ST. GAUDENS AUGUSTUS
LINCOLN PARK, CHICAGO

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Sculptors-S

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Statues of Abraham Lincoln

Augustus Saint-Gaudens
Lincoln Park, Chicago

Excerpts from newspapers and other sources

From the files of the
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71.2009.085 02847

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Chicago - Lincoln Park

The original of the St. Gaudens statue of Abraham Lincoln which stands before the door of Westminster Abbey in London, is located in Lincoln Park, Chicago. It was presented to the city in 1887 by Eli Bates, at a cost of $40,000 and has an approximate height of 11½ feet to which the base adds 7 feet.

It is this statue which, by means of its excellence and its central location, has been called the "mecca for Lincoln worshippers."

Lincoln Statues

in

Chicago

St.Gaudens,Lincoln Park.

Size Eleven and one half feet in bronze.

Cost $40,000. Unveiled in 1887.

Donor Eli Bates.

Attitude Standing before Chair of State.

The monument is in Lincoln Park,close to North Avenue Boulevard. Lincoln is standing,a serene and thoughtful and kindly man,a man of firmness and of wisdom. His head is slightly bowed in thought. Behind him is a splendid chair in bronze,a curule chair,the seat of a master of men;and the wonder of it is that this chair,looking like the seat of some great ruler of ancient classic times,a chair which represents the beauty and dignity of ancient art,should go appropriately with the figure of this man of the formative days of America's Middle West. Unshakable as the very bronze and granite,steady,serene, self-poised,he would fit in any environment,this man of the ages;and Saint Gaudens recognized the fact and choose for this man of the prairie and the backwoods a chair fit for some mighty dignitary of old Rome. Lincoln and the chair are upon a granite base some seven feet in height,set within a great oval space,reached by the splendid, broad,and easy-mounting steps and enclosed within a mighty role of granite which is fronted, throughout its curving length,by a rounding granite seat. Shackleton, Robert

The Book of Chicago.

For further description see article in the Century magazine, vol. 35, p. 37, nov., 1887.

HOW THEY CAME TO BE STATUES

By William Lightfoot Visscher



LINCOLN, THE MARTYR.

The stories of the statues that have been erected in Chicago parks were originally told by Mr. Visscher to a party of children during a series of automobile trips on which the statues were visited. Mr. Visscher's explanations to the young folks proved of such interest that the substance of his talks, with photographs of the statues, will appear in "The Tribune" from Sunday to Sunday that they may reach a wider and no doubt an equally appreciative audience.

AT almost the beginning of the park, on its south side, we come to the statue of Abraham Lincoln, for whom the park is named. The statue is of what is termed heroic size, which is larger than life size, but smaller than colossal, and is of bronze. It stands upon a vast granite rostrum and was done by the renowned sculptor, Augustus St. Gaudens. It was unveiled Oct. 22, 1887.

In face and form the statue is wonderfully faithful to those characteristics of Mr. Lincoln, and great critics of sculpture have pronounced the work to be as great as any in the world.

The sculptor, St. Gaudens, was born in Dublin, Ireland, in 1848. His father was French and his mother Irish. He came to America in his infancy and died in Cornish, N. H., in 1907.

The story of Lincoln's life is one that can never too often be told. Born in Kentucky on the 12th of February, 1809, his parents moved with him to Indiana when he was only 7 years old. His father and mother were both Virginians. His own mother died when he was 9, but his father married again, an oldtime sweetheart, a year after Abe's mother died. She took a deep interest in her stepson and exerted a fine influence over him that helped him much in after life.

Lincoln went to school in the newly and sparsely settled regions where the family lived. Schools were rare, and those few were the crudest. Altogether the boy was not in school more than one year of his whole life. His own mother taught him to read, and his stepmother urged him to study and assisted him all she could. For books he had only the Bible, "Æsop's Fables," "Robinson Crusoe," "Pilgrim's Progress," a life of George Washington, and a small history of the United States. Later he borrowed books from the neighbors and become fond of the poems of Burns and the works of Shakespeare.

When Lincoln became of age he was hired out to a trader named Offutt in Sangamon county, Illinois. He helped Offutt to build a flatboat and the two of them floated down the Sangamon and Mississippi rivers to New Orleans, where they sold their cargo. They walked the greater part of the way back. During the time that Lincoln worked in the store he studied law, with the help of the village schoolmaster, and when the store finally closed he decided to run for the legislature. Then the Black Hawk war came on and Lincoln volunteered as a soldier. He was elected a captain, but the war ended without his company getting into battle. Abe was defeated for the legislature, but he got all the votes in his precinct.

In 1834 Lincoln was elected to the legislature and was reëlected three times more. Meanwhile he continued his law studies and was admitted to the bar in 1836. He practiced the profession closely and became noted as a great lawyer. In 1846 he was elected to congress.

Lincoln thought that slavery should be disposed of as a question of domestic economy. Because of his belief he became the most powerful opponent of Stephen A. Douglas, United States senator from Illinois and one of the greatest men in the national politics of the day. Their public debates, involving for the most part the question of the rights of citizens of the territories to say whether or not they would have slavery in their regions, were battles between two giants.

The national Republican convention nominated him as candidate for that office and he was elected. Then nearly all of the southern states, where Negro slavery existed, seceded from the union. This caused the war between the north and south, and on the part of Abraham Lincoln it was a war to preserve the union of the states, but the greater element of the party that elected him had also in view the ending of Negro slavery in the United States. The war lasted about four years.

Lincoln was married in 1842 to Mary Todd, a Kentucky girl, and they had four sons. The only one that lived to be a grown man was Robert Todd Lincoln, born in 1843. I met him several times during the civil war, when he was a captain on the staff of Gen. Grant.

When the war was about ended, on the evening of April 14, 1865, President Lincoln, with his family and some friends, attended the performance of a play at Ford's theater in Washington. John Wilkes Booth, an actor, stealthily entered the box where Mr. Lincoln and his party were seated and with a pistol shot the president in the head. The bullet penetrated the brain, and the president was carried to a house across the street from the theater, where he died early the next morning.

There are many statues of Lincoln throughout the country, but this one of St. Gaudens' is declared to be the greatest of all.



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ST GAUDEN'S LINCOLN (Standing) Chicago



—Photo by Chicago Historical Society

St. Gaudens well-known memorial, adorns Lincoln Park, Chicago and is greatly admired.

On Bronze Ball to the left is the engraved the "getting big address"

On Bronze Ball to the right is "my paramount object is to save the Union - -

On Stone approach to left. "with malice toward none - - -"

On Stone approach to right is "Let us have faith etc

THE LINCOLN STATUE.

NEW YORK, June 30.—[Special.]—One day this week I visited the studio of Augustus St. Gaudens to see the clay model of the colossal statue of Abraham Lincoln, destined for your Lincoln park. The model is completed and ready to go to the foundry. I am going to risk a description of the clay that may not be borne out altogether by the bronze figure. The president has just risen from the presidential chair, which stands on a low dais a little behind him. His attitude is that of motion suspended for a moment only; he is not posing. On the contrary, you expect him to take another step in an absent-minded way, just as a man might who had risen unceremoniously to walk back and forth while thinking profoundly. He bends his head a little forward, grasps one lapel of his frock coat with his left hand, and the right hand behind his back; details that an actor either of Coquelin's or Irving's school might wisely study for a soliloquy. The body appears to be thinking as well as the mind. Its weight rests on both feet, with the preponderance on the right, which is slightly to the rear, so that the right hip sways out a little and the left knee is gently flexed. In modeling the face and head the artist has used magnificent freedom, and the result is the man whom we know with the soul which we have guessed at. The hair falls naturally, the eyes under beetling eyebrows are profound in thought, the lips are compressed and face and figure indicate a man of firm resolve and great patience—indicate it to the strangers who know not America or Lincoln, which proves that this statue is successful. Americans will endow a merely faithful likeness of Lincoln with attributes of patience, firmness, and power, but the portrait or bust must indicate them to unsympathizing alien eyes. Such spectators, among them the Frenchmen of the "Liberty" embassy, who have visited Mr. St. Gaudens' studio, pronounce his "Lincoln" to be a great man, possibly a good listener, but a better thinker than the persons who harangued him. His dress, as well as his attitude, speaks the democratic tribune, and the somber, reserved expression eminently befits the man who bore without flinching for more than four years the execrations of his foes and the torrent of advice that poured from his friends. The statue there has nobility, for strangers, unfamiliar with the man it represents, pronounce it great. And Lincoln is a figure exceedingly difficult to make impressive. He was over six feet high and lanky in his proportions, while his face was plain to ugliness. The present sculptor has solved better than any predecessor the problem of minimizing his ungainliness without stooping to a conventional treatment, and of presenting him absolutely as he was, and yet indicating grandeur of character.

If Mr. St. Gaudens has been thus successful with the figure itself, with the accessories he has been equally happy. He has been bold to plant this "Lincoln" upon his own feet, separating him from the chair, and he has not disguised and loaded down the latter with draperies, books, cannon, or other adjuncts, but preserved it simple. Nevertheless, the chair carries out a certain symbolism; the feet are lion claws, to denote strength and authority; the sides of the seats are Roman fasces, to indicate the executive, and the inner face of the back shows in low relief the American eagle, to explain that the chair has a symbolism of its own, and means the presidency. There are oak leaves for power and palm leaves for martyrdom, while the arches between the legs have ornaments of pine cones, suggestive of the north. This reads like a contradiction of what I said above, that the chair is preserved simple, but all this ornamentation is kept very quiet, and the proportions are good, so that the effect of the chair is simple and massive, notwithstanding the variety of decorations.

A word of the sculptor. Mr. St. Gaudens is better known in New York by the Farragut monument in the Madison square than by anything else he has done. That statue may be said to have made his fame, and yet at one time it looked as if it would ruin him. To day, scarcely anybody denies that in his Farragut Mr. St. Gaudens has supplied New York with the very best monument she possesses. When it was first erected, however, it was greeted by a storm of hisses and jeers. What was that queer little man doing on the rim of a hogshead? as they called the pedestal, people asked each other. And the pair of classical maidens with very long arms, whose draperies made the waves of the sea, if they were sirens, it was generally concluded that cotton was unnecessary for seamen's ears. The park board looked the monument over when it stood in the sculptor's studio, and blushed to remember it had cost the city $10,000. They advised together, and finally sent a spokesman to the sculptor with the money and the refusal to suffer its erection—balm and poison in the same hand. The people would not endure any more monstrosities, said the delegate, brutally. "Put it away for a few years. When the row over the Burns monument in Central park has blown by, then we may consider this one." He offered to pay the money down, and the commissioners could not see that Mr. St. Gaudens had anything to complain about.

THE SCULPTOR WAS IN DESPAIR.

Not to have his statue erected was worse than failure. He protested against the injustice; he declared that his ambition would receive its death-blow. He called a meeting of his brother-sculptors and related to them what had happened. They, although grudgingly admiring the Farragut, saw that a precedent like this would be deadly, and their influence, with that of their friends, was brought to bear upon the park board, with the result that the statue was set up and has won its reputation fairly as the best sculpture in this country. Mr. St. Gaudens' reputation has grown along with his "Farragut." Not one of the four or five palaces of New York city is wanting in a bas-relief from his chisel, and Chicago may be glad that for a monument to Lincoln she has patronized a man who is recognized the world over for his originality, simplicity, and directness, his beautiful workmanship and depth of sentiment.

J WRIGHT

MR. ST. GAUDENS'S LINCOLN MONUMENT.

I.

BY MRS. SCHUYLER VAN RENSSELAER.

WHEN art concerns itself with portraiture, the subject, the theme, is more important to us, is more intimately bound up in the interest we take in the result as art, than in any other case. A beautiful portrait of an undistinguished or an unidentified man may, of course, be a treasure so priceless that we can hardly realize its value could be any greater. What do we care, we say to ourselves, as lovers of art, that Velasquez portrayed a third-rate king, or Rembrandt a man whose very name is forgotten, and whose nickname of "The Gilder" tells us less than nothing? But as men we do care, at least to the extent of feeling a treble interest in any fine portrait which has one of mankind's heroes as its theme. Suppose Velasquez had painted Cromwell as beautifully as "The Gilder"? Or suppose we had from the hand of Phidias a statue of Pericles?

Conversely, a portrait which is unsuccessful as a work of art, is trehly distressing if the artist has attempted to show us a man whose memory is dear to a nation. Let the inefficient artist, we say, fail, it he will, with his personal friends, or with those whose aspect is of interest only to their per-

sonal friends. But let him keep his hands off our saints and heroes, in the consciousness that he who is not distinctly honored by a portrait is dishonored; he who is not clearly and adequately portrayed is travestied and caricatured.

Such thoughts have come to all of us very often, I think, when we have studied the various statues in which an attempt has been made to honor Lincoln. No task could be more difficult for the sculptor, none could he more important in its outcome to the public, and none has more generally had as its outcome a statue which we resent as wholly inexpressive of Lincoln's character, and deplore as a satire on the very name of art.

At last, however, we have a statue of Lincoln at which we may look with infinite pleasure and pride. When this is said, it is hardly necessary to add that it is successful both as a rendering of character and as a work of sculpture considered for its external qualities; there was never a case in which the one success more certainly implied the other. We can fancy a statue of some Greek hero being beautiful as a reudering of form even though it should not fully convey to our eyes the potency of the soul of the man. But a portrait of Lincoln could be made attractive to the eye only by an artist who could inspire the tall, gaunt form, the rugged, seamed, thought-burdened face, and the ugly, bald attire with an idea commensurate with our idea of the soul of the man—who could make them the interpreters of the character they expressed in life and also of the influence that character exerted upon the times which had developed it. This Mr. St. Gaudens has done in the Lincoln monument, which is shortly to be unveiled in Chicago. And there could he no more interesting or instructive study than a study of the ways and means hy which he has accomplished it.

The monument will stand on a slight but extended elevation near the entrance of Lincoln Park. As should always be the case when anything more than a mere figure is attempted, the sculptor called in an architect to assist him. Mr. Stanford White should have half the credit not of the intrinsic excellence of the portrait of Lincoln, but of the success of the monument as a whole, and through this of the right effectiveness of the portrait itself. Four steps, not high but very wide and deep—stages of ascent rather thau steps—lead up to a great oblong platform sixty feet in length by thirty in depth. In the center of this platform stands a stone pedestal bearing the bronze statue which is eleven and a half feet high. The pedestal has the word "Liberator" iu plain letters upon its principal face, and a simple decoration formed of stars in low relief (as many in number as were the states which elected Lincoln) and, just above the plinth, a band of ivy-leaves and another formed by those Roman symbols of power which have preserved their significance through so many ages. Around the platform on three sides and a portion of the front runs a seat, curviug round and ending at the sides of the steps in two great bronze balls adjoining which are ornamental motives composed of eagles' wings in low relief. On the inside of the back of the seat is the name Abraham Lincoln in large letters with the dates of his birth and death. And on the outside, where it curves so that these words too may he read from the front, are two citations from his own mouth—on the one hand: "With malice toward none, with charity for all, with firmness in the right as God gives us to know the right, let us strive on"; and on the other: "Let us have faith that Right makes Might, and in that faith let us to the end dare to do our duty as we understand it." These words were chosen with a keen and true sympathy for what was most representative, most individual in Lincoln, as well as for what might hest impress the lesson of his life upon after generations. But I need hardly say it was a rare opportunity which offered them for the artist's usc. Not often have such sentiments been characteristic even of a man whom the world calls great; and not often has a man great in other ways had Liucoln's consummate gift of utterance—had the power to express his sentiments so concisely, incisively and melodiously that when we read his phrases ou a monumental work of art we feel as though a poet's lips had dictated them for this special purpose to the artist.

The architectural composition, as will be seen, is very simple alike in conception and in decoration. But its simplicity is that of a true conception and has great dignity; and the decoration tells all that need be told and symbolically expresses quite enough. The major part of the task of expression is rightly left to the monument proper.

OUR MARTYR PRESIDENT.

Unvailing of the Statue of Abraham Lincoln at Lincoln Park, Chicago.

CHICAGO, Oct. 22.—To-day the statue of Abraham Lincoln, America's martyred President, will be unvailed in Lincoln Park. Mayor Roche will preside over the unvailing. "This will be purely an American affair," said General Stockton yesterday. "The First Regiment band will discourse music suitable to the occasion. There will be no airs by Wagner, Beethoven, or any other foreign composition. Good old American tunes will be played, which will have a tendency to swell the bosom of every one present with unbounded patriotism." The ceremony will begin promptly at half-past two o'clock. Thos. F. Withrow will present the monument on behalf of the trustees, and will give a short sketch of the career of Eli Bates, the donor.

"Little Abe" Lincoln, the son of Robert T. Lincoln, will pull the cord tearing aside the vail amid the unfurling of the Stars and Stripes and the music of the band, which will play "Sweet Spirit Hear My Prayer." The statue of the Emancipator will be accepted by Mr. W. C. Goudy, on behalf of the Park Commissioners. Leonard Swett will deliver the oration, giving a brief history of the life of "Old Abe." Seats have been provided for several hundred guests.

St. Gauden's Statue of Abraham Lincoln, gift of Eli Bates, located in Lincoln Park, Chicago. Leonard Swett, orator for dedicatory exercises.

In the Illinois State Historical Library, Centennial Building, Springfield, Illinois, indexed in the "Manuscript" file under"Leonard Swett" is a Mark Twain scrap book containing original letters and newspaper clippings pertaining to the above subjects.

The first item is a note from Archbishop P. A. Feehan stating that he would be home on the evening of July 14,1887 to perform the marriage ceremony ~~m~~for Leonard Swett and Miss Marie Decker, (his bookkeeper) Newspaper:~~xtmm~~ he was 61 years of age, and she was 31 years old.

Library attendant stated that the scrap book came from Dr. Charles W. Olson, of Chicago, a relative of the second Mrs. Swett,(as above)

Evidently they made a tour of Europe for inserted in the book are letters from Hon. David Davis, Hon. Shelby Cullom, Governor of Illinois, and other notables, commending Mr. Swett to the favorable consideration of those whom he might contact.

There are also included numerous letters of congratulation on this (second) marriage, including a long hand letter from Thomas Bates on the letter head of the firm "Bates, Brougham and Tuttle".

Mr. Swett was invited by Mr. T. F. Withrow, General Counsel and Treasurer of the Western Railroad Association, Chicago, one of three trustees, the others being J. C. Brooks and George Payson, on behalf of these trustees and the Commissioners of Lincoln Park, (letter on file) to deliver the dedicatory address, as above, on October 22,1887, (NOT on October 27th as noted in a recent Lincoln Lore Bulletin No. ___,) and a detailed account of the proceeding with text of the address appears in the Chicago Tribune on October 23rd,1887, page 1, column 8, and a clipping with this account is in the scrap book.

The Mayor of Chicago presided,and introduced Mr. Withrow,above, who gave a good account of Eli Bates, born,of a family large in size and of poor circumstances, in Springfield, Mass., Nov. 29,1806. The names of his parents was not given. While young, he was afflicted with a disease which rendered necessary an amputation which made him a cripple for life. He came west to Milwaukee, saved his money, bought an Illinois farm, and finally became a bookkeeper with C. H. Mears & Co. - a Chicago lumber firm, and later the owner of same. He died on the North side of Chicago, June 13,1881. His estate amounted to nearly $400,000. made in the lumber business. He made liberal bequests to various causes, including $40,000, for the above monument, and $15,000 for a fountain to be erected in Lincoln Park. No mention was made in the address in regard to Mr. Bates' family. The daily papers of about June 13,1881, probably give more information concerning Mr. Bates.

The statue was unveiled by Abraham Lincoln, son of Robert Lincoln, who was the son of President Lincoln. Robert Lincoln was present but tho the crowd wished to hear from him, he declined. It was a cold,raw day, and the exercises were shortened somewhat on that account.

The scrap book contains various clippings relating to the life of Mr. Swett up to his death. His funeral was from the Third Presbyterian Church, on the West Side, in Chicago,and obituary notices are included in the book.

Mr. Swett's oration on David Davis is considered as a masterpiece, and was printed and distributed to friends. Lincoln, Davis and Swett traveled the old Eighth Judicial District in Central Illinois,and were fast friends. Davis was the administrator of President Lincoln's estate. Swett resided for a time in Bloomington, but later moved to Chicago, and handled some of the most important criminal cases that were tried in that city.

Mr. Fay, custodian of Lincoln Tomb, Oak Ridge Cemetery, Springfield has some of Mr. Swett's letters. (From: William Atkins,Lincoln,Illinois.)

ABRAHAM LINCOLN IN BRONZE.

Unveiling of the Great Statue of the Martyred President.

Leonard Swett Delivers a Masterly Oration on His Life and Services —Many Thousand People In Attendance. 1887

CHICAGO, Oct. 22.—The great statue of Abraham Lincoln was unveiled this afternoon in Lincoln Park in the presence of a large assemblage. Shortly before 3 o'clock the booming of cannon started the crowd, and as the echoes died away over the waters of Lake Michigan little "Abe" Lincoln, a son of Robert Lincoln, stepped up to the base of the flag-covered, bronze figure of his grandfather and pulled a rope which held the covering. The folds slowly unloosened and dropped down at the base, and the tall, erect figure of Abraham Lincoln shone brightly in the sun, which struggled through the clouds at that moment. A tremendous shout went up from the 5,000 people assembled, which was joined a moment later by a renewed roar from cannon. Mr. Thomas F. Withrow, one of the trustees of the Bates fund, out of which the cost of the statue was defrayed, formally presented it to the Lincoln Park boarb and Mr. W. G. Goudy replied. The oration was delivered by Hon. Leonard Swett, whose intimate political, social and domestic relations with the great president have made him one of the best informed men now living, on Lincoln's life. As a condensed biography of Lincoln it has not been excelled.

Mr. Swett said in part: "The character of Abraham Lincoln sprang up on American soil and is of American growth. It would not have been possible for any other soil on the globe, or any country other than America, or any other civilization other than our own to have produced him. He was emphatically the child of the republic and the product of our institutions. He was of the people and for the people. The most marked characteristic of Mr. Lincoln was his personal peculiarity. No one who knew him ever knew another man like him. He stands out from the whole world of his time, isolated and alone.

His character was that of great directness and extreme simplicity. Clothing, to him, was made for covering and warmth to the body and not for ornament.

He never in his life got the better of his fellowman in a trade, and never loaned money on interest. I never knew him but once to borrow money or give his note."

Mr. Swett then spoke briefly of the well known events which led up to the election of Mr. Lincoln as president and continued: "I believe he desired a second nomination, because that involved an approval by common people, whom he always loved and confided in, of the course which he had taken. He was often in great doubt during his first administration yet he would do nothing and would allow no friend to do anything to get it. He looked with indifference over the machinations against him in his cabinet and with indifference over the senate and members of congress to the action of the common people, as expressed in their preliminary conventions and the resolutions of state legislatures as most near the people, as though an electrical chord of sympathy extended from him to them.

The sublime and crowning characteristic of Mr. Lincoln, however, was his self-reliance. During the eleven years I was with him at the bar of this state I never knew him to ask the advice of a friend about anything. During the four years of his administration I never knew and never heard of his doing this. I never knew him in preparation of a trial or the perplexity of it in court to turn to his associate and ask his advice."

After speaking at some length about Mr. Mr. Lincoln's habit of inquiring into everything for knowledge, and his studies in middle age, Mr. Swett continued: "And herein may I be permitted to mention another very remarkable and useful trait of his character. It was that mental equipoise which is disturbed at nothing and diverted from the pathway it has marked out by nothing. Although prosecuting the war simply from a sense of duty and not from a belief in its success, yet he kept right on and was neither depressed by disasters nor elated by success. He seemed to comprehend the magnitude of the contest in which he was engaged more thoroughly than any other man. In short, he was the strong man of the contest and great men at Washington learned to gain renewed courage from his calmness, to lean upon his great arm for support."

In conclusion Mr. Swett said; "We see him in his image of bronze above us and recall his real presence. All we know is that in all time hereafter, wherever the slave shall groan under the lash or the poor shall sigh for something better than they have known, there his name will be honored and his example imitated."

The Lincoln Statue.

It will be remembered that the late Eli Bates left $50,000 to be expended in the erection of a statue of Abraham Lincoln in Lincoln Park. The trustees of the estate selected four American sculptors and asked them to send in designs for the monument. The competitors were given 6 months from last January in which to complete their designs and hand them to the trustees. Two of these sculptors are living at present in Rome, one resides in New York and another in Boston. One declined at the outset to enter into the competition, and another withdrew after asking an extension of time in which to prepare the drawing. The trustees declined to grant an extension because they felt it to be unjust to the two gentlemen living abroad, who were so far away they would not get much benefited. This left the two sculptors now in Europe in the field, and their designs have lately been received here and are now lying at the customs house, awaiting the return of Mr. Payson, when the trustees will probably examine them. If either suits the trustees will select it, and if not, call for new designs. At any rate nothing can be done beyond slecting the plan, till next year, because the fund set aside by Mr. Bates in his will for this purpose is not available till then. It has been reported that the trustees had ignored the American sculptors and sought the competition of foreign artists, but Mr. Withrow one of the trustees of the estate denied this recently, saying they had selected four Americans two of whom were living in Rome. He declined to give the names, but said they all stood among the first in the art.—September 28, 1882.

J WRIGHT

Unveil Lincoln Statute in Chicago.

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In conclusion, Mr. Swett said: "We see him in his image of bronze above us and recall his real presence. All we know that in all time hereafter, wherever the slave shall groan under the lash or the poor shall sigh for something better than they have known, there his name will be honored and his habits imitated.—Oct. 22, 1887.

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the action of the common poor people as expressed in their preliminary conventions and the resolutions of state legislatures, as most near the people, as though an electrical chord of sympathy extended from him to them. The sublime and crowning characteristics of Mr. Lincoln, however, was his self-reliance. During the 11 years I was with him at the bar of this state, I never knew him to seek advice from a friend about

Rec'd from Jefferson Davis
Esq.

J WRIGHT

they are lovely. In the sweet-flowing grace of movement, in the refined beauty of face and form of these angels, all intent upon their celestial harpings, sensuousness never touches the limits of sensuality. They are as pure as a madonna of Fra Angelico's.

The time has not yet come to define the exact place of Augustus St. Gaudens on the roll of the sculptors of our second Renaissance. I have tried to give some notion of his qualities; of his limitations we cannot yet judge. No sculptor can be assigned his definite rank until he has shown what he can do with the nude, and Mr. St. Gaudens has as yet produced no nude figure except the inevitable Indian which is the "youthful sin" of every American sculptor. He is still a young man with a long life of work before him, and he has by no means said his last word. What we may know now is, that he is an artist of intelligence, learning, and imagination, with a great and distinguished talent, who has done much and from whom we may hope for more.*

* When the above article was written Mr. St. Gaudens's Lincoln had not been modeled.—EDITOR.

Kenyon Cox.

SAINT GAUDENS'S LINCOLN.

THE Lincoln monument for Chicago is the most important commemorative work that Mr. St. Gaudens has yet produced and may well remain the most important of his life. There could be no nobler task for an American sculptor than the task of representing the greatest of all Americans; and it so chances that the external as well as the intellectual problems it involved were of peculiar interest and difficulty.

To an artist brought up in the belief that only through the representation of purely beautiful forms can a work of sculpture be beautiful as such, Lincoln would, of course, have offered an unsympathetic theme; both in physical structure and in attire he might have seemed almost the embodiment of the sculpturally impossible. But to an artist trained like Mr. St. Gaudens in the gospel of individuality, full of that modern spirit which prizes "character" in a model for portraiture above even beauty itself, no face could have been more inspiring than Lincoln's, while even the difficulties presented by his form and costume could not seem insuperable.

The intellectual problem on the other hand—the primary task of conceiving the soul and potency of the man is so clear and full a way as to make adequate expression possible—had to deal with elements in which force and beauty were equally commingled. A more distinct personality than Lincoln's could not be imagined, nor one in which moral purity and power should be more commensurate with intellectual strength. Here it was the complex richness of his opportunity which made the sculptor's task as difficult as noble. We may truly say that Lincoln was not one great man but many. He was a thinker whose profound imaginings dealt with the deepest, subtilest public problems and a practical man of affairs who controlled a myriad daily details of immediate definite bearing; a leader who guided his people through a terrible crisis, yet an executive who carefully sought out and followed out their own desires; the champion of his country before the world and the father individually of every fellow-countryman who appealed to him; a wonderful orator and a wonderful master of prose expression and of the poetry which may be woven into it; a humorist and yet a philosopher saddened by the ever-present pathos and tragedy of life. His mind seemed a very synonym for practical good sense; yet it was the mind of a poet, a prophet too, and beneath it lay the heart of a child and the tender instincts of a woman. How, we had often asked ourselves, can any artist ever show us such a character? And how can we permit him to dismember it and accept a single part as Lincoln? Yet Mr. St. Gaudens has not dismembered it, and has expressed it for us no less adequately than broadly.

