

Collection #  
P 0406

**JACK SMITH  
LINCOLN GRAPHICS COLLECTION, 1846–2000**

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Processed by

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7 September 2004

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**COLLECTION INFORMATION**

VOLUME OF COLLECTION:	752 photographs, lithographs, engravings, prints, busts, and statues
COLLECTION DATES:	1846–2000
PROVENANCE:	Jack L. Smith, South Bend, Indiana, 46614, 31 March 2003. Acquired through a grant from the Lilly Endowment, 28 January 2003.
RESTRICTIONS:	Certain items in this collection have been restricted for preservation purposes. All items are available for view in the library's digital collections:

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**ALTERNATE FORMATS:**

**RELATED HOLDINGS:** Daniel R. Weinberg Lincoln Conspirators Collection, 1865–1997 (P 0409); Abraham Lincoln–Related Pictures (P 0452)

**ACCESSION NUMBER:** 2003.0190

**NOTES:**

## **BIOGRAPHICAL SKETCH**

South Bend, Indiana, businessman Jack Smith began collecting images of Abraham Lincoln in 1959. His interest was sparked when he discovered a picture of his great-grandfather, Louis Rau, who was a Union soldier during the Civil War and served under General Ulysses S. Grant. Smith first purchased prints of Grant and Lincoln. Soon after he bought another image of Lincoln for \$14 and began a hobby that lasted more than forty years. In his early years of collecting, Smith could easily find images of Lincoln in antique shops, but as the years went by it became more difficult.

Through the course of his collecting avocation, Smith collected 752 items relating to the sixteenth president, one of the largest collections of Lincoln images anywhere. These items give a picture history of Lincoln's life, from his humble beginnings to his presidency and his lasting image as an American icon. Many of the items in the collection were created during Lincoln's lifetime, others were created shortly after his assassination and in the years since. The collection provides insight into how Lincoln was portrayed as a politician, a family man, and as a national martyr.

Sources:

*Picturing Lincoln: The Changing Image of America's 16<sup>th</sup> President.* Prepared for the Northern Indiana Center For History, n.d.

## **SCOPE AND CONTENT NOTE**

This collection consists of photographs, prints, engravings, and statues depicting Lincoln and the people and events in his life. Due to the technological advancements in photography and the print industry, Lincoln was the first president whose image was well known to most Americans. The mass marketing of prints made it possible for candidates to distribute their pictures to the public and made it affordable to own a high-quality printed image.

Images of Lincoln became plentiful and in the North were a significant factor in getting him elected president in 1860. It is unknown how many images were produced of him during the campaign, but what has survived shows numerous formats directed at the public. Newspapers circulated his image nationally. Posters, sheet music, paintings, and printed images were made available through bookstores, newspaper offices, and by mail. When Lincoln grew a beard after being elected it rendered all the beardless images of him outdated, and printers had to print new updated images.

During the early 1860s newspapers did not have the technology to reproduce the few photographs available to them and instead used engravings made from the photographs. Lincoln and his campaign managers understood the power of the press and believed strongly that Lincoln's image be flattering. Because of this concern many images of him have a more pleasing appearance with a restyled nose, eyes, or hair. There were also many crudely drawn images of Lincoln by lithographers and engravers who had probably not seen many likenesses of him. Lincoln himself said that the photograph that came to be known as the Cooper Institute photograph, taken by Mathew Brady in February 1860 (ID 79), put him in the White House.

When Lincoln took the oath of office in March 1861, the prints that followed were of his family. These prints were in pastoral settings and filled with patriotic symbols. In many of the images there are busts of George and Martha Washington to remind us of the First Family, and the Lincoln's oldest son Robert is often seen in his Union military uniform. After Willie, the middle son, died in 1862, he was portrayed in the prints as a small adult, or there was a portrait of him on the wall.

Lithographs and engravings of images of the well-known men and events of the Civil War were also produced in abundance during this time. With the issue of the Emancipation Proclamation in January 1863, representations of Lincoln reading the document to his cabinet members and generals started appearing. The importance of the document continued the production of prints well into the 20th century.