The first question to be decided must have been: Shall the impression to be given base itself primarily upon the man of action or upon the man of affairs? Shall the statue be standing or seated? In the solution of this question we find the most striking originality of the work. The impression given bases itself in equal measure upon the man of action and the man of affairs. Lincoln is standing, but stands in front of a chair from which he has just risen. He is before the people to counsel and direct them, but has just turned from that other phase of his activity in which he was their executive and their protector. Two ideas are thus expressed in the composition, but they are not separately, independently expressed to the detriment of unity. The artist has blended them to the eye as our own thought blends them when we speak of Lincoln. The pose reveals the man of action, but represents a man ready for action, not really engaged in it; and the chair—clearly typical of the Chair of State—reveals his title to act no less than his methods of self-preparation.

We see, therefore, that completeness of expression has been arrived at through a symbolic, idealistic conception. No given moment

of Lincoln's life is represented, no special branch of his public usefulness or of his intellectual endowment is emphasized,— all are suggested in the symbolic reach of the conception. But the rendering of this conception is realistic in the best sense of the word. The pose is simple, natural, individually characteristic — as far removed from the conventionally dramatic or "sculpturesque" as from the baldly commonplace. Neither physical facts nor facts of costume are palliated or adorned. Even the chair is in general outline such a one as Lincoln might very possibly have used. It is idealized only by its massiveness and its unobtrusive decoration, and the figure is idealized only by refinement and breadth and vigor in treatment. What we see are realities, but we see them suffused with poetic thought and typical explanatory meanings, and ennobled though not altered by the subtile touch of art: and the reposeful composition speaks to us with true dramatic intensity. Examine the figure more narrowly and see how rich it is in significance, how it carries out in every line the fundamental ideas which inspired the composition as a whole. This Lincoln, with his firmly planted feet, his erect body, and his squared shoulders, stands as a man accustomed to face the people and sway them at his will, while the slightly drooped head and the quiet, yet not passive hands express the meditativeness, the self-control, the conscientiousness of the philosopher who reflected well before he spoke, of the moralist who realized to the full the responsibilities of utterance. The dignity of the man and his simplicity; his strength, his inflexibility and his tenderness; his goodness and his courage; his intellectual confidence and his humility of soul; the poetic cast of his thought, the homely vigor of his manner. and the underlying sadness of his spirit,— all these may be read in the wonderfully real yet ideal portrait which the sculptor has created. And they are all so expressed, I repeat, as to reveal not only the man himself but the various directions in which he brought his great qualities to bear.

Having said as much as this, it is almost needless to comment upon the technical merits of the work. No such meaning, no such message could have made itself felt through any but the most accomplished hand. When we find for the first time a portrait which really shows us the inner Lincoln we are not surprised to find it the first one which from a purely sculptural point of view has dealt successfully with his outward aspect. This aspect was impressive, imposing, inspiring, attractive by reason of the spirit which shone through it; and, naturally, an artist who failed to reveal that spirit could make little of the rough yet noble husk which sheathed it. The lesson thus taught is a priceless one. It proves that even the most difficult task of the most "modern" kind is not beyond the power of the sculptor's art to master; but that it can only be mastered when that art signifies intellectual insight and creative force as well as trained perceptions and a skillful hand.

Another valuable lesson may be read in the nature of that originality which I have claimed for the design as a whole. Strange as it may seem, no previous monumental composition had furnished a precedent for this. The world had had seated statues and standing statues in plenty; but a figure thus recently risen from its seat is that rarest of things — a true novelty in art. No novelty in art, however, is entitled to admiration simply as such. On the contrary, it is trebly bound to make manifest intrinsic worth. We cannot but criticise it with senses sharpened by the thought: If the idea is good, would not some great artist long ere this have conceived it and expressed it? The exceptional strength of Mr. St. Gaudens's talent shows not so much in the originality of his fundamental idea as in that treatment of it which has made it seem not merely a right idea but the only one adequate to his purpose. This implies, of course, that originality came not because it was sought as such, but naturally, inevitably, as a result of the conscientious effort to express a clear conception in the clearest and completest way.

In conclusion, it is most interesting to note the close ties which connect so original, individual a work as this with other great works of other kinds. The union of idealistic conception and realistic rendering which it reveals is almost always found when modern art is at its very best. But it also shows a union of perfect repose with strong dramatic significance, and this union is characteristic of classic art when at its best. There as here it is secured by the same expedient,— by the choice of a moment which is not the one of most vigorous action but the one in which such action is imminent.

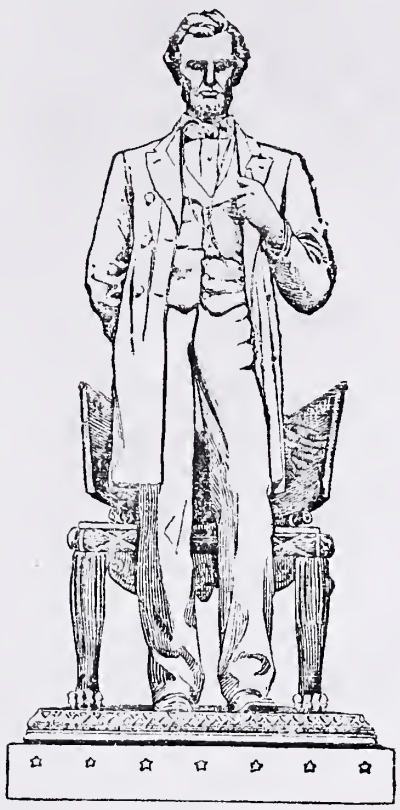
The statue is of bronze, eleven and a half feet in height. The simple pedestal which supports it stands in the center of a platform some sixty feet in breadth by thirty in depth which is raised a few steps above the surface of a slight elevation near the entrance of Lincoln Park. Around three sides of the platform curves a stone seat upon the back of which one reads the name of Lincoln, with the dates of his birth and death, and upon the ends two characteristic citations from his own utterances. In the architectural portion of his work Mr. St. Gaudens was assisted by Mr. Stanford White, and together they have given us a monument which is the most precious the country yet possesses; which is not only our best likeness of Abraham Lincoln, but our finest work of monumental art.

M. G. van Rensselaer.

THE LINCOLN STATUE AT CHICAGO.

The Colossal Monument That Perpetuates in Bronze His Face and Form.

The new Lincoln statue in Lincoln park, Chicago, unveiled last October, was executed by Augustus St. Gaudens, the well known sculptor, in pursuance of the bequest of Eli Bates, the lumber merchant, who left $40,000 with which to erect a heroic statue of Abraham Lincoln in one of the public parks of Chicago. The statue is of bronze is 11 1-2 feet in height and stands upon a cubical pedestal of granite



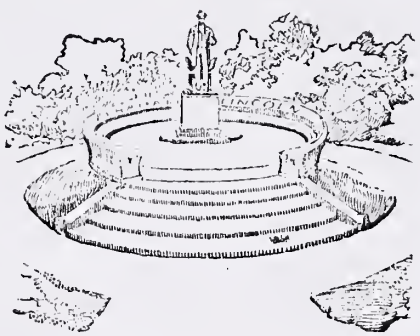
COLOSSAL BRONZE STATUE.

This pedestal and its bases stand in the center of a wide granite platform, elliptical in outline, 60x30 feet across. This platform is surrounded by a granite balustrade. The balustrade is open at the south, where a broad flight of steps leads into the inclosure. Cut in the stone at one side of the entrance are the oft repeated words of Lincoln. "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

On the other side appears this quotation from the second inaugural address: "With malice toward none, with charity for all, with firmness in the right as God gives us to know the right, let us strive on."

The pedestal is surrounded by stars, representative of the states. The statue and the chair behind it were cast in one piece.

As will be seen by the cut, Lincoln stands with the right foot a little in advance of the left, the right arm is behind the back, the left hand holds the lapel of the coat, the head is inclined forward and the eyes are cast down. This attitude was a very usual one with Lincoln after he was burdened with the responsibilities that came to him as chief magistrate of the United States. The strong, homely face reveals the honest, sincere and rugged nobility of the man. It is generally conceded that Mr. St. Gaudens, in this statue, has succeeded in obtaining an admirable likeness of Lincoln as he was, without idealized expression, theatrical pose or unnatural drapery.



STATUE AND PEDESTAL.

As many of our readers already know, Master Abraham Lincoln, a grandson of the president and son of Robert T. Lincoln, assisted in the unveiling of this statue. The immense figure was covered by a large national flag, so arranged that it could be quickly withdrawn. At the right moment the attendants loosened the cords that held the corners of the flag to the pedestal; seizing the cord young Abraham gave it a pull, and the statue of his grandfather appeared unveiled.

THE LIBERATOR

ST. GAUDENS' LINCOLN, LINCOLN PARK, CHICAGO

Uprisen from his fascèd chair of state,
  Above his riven people bending grave,
  His heart upon the sorrow of the slave,
Stands simply strong the kindly man of fate.
By war's deep bitterness and brothers' hate
  Untouched he stands, intent alone to save
  What God himself and human justice gave,—
The right of men to freedom's fair estate.
In homely strength he towers almost divine,
  His mighty shoulders bent with breaking care,
His thought-worn face with sympathies grown fine;
  And as men gaze their hearts as oft declare
That this is he whom all their hearts enshrine,—
  This man that saved a race from slow despair.

Chicago, 1899. —HORACE SPENCER FISKE.

Memorial Day



Illinois **Peace Day** 1914

Young Chicago Honors Lincoln.



Chicago Tribune 2-13-15

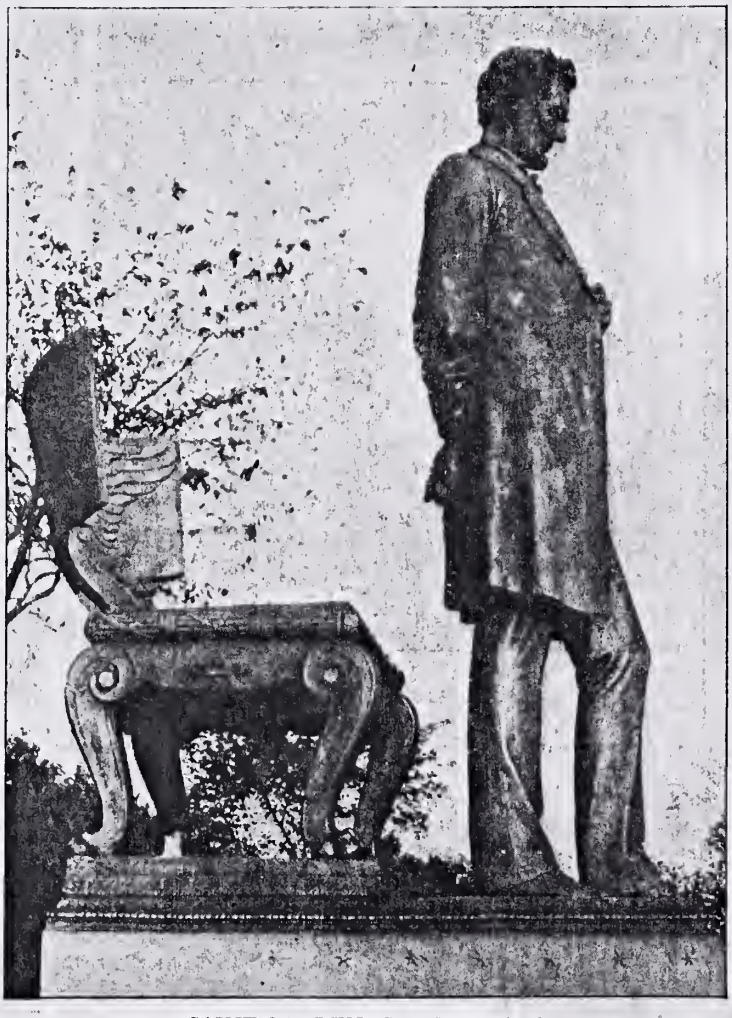
The strongest protes
against the use of the Ba
nard statue is voiced by Lincoln's own son, Robert Tod
Lincoln, in a letter written to ex-President Taft, which the Ne
York *Times* quotes:

"1,775 N Street, Washington, D. C.
"March 22, 1917.

"My Dear Mr. President:

"I am writing to ask your consideration of a matter which i
giving me great concern and to bespeak such assistance as yo
feel able to give me.

"When I first learned through the newspapers that you
brother, Mr. Charles P. Taft, had caused to be made a larg
statue of my father for presentation to the city of Cincinnati
I very naturally most gratefully appreciated the sentimen
which moved him to do this; when, however, the statue wa
exhibited early this winter I was deeply grieved by the resul
of the commission which Mr. Taft had given to Mr. Barnard
I could not understand, and still do not understand, any rationa
basis for such a work as he has produced. I have seen some o



SAINT-GAUDENS'S "LINCOLN."

To which it is objected that the clothes are not of 1865—"not that that matters either," says MacMonnies, the sculptor.

WEIR

HONOR WHERE ALL HONOR IS DUE

Ben Chapin, Lincoln Impersonator, and His Sister Lucille, Placing Wreath on Statue of Emancipator in Lincoln Park. Feb. 13, 1918.



St. Gauden's Statue of Abraham Lincoln, Lincoln Park, Chicago, Ill., on the Illinois Central System.

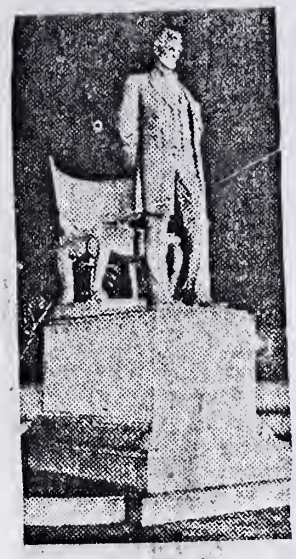
The Prudential Weekly Record

VOL. 26 NEWARK, N. J., FEBRUARY 10, 1919 No. 6



LINCOLN'S EXAMPLE

IN the way he rose from the log cabin in the wilderness to the chief magistracy of his country, in the way in which from boyhood to manhood he met and overcame all sorts of obstacles, hindrances and discouragements, in the patient and masterful way in which he successfully steered the Ship of State through the storm and stress of four years of civil strife, no man in history stands forth a finer example of the self-made man and wonderful achiever than Abraham Lincoln. His marvelous life and story are a powerful incentive and inspiration to all to press forward in the great every-day battle of life.



BOOST CHICAGO PICTURE — Lincoln monument at night. George C. Dreier, 4808 Lake Park av., Sixth Ward. 7-15-

Chicago Herald 1920



ABRAHAM LINCOLN—NEXT FRIDAY IS HIS BIRTHDAY. The great civil war President was born on a farm near Hodgenville, Ky., Feb. 12, 1809. He was inaugurated as the sixteenth President March 4, 1861, and died from an assassin's bullet April 15, 1865. This is a twilight picture of St. Gaudens' world famous statue of Lincoln, which stands at the entrance of Lincoln park.

(Photograph copyright, 1921, by William W. Hawker.)

ABRAHAM LINCOLN—NEXT FRIDAY IS HIS BIRTHDAY. The great civil war President was born on a farm near Hodgenville, Ky., Feb. 12, 1809. He was inaugurated as the sixteenth President March 4, 1861, and died from an assassin's bullet April 15, 1865. This is a twilight picture of St. Gaudens' world famous statue of Lincoln, which stands at the entrance of Lincoln park.

(Photograph copyright, 1921, by William W. Hawker.)

ABE LINCOLN HONORED BY ROYAL COUPLE

Swedish Prince Places Wreath on St. Gaudens' Statue of President at Park in Chicago

CHICAGO, June 23. — Crown Prince Gustavus Adolphus of Sweden, with his consort, Princess Louise, arrived here today to a welcome by a committee of 500 persons headed by Mayor Dever and Swedish Consul Carl O. De Dardel.

From the station the royal party wended its way through Chicago's Loop and north to Lincoln Park, where Ebba, 8-year-old daughter of Consul De Dardel awaited its arrival with a wreath which the Crown Prince placed on the St. Gauden's statue of Abraham Lincoln in homage to the memory of the martyred President.

An informal reception committee of several thousand Chicago residents of Swedish descent also met the royal special at the Union Station, and clinging to pillars or standing on railings cheered the royal party as it descended from the train.

The United Swedish singers, assembled to receive the future ruler of Sweden, sang the "King's Song" as the Prince and his party passed, and the crowd joined in the loud hosannas of the song.

Mr. St. Gaudens's statue of Lincoln at Chicago has been pronounced a marked success, and the New York "Tribune" says that Mr. St. Gaudens, it is understood, has not only made a special study of the masks and photographs of Lincoln, but also of Lincoln literature, and especially of the "Life of Lincoln," by Nicolay and Hay, now appearing in "The Century." He obtained permission to read a large part of this in manuscript nearly two years ago, and the understanding of Mr. Lincoln's character given him by that reading is said to have been an important factor in his work.

FLANNER HOUSE A MOST WORTHY INSTITUTION.

To the Editor of The Star:

Indianapolis is evidently awakening to her opportunities in this new day to do things in a constructive way.

The active consideration of "the future of Indianapolis" under the leadership of the Chamber of Commerce, the Advertising Club and other civic organizations is exactly what is needed right now. Action—quick, positive action—is the keynote of today. The time for building monuments has passed. The time for doing things is here.

Quite in step with this new tempo is the suggestion made by Daniel T. Weir, assistant superintendent of public schools, that the $10,000 legacy left by Henry C. Long for a Lincoln memorial, be used for building a new Flanner house. While it was originally stipulated in the will that this money should be used to erect a statue to Lincoln, it seems reasonable to believe that the generous donor would, if he were living in this new day of action, prefer to have his money invested in an active memorial such as the splendid work now being done by Flanner house among our colored people.

If there is any way by which this money could be turned so that it might help this fine old institution to render an even more useful service day by day it surely would be an important factor in the program now being considered for a better and more useful Indianapolis.

MERLE SIDENER.

Indianapolis.

Erect Lincoln Statue.

INDIANAPOLIS, Ind., Dec. 27.—(I.N.S.)—A life size statue of Abraham Lincoln, costing $16,000 has been placed at the southeast corner of University Park here in accordance with the will of Henry C. Long, made 30 years ago.

The Board of Park Commissioners and the Indiana World War Memorial Plaza officials co-operated in the dedication.

LINCOLN in Marble and Bronze



Face of the Brenner Medal.



Reverse of the Brenner Medal.

By WILLIAM L. STIDGER

LORADO TAFT once said that what our American sculptors needed to do, to rise above the spirit of frivolity and foolishness that these post-war days have brought upon us, was to 'get the hint of eternity back into their work.'

One of the methods by which American sculptors, plaque makers, and temple builders have of getting the hint of eternity back into their work is to express Abraham Lincoln in marble and bronze. In doing that they have doubly buttressed themselves by taking as a model an enduring character, of whom Stanton said, 'Now he belongs to the ages,' and by putting that character into the kind of material that time does not destroy.

When Stanton made use of these memorable words, immediately following Lincoln's death, he little knew how true they were, for not only does Lincoln live in legends, but he is literally enshrined for the ages in marble and bronze.

One who makes a careful study of the penchant there has been to interpret Lincoln in bronze and marble comes to the immediate conclusion that the sculptors of the United States have never had a subject which has inspired so many truly great pieces of lasting art as Lincoln.

Sculptors have expressed Lincoln in three of the well-known enduring forms—in plaque, in marble, and in bronze.

The plaques of Lincoln are in themselves a fascinating story. America has celebrated every birthday of Lincoln with plaques. Some of them are masterpieces. Perhaps the best of them all, however, is the Brenner Bronze Medal of Lincoln, done by Victor D. Brenner. A poem on this medal, written by Frank Dempster Sherman, reads:

This bronze our noble Lincoln's head doth bear;
Behold the strength and splendor of that face,
So homely-beautiful, with just a trace
Of humor lightening its look of care.
With bronze, indeed, his memory doth share,
This martyr who found freedom for a race;
Both shall endure beyond the time and place
That knew them first, and brighter grow with wear.
Happy must be the genius here that wrought
These features of the great American
Whose fame lends so much glory to our past—
Happy to know the inspiration caught
From this most human and heroic man
Lives here to honor him while art shall last.



—Galloway Photos.

The celebrated statue of Lincoln by St. Gaudens.

There is surely a hint of eternity in the Brenner Bronze Medal, a hint which the poet has caught and imprisoned in his verse. The Brenner Medal has the face of Lincoln in relief, with '1809' on the left side and '1909' on the right. Its very simplicity makes it great, like the simplicity of the model after which it was cast. Not even the name of Lincoln is engraved.

During the celebration of the hundredth anniversary of Lincoln's birth, the Grand Army of the Republic had a medal struck off which is similar to the Brenner Medal except that it has around its rim his own words of wisdom:

'With Malice Toward None:
With Charity For All,'

in relief lettering.

There is also a beautiful bronze medal by Volk, with the dates '1809-1865' to the left of the Lincoln face, with a lighted torch about an inch high running through these dates, Lincoln's face in the center, and the word *'Lincoln'* circling the medal to the right in rather large letters.

ONE of the more democratic of the Lincoln medals was that done by Pratt in silver, bronze, and copper, with the date 1909 in Roman figures below the head of Lincoln, and circling the medal above the head the words: *'Centennial of Abraham Lincoln.'* On the reverse side is the figure of an eagle with outspread wings at the top and a scroll at the bottom.

These medals were distributed rather widely in New York City and may still be obtained for a dollar each in coin shops. They are just a little larger than a dollar in size.

A prominent manufactory has put out one of the most delicate and beautiful plaques of Lincoln—his head in bas-relief of white marble on an octagonal piece of blue tile, without any lettering whatever. There is also a bas-relief by James W. Tuft, of Boston, that is striking in its bare

L.N.L.

Linco Bronze

WILLIAM L. STIDGER, pastor of the Linwood Boulevard Methodist Church, Kansas City, has traveled extensively in all parts of the world, and in doing so has particularly noted things American.

(Continued from page 7)

popular because it is usually photographed with children grouped in Lincoln's arms, or about him on the bronze bench. It is also frequently photographed with negro boys and girls and laboring men sitting with him on the bench.

The Adolph Alexander Weinman statue of Lincoln, in bronze, which is located in the public square at Hodgensville, Lincoln's birthplace, is a massive sitting figure. Lincoln sits in a chair with his right hand on the arm of the chair and his left hand on his left knee, in repose, as if buried deep in thought. This humble, insignificant little town reminds one of the phrase, 'Can there any good thing come out of Nazareth?' A most insignificant Kentucky village, sleepy, dull, uninteresting, with a few one-story business buildings on a single public square; the only thing that lifts the horizon is the *Lincoln* bronze.

The Emancipation Group, by Thomas Ball, is in Lincoln Park, Washington, D. C., and shows Lincoln a rather conventional figure, with his hands lifted over a kneeling slave. This is one of the older and better known, but not forceful bronzes of Lincoln. In Lincoln, Nebraska, is the famous French *Lincoln*. This bronze has one of the most impressive backgrounds of any of the memorials. It is on the capitol grounds. Directly back of this statue is a massive marble block, almost as large as the cabin in which Lincoln was born, with the Gettysburg Address carved in letters two inches high.

In Springfield, Illinois, is the O'Connor *Lincoln*, which, in a way, reminds one of the Barnard bronze. It has run the latter a close race in the matter of discussion. Even today there is a great difference of opinion in Springfield over this slender, awkward bronze. The artist intended to depict the Lincoln of the Farewell Address, how he looked and what was in his spirit the day he left Springfield for Washington, never to return alive.

The MacNeil *Lincoln*, a standing figure with folded arms, is a different type of treatment and a most impressive one. In this bronze the Great Emancipator's tall silk tile hat sits on a bench beside him, and his cape falls over that bench in graceful folds.

In addition to the French *Lincoln* in Lincoln, Nebraska, this artist has also done a sitting *Lincoln*, a figure in which both hands are hanging rather gracefully over the arms of the chair in which he sits. This bronze is in the Lincoln Memorial in Washington, D. C., and is coming to be one of the most popular of all the Lincoln bronzes. The setting is most beautiful and stately, in the center of the great open temple.

Buffalo, New York, boasts of its Charles Henry Niehaus bronze of Lincoln. It is a figure sitting in a chair with the long legs crossed. This is the only treatment of Lincoln that calls attention to the legs. One is reminded of Lincoln's story in which he was asked how long a man's legs ought to be, and he replied, 'Long enough to reach the ground.'

Other beautiful bronzes of Lincoln include: that by Leonard W. Volk and the Lott Flannery *Lincoln*, which is set on a tall marble column pedestal in front of the Court House, in Washington, and was unveiled April 16, 1868, only a few years after Lincoln's death.

Perhaps the first inspiration to immortalize Lincoln in bronze and marble came from a colored woman, Charlotte Scott, of Marietta, Ohio. She gave the first five dollars the morning following the assassination of Lincoln. The five dollars, along with $17,000 more, all raised by popular subscription, were used to erect *The Emancipation Group*, previously mentioned. It was unveiled April 14, 1876. It was not the first to be erected, but it was, most assuredly, the first to be planned. And it was curiously appropriate that a colored woman should have the first thought of thus memorializing the man who set her race free, and that she should conceive the idea the day following his death.

Muskegon, Michigan, boasts of a sitting statue of Lincoln. It too was done by Charles Niehaus who did the Buffalo, New York, *Lincoln*.

The Randolph Rogers statue was erected in Fairmont Park, Philadelphia, on November 26, 1869. It shows Lincoln in a sitting position with his right hand raised as if speaking. It is erected on a pyramidal pedestal, about fifteen feet high. The figure of Lincoln by Vinnie Ream in the rotunda of the Capitol at Washington is a figure in a draped gown holding a manuscript, the only draped *Lincoln* the writer knows. The artist has pictured him in the attitude of delivering a stately academic address.

Burlington, Wisconsin, boasts of its *Lincoln* done by George E. Ganiere, and unveiled October 13, 1913. It is a beautiful figure, with the hands behind, crossed, as some poet has said of Napoleon,

'As if to balance that prone brow
Oppressive with its mind.'

It is a curious thing that every one of these many sculptors of Lincoln have achieved an original posture. No two of them are alike. Some are sitting, some standing, some with legs crossed, one draped, one with the hands behind, some in the posture of public address, some in the posture of private and intimate conversation, some in repose.

At Edinburgh, Scotland, on the Calton Hill, is the statue done by George E. Bissell. It is a bronze figure and rests on a massive granite pedestal. The figure at the base is that of a free negro holding up a wreath to Lincoln. On the face of the pedestal are the words of Lincoln: 'To preserve the jewel of Liberty in the framework of Freedom.'

This statue is a memorial to Lincoln, as well as a memorial to the Scottish soldiers of the American Civil War.

The three great memorials in marble to Lincoln are the beautiful Greek Temple which houses the humble log cabin in which Lincoln was born; the beautiful memorial in Washington, and the Lincoln tomb at Springfield, Illinois. Hundreds of thousands of people visit these sacred spots every year.

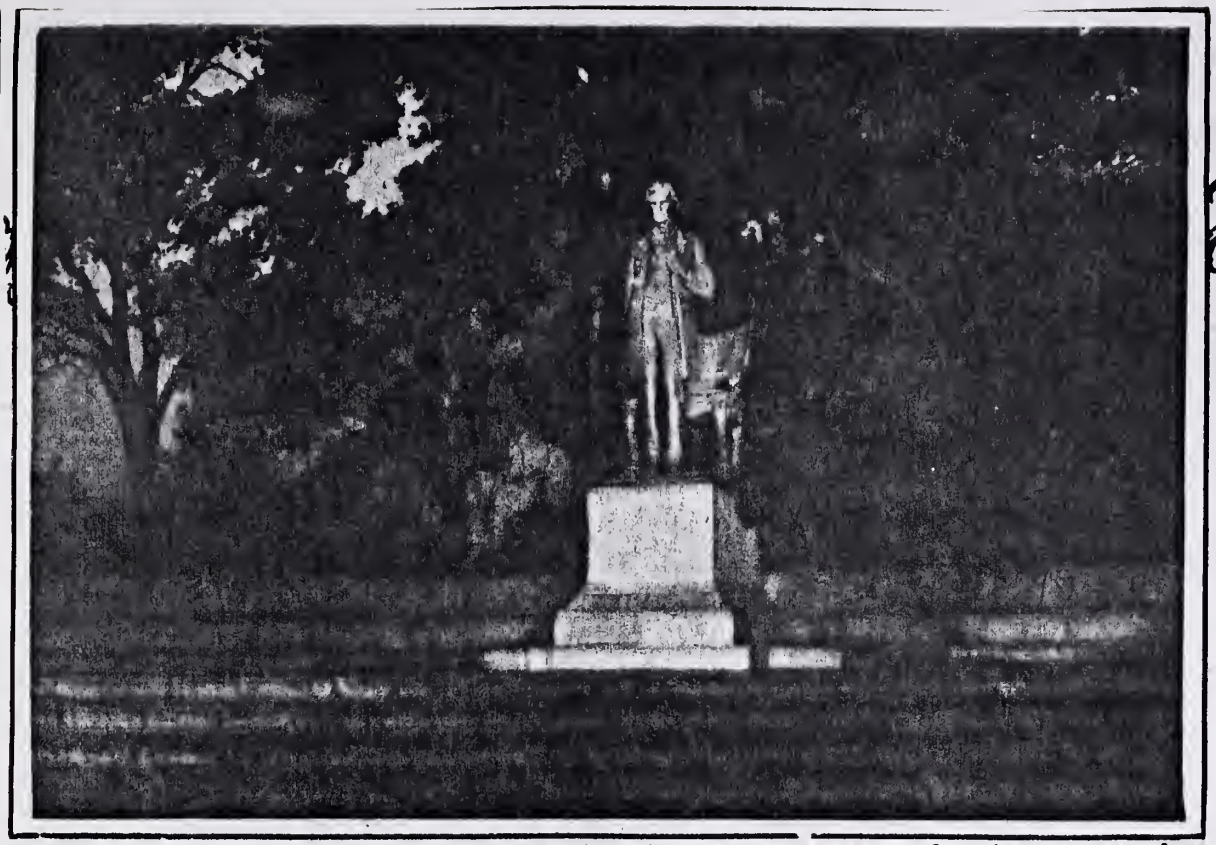


Ye Men of Power

Mrs. C. H. Wright

YE MEN of power
Lift your eyes from the gutter
And vision the stars.
Measure yourself by each other
And gaze upon Mars.
Like motes in the dust ray
A moment you stay and are gone.
Forget not the mote is invisible dust
In the ray of the sun.

L.N.L.



IN LINCOLN PARK lights were installed some years ago for the statues of Abraham Lincoln and of Gen. Grant. St. Gaudens' most effective statue of Lincoln is considered to be this one at the south entrance of the park. It is simple and dignified, and amazingly effective. With the lights blazing on it, the lights by which this photograph was made, it is one of Chicago's chief beauties.

Chicago Tribune 2/12/1928



Photo by A. G. Falk

A QUESTION ABOUT LINCOLN

Robert and Theodore Rennord were standing before the heroic St. Gaudens statue of the Great Emancipator in Lincoln Park, Chicago. They were making a patriotic pilgrimage with others from the Young Men's Christian Association.

"Do you suppose," said Robert, "that we can ever do as much for others as he did?"

Isn't this the question that everyone asks himself as he stands in the presence of that great spirit?

Epworth Herald
2/9/21

Prize Foster



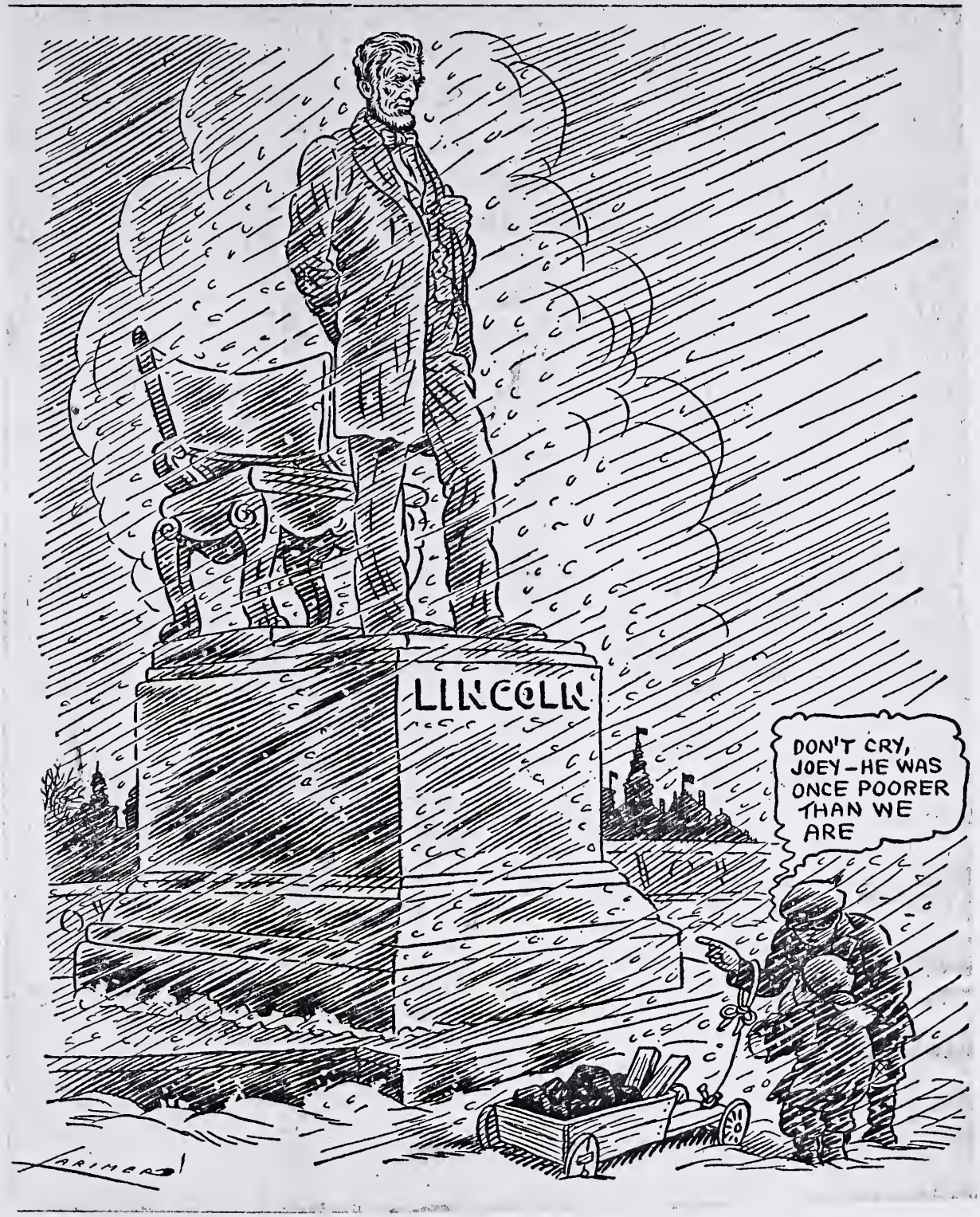
Courtesy Union League club.

This poster, in the Union League club's contest for high school students, won an Art Institute of Chicago scholarship for John S. Gehrmann, Lake View high school student.

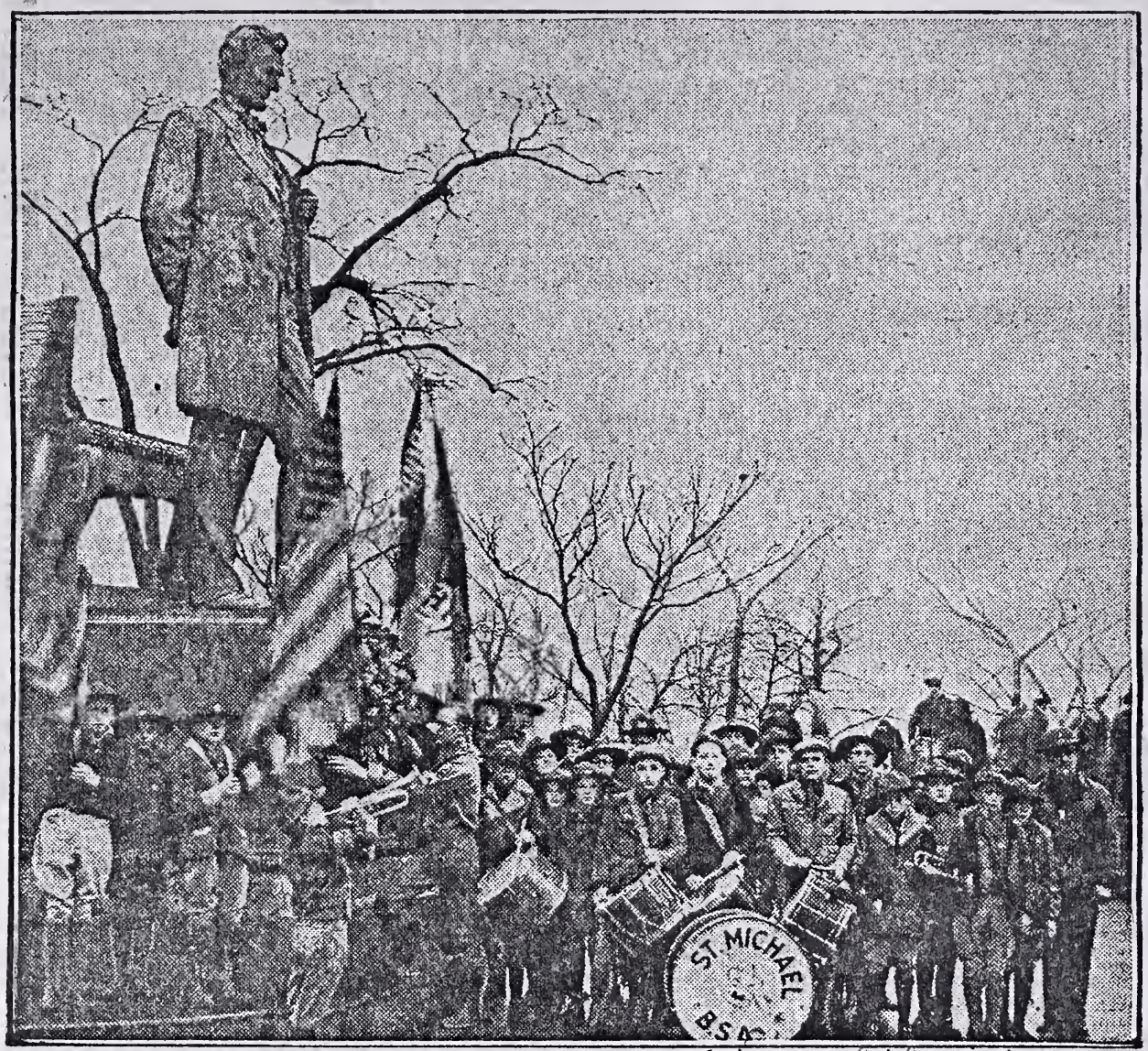
Chicago Eve. Post Mag. of the Art World
Feb 12-1924

THE NEWS-SENTINEL, FORT WAYNE, INDIANA. 2-12-30

—An Eternal Inspiration—



Lincoln Park



Chicago Daily Tribune
2/13/30

[TRIBUNE Photo.]

BOY SCOUTS HONOR MEMORY OF ABRAHAM LINCOLN ON HIS BIRTHDAY.

Paul Thompson of Troop 240 placing wreath at the feet of statue in Lincoln park as Edwin Walholm of Troop No. 148 blows taps. *(Story on page 27.)*

THE PRAIRIE FARMER

Vol. 102 Indiana Edition No. 38

Every Saturday Ninetieth Year

SEPT. 20, 1930



SHRINES OF AMERICA

19: To Abraham Lincoln

FROM humble log cabin to first mansion of the land; from obscure barefoot boy to one of the world's noblest statesmen and humanitorians. The greatness of Lincoln is no farther beyond the power of words than was the humbleness and pure simplicity of his soul. Shrines to his memory are legion. The statue in Lincoln Park, Chicago, (left) is one of the best. The Lincoln Memoriol in Washington (below) is one of the beauty spots of the world.

Prairie Farmer goes to more than 300,000 farm homes every week

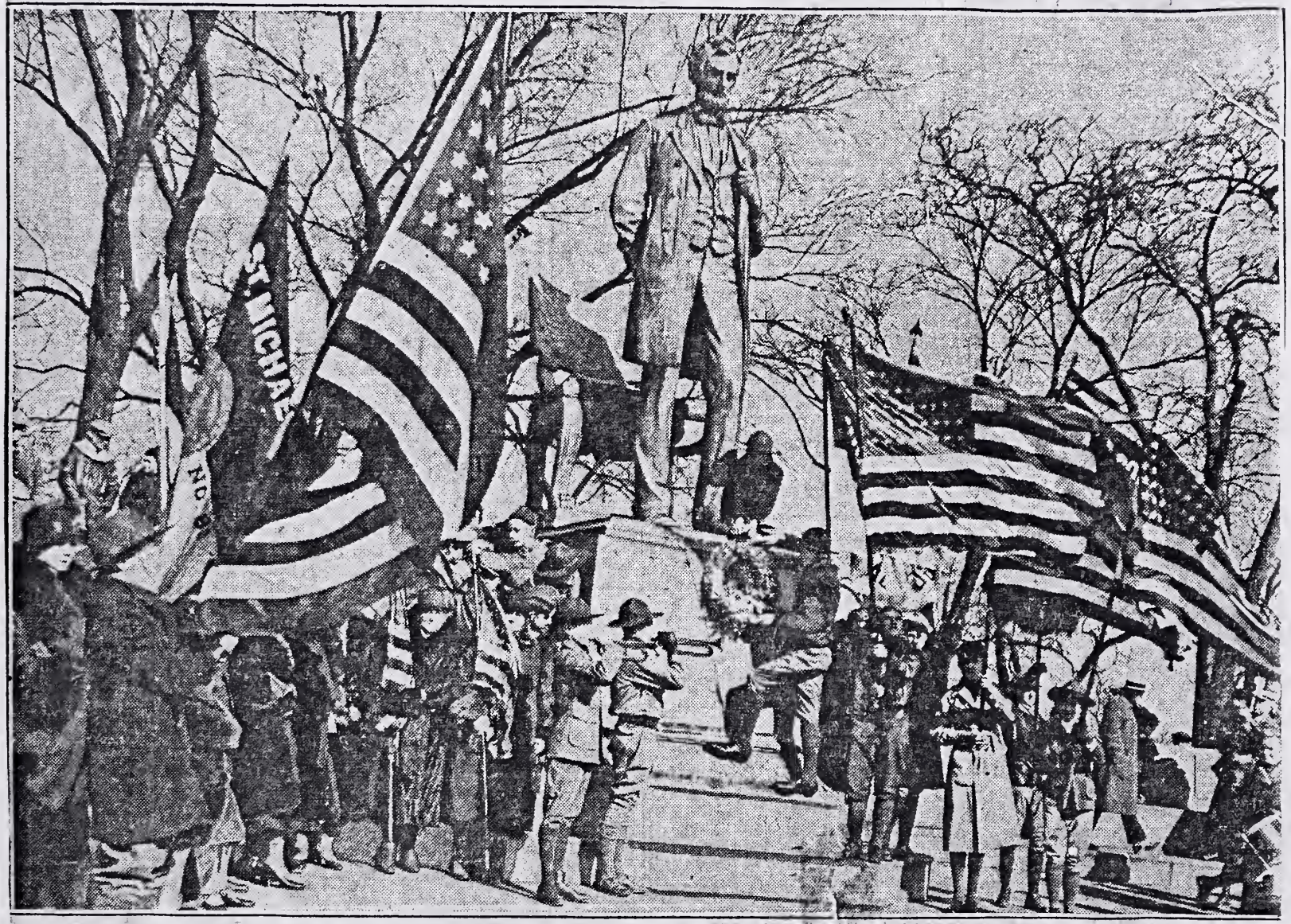
PINE BLUFF, ARK., COMMERCIAL
OCT. 13, 1930 p16

Pays Homage to Lincoln



William Randolph Hearst laying a wreath on the Lincoln Monument in Chicago. The great American publisher received a tumultous welcome from the heart of the Windy City. Hundreds of thousands lined the streets while he passed and cheered him wildly at a meeting in Soldiers' Field, where he was the guest of honor.

World Pays Tribute to Lincoln's Memory

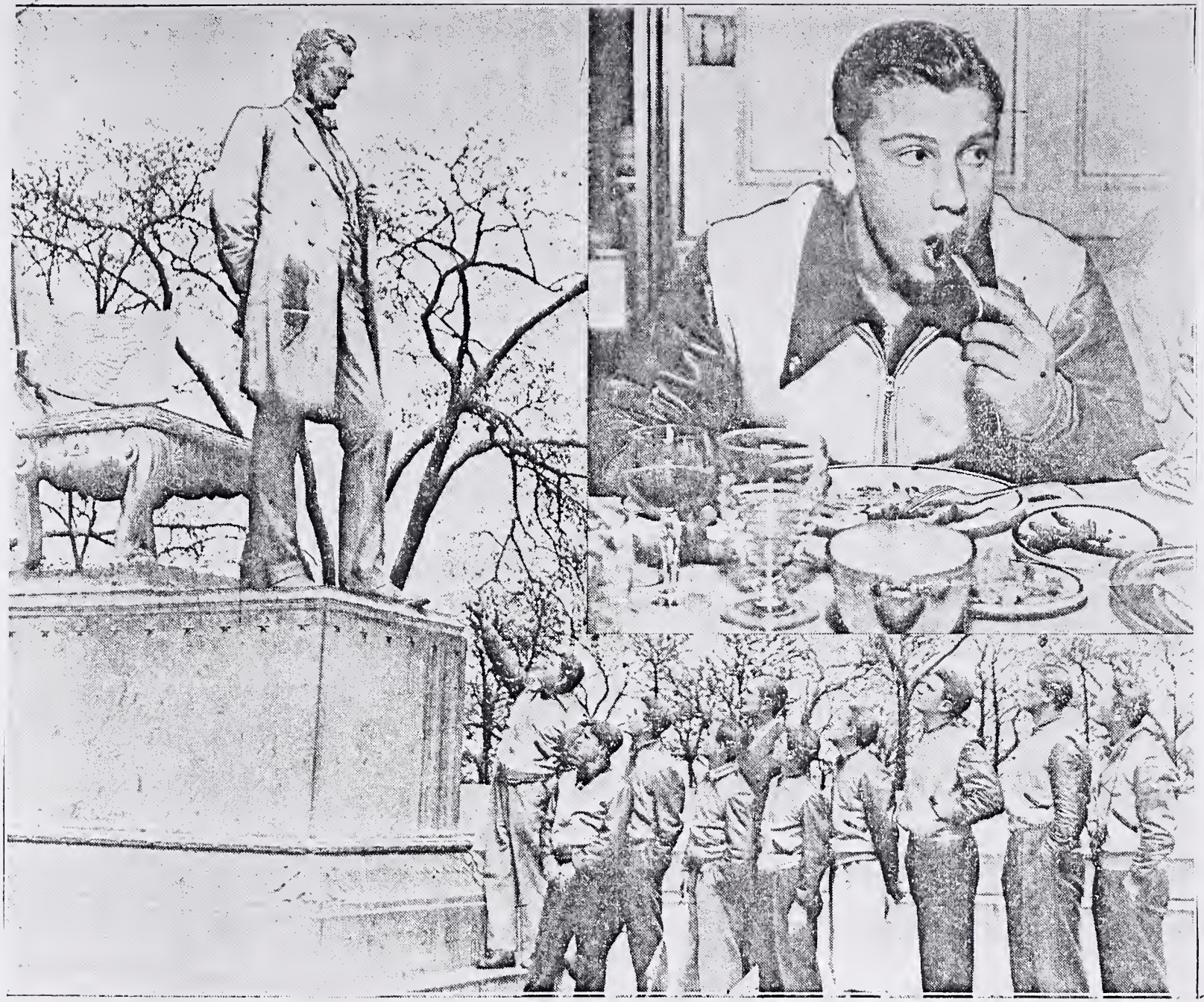


[TRIBUNE Photo.]

CHICAGO JOINS WITH THE REST OF THE WORLD IN TRIBUTE TO MEMORY OF ABRAHAM LINCOLN. Robert Schroeder (below) and Howard Carlson place wreath on monument in Lincoln park as Darwin Pond (left) and Robert McAllister sound taps. All are members of Boy Scout Troop No. 871. The wreath was presented by Martha Adams tent, Daughters of Veterans of the Civil War.

Chicago Daily Tribune
February 13, 1932

SIGHTSEEING'S FUN, BUT DON'T BE LATE FOR LUNCH



Members of the Italian boxing squad visit the statue of Abraham Lincoln during a sightseeing tour of Chicago parks. The boys have been to baseball games, loop stores and theaters, but they always manage to get back to their training headquarters in time for meals. The inset shows Giuseppe Farfanelli stowing away his lunch so that he'll have plenty of energy for an afternoon of hard work in preparation for the international bouts with Chicagoland's Golden Gloves team at the Stadium Wednesday night. 5-18-35 [TRIBUNE Photo.]



[TRIBUNE Photo.]

BOY RECITES GETTYSBURG ADDRESS—Raymond Edwards, age 9, of Oak Park, on Lincoln statue in Lincoln park yesterday as he recited famous address on 127th anniversary of birth of Great Emancipator. Below is Brig. Gen. John V. Clinnin, another speaker.

Do You Know

August Saint Gaudens, Artist



For Your Art Scrapbook:

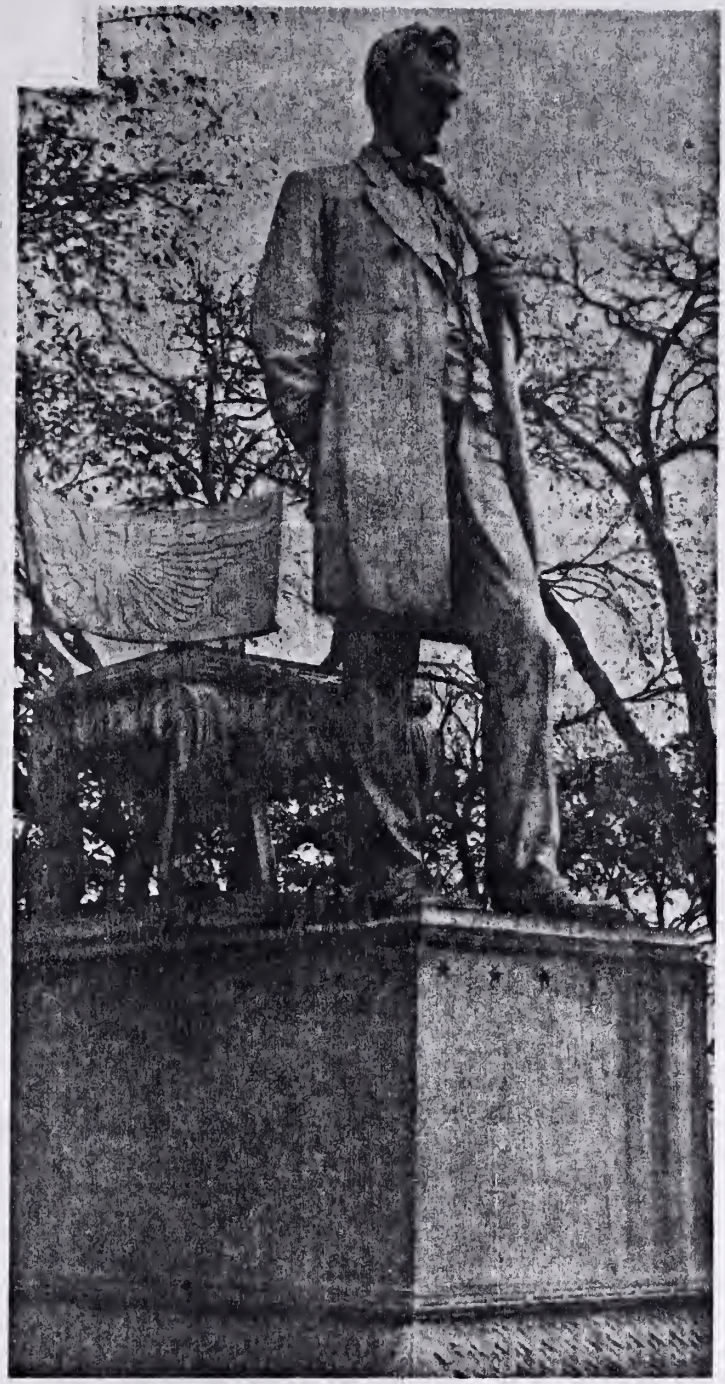
In Lincoln Park, Chicago, against a background of beautiful trees, stands one of the world's greatest portrait statues. It is the statue of Abraham Lincoln by the "greatest of American sculptors," Augustus Saint Gaudens (1848-1907). It is remarkable how the sculptor was able to depict the true characteristics of the real Lincoln. Here is a monument in bronze through which the artist has expressed his interpretation of the courage, moral strength and kindliness of a great man. It is truly a great work of art.

Augustus Saint Gaudens was born in Ireland in 1848. When he was but 6 months old he was brought to America by his parents. His childhood was spent in Boston and in New York. As a boy he was fond of drawing and early developed the idea of becoming an artist. His first practical experience came when he was apprenticed to a cameo cutter. At this task he worked for a number of years. When the day's work was through he hurried to his classes at Cooper Union. Later he entered the National Academy of Design. This was followed by study in Paris and in Italy.

His first commission was the statue of Admiral Farragut, which was unveiled in New York in 1881. It was recognized immediately as the work of a great artist. Commissions for statues began to come in rapidly. His statue. "The Puritan," in Springfield, Mass., and his equestrian statue of "Sherman" are among his best known works. The statue of "Sherman" which stands in New York City is considered the finest of its type ever produced by an American.

PHILADELPHIA

The Kansas City Star Feb. 4 1937



This St. Gaudens statue of Lincoln is in the Chicago park named for the Great Emancipator. A copy of it is in London near Westminster Abbey.



Lincoln Still Speaks

LINCOLN'S SUPREME BEQUEST to POSTERITY was the realization that only a religiously-grounded liberty can bring enduring peace and prosperity. He wrote this, not in his last will and testament, nor even in the Emancipation Proclamation, but in the original and revised versions of his GETTYSBURG ADDRESS as reproduced from Lincoln's own handwriting on PAGE 173 of this issue of ZIONS HERALD. In this high faith BOSTON UNIVERSITY SCHOOL of THEOLOGY is raising a CENTURY of SERVICE FUND from its Centennial Headquarters at 20 Beacon Street, Boston, in order that "this nation UNDER GOD shall have a new birth of freedom."

Zion's Herald 2/9/38

★ *Keep America Christian* ★

WHAT DO YOU THINK?

Feb 1939

Extraordinary Tribute Paid to Two Great Statue One of Lincoln, One of Sherman.

What Do You Think Editor—Sir: A rather hard-boiled New Yorker has the habit of making pilgrimages to the great Sherman Victory Statue in the Plaza and gazing on it until he actually is overcome by his emotions. Also he has been known to visit Chicago for the sole purpose of paying homage at the Lincoln Statue in Lincoln Park there. Both statues were the work of Saint Gaudens and the man I mention says they are the most perfect works of art in the world and that Saint Gaudens was the greatest sculptor. Is his view right? Does any one know of any statues as perfect? ADMIRER OF ART.