Lincoln's assassination on 14 April 1865 led to still more prints. These prints included representations of John Wilkes Booth shooting the president at Ford's Theatre; Lincoln on his deathbed with members of his family, his cabinet, and generals; and the many services that were held throughout the country over the weeks following Lincoln's death.

The collection is arranged in the following series: Boyhood, Campaigns and Elections, Political Cartoons, Presidency, Politicians, Civil War, White House Years, Quotes and Speeches, Emancipation, Assassination and Death, Iconography, Family, Mary Todd, Residences, Graphic Portraits, Photographic Portraits, and Statues/Busts/Plaques.

**Series 1: Boyhood, 1868–1943** consists of seven items. These include three pictures of a young Lincoln reading, one of him chopping wood, one of him in an Indiana schoolhouse, a picture of the store where he worked in New Salem, and one of him judging a local contest.

**Series 2: Campaigns and Elections, 1860–1954** consists of twenty-six items ranging from a beardless Lincoln on the campaign trail to his inaugurations. Four of the items are Currier and Ives campaign banners for the 1860, 1864, and 1868 elections. Four show scenes of Lincoln on the campaign trail, one shows him on the stump, and there are five scenes from both of his inaugurations.

**Series 3: Political Cartoons, 1860–1937** consists of twenty-seven items. Some of the cartoons are from Lincoln's days on the campaign trail, with the theme of the Republican Party's antislavery doctrine and Lincoln's frontier origins as a rail-splitter. Others are from the years he was in office and dealing with the Civil War, and a few were published in later years on anniversaries of his birth.

**Series 4: Presidency, 1860–1901** consists of seventeen different groupings of former presidents. In many of them Lincoln and Washington are featured prominently.

**Series 5: Politicians, 1861–1889** consists of ten items. Included are members of Lincoln's cabinet, General Grant, and President James Garfield, who was assassinated sixteen years after Lincoln.

**Series 6: Civil War, 1861–1993** consists of thirty-four items. Included among these items are three photographs of Lincoln during his visit to Antietam and a map of the Shiloh battlefield. There are also eight scenes with Lincoln in meetings with his generals.

**Series 7: White House, 1862–1898** consists of ten items. These include groupings of Lincoln and his cabinet members, scenes of events that took place at the White House, and an image of Lincoln with his secretaries (ID 656).

**Series 8: Quotes and Speeches, 1861–1940** consists of twenty items. There are seven items that include quotes, eight prints of the Gettysburg Address, and two prints of the farewell address Lincoln gave in Springfield, Illinois, before leaving for Washington, D.C.

**Series 9: Emancipation, 1863–1919** consists of twenty-seven items. Included are a photograph of the original Emancipation Proclamation (ID 152) and two artistic interpretations of the effects of the Emancipation Proclamation (IDs 629 and 687). There are also ten commemorative prints.

**Series 10: Assassination and Death, 1865–1910** consists of seventy-eight items. Among these, fifteen are scenes of Lincoln on his deathbed, thirteen are mourning items, and seven are scenes of Lincoln's assassination and the events with Booth that followed. There are also fifteen scenes of Lincoln's funeral journey. His body was put on a funeral train that traveled from Washington, D.C., to Springfield, Illinois. Along the way hundreds of thousands of mourners turned out to view the body or watch the train pass through their towns.

**Series 11: Iconography, 1802–1926** consists of eighty-six items. Most of the pictures in this series have a symbolic reference to Lincoln freeing the slaves or preserving the union. There are eleven items that include images of Lincoln and George Washington, and there is a photograph of Lincoln and Tad (ID 591) with a sylvan background added for artistic effect. There are also two

groups of prints that show how changes were made to out-of-date items so they could be resold. One example of this is the picture that started out as the *Apotheosis of George Washington* (ID 538). After Lincoln's assassination his head was placed on Washington's body and the print was renamed *In Memory of Abraham Lincoln: The Reward of the Just* (ID 30). Another example of this is an 1852 print made after the Compromise of 1850 titled *Union* (ID 281), which included prominent politicians of the day. In 1861, the print was remade with Lincoln's head on John C. Calhoun's body (ID 282), and other well-known politicians of the 1860s replaced the originals in the print. The print was changed one last time after Lincoln grew a beard—the print also grew one (ID 283).

**Series 12: Family, 1860–1931** consists of thirty-eight items. Most of these are idyllic scenes of the Lincoln family together. Since the family was never photographed together, the prints are composite creations using individual photographs of family members to create posed family settings. There was a picture taken of Lincoln and Tad together (ID 251), and because of this, in most pictures they are seen in this pose. Most of the items in this series were made after Lincoln's assassination to give the public assurances that he spent time with his family, however unproven that assertion is.

**Series 13: Mary Todd, 1860–1880** consists of seventeen items. All of the pictures except one are of Mary during her years as the First Lady. The one that is not from that time is a painting that was done of her later in her life. In most of the pictures, Mary is in her mourning attire, which she wore from her son Willie's death in 1862 to 1 January 1865. There are three composite items of Abraham and Mary Lincoln; they were never photographed together.

**Series 14: Residences, 1860–1940** consists of twenty-three items. Most of the prints are of Lincoln's house in Springfield, but there are also some of the log cabin in which he was born in Kentucky and the log cabin where he lived in Indiana.

**Series 15: Graphic Portraits, 1857–2000** consists of 197 portraits of Abraham Lincoln.

**Series 16: Photographic Portraits, 1846–1998**, consists of sixty-eight photographs of Abraham Lincoln. Included in this series are the images representing the first and last photographs taken of Lincoln. When the last photograph was published before his assassination, it was labeled *Latest Photograph of President Lincoln* (ID 465). After his assassination it was labeled *Last Photograph of President Lincoln* (ID 466).

**Series 17: Statues/Busts/Plaques, 1861–1997**, consists of sixty-seven items. Included is a scrimshaw with Lincoln's portrait on it and an ad for cigars that used his likeness. There are also more well-known statues, such as the *Council of War* (ID 641), which has Lincoln looking at a map with General Grant and his Secretary of War Edwin M. Stanton, and the statue of a seated Lincoln (ID 46) that was used as a guide in constructing the Lincoln Memorial statue.

Sources:

Holzer, Harold, Gabor S. Boritt, and Mark E. Neely Jr. *The Lincoln Image: Abraham Lincoln and the Popular Print*. Urbana and Chicago: University of Illinois Press, 2001. (General Collection: E457.65 .H646 2001)

## SERIES CONTENTS

### Series 1: Boyhood, 1868–1943

#### CONTENTS

*Abe Lincoln Larnin' Ettykett in Indianny*. Artist: From the painting by Warren, Raymond. Publisher: Progressive Century Co. 1933. Halftone color lithograph. Shows a young Lincoln in a school room learning how to properly greet a woman. He's holding his hat in his hand, and looks about to bow, while the girl looks like she's about to curtsy. The other children in the room are reading, or working on math problems. Physical dimensions framed: 14<sup>1/8</sup> inches H x 17<sup>3/5</sup> inches W. ID #704.

*Boyhood Days of Lincoln. (An Evening in the Log Hut)*. Artist: Johnson, Eastman. Publisher: L. Prang, Boston. 1868. Collotype. This print shows young Abraham Lincoln reading by the light of a fire in his log cabin home. This is one of Prang's larger and most expensive images, selling for \$12 a copy. According to Prang's

#### CONTAINER

Framed Images,  
58A:2I

58A:7d, Box 6

promotional text, "This great national picture... is full of artistic excellencies, apart from its associations. What better picture to have constantly before the eyes of the rising generation? It teaches that in America there is no social eminence impossible to the lowest youth, who by perseverance, study, and honesty of life and purpose, shall seek to reach the ranks of the rulers of the people."

Citations: The Philadelphia Print Shop, Ltd.,

<http://www.philaprintshop.com/prang.html>, 13 August 2003.

Physical dimensions unframed: 13<sup>7/8</sup> inches H x 11<sup>1/8</sup> inches W.

ID #426.