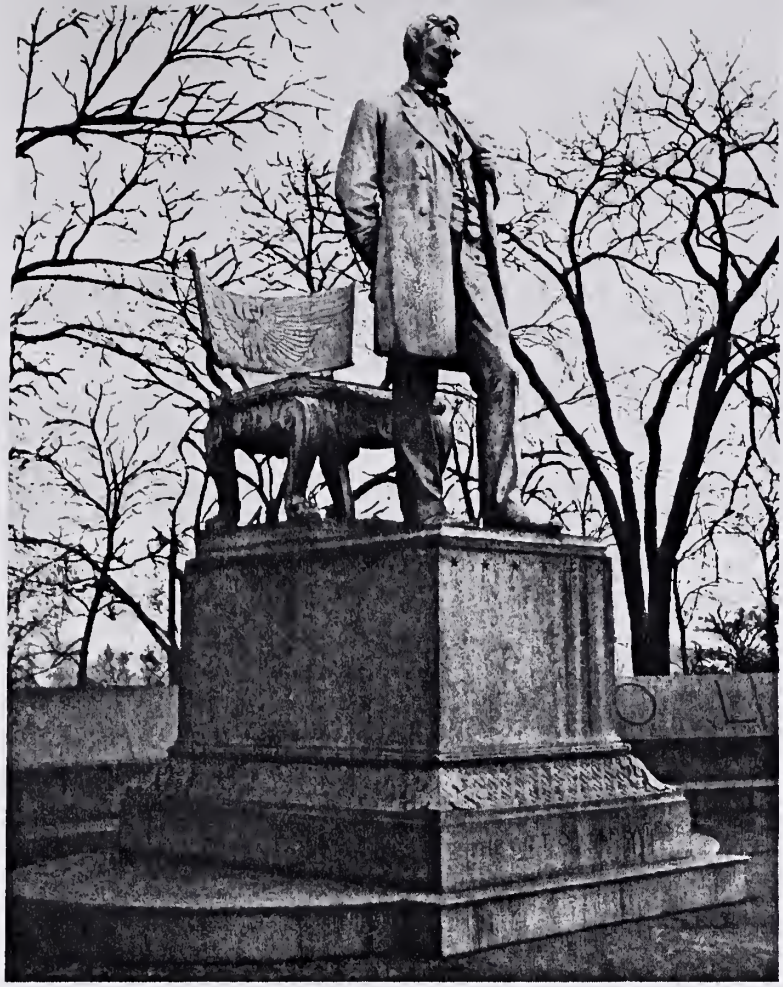
Flags dipped before the statue of Abraham Lincoln in Lincoln park, at annual celebration esterday of the emancipator's birthday in which civic groups took part.

[TRIBUNE Photo.] 2/12/40.

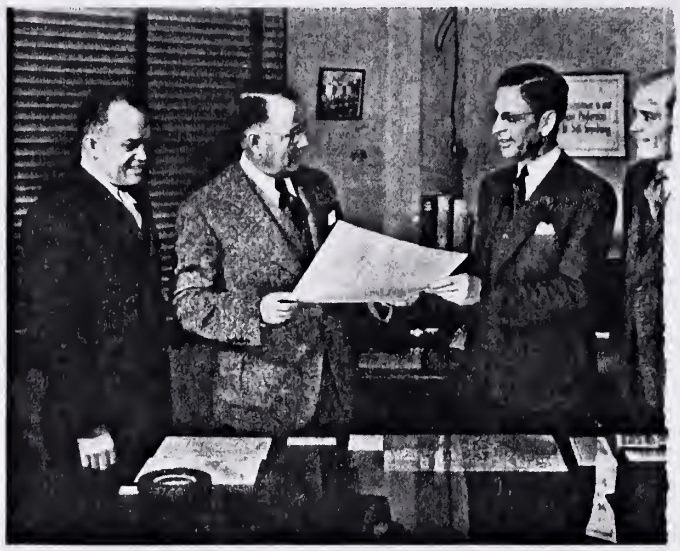
(Story on page 6.)

Standard Trend - Feb - 1941

. . . In the 9



← LINCOLN THE ORATOR, facing the south, stands in bronze majesty in Chicago's Lincoln park, within sight and sound of the motor traffic on one of the city's busiest thoroughfares. Annually on February 12 this statue by St. Gaudens is the object of special attention, when the G. A. R. and other organizations hold ceremonies at its base commemorating the Great Emancipator's birthday and his significance in American history.



AS FIVE GIANT CATERPILLAR DIESEL SHOW TRUCKS start out from the Caterpillar Tractor Company's plant in Peoria, Ill., on a tour of the country Miss Rosemary Short christens one of them with a bottle of Stanolind High Speed Diesel fuel. While traveling in Company territory the trucks will use Standard Oil products. ↓



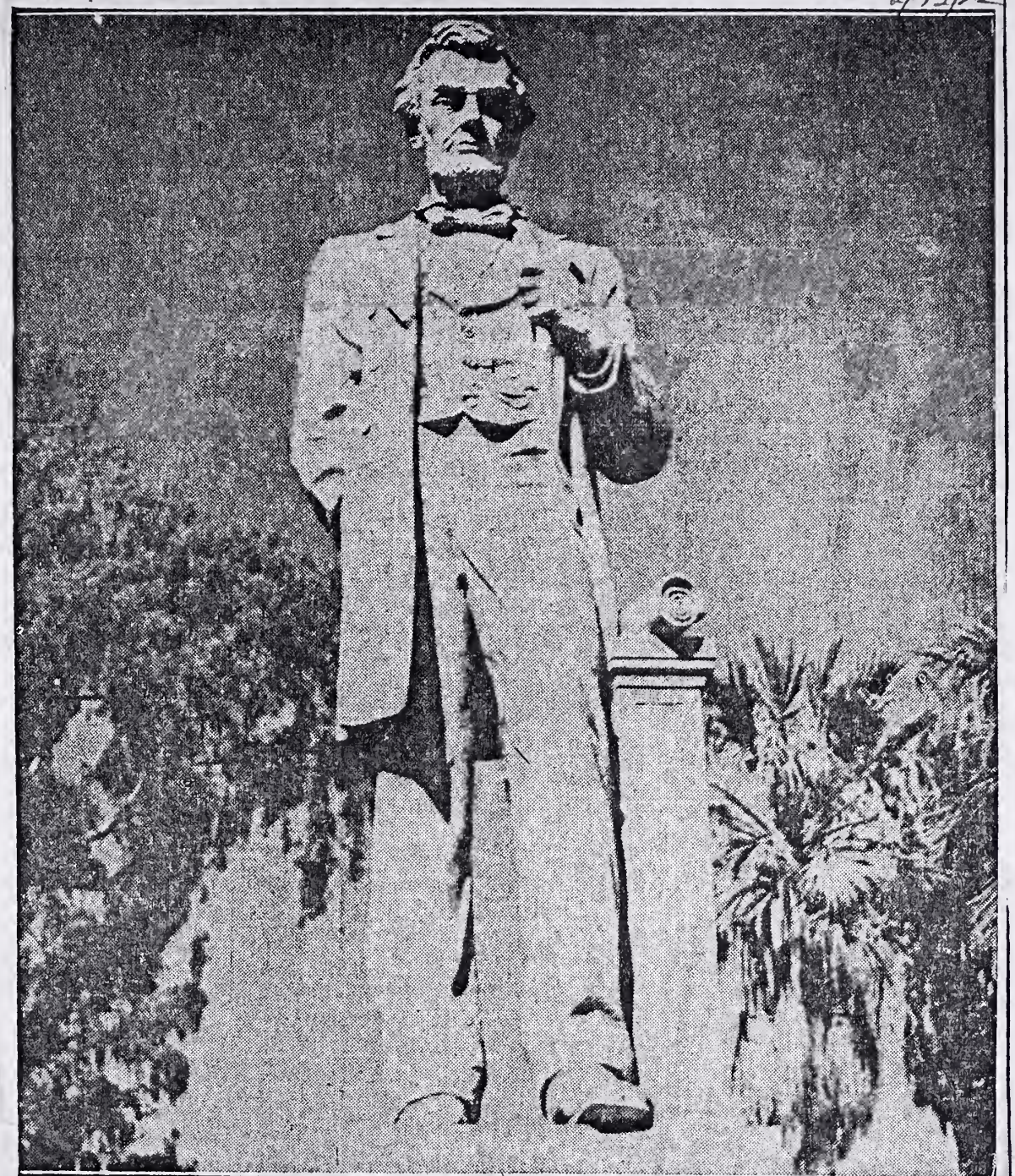


WINTER LANDSCAPE. A bl. setting for this remote and pic

'We Shall Not Fail'--Lincoln

Historic Words of 80 Years Ago Recalled

Long Beach Sun
2/12/62



IMMORTAL—All the dignity and solemnity of the Great Emancipator is caught in the statue, pictured above, overlooking the southerly portion of Lincoln Park, where citizens, young and old, will pause today to pay respects to the memory of the Civil War president.

—Ed Lundburg Photo.

The story below comes from the White House during wartime. It reads like the story of America at war, 1942. Yet it actually concerns the America of 80 years ago.

Its author is Abraham Lincoln, born 133 years ago today.

The story has been culled, in exact quotation, from various of Lincoln's speeches and writings during the whole Civil War period.

This issue ... presents to the whole family of man the question whether a constitutional republic or democracy—a government of the people by the same people—can or cannot maintain its territorial integrity... It forces us to ask: Is there, in all republics, this inherent and fatal weakness? Must government, of necessity, be too strong for the liberties of its own people, or too weak to maintain its own existence?

This government must be preserved in spite of the acts of any man or any set of men. It is worthy (of our) every effort.

War, at the best, is terrible and this war of ours, in its magnitude and duration, is one of the most terrible. It has deranged business, totally in many localities, and partially in all localities. It has destroyed property and ruined homes; it has produced a national debt and taxation unprecedented.

(Yet) the fight must go on... These are trying occasions, not only in success, but for want of success. . . The cause of civil liberty must not be surrendered at the end of one, or even 100, defeats.

The times are dark, and the spirits of ruin are abroad in all their power... (But) the result is not doubtful. We shall not fail—if we stand firm, we shall not fail. Wise counsels may accelerate, or mistakes delay it, but, sooner or later, the victory is sure to come.

To war power alone can we look, yet for a time, to give confidence to the people in the contested regions that the insurgent power will not again overrun them. Until that confidence shall be established, little can be done anywhere for what is called reconstruction. Hence our chiefest care must still be directed to the Army and Navy, who have thus far borne their harder part so nobly and well... I would like to speak in terms of praise due to the many brave officers and men who have fought in the cause of ... the liberties of their country since the beginning of the war.

My hopes generally prevail above my fears for our republic. . . Here, without contemplating the consequences, before heaven and in the face of the world, I swear eternal fidelity to the just cause, as I deem it, of the land of my life, my liberty and my love . . . that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 786 FORT WAYNE, INDIANA May 1, 1944

THREE IMPERISHABLE NAMES IN LINCOLN SCULPTURAL ART

For nearly a half of a century the name of Augustus St. Gaudens has stood almost unchallenged as the premier artist in the field of sculptural creations depicting Abraham Lincoln. Within the past decade, however, two more sculptors of Lincoln subjects have come to the front so rapidly in the esteem of the average American that either one may some day surpass in popularity the prestige enjoyed so long by St. Gaudens. These two men are Daniel Chester French and Gutzon Borglum.

The names of French and Borglum were often associated with St. Gaudens before either of the former two had created his Lincoln masterpiece. Time and again in the selection of the three outstanding pieces of Lincoln sculpture, Borglum's informal Lincoln, at Newark, New Jersey, and the meditative Lincoln, by French, before the Nebraska State Capitol, have been mentioned along with the St. Gaudens', Lincoln the Statesman, and they continue to be the choice of many critical students.

St. Gaudens' fame in the Lincoln field rests almost entirely on his standing statue of Lincoln located in Lincoln Park, Chicago. His seated figure of Lincoln occupies a prominent site in Grant Park, in the same city, but it has contributed little to his fame, although the sculptor himself felt it was a more satisfactory likeness of the President than the earlier study. Replicas of the standing Lincoln, in both Europe and America, as well as a bust in the Hall of Fame, may have contributed somewhat to St. Gaudens' supremacy in sculptural Lincolniana.

Although the heroic bronze statue by French, standing before the Nebraska State Capitol, at Lincoln, is an unusual and superior work of art, it is the heroic stone statue of the seated Lincoln, in the Memorial at Washington, that has augmented most the ever increasing fame of the artist. The impressive environment of the Washington statue, with the text of the Gettysburg Address and the Second Inaugural inscribed on the adjacent walls, has contributed much to a finer appreciation of the portrait. It is doubtful if any statue in America has been able to create such an atmosphere of profound reverence as this Lincoln with its almost human qualities. The fact that this work, by French, will be viewed by a thousand guests while a single individual may be seeking out the comparative obscure St. Gaudens, at Chicago, will greatly favor the popularity of the statue in the Nation's Capitol. London with her St. Gaudens' replica may still favor the Westminster Abbey Lincoln.

When the Lincoln Memorial was completed it was the architectural beauty of the structure, by Bacon, which received the most attention of the critics, but in later years interest in the statue within the edifice is more often the subject of discussion. Possibly the lighting effect has contributed as much as any of the more foreign elements to the popularity of the statue, and this is especially true with respect to the pictures made of the statue.

The third sculptor who may be named along with the other two, without fear of being overshadowed, is Gutzon Borglum. His earliest Lincoln study in bronze, the informal, seated figure at Newark, has most always been given a place next to St. Gaudens in the listing of heroic statues in bronze of the Emancipator.

While both St. Gaudens and French must rely almost exclusively, each on a single production, to bid for supremacy in the Lincoln field, Borglum has three outstanding works which will continue to call attention to his skill and indefatigable industry. Aside from some minor Lincoln studies, three major projects, the bronze at Newark, the magnificent head in the rotunda of the Capitol at Washington, and the colossal figure in the group at Mount Rushmore are exhibits which will have an appeal to admirers of Lincoln for many generations.

Little comment need be made about the bronze at Newark where Lincoln is so sociable that he appears to move over to make room for you on his bench which allows no racial preferences. It will be a long time before we have a more friendly bronze than this one which Borglum has created. In the same city is another outstanding work by Borglum associated somewhat with Lincoln, a colossal monument comprising forty-two figures in bronze, called "Wars of America."

Borglum's great passion for mammoth figures first found expression in the Lincoln field in the production of the colossal head in the rotunda of the Capitol at Washington. Year by year this head finds more favor, and a bronze replica of it has been placed in the approach to the Lincoln Tomb at Springfield. Another study, slightly different, cut from a block of Grecian marble, weighing six tons, has been greatly admired.

When the beautiful Lincoln Shrine at Redlands, California was completed, it was a head of Borglum's that was given the premier place among the interior exhibits. Several other replicas of the famous colossal head have been created, one at the University of California, and another, with a different treatment, at the Detroit Institute of Arts.

It is not the Newark bronze nor the colossal head which will bring to Borglum his greatest fame as years go on, but the gigantic figure of Lincoln in the Mount Rushmore Group in the Black Hills of South Dakota. This head of Lincoln alone makes a pigmy of the famous sphinx head in Egypt which is but one seventh the size of the Borglum's granite masterpiece.

It is not strange that Borglum, with his interest in colossal figures, would eventually conceive of a project in sculptural art which would not be limited to any block of marble, but would utilize a whole mountain of stone. The group including the figures of Washington, Jefferson, Lincoln, and Theodore Roosevelt is possibly the most stupendous undertaking in the field of ancient or modern sculpture ever completed.

On the towering seven-hundred food mountain side there has been carved a seventy foot head of Lincoln. One authority claims it is visible for eighteen miles.

Some of Borglum's studies of Lincoln to which we may have referred as minor works may one day attract more attention than at present. The editor of *Lincoln Lore* was seated in the lobby of Hotel Rumley, at LaPorte, Indiana a few weeks ago, and was almost overwhelmed by the artistic beauty of a bronze bust of Lincoln which he could not identify. Upon inquiring, he learned it was a Borglum production and according to the informant "Mr. Borglum considered it his best head of Lincoln." It was an entirely different pose from his other familiar heads of the Emancipator.

Certainly in St. Gaudens, French, and Borglum we have *Three Imperishable Names in Lincoln Sculptural Art.*

chi. Sun - 2-10-46

A Forgotten Monument

Lincoln Statue Draws The Crowds—Douglas' Usually Overlooked

By Paul T. Gilbert.

AT WHATEVER hour you pause to view the St. Gaudens statue of Abraham Lincoln in Lincoln Park, you seldom will find yourself alone. From all parts of the world, pilgrims are drawn to the shrine. Visiting celebrities, patriotic societies and school children lay wreaths at its base.

In pathetic contrast, at 35th st. and the Illinois Central tracks, stands the granite shaft erected in memory of Lincoln's most formidable political opponent, Stephen A. Douglas. Here the "Little Giant" is entombed. But few there are who can recall his birthday—April 23.

And yet, had his heart not been dominated by his head, and had he not been overshadowed by a greater giant, he might eventually have achieved his ambition of becoming President of the United States.

He is remembered today principally in connection with the Lincoln-Douglas debates on the slavery question. Douglas regarded slavery merely as a political issue, and one to be determined by state sovereignty, while to Lincoln, the humanitarian, the institution was abhorrent.

* * *

IN COMMEMORATION of Lincoln's birthday, the Chicago Historical Society, of which the martyred President was an honorary member, is presenting today an abridged version of the historic debates, with Stanley Pargellis, custodian of the Newberry Library, impersonating Lincoln and Paul M. Angle of the society's directorate, representing Douglas.

* * *

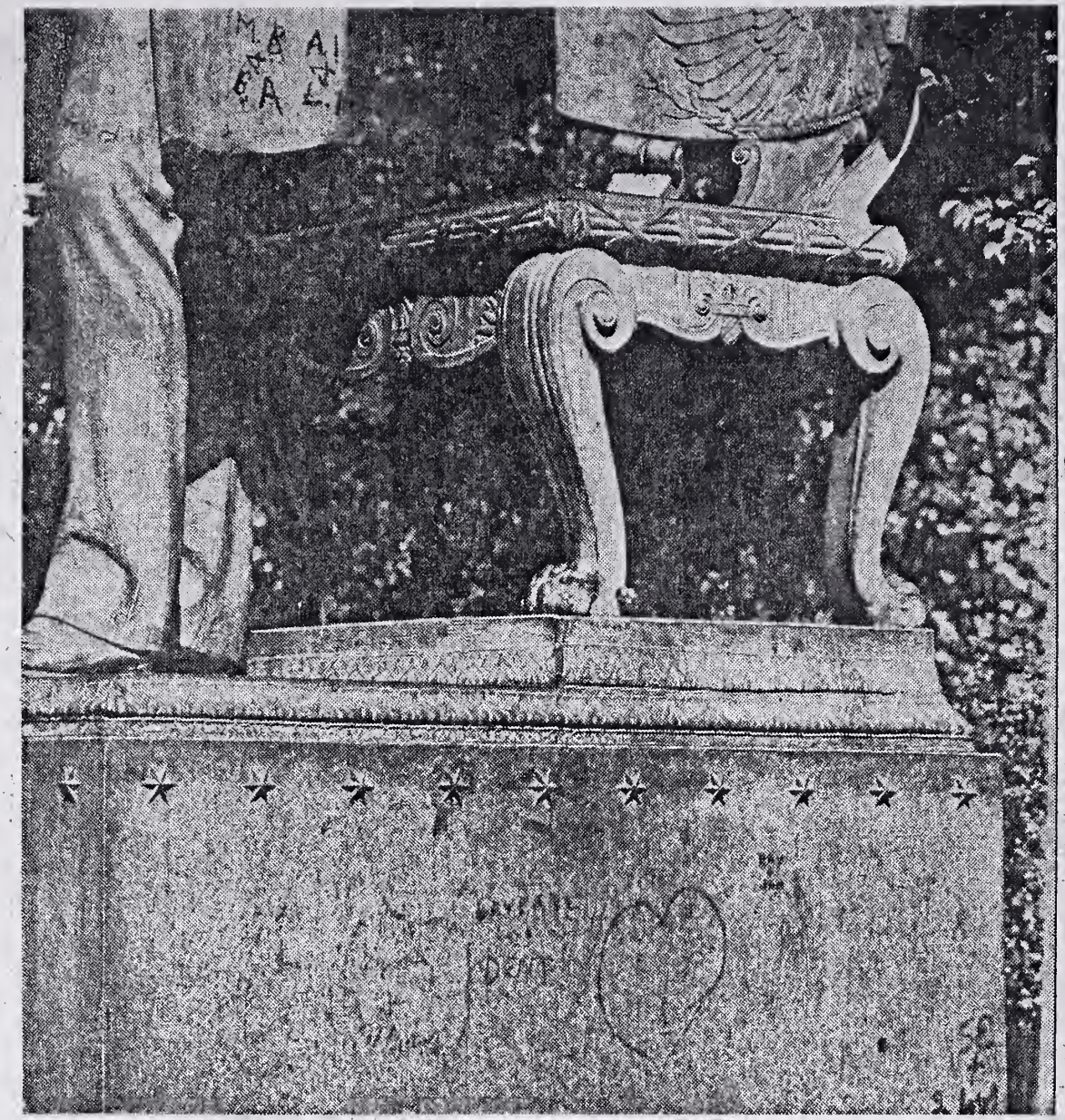
IN ADDITION to its permanent Lincolniana, the society is showing for the first time paintings by Fletcher Ransom depicting Lincoln's life and activities in New Salem, together with canvases by Harper Goff, Hollywood artist, telling the story of the assassination.

* * *

IN THE restoration of New Salem, only one of the original buildings is preserved. This is the cooper shop where the young Lincoln, as shown in the famous picture, fed chips into the open fire by the light of which he read his books.

* * *

Chi. Tribune 7-27-46



[TRIBUNE Photo]

Defaced surfaces on the statue of Abraham Lincoln in Lincoln park. Some of the initials are scratched into metal, others are marked on the stone base.



Lincoln Day services are held at famous statue in Lincoln Park by Boy Scout Troop 40. The troop and its Cub Scouts held the ceremony in keeping tradition of not having missed an observance in 36 years. (Story on Page 4.)

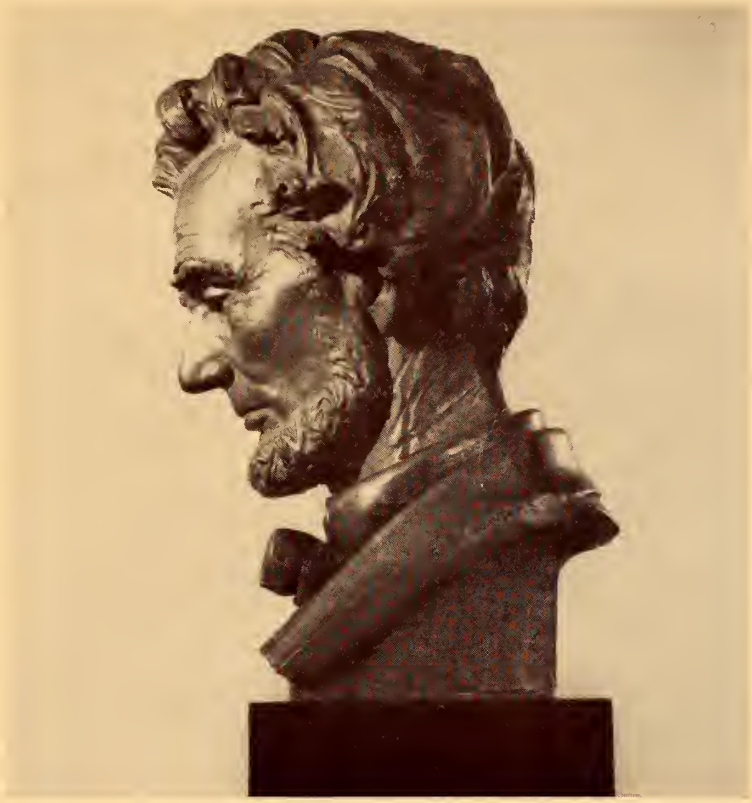
2-12-51

Chicago

(Photo by SUN-TIMES Reader Edwin Hannig)

CHICAGO HISTORY

VOLUME III SUMMER, 1952 NUMBER 4



Lincoln, by Augustus Saint-Gaudens

Published Quarterly by the
CHICAGO HISTORICAL SOCIETY

VOLUME III SUMMER, 1952 NUMBER 4

CHICAGO HISTORY

An informal publication devoted in the main to the Society's museum, library, and activities.

PAUL M. ANGLE, *Editor*

The Chicago Historical Society
Lincoln Park at North Avenue, Chicago 14

"Sold to Chicago"

EARLY in May we received an exceptionally interesting auction catalog from the Parke-Bernet Galleries in New York City. It described 410 lots of Americana, including many items from the Lincoln collection of the late Henry M. Leland, founder of the Lincoln Motor Company. Many fine historical autographs were included, but we were most interested in the unusual objects that were being offered. Such personal belongings as Stonewall Jackson's field glasses, John Hancock's watch, and John Paul Jones's silver dagger rarely come on the market, yet these and many comparable pieces were being offered for sale on May 27. With the chairman of our museum committee we agreed on ten or twelve items that would be desirable acquisitions. Specially contributed funds were made available, and we set out for New York to see what we could do.

We had good luck. We failed to obtain everything we wanted, but the auctioneer's announcement, "Sold to Chicago!" ended the bidding on ten different occasions. In this way we came into possession of Jackson's field glasses, John Paul Jones's dagger, a dining room chair that the Lincolns used in the White House, a fine, gold-headed cane that

President and Mrs. Lincoln presented to the Rev. P. D. Gurley, a magnificent bronze bust of Lincoln by Augustus Saint-Gaudens, and several other items that we can make good use of in our museum. We wish that we could describe all our purchases, but we are going to restrain ourselves and comment on three only.

We paid $90.00 for an ambrotype of an Indian, and consider the purchase a bargain. In the first place, the ambrotype, which we reproduce here, is about as fine a specimen of this type of photographic reproduction as we have ever seen. In the second place, the subject is that fine old Indian, Shabbona, who deserves the eternal gratitude of the people of Illinois.

Shabbona, whose name is spelled in a dozen different ways, was born into the Ottawa tribe somewhere in northwestern Ohio, probably in the year 1775. He married the daughter of a Potawatomi chief, and on the chief's death succeeded to a place of influence in that tribe. Early in the nineteenth century he came to live in what is now the southern part of De Kalb County, Illinois. In the War of 1812 he fought on the side of the British, but after peace was made he never wavered in his allegiance to the government of the United States. In 1827, when the Winnebago went on the warpath, he risked his life to protect the white settlers who were in danger. Five years later, when the Black Hawk War broke out, he saved many lives by warning the frontiersmen of the impending uprising.

The government showed its gratitude by granting Shabbona two sections of land where his village was located, but through technicalities he was ultimately dispossessed. A group of whites then bought him a small farm in Grundy County. "There," in the words of a biographer, "in his old age he ate the bitter bread of charity and pondered on the white man's gratitude." He died in 1859 at the age of eighty-four.

Our ambrotype was made at Morris, the county seat o Grundy County, on June 7, 1857. On the same day the



Shabbona: a contemporary ambrotype

maker presented it to his son. Laid in the frame is the following note: "This is a fine ambrotype of the old Indian Chief Shaubonee and will never fade. It will be in being long after the artist and subject are dead. I present it to my son Duane to keep—his father's old Indian friend and Noble old Hero. God bless his soul forever. H. B. Field, artist. Morris, June 7, 1857."

Another acquisition in which we take pride is a cane which President and Mrs. Lincoln presented to the Rev.

Phineas D. Gurley, pastor of the New York Avenue Presbyterian Church of Washington. This was the church the Lincolns attended, and its pastor became their very close friend. The cane, of polished ebony, has a beautiful chased gold head with birds and grapevines in bas relief and bears the engraved inscription: "Rev. P. D. Gurley, from Mr. and Mrs. A. Lincoln, 1862." When it was offered at public sale some twenty years ago it was accompanied by an affidavit dated January 9, 1914 which read: "This cane was presented to my Father, Rev'd. P. D. Gurley, D.D., by President and Mrs. Abraham Lincoln, in 1862, as a small token of gratitude, for sympathy and kindness shown them at the time their son, William Wallace Lincoln, died in the White House. Emma H. Gurley Adams."

The third purchase which we wish to mention is one of which we are exceedingly proud. It is a bronze bust of Abraham Lincoln, by Augustus Saint-Gaudens—a replica of the head of the great statue that stands a few hundred feet to the east of our building. Surely there is no finer representation of the features of Abraham Lincoln.