*Lincoln the Arbiter New Salem, Illinois*. Artist: Ransom, Fletcher C. Publisher: Chicago & Illinois Midland Railway, Springfield, Illinois. 1943. Color halftone lithograph of an original painting. Fletcher Ransom was a commercial artist who worked in Joliet, Illinois. Although he had a thriving business with a local greeting card company, he also contributed a number of images for the Chicago & Illinois Midlands Railway Company calendar series. One of the local tales explaining Lincoln's nickname "Honest Abe" comes from his judging sporting events such as horse racing and wrestling. This print portrays a cruel frontier practice known as gander pulling. The horseman would try to pull the head off the gander riding at full speed. The reward for successfully completing the task was a goose for dinner. Physical dimensions framed: 30<sup>1/2</sup> inches H x 27<sup>3/8</sup> inches W. ID #317.

Framed Images,  
58A:5d

[Lincoln with Ax]. Artist: Artist's signature illegible. n.d. Photogravure. Image of a young Abraham Lincoln chopping wood. Physical dimensions framed: 9 inches H x 6 inches W. ID #366.

Framed Images,  
58A:2l

*Lincoln's Store at New Salem*. Publisher: B & B. n.d. Modern halftone reproduction. Lincoln started working as a clerk at Denton Offutt's new store in New Salem, Illinois, in September 1831. This picture shows the store where Abraham Lincoln worked in New Salem, along with other buildings in the town. Physical dimensions unframed: 11<sup>5/8</sup> inches H x 14<sup>1/8</sup> inches W. ID #593.

58A:7d, Box 6

*Pioneer Education Lincoln at New Salem, Illinois*. Artist: Ransom, Fletcher. Publisher: Chicago & Illinois Midland Railway, Springfield, IL. 1938. Color halftone lithograph. Artist Fletcher Ransom carries on the notion of Lincoln's reading by firelight into his New Salem years. The most frequently asked question at New Salem is which log house did Lincoln live? The answer is that he boarded with many residents in the village as well as sleeping in the back room of the Berry-Lincoln store. It is unclear which cabin is being depicted in this painting. The Chicago and Illinois Midland Railway commissioned several noted commercial artists to portray scenes from Abraham Lincoln's life. Fletcher Ransom lived in Joliet, Illinois, where much of his artwork can still be seen in public buildings. *Pioneer Education* conveys the images of both Lincoln's humble beginnings and the power of education in allowing him to rise above his origins. Physical dimensions framed: 30<sup>1/2</sup> inches H x 27<sup>3/8</sup> inches W. ID #603.

Framed Images,  
58A:2m

*Youth of Abraham Lincoln*. Artist: Engraved by Hubbard, Ernest F. after a painting by Rhees, Morgan J. 1889. Intaglio print. Shows the youthful Lincoln in two of his favorite avocations—reading and splitting rails. Physical dimensions framed: 23<sup>7/8</sup> inches H x 32<sup>1/4</sup>

Framed Images,  
10A:section 2  
\*Restricted

inches W. ID #349.

## Series 2: Campaigns and Elections, 1860–1954

### CONTENTS

*Abraham Lincoln, Sixteenth President of the United States.* Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Lithograph. One of Currier & Ives' standard presidential series prints, issued while Lincoln was president. Physical dimensions framed: 16 inches H x 19<sup>3/4</sup> inches W. ID #105.

*Abraham Lincoln. Republican Candidate for Sixteenth President of the United States.* Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT (co-publisher George Whiting, New York). 1860. Lithograph. Lincoln is depicted "in an elaborate and formal, yet otherwise unremarkable chair." Updated print ID #551. Citations: Holzer, et al, *Changing the Lincoln Image*, p. 45. Physical dimensions framed: 21<sup>1/4</sup> inches H x 17<sup>1/4</sup> inches W. ID #573

*Abraham Lincoln's Return Home After His Successful Campaign for the Presidency of the United State, In October, 1860.* Publisher: Rees Print & Litho Co., Omaha. n.d. Lithograph. Abraham Lincoln rides atop a horse with his hat in hand, in the middle of people waiting outside his house in Springfield, Illinois. Even though this scene depicts Lincoln's return home after his successful campaign, his "return home" is fictional. Lincoln did not campaign for the presidency. The same picture was used as a scene of Lincoln returning home after debates with Senator Douglas. Physical dimensions framed: 26<sup>1/2</sup> inches H x 32<sup>1/2</sup> inches W. ID #224.

*Candidates.* Publisher: Frank Leslie's Illustrated Newspaper. 6 June 1868. Wood engraving. Cameo of Grant for president and Colfax for vice president. Physical dimensions unframed: 15<sup>1/2</sup> inches H x 22 inches W. ID #696.

[Card Pictures]. Artist: Ayer, George F. n.d. Tintype photographs of Andrew Johnson and Abraham Lincoln. These card pictures were probably used for campaigning purposes for the election of 1864. Physical dimensions unframed: 4 inches H x 2<sup>3/5</sup> inches W. ID #542.

*Chicago Platform.* Publisher: Harper's Weekly. 15 October 1864. Wood engraved illustration of the Chicago platform. Shows a rendering of George B. McClellan for president, and several cameos showing scenes of war, slavery, and government. Physical dimensions framed: 27<sup>3/8</sup> inches H x 31<sup>3/8</sup> inches W. ID #327.

*Grand National Democratic Banner.* Publisher: Currier & Ives, 152 Nassau St., New York. 1864. Lithograph. Portraits of George B. McClellan and George H. Pendleton. Eagle, flags, horns of plenty, figure of Liberty, and a view of a city on a harbor. In 1864, Currier & Ives presented images of the Democratic presidential ticket. Most Americans already were familiar with the face of General George B. McClellan who led the Army of the Potomac throughout the early years of the war. George Hunt Pendleton, a congressman from Ohio and a leading critic of the Lincoln administration, was selected as McClellan's running mate. Physical

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Framed Images,  
58A:4m

Framed Images,  
58A:5i

58A:7d, Box 9

Photographs,  
58A:7e, Box 7

Framed Images,  
58A:4j

Framed Images,  
58A:5i

dimensions framed: 11<sup>1/8</sup> inches H x 8<sup>1/8</sup> inches W. ID #708.

*Grand National Union Banner for 1864.* Publisher: Currier & Ives, 152 Nassau St., New York. 1864. Hand colored lithograph. “The promise of peace is subtly evoked in this print from the second Lincoln campaign: the accessory portrait beneath those of the candidates represents neither war nor Emancipation but a return to bucolic tranquility, further suggested by a harvest of fruit spilling over from twin cornucopias alongside. As the caption implies, it was a promise possible only through *Union* and *Victory*.” (Holzer, et al, *The Lincoln Image*, p. 130.) Historians remain divided on whether Lincoln actively recruited Andrew Johnson for his running mate in 1864 or merely acquiesced in the decision of the Party. Hannibal Hamlin remained a loyal Republican committed to the abolition of slavery. His residence in Maine supported the charge that the Republican Party was sectional in character. Johnson, a loyal Unionist Democrat from Tennessee, brought a new dimension to the Party ticket and was a symbolic gesture toward reconstruction. It should also be noted that Lincoln and Johnson did not run on a “Republican” ticket but rather a “National Union” ticket, once again emphasizing reuniting the nation. Physical dimensions framed: 25 inches H x 21<sup>1/4</sup> inches W. ID #547.

Framed Images,  
58A:5h

*Hon. Abraham Lincoln Republican Candidate for Sixteenth President of the United States.* Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Color halftone print. The original was said to be “one of the most prized of all prints, this lithograph was advertised in a period sales circular at 20 cents apiece, six for a dollar. In 1934 a jury of noted print collectors selected this print thirty-fourth among the ‘best 50’ of all small folio Currier & Ives prints.” (Holzer, et al, *The Lincoln Image*, p. 30.) Physical dimensions unframed: 13 inches H x 15 inches W. ID #309.

Framed Images,  
58A:7d, Box 9

*Hon. Hannibal Hamlin. Republican Candidate for Vice President of the United States.* Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Crayon manner lithograph, hand colored with red, yellow, grey, and flesh tones. Vice Presidential banner for Hamlin during the election of 1860. Physical dimensions framed: 25 inches H x 21 inches W. ID #548.