For what purpose the bust was made we do not know. It was cast in 1933 by the Roman Bronze Works, Inc., of Corona, New York, and is the only casting of the head that the firm has on record. What appears to be an identical bust is in the Hall of Fame of New York University, placed there in 1923 by the Union League Club of Chicago, but we know of no others. We are not, however, disposed to take any great pride in rarity. The bust is so fine that we wish there were many replicas of it throughout the country.

Since we tend to take the familiar for granted, perhaps a few words about the Saint-Gaudens standing Lincoln will not be out of place. For the statue the people of Chicago are indebted to a philanthropically inclined lumber dealer, Eli Bates, who made a fortune after he came here in 1850. When Bates died in 1881 it was found that among other bequests was one of $40,000 for a statue of Lincoln to be erected in Lincoln Park. The three trustees whom he had

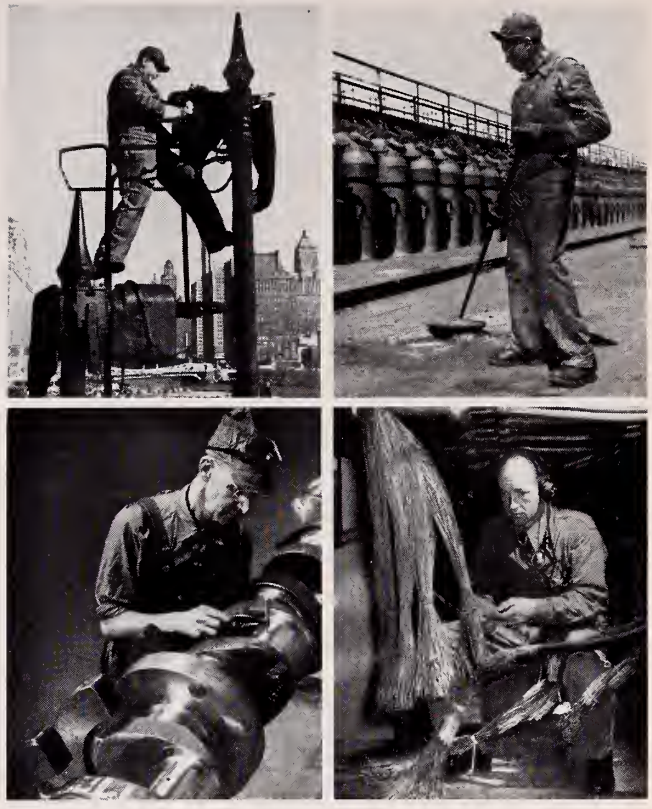
named in his will started by inviting prominent sculptors to submit designs, but after some months they became convinced that the commission should be entrusted to an established artist without competition. Their choice fell upon Saint-Gaudens, who was then receiving high critical acclaim for a statue of Farragut which had just been erected in Madison Square, New York. The artist accepted and set to work. Six years later, on October 22, 1887, the figure was unveiled. Representing Lincoln "burdened with the responsibilities of the hour, giving audience to a delegation of the people, who present for his consideration matters of great public concern," the statue was immediately accepted as a masterpiece. The passage of sixty-five years has not altered that verdict.

The Saint-Gaudens bust was presented to the Society in memory of Joseph M. Cudahy.

Chicago at Work

THE HISTORICAL SOCIETY that limits itself to the distant past is only half-meeting its responsibility, for it is ignoring the truism that today's news is tomorrow's history. In the Chicago Historical Society we are doing the best we can, with limited resources, to avoid this mistake. We preserve today's newspaper, not because it will be useful next week (although it often is) but because it will be indispensable ten years from now. That we know will also be the case with a great many reports of the state, county, and city governments, with telephone books, with maps, and shoals of other publications in which most people see only immediate utility.

Several years ago we awoke to the fact that we were ignoring one potentially valuable field. We were making no effort to obtain photographs of Chicago as it is today. We were aware, of course, that a great city changes from day to day, and we knew that photographs picturing even the re-



Top: Repairing signal, Chicago and North Western Railway; charging coke ovens, Peoples Gas Light & Coke Company. Bottom: Checking diesel crankshaft, Burlington Railroad; splicing telephone cables, Illinois Bell Telephone Company.

cent past were in constant demand. Yet we were leaving the making of a photographic record to chance. We mended our ways. With the help of the Chicago Area Camera Clubs Association—the united camera clubs of the Chicago region—we organized what we have been calling the Chicago

CHICAGO HISTORICAL SOCIETY

Hermon Dunlap Smith, *President*

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Andrew McNally III, *2nd Vice-President*

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ERIC·GUGLER
101·PARK·AVE
NEW·YORK

June 12th, 1952

Dr. Louis A. Warren, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

My dear Dr. Warren:

Here are more enclosures to keep you up to date. I am sending copies to Harry Thompson. Ronald Lee will be here from Washington a week from tomorrow and I hope to have the wisdom of both Harry Thompson and Ronald Lee in a package by that time.

I think Angle will do a job, but he may need help.

With kindest regards,

Sincerely,

Eric Gugler

Encls
EG/rf

CHICAGO HISTORICAL SOCIETY

COPY

May 21, 1952

Mr. Eric Gugler
101 Park Avenue
New York 17, New York

Dear Mr. Gugler:

Your letter of May 19 regarding the St. Gaudens statue is exactly what I wanted. Now I shall proceed and I hope that before very long I shall have something encouraging to report to you,

Sincerely yours,

/s/ Paul M. Angle

CHICAGO HISTORICAL SOCIETY

Clark

Fidelity Office Bldg.

MAIN OFFICE

Mr. Louis Ostler
123 Cross Street
New York 17, New York

Dear Mr. Ostler:

Your order of July 12 regarding the [illegible] I would.
[illegible] Please send a copy of the policy with [illegible]
[illegible] I shall have [illegible] attorney to [illegible]
to him.

Sincerely Yours,

(S) Paul W. [illegible]

COPY SHAW METZ & DOLIO

May 22, 1952

Mr. Eric Gugler
The American Scenic and Historic
Preservation Society
101 Park Avenue
New York 17, New York

Dear Eric:

Like the Bunker Hill monument in Boston, we are much too inclined to forget our local treasures. I am very much in agreement with you about the successful collaboration of the sculptor with the architect on Saint Gauden's Lincoln statue in Lincoln Park, and have noticed while driving by that the landscaping is sadly in need of attention.

Paul Angle has written me a letter and we are going to talk about it in the near future. Previous to this I will take a more careful survey. In the meantime, it would by very nice if you could specify in detail the things which you noticed as crying for "compassion and refurbishment", in case we may miss something.

It is a little unfortunate that we have not seen each other for so long. If you ever come through here let us hear from you, and I will try to do the same thing in New York.

Yours sincerely,

/s/ Alfred

AS:CV Alfred Shaw

208 South LaSalle Street - Chicago 4

June 9th, 1952

Mr. Alfred Shaw
208 South LaSalle Street
Chicago 4, Illinois

Dear Alfred:

I was delighted to get your letter of the 22nd. It's been altogether too long a time between visits with you.

My chief concern is with the foundations of the exedra and the restoration of the original pavement, steps, etc.

I've asked Lawrence Grant White to get me prints of his father's drawings. I hope they will not be needed, but in the meantime I wonder whether you would be good enough to take a look at the foundations of the exedra and the pavement. Perhaps a top notch granite setter would make a detailed recommendation.

If enough of the pavement can be seen so that it can be put back in shape without the drawings, please let me know - the search may be troublesome. I think they are in the New York Historical Society, if anywhere.

As to kids marking up sculpture in parks, I will try to get you more data from Sidney Waugh outlining steps that are being recommended in Baltimore through the Boy Scouts. I think the arrangement is something like this. A Scout group names itself the Lee, Jackson, or in this case, Abraham Lincoln Group. This group agrees to watch the statue daily and they see to it that others do no damage to it - mark it up, etc. In return the city officially permits them to have their annual ceremony at the site. Sounds very much worth a try, don't you think so?

Sincerely,

RG/rf

P.S. You will be amused at this - on one of my trips a few years ago I wanted to go out to see the Saint Gaudens Lincoln. I hired a taxi and told the driver to stop near the monument. He said he couldn't. He said the drive was used like a park-

way, but he would keep driving around until he saw me waving at him. When I'd had my look we drove down to the LaSalle Street Station. He asked me what I was doing there anyhow. I told him I was paying my respects to the finest of all the Lincoln statues. He stopped his car by the curb, looked around at me, and said "My God, I'm a great Lincoln admirer. Last month I took my son to Washington to see the Lincoln statue there. I never knew we had a great statue right here. Never heard of it."

I told him how my friends, especially Jimmy Fraser and I, felt about it and he said "Mister, I wish you would write to the papers and do something about it. Someone should." Isn't that a story?

June 11th, 1952

Mr. Alfred Shaw
208 South LaSalle Street
Chicago 4, Illinois

Dear Alfred:

Here is a statement from Ned Burns, a friend of mine who in his early days studied sculpture and was pretty good at it. He is now in charge of museums for the National Park Service in Washington, an able, competent man.

His re-action is just about the same as mine and many other fellows, and I imagine it will be about the same as yours. I hope you and Angle can organize the necessary.

With kindest regards,

Sincerely yours,

Encl
EG/rf

Caldera

Tachylytic Opion Skin

C
O
P
Y

Chicago June 10

Dear Eric:

Looked over St. G's Lincoln today. Condition is <u>completely disgusting</u>. I came away feeling sick! Initials in lipstick, crayon and some even <u>scratched in</u> all over bronze chair & figure, also all over granite pedestal. Many stones badly settled & jointing fallen out.

Central area sagged, cracked and covered with a crummy cement aggregate. Trees allowed to grow so they obscure view. Area has become a sort of sun-bathing slum.

Hope you can start something.

Best regards,

/s/ Ned

Gillette
Fidelity Onion Skin
MADE IN U.S.A.

Enshrine Bronze Lincoln Head at Historical Society

This bronze doth keep
The very mold and form
Of our great martyr's face. . . .
[From Richard Watson Gilder's sonnet]

BY CHARLES SCHWANITZ

(Pictures on page 4)

A rare and valuable bronze head of Lincoln has emerged from obscurity to find a fitting shrine at the Chicago Historical society, Clark st. and North av.



Saint-Gaudens

The 17 inch high cast, only known replica of the head on the Lincoln statue in Lincoln park, is valued at $1,200 to $1,500. It was acquired recently by the society at the Henry M. Leland sale in New York.

Little is known about the rare head except that it was originally cast in 1933 by Roman Bronze works, New York, from a Lincoln park statue mold, and that the head's most recent owner was the Rev. H. E. Andrews, Ashland, O. The bronze head should not be confused with a bust of Lincoln recently found in a Meriden, Conn., home, said Paul M. Angle, Chicago Historical society director.

Society Removes Paint

Sometime during its obscure travels between New York and Ohio the head acquired a gaudy layer of gold paint. The paint has been removed by the society, and the head now gleams in its original rich yellow-reddish-brown hue.

While the history of the bronze head itself is clouded, the story of the standing Lincoln statue—from which the bronze head was recast — is richly interwoven with Chicago's colorful history of almost a hundred years ago. It centers around the Great Emancipator himself, around the tumultuous days of 1860 when the Republican party held its Chicago convention — and around two American sculptors.

Sculptor of the Lincoln statue in Lincoln park — termed the standing one to differentiate it from the sitting one of Lincoln in Grant park — was Augustus Saint-Gaudens, . who "liberated American sculpture from an arid convention." The sitting Lincoln, by the way, dates from a later period of Saint-Gaudens' sculpture.

'Characterizes Lincoln'

It was of the standing Lincoln statue's classical features that Richard Watson Gilder, editor, poet, and friend of Saint-Gaudens, said, "The head thrown down a little, giving the contemplative look, which is so fine and so characteristic of Lincoln."

Saint-Gaudens had seen Lincoln only twice—once, when the sculptor was 13 years old, as the newly elected President walked by at a distance to the inauguration. And the second time was when he got a hurried view of Lincoln on his death bier.

Unable to work from life, Saint-Gaudens did the next best thing. He used as model for Lincoln's features the life mask made in 1860 by Leonard Wells Volk, sculptor and organizer of Chicago's first art exhibit, in 1859.

Protege of Rival

It seems a strange twist of irony that Volk was destined to immortalize Lincoln's features in a life mask. Volk was the protege of Lincoln's bitterest opponent, Sen. Stephen A. Douglas, and Volk's wife was Douglas' cousin.

Historians think it was lucky chance that brought Volk in contact with Lincoln at Chicago, shortly before the 1860 Republican convention. Lincoln agreed to "sit for a bust" at Volk's walk-up studio opposite the Sherman house in Clark st.

Volk later wrote an account of this sitting:

"He [Lincoln] sat naturally in a chair as I made the cast and saw every move I made in a mirror opposite, as I put the plaster on. . . . It was about an hour before the mold was ready to be removed. . . . Being all in one piece, it clung pretty hard. . . . He bent his head low and took hold of the mold and gradually worked it off without breaking or injury. It hurt a little, as a few hairs of the tender temples pulled out with the plaster and made his eyes water."

Made Small Busts

Volk is considered the only sculptor who studied Lincoln from life. He later made small bronze busts of Lincoln. One of these busts, commercially reproduced in large numbers under auspices of THE CHICAGO TRIBUNE, first powerful newspaper to back the Great Emancipator, found widespread distribution.

By fortunate chance the existence of the Lincoln life mask by Volk, until then unpublicized, became known in 1886 — the year that Saint-Gaudens was commissioned to execute the standing Lincoln statue.

Saint-Gaudens, of French-Irish parentage, was the son of a shoemaker and his education was sketchy and erratic. But by dint of the hard, clear flame of intrinsic talent, his single-minded devotion to his art, and the insight into the character of the men he portrayed, Saint-Gaudens soon found national recognition.

Saint-Gaudens, therefore, was the unanimous choice of a committee appointed to select the sculptor of the Lincoln statue. Sponsor of the statue was Eli Bates, wealthy Chicagoan, whose will had set aside $40,000 for this purpose.

Unveiled in 1887

The famous Saint-Gaudens statue of Lincoln standing before a chair, his head poised in thoughtful earth-ward look, his pose "reflecting the aloneness of the great statesman," was unveiled on a rain drenched Oct. 22, 1887, in Lincoln park.

It has stood there since then, termed to this day a "masterpiece of characterization and of plastic design" by leading art authorities.

Chicago Sunday Tribune: August 3, 1952
Part 3—Page 4 W

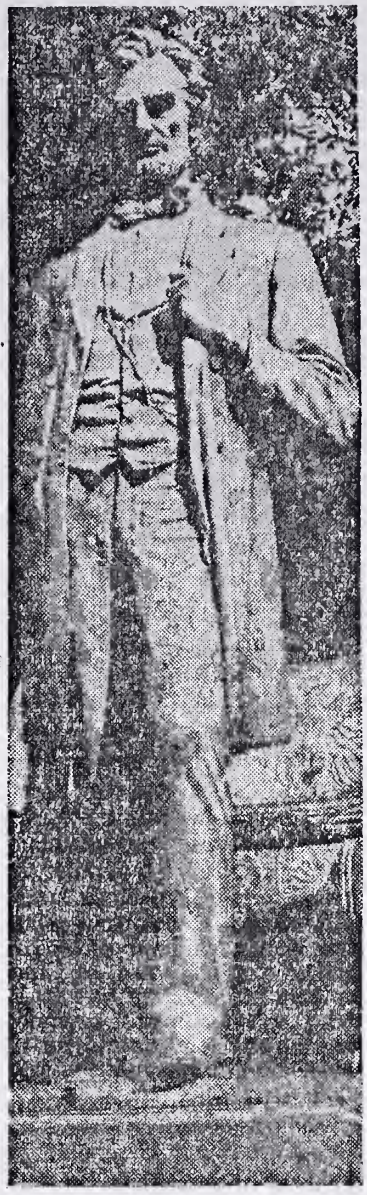
Famous Lincoln Head and Statue

(Story starts on page 1)



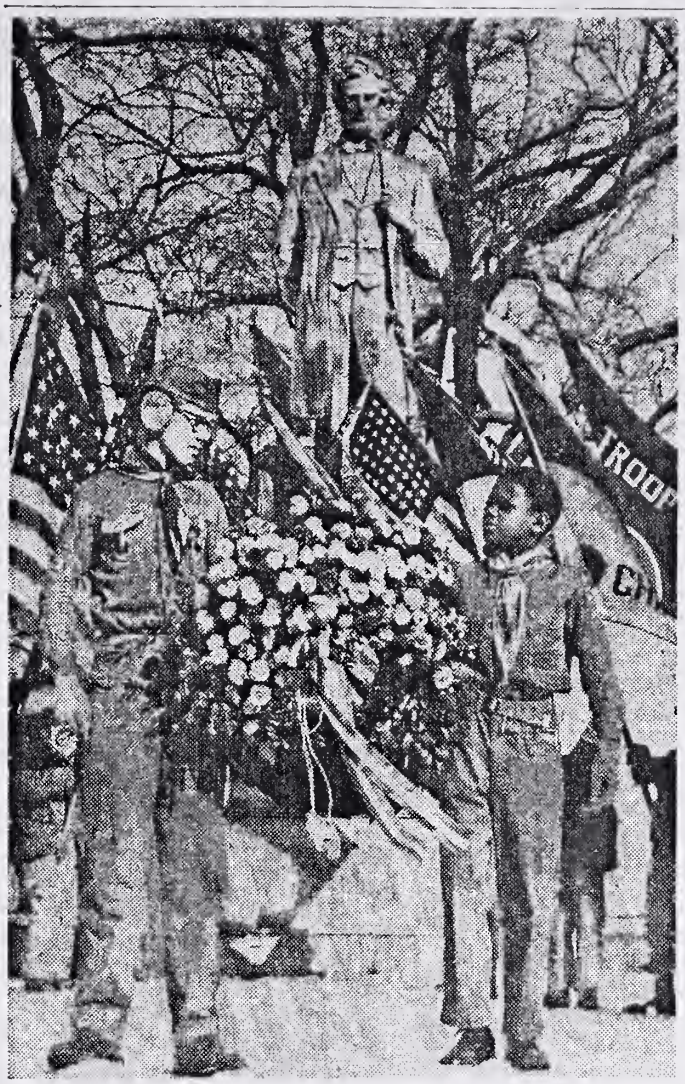
This rare bronze head of Lincoln, valued at $1,200 to $1,500, was acquired recently by the Chicago Historical society. It is a replica of the head of the Lincoln statute in Lincoln park.

[Chicago Historical Society Photo]



Lincoln statue, unveiled in Lincoln park Oct. 22, 1887, was created by famous sculptor Augustus Saint-Gaudens. He used life mask of Lincoln made by Leonard Wells Volk as model for the statue's head. [TRIBUNE Photo]

Chicago Sun-Times
February 9, 1958



LINCOLN MEMORIAL

In annual ceremony honoring Abraham Lincoln, Boy Scouts of the Lincoln Park District lay wreath on Civil War President's statue in the park. Holding wreath during reading of Gettysburg Address are John Coyne (left), 13, and James Campbell, 12, both of Troop 40. (Sun-Times Photo)

Forlorn Site Still a Lincoln Park Favorite

By Van Gordon Sauter

The sun was dropping away far out over North Av., and sweeping in behind it was a brisk wind that pushed the bread loaf wrapper past the Great Emancipator and into the chasm of tumbled stone at his feet.

The steps leading to the statue in Lincoln Park collapsed last winter, ravaged by years and erosion and a series of severe storms.

The Chicago Park District Tuesday awarded a $11,162 contract to contractor Daniel J. McGrath to repair them.

The collapsed steps tarnished the setting for the famed St. Gauden's statue, but they didn't diminish the enthusiasm many people have for that stretch of green at the south entrance to Lincoln Park, just above Dearborn.

Griffee Blythe, 16, brought her sister, Sarah, 4, down from their home in Rogers Park to visit the statue.

"It's such a quiet spot," she said. "It has almos a spiritual quality. I think it is really best at dusk in the winter, when the snow is falling and the statue is lit up."

On a nearby bench, two old Irishmen were sitting watching the world go by. They wore panama hats, and one was drawing easily on a worn pipe.

"We're just a couple of old-timers reminiscing about the past and enjoying the air and trees," said the man with the pipe. "I've been coming here for 50 years."

"This used to be predominantly German," he said, pointing toward North Av. with his pipe. "Now you don't know what type of person you'll meet around here."

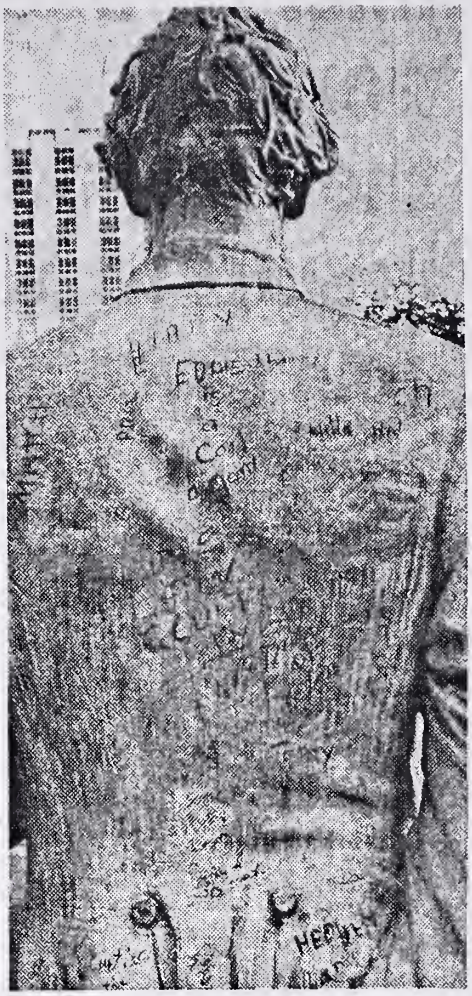
AROUND THEM, the park attracted the usual variety of people—people who symbolize the successes and failures and problems of a city.

A tweedily dressed mother from a nearby high-rise played catch with her three children until they left to welcome home the man of their house.

An old man came wheeling down a sidewalk on a weary bicycle, decorated with a bright children's windmill that created a whirl of colors above the handlebars.

A man slowly strolled by, talking to himself and waving his arms as though engaged in a conversation that would determine the outcome of his life.

Across Stockton Dr., four husky boys played touch football and a nanny with a baby halted to watch the game.



The back of the Lincoln statue is a popular place for graffiti.

The surly boys, one carrying a loud transistor radio, arrogantly walked past the Lincoln. One tried to push down a sign, but then ripped a branch from a tree and brandished it like a sword.

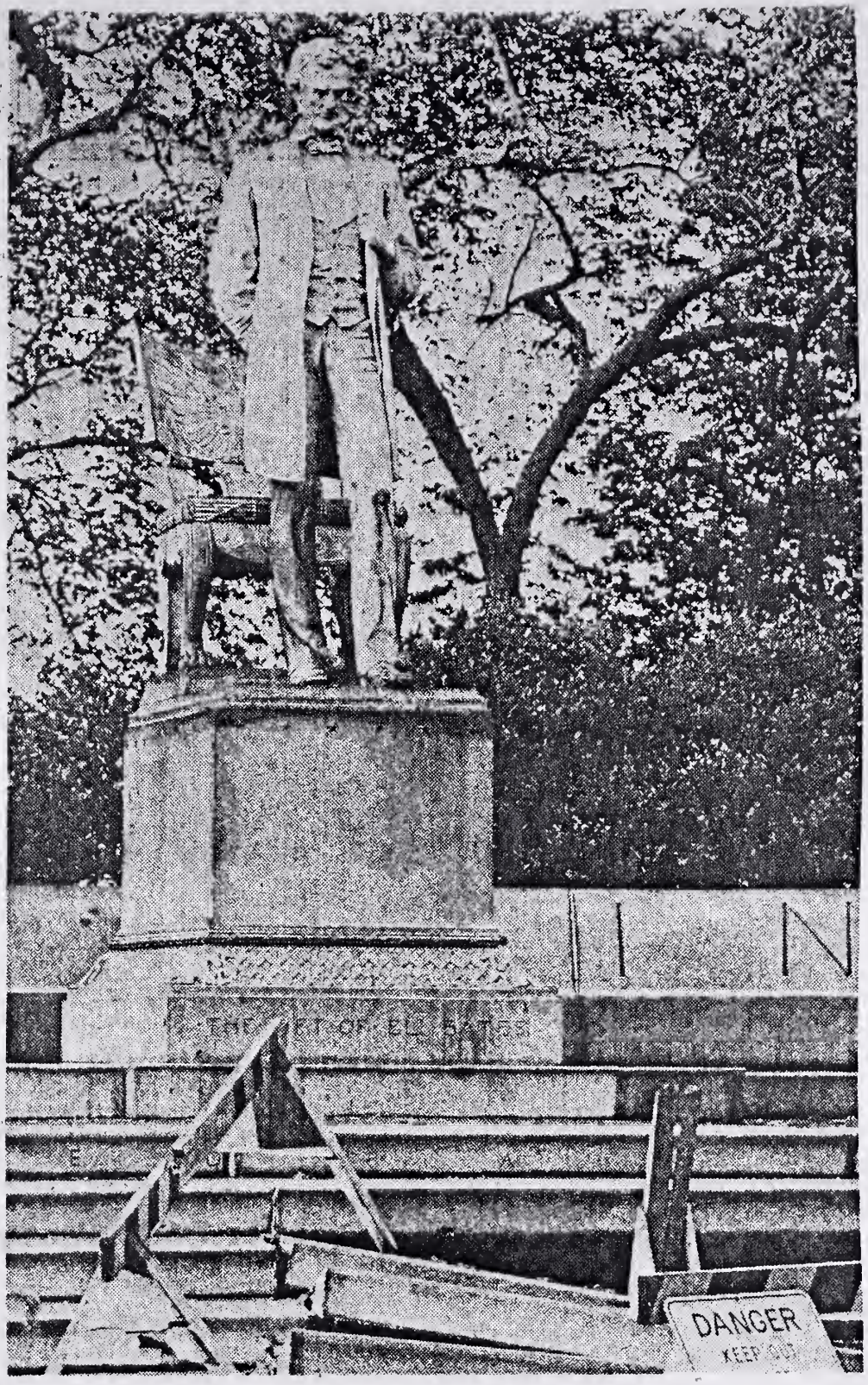
And precisely dressed men carrying heavy attache cases left the canyons of the city and strolled through the green park on their way home.

AT DUSK, the statue was illuminated by floodlights. Lincoln looked warm in the cold night, but there were few to notice it.

A drunk wandered by and disappeared into the neon blur of Old Town.

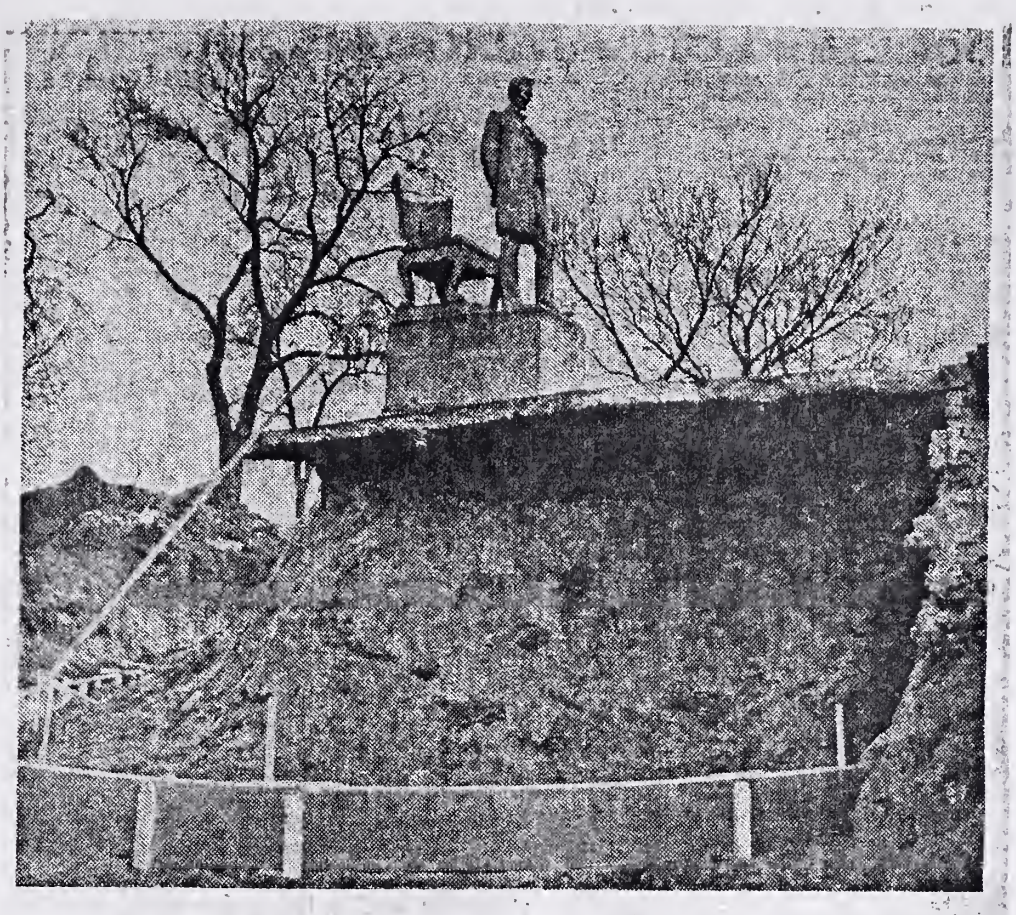
And then a young couple, arms about each other's waist, and talking quietly, stopped briefly at the statue before walking on under the trees.

They didn't seem to notice the broken steps.



The statue of the Great Emancipator looks down upon the broken steps that collapsed last winter.

CHICAGO SUN-TIMES
Chicago, Ill.
Sat., April 8, 1972



Unseating Lincoln

Not that he's running this election year, but Abe Lincoln is expected to lose his seat anyway — his seat in Lincoln Park. The chair will be removed so the granite dais supporting the statue by Auguste Saint-Gaudens can be refurbished. Repairs are scheduled to take two months. (Sun-Times Photo by Chuck Kirman)



LINCOLN — THE PRESIDENT

MUSKEGON, MICHIGAN — SCULPTOR - CHARLES H. NIEHAUS

LINCOLN SHRINE
BOY SCOUT
PILGRIMAGE
FEBRUARY 12

ATTENDANCE
1978
AWARD

SPONSORED BY
THE LINCOLN
NATIONAL LIFE
FOUNDATION

39TH ANNUAL

LINCOLN SHRINE PILGRIMAGE

FEBURARY 11, 1978

OPENING	A-TSA CHAPTER OF THE ORDER OF THE ARROW
INVOCATION	FATHER ROBERT LARKIN RECTOR TRINITY EPISCOPAL CHURCH
WELCOME	RAY MILLS GRAYBACK DISTRICT
GIRL SCOUT PROMISE	CINDI BARNES BROWNIE T-866
GIRL SCOUT MOTO	MADELYN BARR JR. T-203
GIRL SCOUT LAW	MARIANNE MICHIELS T-649
BLUE BIRD WISH	GENEVIE PREEZ 3RD
CAMP FIRE LAW	STEPHINE GARCIA 5TH
CUB SCOUT PROMISE	JIM BYREM PACK 4
BOY SCOUT OATH	PHILLIP BARROW TROOP 8
ADDRESS	PETER JURAN, EAGLE SCOUT 1ST VICE CHIEF, CAHUILLA LODGE ORDER OF THE ARROW C.I.E.C.
PLACING OF THE WREATH	CUB SCOUTS - BOY SCOUTS GIRL SCOUTS - CAMP FIRE GIRLS

DR. LARRY BURGESS, CURATOR
LINCOLN SHRINE

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ST. GAUDENS
(See Shelf Journal)

MINNESOTA HISTORY

$1.75 47/1 SPRING 1980

Edward Brewer: Illustrator and Portrait Painter

Indian Medals Minnesota's Furness Colony



"Mighty Oaks from Tiny Acorns Grow."

ARCHITECTURE

Who will find a suitable home for Chicago's Lincoln sculpture?

By Paul Gapp
Architecture critic

It probably was the late Hugh Garden who first suggested that something be done about the sculpture of Abraham Lincoln that stands half-hidden in Lincoln Park near the Chicago Historical Society.

More recently, David Lowe revived the notion of raising its level of visibility.

Now, perhaps someone can begin a decisive campaign to take Lincoln out of the bushes and put him in a more appropriate location.

The site of the renowned sculpture by Augustus Saint-Gaudens made sense when it was selected in 1887. Strollers entered the park by its south entrance and walked up a quiet path toward the 11½-foot standing figure.

As architect Garden observed, "The closer a person came to it, the more impressive it became, until at last the personality put into the bronze did something to the watcher. It gave him a bond with the gaunt, commanding man—Lincoln."

But that carefully calculated experience long since has become impossible. Buses and cars roar through the park only a stone's toss from the sculpture, and the entire character of the area has changed in the near-century since the work was put in place. Vandals regularly deface the sculpture and its base with obscene and moronic scribblings, their acts less likely to be observed because of the sheltered location.

In 1953, Garden proposed that the big bronze be moved a few hundred yards east into a newly landscaped setting, but nothing came of his urgings.

Only a few years ago, Lowe, the author of "Lost Chicago," suggested that the neglected Lincoln be relocated and illuminated at night. Lowe, a Chicagoan transplanted to New York, sees a lot of things here that seem to escape locals.

Not long after Lowe discussed his idea with Chicago friends, the city spent $2.4 million to widen the short stretch of LaSalle Drive near the sculpture. That put traffic even closer to the figure. Fortunately, officials were talked out of a scheme to build a parking lot near the standing Lincoln.

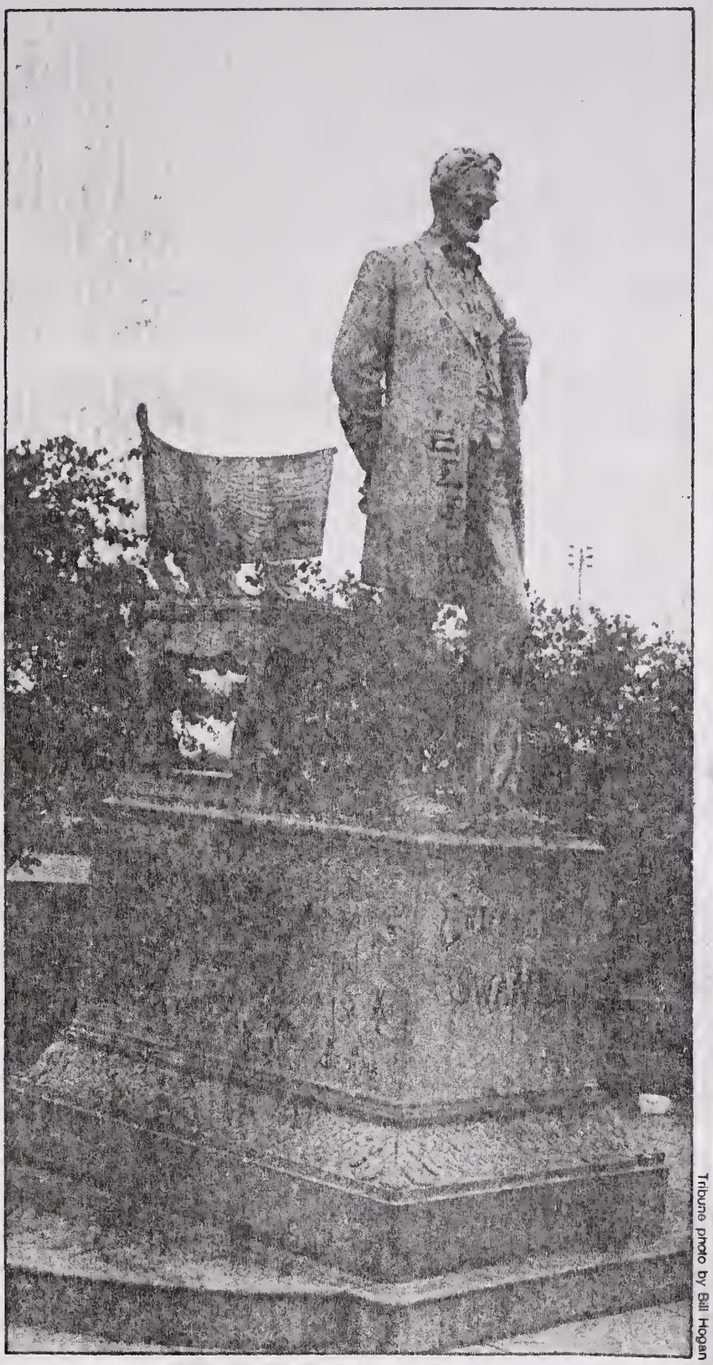
Today, it seems clear that in the absence of an unblemished sylvan setting, the best solution is to move the sculpture out of the park to a downtown site of prominence and distinction, where at least it can be viewed by thousands of pedestrians everyday instead of a few joggers. Surely the largest city in the "Land of Lincoln" owes the memory of the president that much.

And where to put it exactly?

The plaza in front of the new State of Illinois building in the Loop might have made sense, except that the space has been reserved for a $600,000 abstract work by French artist Jean Dubuffet.

Other locations are conceivable, however, and additional ones will be created as new buildings are constructed. There is no reason why the Lincoln could not be placed on a privately owned plaza site, providing arrangements were made for its maintenance.

Still, there remains an intriguing question: Are there any public officials or corporate executives with enough moxie to welcome a patriotic, old-fashioned, representational sculpture in a city in which the cultural tastemakers prefer baseball bats and steel flamingos?



Tribune photo by Bill Hogan

The Lincoln sculpture: Its current sheltered setting near the Chicago Historical Society makes it an easy target for vandals.



For Lincoln: A candy wrapper.

A home for Chicago's Lincoln sculpture

CHICAGO—Bravo for Paul Gapp's reviving the issue of moving lonely Abraham Lincoln. Augustus Saint-Gaudens' powerful Lincoln sculpture and its handsome setting by Stanford White deserve a place in the sun.

Motorcoaches bearing eager tourists whiz by on North Avenue or La Salle Drive, but frustrated tour guides can't offer decent visibility of President Lincoln. [Ah, but how obvious is that skinny stainless steel razor blade by Ellsworth Kelly at Fullerton Avenue and Cannon Drive.]

I second architecture critic Gapp's notion that the new State of Illinois Building plaza should be Lincoln's appropriate new home.

Note to Gov. Thompson: Sell the Jean Dubuffet sculpture that is planned for the plaza and substitute Illinois' most famous figure at the state building's front door.

Charlotte Kirshbaum



6/1/84

Voice of the people

Chicago Tribune, Monday, November 21, 1983 Section 1 17

We invite our readers to share their ideas in these columns. Please write us at Voice of the people, Chicago Tribune, Chicago, Ill 60611 Include your name and address The more concise the letter, the less we will have to edit it to fit our space

Price of being unpopular—but free

WILMETTE—Americans have always set great store in being liked. From early age on we drone into our children the need to be "popular." Today—however unintentional—we allow ourselves to be shown to the world as whining crybabies, a people ridden by traumas and "syndromes," people wallowing in futile recriminations over the bomb; Vietnam, Watergate or whatever.

Today—later than other nations—we are finding out that war *is* horrible, that we will not always win, that we, too, must pay the price for our many privileges.

So how do we meet this reality?

We call our marines in Lebanon "kids" instead of men. They are shown on television as immature boys hurrying to call their moms. Frankly, most of us want out.

When the President and his experts in necessary fields at last acknowledge the long-standing, explosive danger in our backyard, we resort to legalistic quibbling and endless breast-beating.

Did we really want to wait for our students in Grenada to be mistreated and humiliated the way our citizens were in Iran? Did we have to sit still for another Cuba to be inflicted on us, this one a serious threat to the Panama Canal and our vitally important access to oil?

Was it reasonable to permit the well-planned pincer movement of the Soviets to succeed against our best interests? Would other nations allow this if the roles were reversed?

If the answer to these questions is no, then let us stop whining. It is time to remember the tough courage of our forefathers who made our country great.

Let's pay the price of being unpopular—but free. **Maidi Pritchard**

The sad fate of our Lincoln sculpture

JACKSONVILLE, Fla.—A few months ago I had the pleasure of visiting Augustus Saint-Gaudins' home in New Hampshire. Replicas of his work were in his expansive studio and in his gallery. I learned that his most famous sculpture, his standing "Lincoln," was located in Chicago. Since I have occasion to visit Chicago once in a while and was planning a trip there I made a note to be sure and look up this work.



Needless to say, it almost was a futile search, and after I got there, viewing the graffit and surroundings of this piece, I am still horrified. For one thing, it was hard to find and hardly anyone even knows where it is if you ask. [It's at the south end of Lincoln Park.] Lincoln certainly is in an inappropriate location.

It's sad that a sculpture of this importance is so mistreated in the state where Lincoln is so known. Please remember that Saint-Gaudins was an American artist. Yet, your fair city pays higher homage to many foreign artists. I'm certainly not belittling that, but I think that a country should honor its native artists first, especially one so important as Saint-Gaudins and his "Lincoln."

I love your city and the artistic atmosphere Chicago has, but I guess that is why I'm so shocked that such a beautiful and important piece is so shabbily treated.

I do hope that on my next trip I will find Lincoln is in a more appropriate setting and that all the graffiti is cleaned off. **Beth Perry**

Humble sports fans

CHICAGO—In order to be a real Chicago sports fan one must develop a saintly sense of humility and a primal scream. **Joseph Stachowski**

Waste in government

OAK BROOK—Congratulations on your continuing coverage of the ridiculous prices being paid by the U.S. Department of Defense for replacement parts that are available at a fraction of these prices at a hardware store. Continuing government deficits are bad enough but this waste combined with deficits is intolerable.

As a taxpayer and a businessman, I have to question the patriotism of government contractors charging these prices and the negligence or stupidity by government officials in accepting them.

Perhaps the Defense Department could profit from the advice of a committee of businessmen who are independent suppliers of replacement parts for cars and other machinery. For years they have been providing American consumers with high-quality parts at prices far below those charged by the original equipment manufacturers.

Charles P. Schwartz Jr.

A 'Day of Peace'

RIVERWOODS—I think it is time to rename our Nov. 11 holiday, now called Veterans Day.

Originally, it was Armistice Day, to celebrate the end of World War I, the end of all wars, and the beginning of peace.

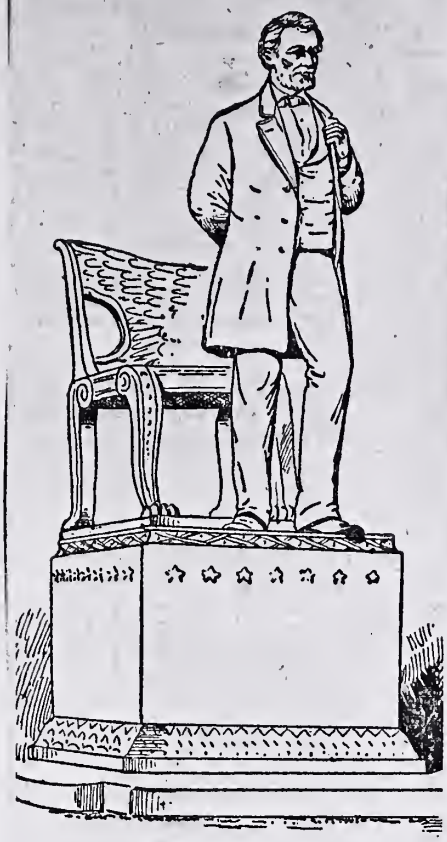
We honor our veterans on Memorial Day. I think we should celebrate Nov. 11 as a Day of Peace. That was its original meaning and that is what we all desire—peace. **Joan Medina**

Equal pay campaign

CHICAGO—The latest feminist campaign is comparable worth. In other words, secretaries should make the same as electricians. But this one may backfire.

In the "office of the future" executives may choose technology over personnel if secretaries become too expensive. **Robert Warren**

Immortal Lincoln, who has so often been called the West's greatest son, and who was indeed the foremost representative of Western common sense and Western pertinacity, has, as is well known, a grand monument at Springfield, Ill., but the late Mr. Eli Bates, of Chicago, realizing that the city of his

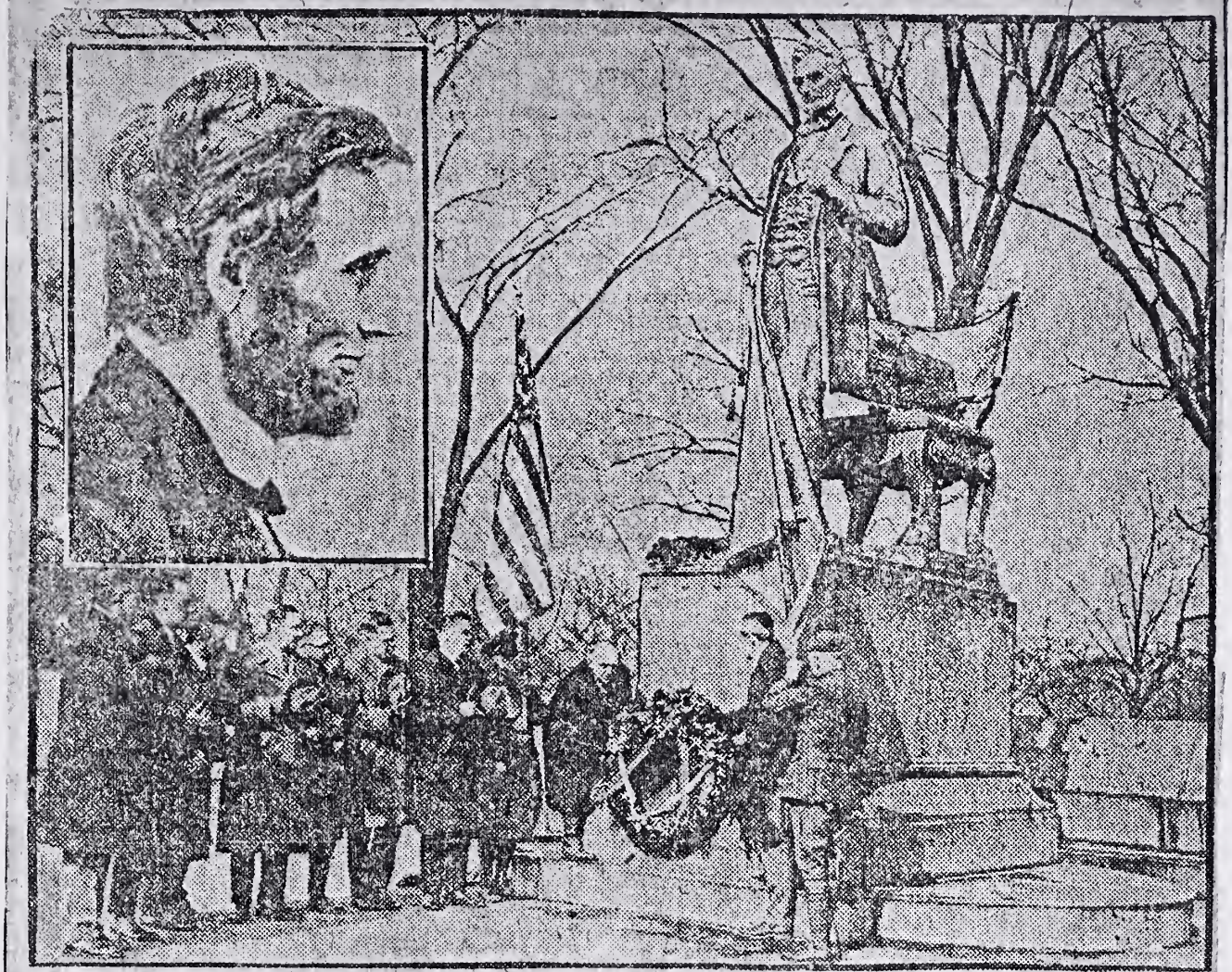


LINCOLN'S STATUE.

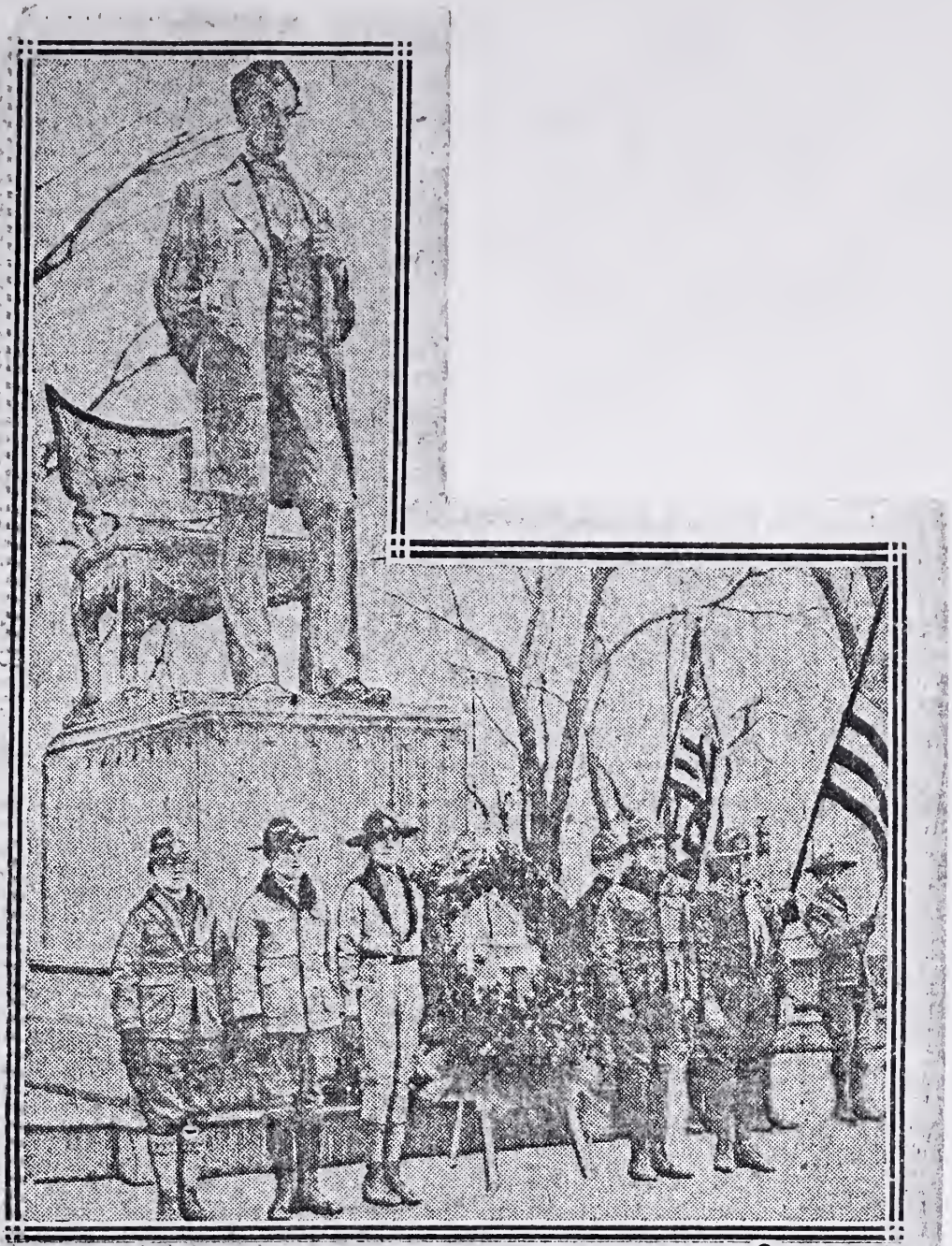
adoption is the embodiment of Western enterprise, provided in his will for the erection of a Lincoln statue in Lincoln Park and left the sum of $40,000 for that noble purpose. Forty thousand dollars is a large sum of money, but nevertheless it was found insufficient to produce the work of art which now graces the north entrance to Lincoln Park, and a deficit of several thousand dollars had to be met before the statue was unvailed by little Abraham Lincoln, the martyr President's lately deceased grandson, on October 22, 1887. The statue was designed by Augustus H. Gaudens, and is considered his master-piece by the artist himself. The President stands before the chair of State in a listening attitude, and if rumor is to be believed the attitude is intended to represent that assumed by the Illinois lawyer when he was notified of his nomination to the Presidency.

Intimate personal friends of the great man assert that the attitude is constrained, stiff and artificial, and one of which Lincoln never would have dreamed even in one of his mysterious night visions. The chair, say these same critics, is out of proport'on, and even allowing for artistic metaphor, they contend that such a piece of furniture would never have been turned out by a sane manufacturer of furniture. Notwithstanding the criticisms, however, it is admitted by all who had the honor of associating with Lincoln that the facial expression of the statue, the thinking attitude of the head and the position of the arms are true to life and as characteristic of the signer of the emancipation proclamation as is the loose, ill-fitting dress worn by his image. However this may be, the public is satisfied with the statue, and as another wealthy Chicagoan, the late John Crerar, recently left $100,000 for the purpose of erecting another monument to the war President, the hypercritical portion of the community and old settlers from everywhere may soon see a memorial which is to be without a flaw both from an artistic and historical standpoint.

VETS HONOR "CAPT." ABE LINCOLN, 4TH REG. ILL. INFANTRY



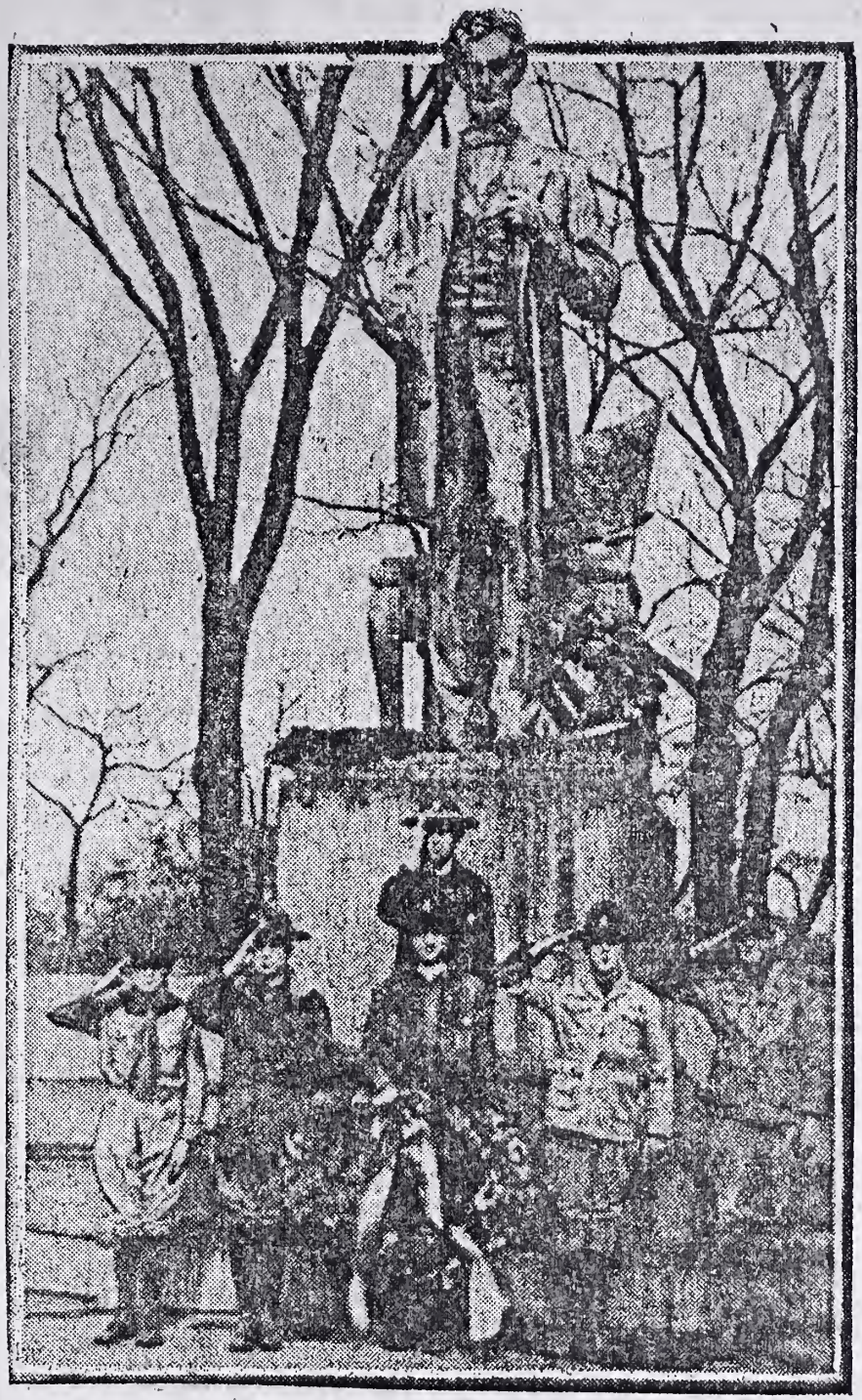
SCENE IN LINCOLN PARK TO-DAY WHEN GROUP OF AMERICAN LEGION MEMBERS LAID WREATH ON MONUMENT TO THE EMANCIPATOR. LEFT TO RIGHT ARE: CAPT. JAMES C. RUSSELL, WARREN A. JOHNS, FRANK PESKA, THOMAS GORDON, L. A. PINDERSKI, CAPT. PETER I. BUKOWSKI, W. F. HETMAN, LIEUT. SIDNEY HOLZMAN, ANTHONY CZARNECKI, ELECTION COMMISSIONER; PATRICK CRONIN, COMMANDER BLACKHAWK POST OF THE AMERICAN LEGION, AND SERGT. MICHAEL J. CULLIN. INSET—PROFILE OF THE MARTYRED PRESIDENT.



IN PATRIOTIC PILGRIMAGE to the Lincoln monument in Lincoln Park, 600 Boy Scouts placed a wreath yesterday at the feet of the Emancipator and repledged themselves to observance of the Scout oath. In upper photo, Gen. Leroy T. Steward, saluting at the monument during the ceremonies.

(C) Underwood & Underwood.

Boy Scouts Honor "Honest Abe"

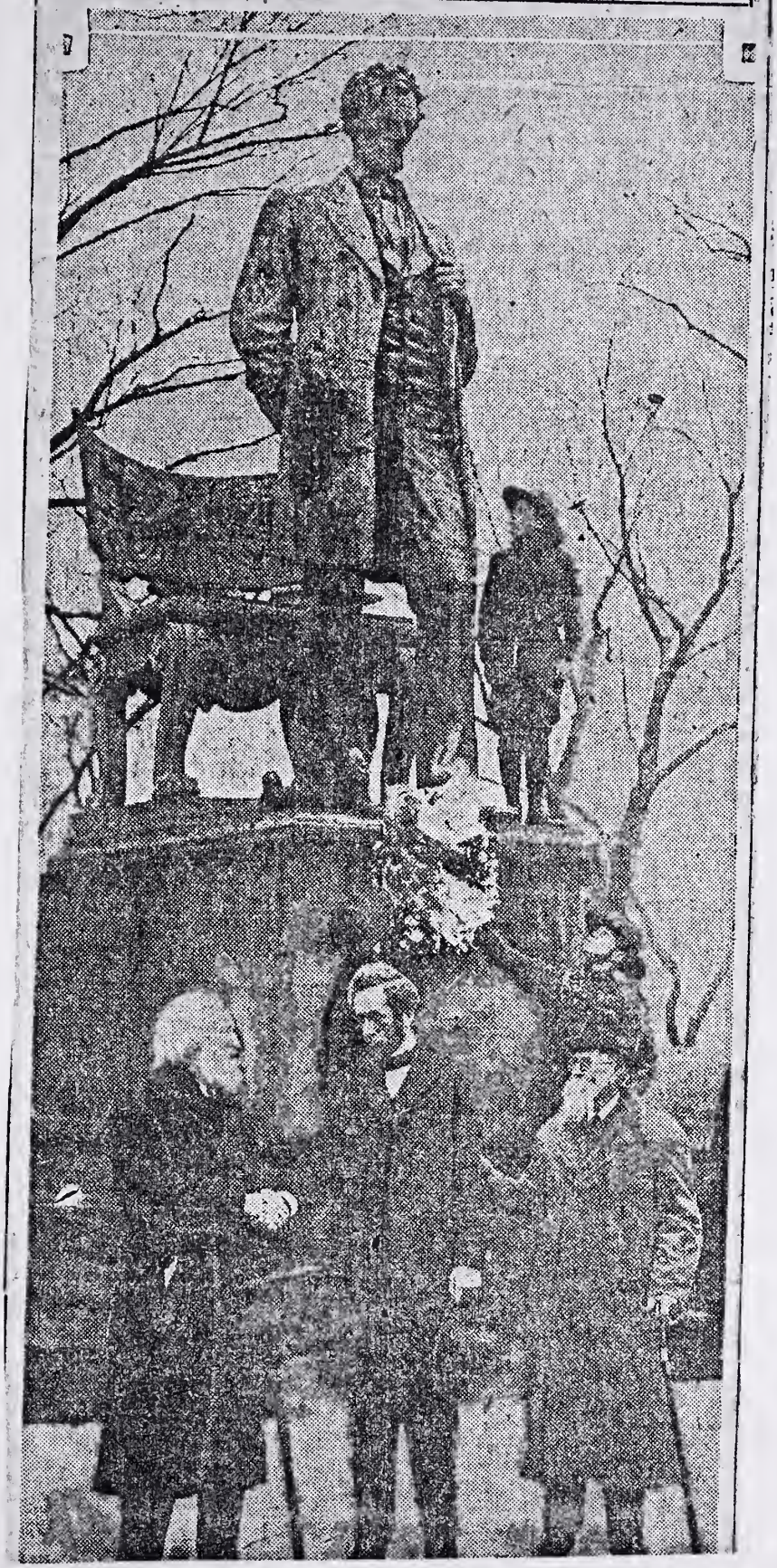


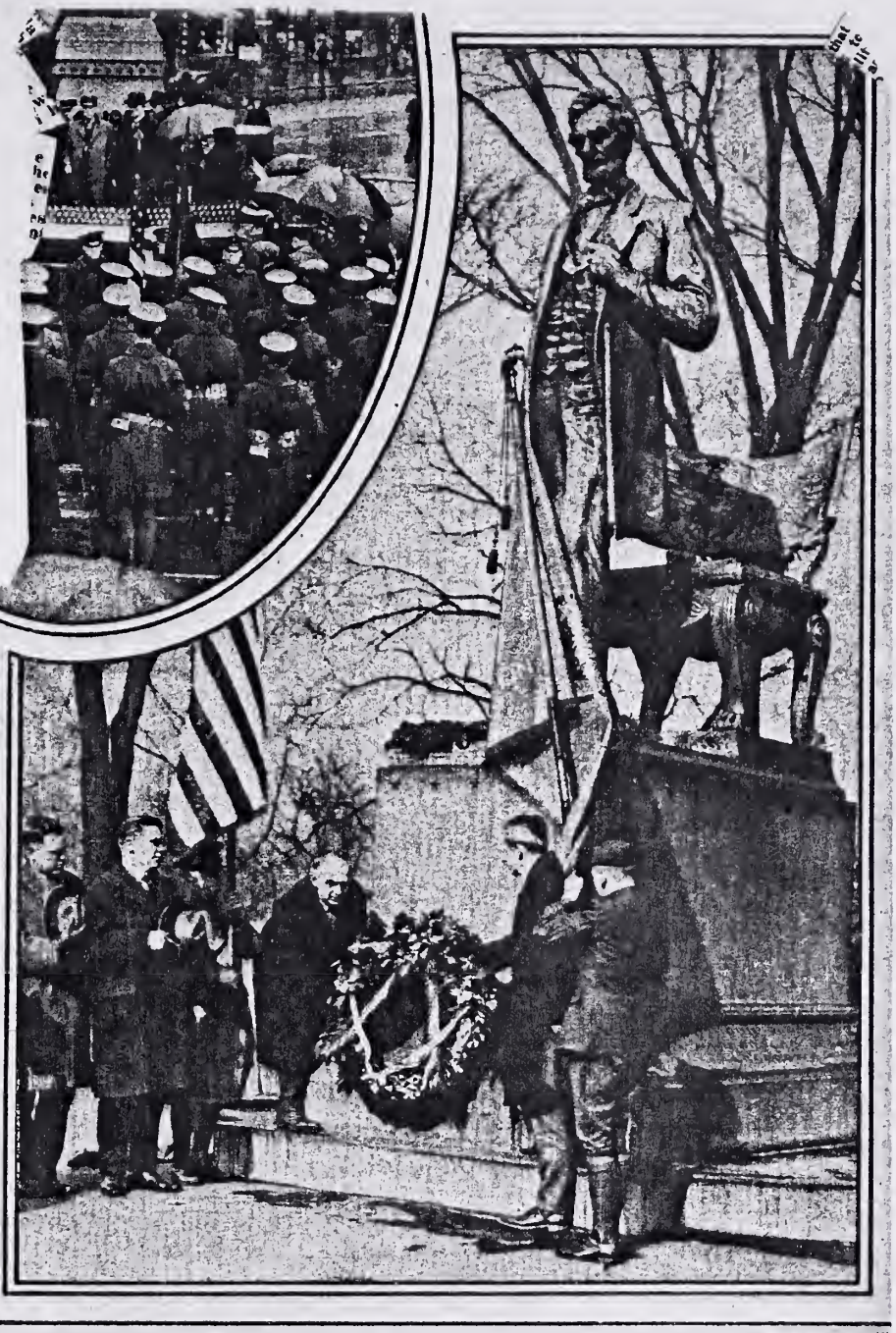
Chicago Boy Scouts laying memorial wreath at Lincoln monument in Lincoln park. Their names and troops are: Rear, Robert Eichin; front (left to right), John and James Brooks, Frank Nucholls, James Quinn and Jerome Lave. They represent troops 872, 891 and 1 of Chicago.

'Let's Be Like Him!'

BOY SCOUTS yesterday placed a wreath on Lincoln's statue at the entrance to Lincoln Park, paying tribute to the emancipator as America's ideal. In front of the statue, left to right, are Barstow A. Ulrich, who knew the martyred president; Lawrence Coghlan, who was Lincoln in "The Iron Horse," and Lewis Anderson, another who knew the great leader.

—Herald and Examiner photo.





IN THE METROPOLIS OF THE NATION: LINCOLN'S BIRTHDAY EXERCISES at the Martyred President's Statue in Union Square, With Major Gen. Charles P. Summerall Making an Address. (Times Wide World Photos.)



AN OLD TIMER VISITS FATHER ABRAHAM—Former Judge James H. Chose, who came to Chicago from Cashmire, Wash., for the sole purpose of visiting the Lincoln statue in Lincoln park, tells Helen Radcliffe of the Emancipator. The veteran occupied the seat of the memorial for four hours. His great ambition is to see Mount Rainier renamed Lincoln mountain before he dies.

(Tribune photograph.)



LINCOLN STATUE, LINCOLN PARK

This noble statue of a noble man stands facing the Dearborn Avenue entrance of the park. This monument to Illinois' greatest son is the gift of Eli Bates to the people of Chicago, and was designed by Augustus St. Gaudens. It was erected at a cost of $40,000, and was unveiled October 22, 1887, with imposing ceremonies.



The Standing Lincoln

Bronze Statue By Augustus Saint-Gaudens, 1847-1907
Dedicated on October 27, 1887.
Located In Lincoln Park, Chicago, Illinois
GPS Coordinates: N 41° 54.754' W 87° 37.814'

Story and photo by Carl Volkmann



When the famed sculptor Augustus Saint-Gaudens was thirteen years old, two significant events occurred: He abandoned formal schooling to become an apprentice to a cameo cutter; and he saw Abraham Lincoln riding on the train to his inauguration in Washington, D.C. Four years later Saint-Gaudens saw the President Lincoln's body lying in state following his assassination.

Augustus Saint-Gaudens was born on March 1, 1847, in Dublin, Ireland, and came to the United States with his family when he was just an infant. During his apprenticeship, he also studied drawing at night. Later he spent four years at the Cooper Union and attended the National Academy of Design. Following this period of apprenticeship and training in this country, Saint-Gaudens went to Paris where he studied at the Ecole des Beaux-Arts and later gained knowledge of the Italian Renaissance while living in Italy. Returning to the United States in 1874, he soon became known as the foremost sculptor in the United States and was a strong influence in the development of American sculpture. In 1881 his statue of Admiral Farragut for Madison Square in New York City set a new standard for public monuments.

When Eli Bates, a pioneer in the lumber business in Chicago, died in 1881, his will designated funds to create a fountain and a statue of Abraham Lincoln, both to be erected in Lincoln Park. The trustees responsible for administering these funds conducted a competition among leading sculptors and invited Augustus Saint-Gaudens to compete. Despite the fact that Saint-Gaudens refused to enter the competition, the trustees awarded him the commissions for both the statue and the fountain, based on his growing reputation as an artist.

When Eli Bates died in 1881, his will designated funds to create a fountain and a statue of Abraham Lincoln, both to be erected in Lincoln Park.

Saint-Gaudens spent several years conceptualizing the statue, which he hoped would be his greatest work. He was the first sculptor to use the life mask of Lincoln and the casts of his hands made by Leonard Volk before Lincoln became president. A Vermont farmer of approximately Lincoln's height served as the model for the statue. The figure of Lincoln portrays the sixteenth president with his left hand clutching at his coat's lapel and his head bowed standing in front of his Chair of State. The chair, which features clawed legs and an American eagle on the back, was inspired by a cast of a seat from a Greek theater. The sculptor wanted the statue to be mounted on a suitable pedestal, and architect Stanford White designed the semicircular bench on which it stands. Several phrases from Lincoln's speeches were inscribed on the base of the monument.

The statue was unveiled on October 22, 1887. Chicago Mayor E.A. Roche presided over the event and introduced Thomas Withrow, one of the trustees of the Bates estate. Abraham Lincoln II, the fifteen-year-old grandson of the president, pulled the cord, which released the huge flag that covered the statue. Leonard Swett, longtime colleague and advisor to the president, delivered the dedicatory speech. After praising the president for his greatness, Swett concluded: "And he has made the journey into the great unknown. Before him Washington, Franklin, Hamilton, and Knox had gone. Before him all the great and good men who laid securely and well the broad foundation of this Republic, had fallen before the only foe their valor and courage could not meet. They have all gone! All we know of that great and final journey to the unknown is that our race goes, but none returns."

Carl Volkmann of Springfield is the former director of the Lincoln (public) Library in Springfield. Now retired, he is writing a history of Lincoln-inspired sculpture in the state, from which this article, the first of several to be featured in Illinois Heritage, is derived.

For further reading:

Bach, Ira J. & Mary Lackritz Gray. *A Guide to Chicago's Public Sculpture.* Chicago: The University of Chicago Press, 1983.

Bullard, F. Lauriston. *Lincoln In Marble And Bronze.* New Brunswick, New Jersey: Rutgers University Press, 1952.

Durman, Donald Charles. *He Belongs To The Ages: The Statues Of Abraham Lincoln.* Ann Arbor, Michigan: Edwards Brothers, 1951.

Graf, John & Steve Skorpad. *Chicago's Monuments, Markers, and Memorials.* Chicago: Arcadia Publishing, 2002.

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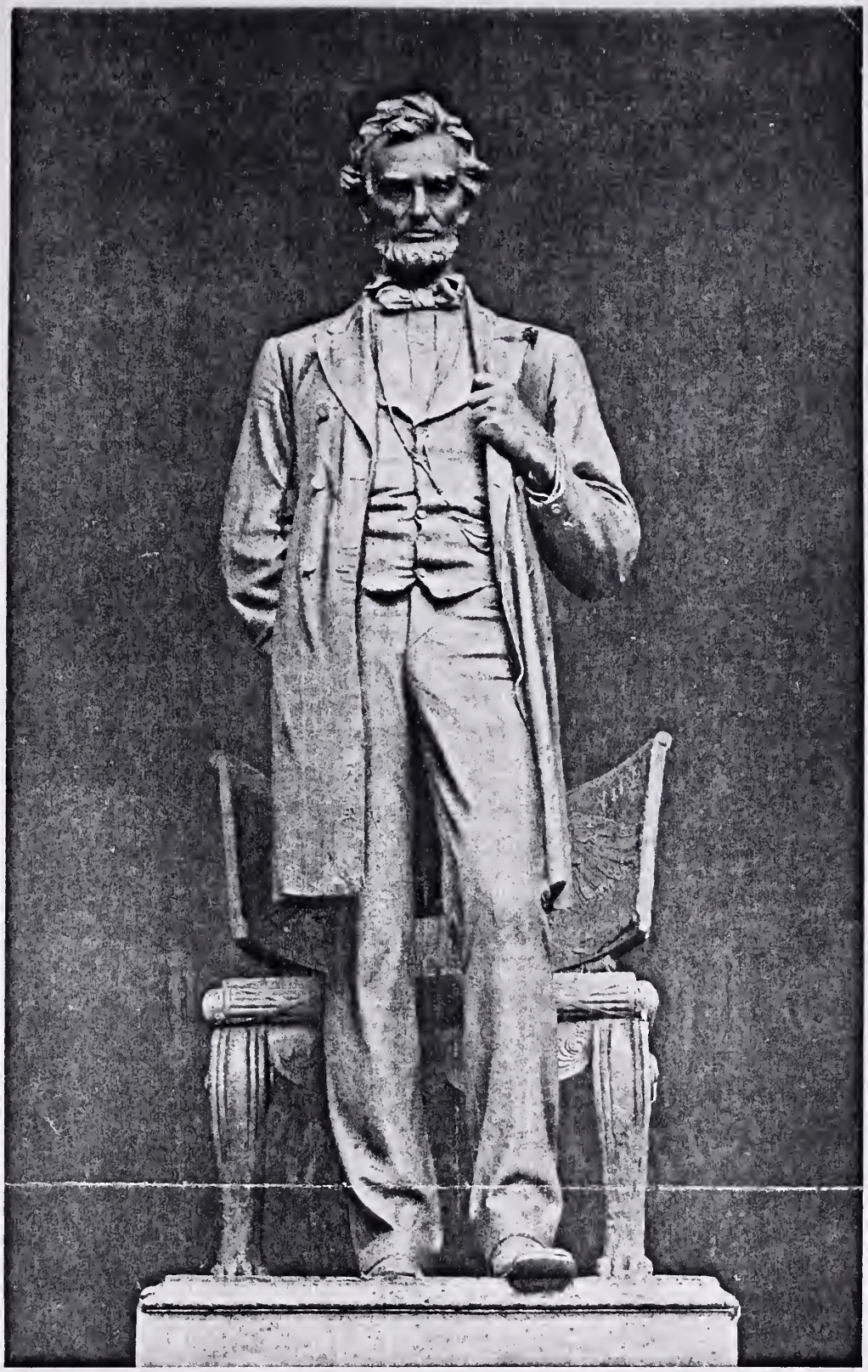
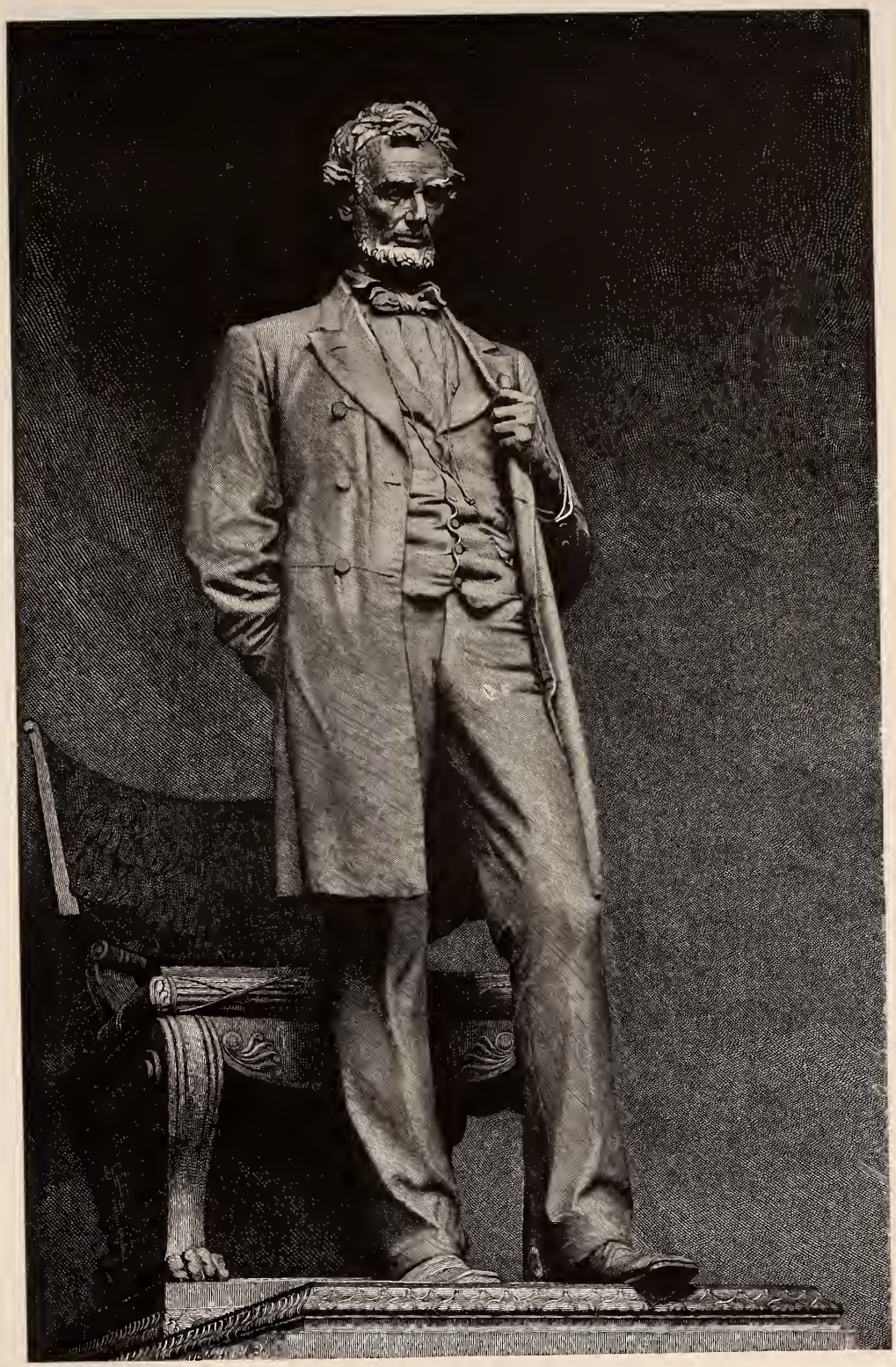


ABRAHAM LINCOLN
In Chicago



STATUE OF ABRAHAM LINCOLN.

BY AUGUSTUS ST. GAUDENS. IN LINCOLN PARK, CHICAGO.

[illegible] 1896

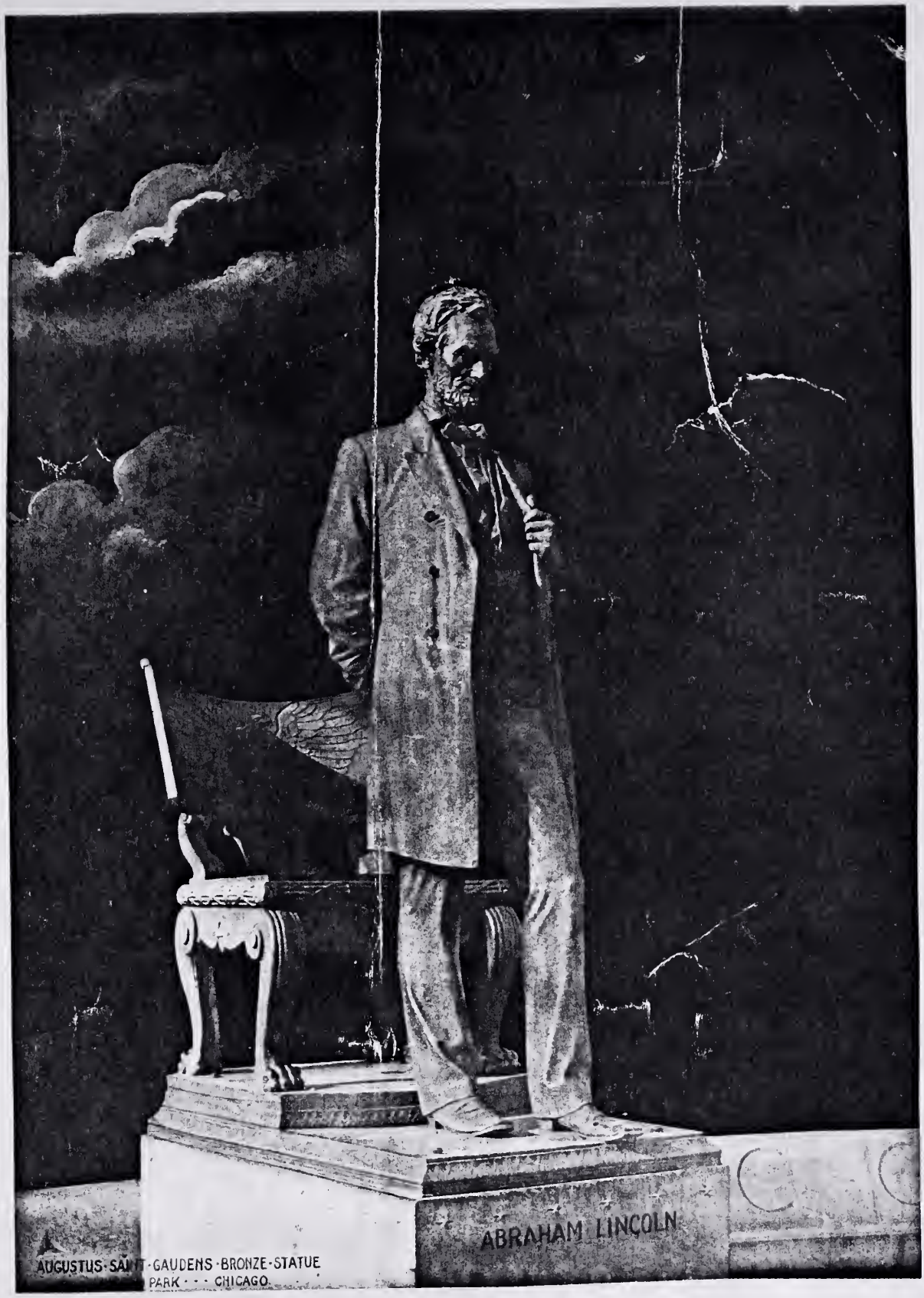
Cardiac Book of [illegible]

Frontispiece -



STATUE OF ABRAHAM LINCOLN; CHICAGO.

OLDROYD

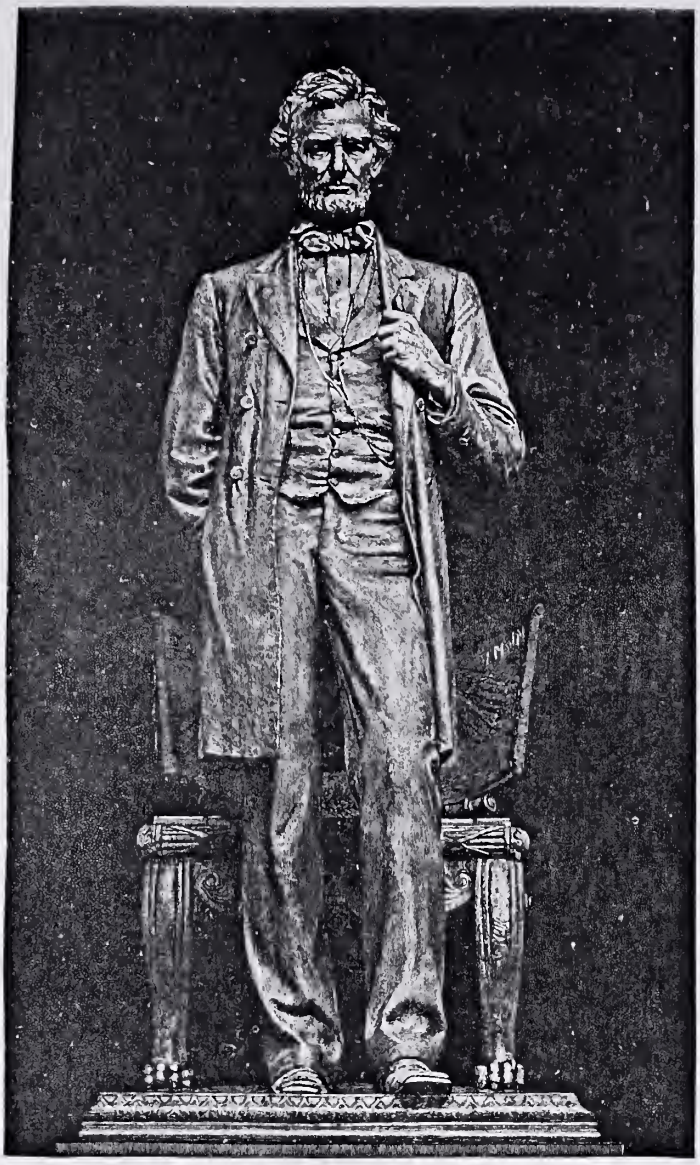

ABRAHAM LINCOLN
AUGUSTUS·SAINT·GAUDENS·BRONZE·STATUE
PARK · · · CHICAGO.



No. 25. THE PRESIDENT BY AUGUSTUS ST. GAUDENS ~~(LONDON)~~ Chicago



ST. GAUDENS'S STATUE OF LINCOLN
In Lincoln Park, Chicago



From Chittenden's "Recollections of President Lincoln"—Copyright, 1891, by Harper & Brothers.

ABRAHAM LINCOLN.

(From the Statue by Augustus St. Gaudens.)



STATUE OF LINCOLN, IN LINCOLN PARK, CHICAGO

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THE ST. GAUDENS LINCOLN

The statesman and leader is emphasized in the statue below of President Lincoln. It stands in Lincoln Park, Chicago

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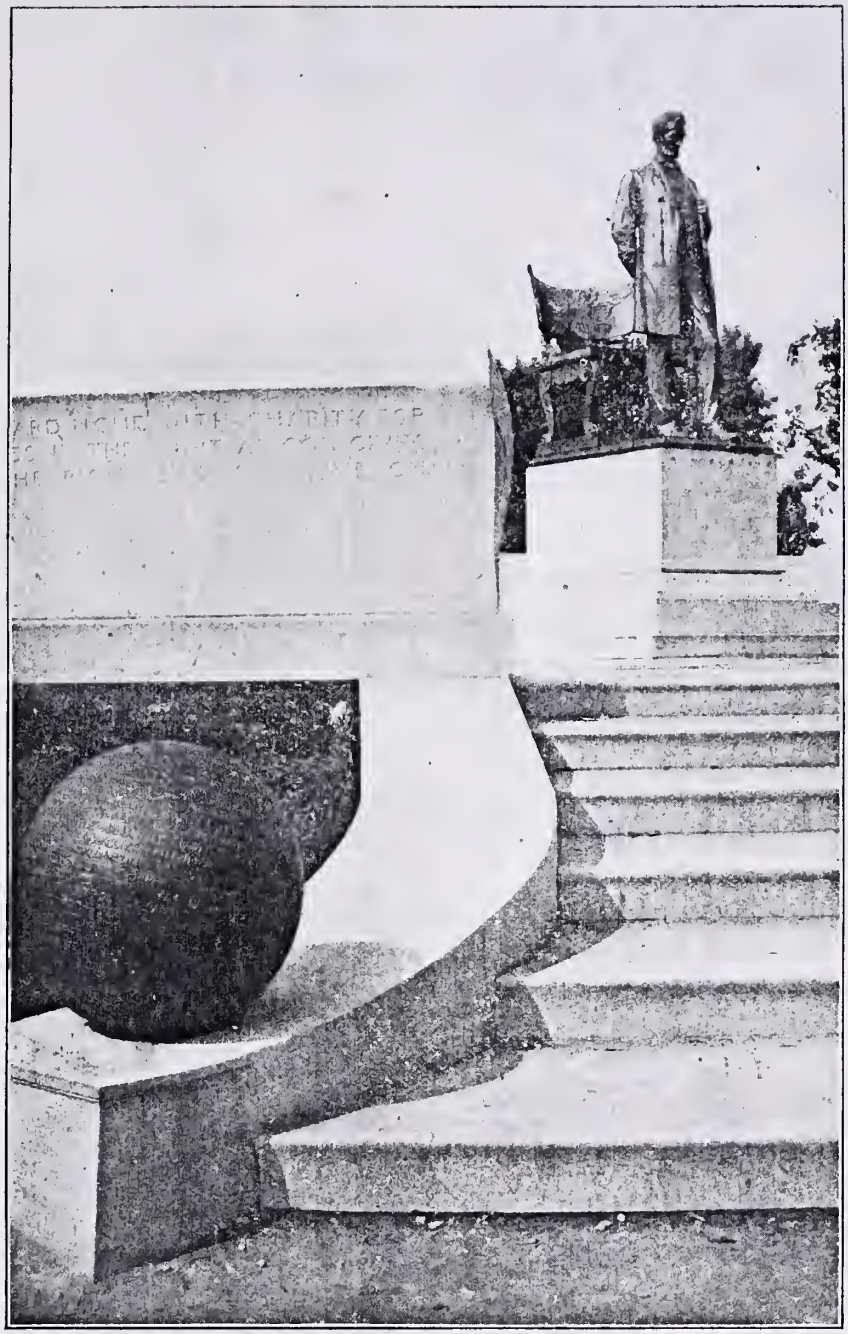
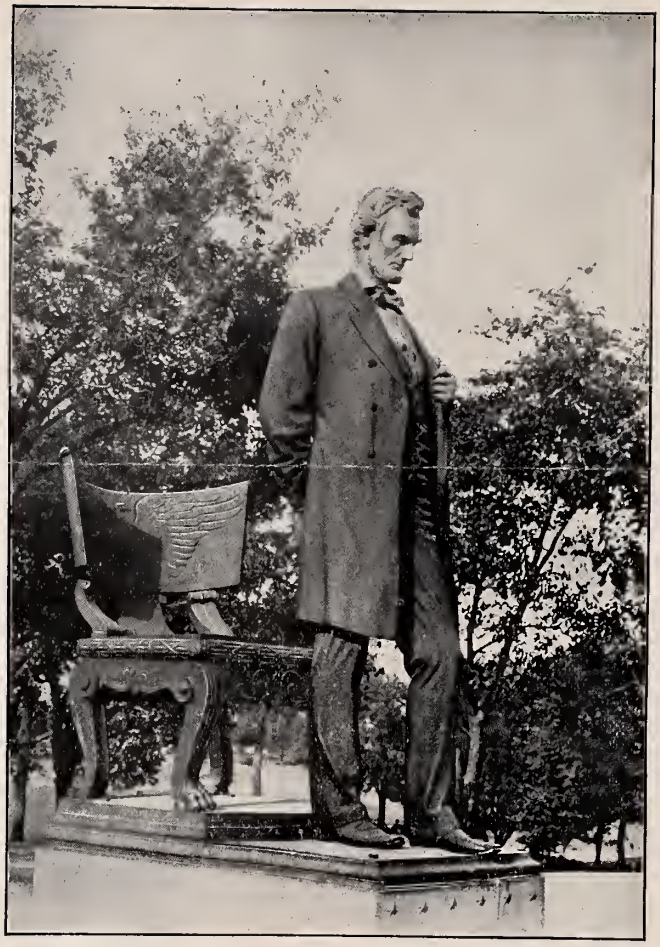
Gettysburg Address on Globe



THE LINCOLN MONUMENT, LINCOLN PARK.



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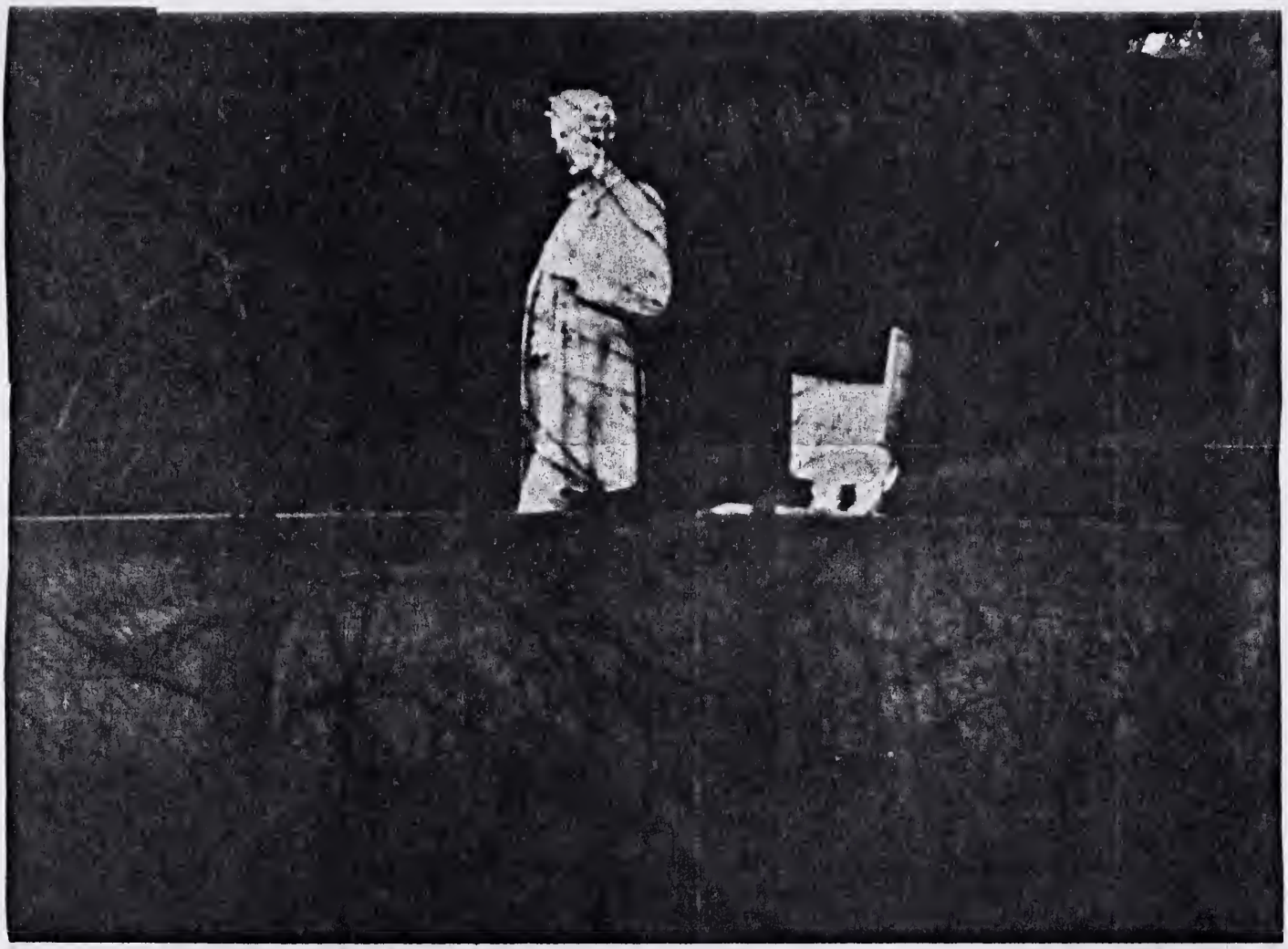

THE LINCOLN MEMORIAL IN LINCOLN PARK—A winter night study.

(Tribune photo, by Murrel Tinsley.)



St. Gaudens' Lincoln, Lincoln Park, Chicago; greatest American portrait statue. A striking delineation of the simple nobility of Abraham Lincoln.

LINCOLN

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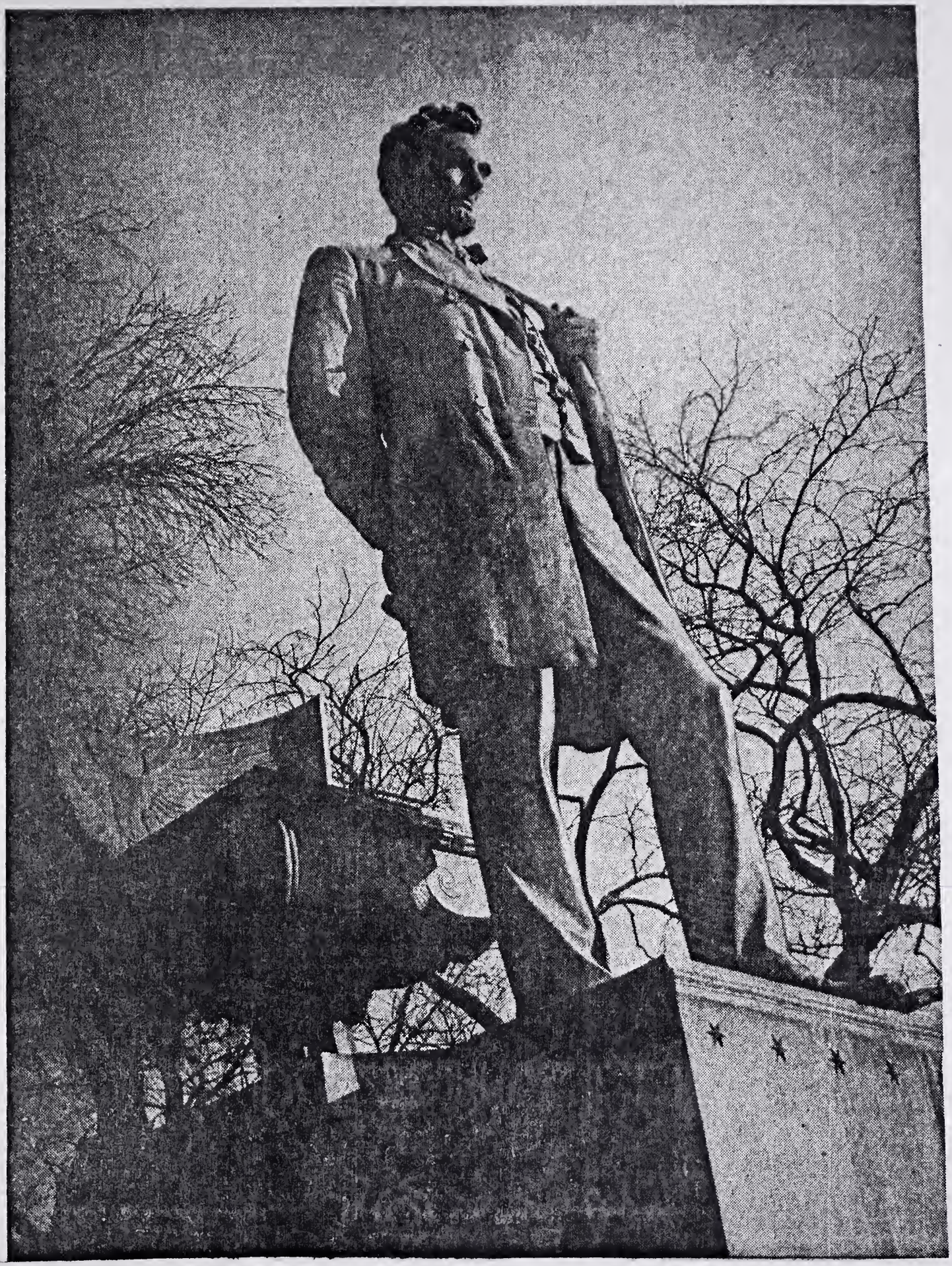
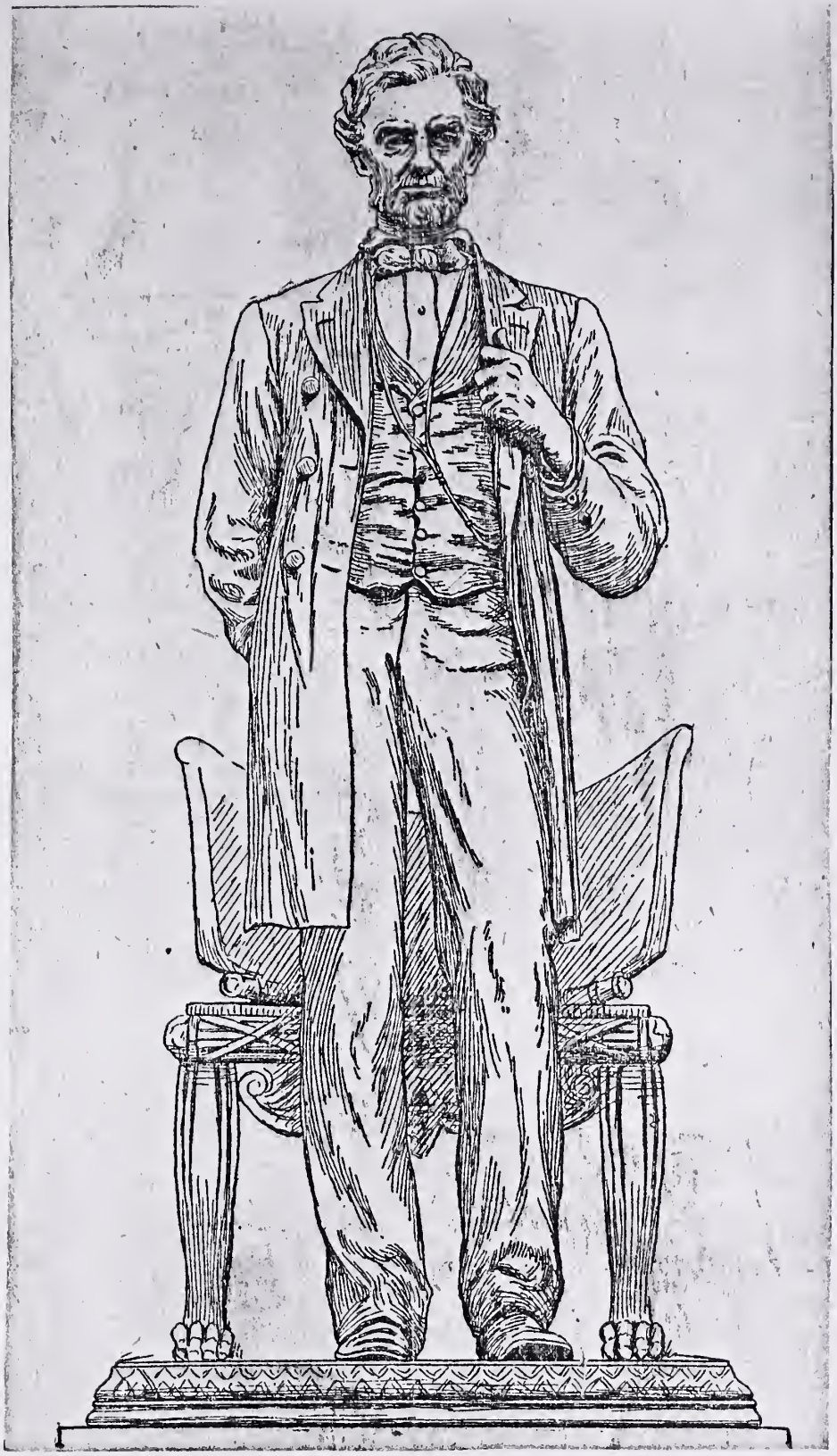
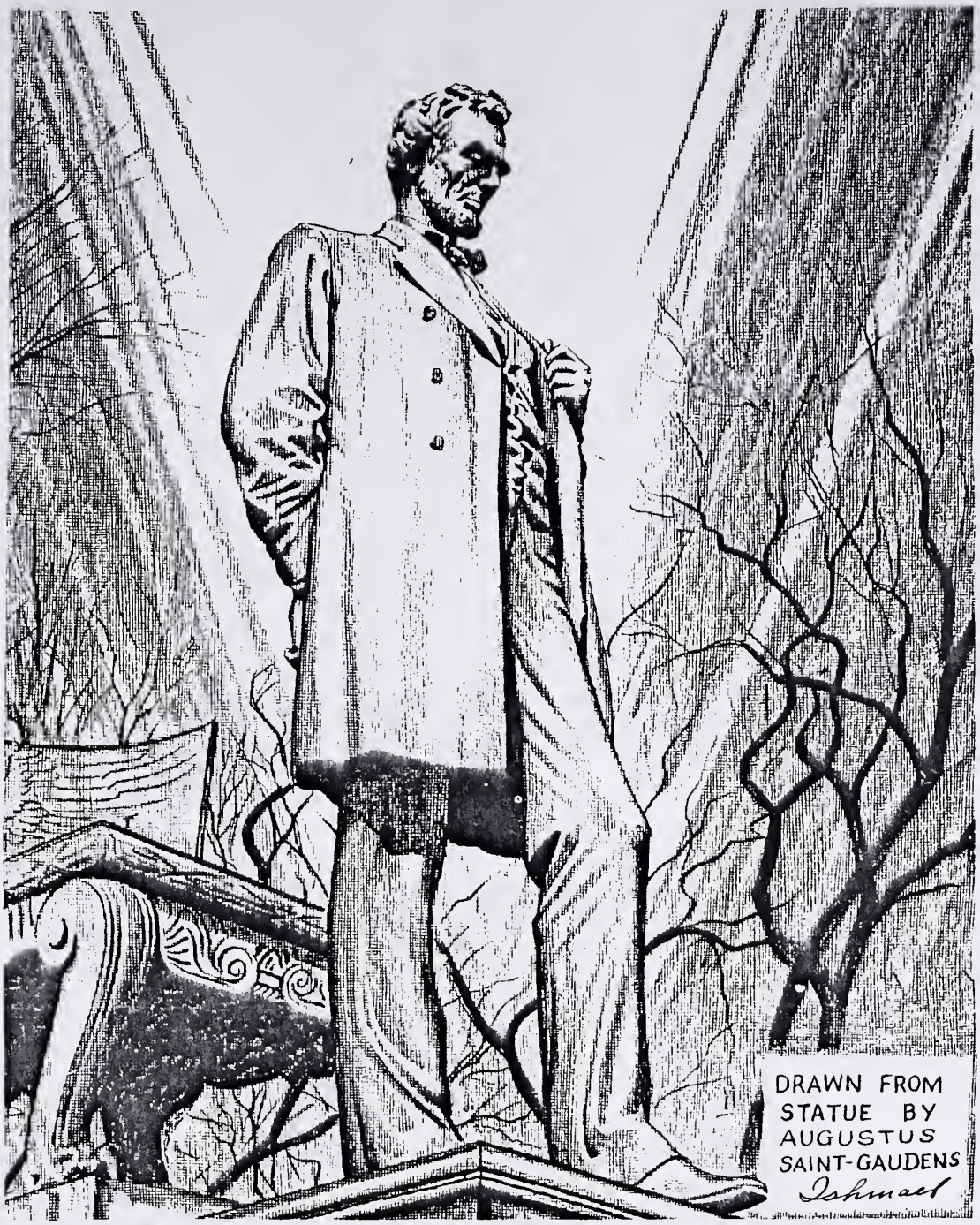




St. Gaudens, Augustus

The POWER of FAITH

BY WOODI ISHMAEL



Again this month we commemorate the birthday of the man who "belongs to the ages." Perhaps no man in history has had more written about him than Abraham Lincoln. And his stature as a great compassionate humanitarian has not diminished.

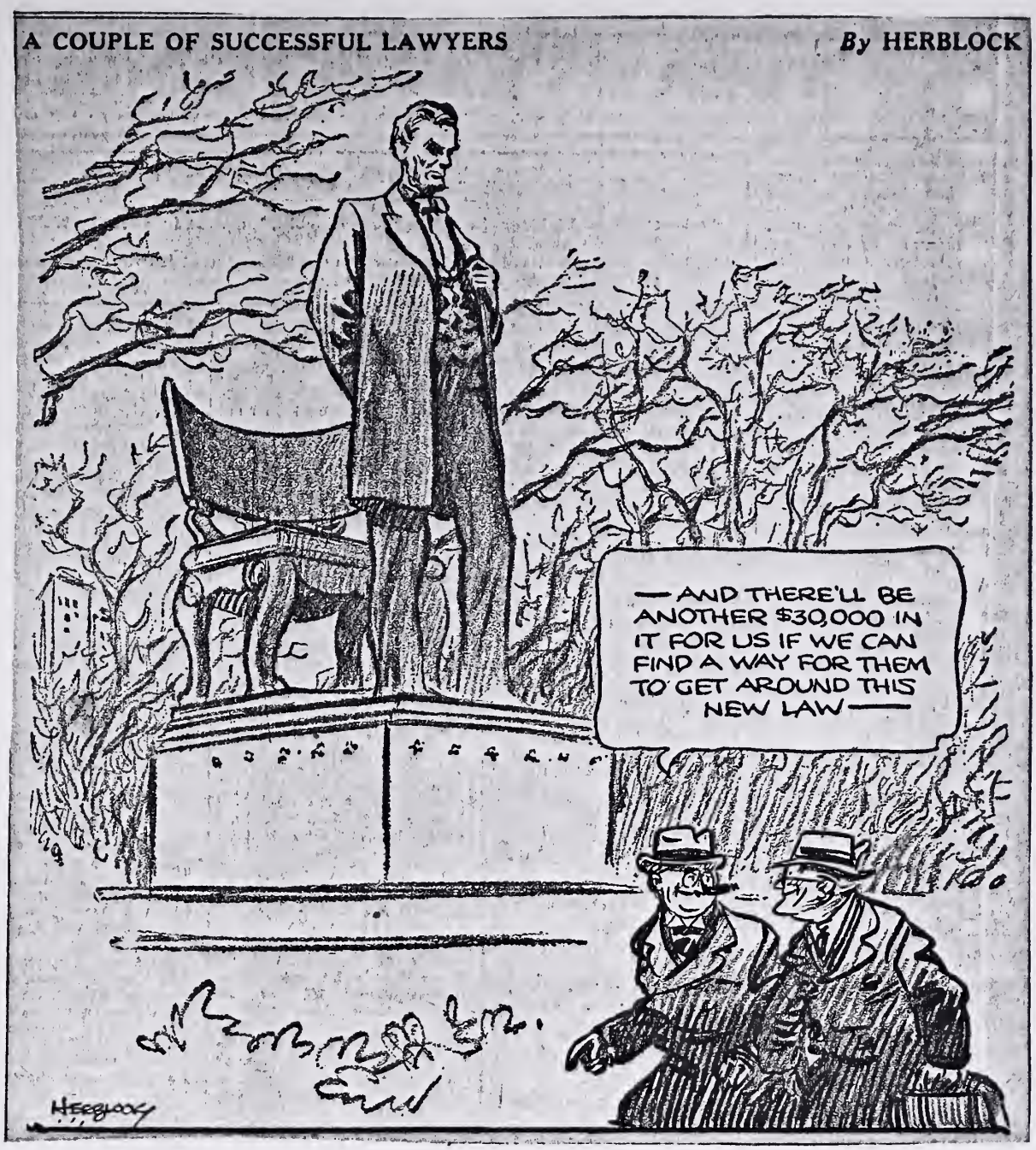
Much of what he said is for the ages too, and it is as relevant today as it was when he said it. We would do well to reread some of his thoughts on his birthday, and the following paragraph from his second inaugural address affirms this.

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

A CENTURY and a quarter ago Abraham Lincoln was born in a Kentucky log cabin. Today boys and girls throughout the land lay aside their school books to honor him. The children of Chicago and Illinois commemorate Lincoln's Birthday with a lively sense of nearness to him. In this city Abraham Lincoln was nominated for the presidency. In this state he lived most of his life, and from it he departed to become president of all the states. His rise was remarkable: from log cabin to White House; from rail splitter to President. More remarkable was his growth: from happy-go-lucky youth to responsible manhood; from practical joking to practical statesmanship; from home-town neighborliness to understanding love of humanity. . . . Just two children gazing at St. Gaudens' heroic bronze statue of Lincoln. Yet this newspaper counts it a privilege to join these children, and all the children of America, as they lift their eyes to this man who understood children; whose heart was as the heart of a child; whose strength and gentleness the sure instinct of childhood trusted, and still trusts.



A COUPLE OF SUCCESSFUL LAWYERS — By HERBLOCK



ST. GAUDENS AUGUSTUS
LINCOLN PARK CHICAGO

DRAWER 21a

Sculptors-S