Framed Images,  
58A:4h

*Hon. Schuyler Colfax, the Nation’s Choice for Vice President of the U.S.* Publisher: Currier & Ives, 152 Nassau St., New York. 1868. Lithograph. Schuyler Colfax was one of the most prominent and popular political figures of the nineteenth century. He was delegate to the Indiana State Constitutional Convention of 1850; leading Whig and one of the organizers of the national Republican Party; elected to seven terms in the United States Congress from the Ninth Congressional District which included South Bend, Indiana; served as chairman of the Post Office and Post Roads Committee; elected speaker of the House of Representatives; elected vice president of the United States in 1868 and served one term under President Ulysses S. Grant. Physical dimensions framed: 10<sup>13/16</sup> inches H x 9 inches W. ID #646.

Framed Images,  
58A:3m

*Inaugural Procession at Washington Passing the Gate of the Capital Ground.* Artist: Homer, Winslow. Publisher: Harper’s Weekly. 16 March 1861. Wood engraved illustration. View of Lincoln’s coach going by the Capitol. Physical dimensions unframed: 16 inches H x 11 inches W. ID #134.

58A:7d, Box 9

*Inauguration of Abraham Lincoln as President of the United States.* Artist: Homer, Winslow. Publisher: Harper's Weekly. 1861. Wood engraved illustration of the scene outside the Capitol for Abraham Lincoln's inauguration as president. Physical dimensions framed: 25<sup>1/4</sup> inches H x 30<sup>1/4</sup> inches W. ID #491.

Framed Images,  
58A:4i

*Lincoln and Hamlin Inaugural. March 4th, 1861.* 4 March 1861. Silver gelatin print. "A distant photograph from a special platform... built specifically for the purpose... The President-Elect was dressed in black, with a black tie and a black silk hat. He carried a cane. As he stepped forward to read his inaugural address, he drew the manuscript from his breast pocket, placed it on the speaker's table, and anchored it with his cane. Then he put on his spectacles and removed his hat... In a high-pitched but resonant voice, Lincoln spoke for about half an hour, making a dramatic appeal for Southern loyalty... The tall figure of Lincoln is partly hidden by the shadow of the wooden canopy." (Hamilton, et al, *Lincoln in Photographs* [1963], p. 86-87.) Physical dimensions unframed: 12<sup>3/5</sup> inches H x 12<sup>3/4</sup> inches W. ID #661.

Photographs,  
58A:7d, Box 10

*Lincoln For President.* Artist: Jones, Reynolds. Publisher: Chicago & Illinois Midland Railway, Springfield, IL. 1954. Color halftone lithograph print. Telegraphic cables informed Lincoln in Springfield that he had been nominated by the Republican Party to be their standard bearer at the 1860 Chicago National Republican Convention. On 19 May, the official delegation from the convention visited Lincoln at his home to present him with the news. They were taken into the parlor and sitting room where a humbled Lincoln is shown with his head bowed, receiving the official letter of notification. Physical dimensions framed: 30<sup>5/8</sup> inches H x 27<sup>1/4</sup> inches W. ID #314.

Framed Images,  
58A:3i

*Lincoln Hamlin!* 1860. Lincoln-Hamlin campaign ribbon. Physical dimensions unframed: 4<sup>1/2</sup> inches H x 3<sup>1/8</sup> inches W. ID #278.

Artifacts:  
2003.0190

[Lincoln on Campaign Train]. Artist: Rogers, W.A. n.d. Wash drawing. W.A. Rogers did a lot of drawings for *Harper's Weekly*. This drawing is based on an incident that happened on the campaign train. Physical dimensions framed: 30<sup>1/2</sup> inches H x 24<sup>1/2</sup> inches W. ID #561.

Framed Images,  
58A:2c

*Lincoln the Campaigner.* Artist: Jones, Reynolds. Publisher: Chicago & Illinois Midland Railway Co., Springfield, IL. 1948. Lithograph. Reynolds Jones was a leading commercial artist of his generation. In a series of prints detailing events from Lincoln's life, the Illinois Central and Midlands Railroad Company commissioned artists like Jones to bring Lincoln's life alive through artwork used on their annual calendar. In this scene, Lincoln is literally standing on a stump, addressing his neighbors of New Salem in his first run for the Illinois State Legislature in 1832. The term "stump speech" derives from this practice. On the back of the print it says: "At New Salem, flatboatman Lincoln learned how to get and hold the confidence of the people. In his first campaign for the legislature in 1832 he was defeated but he carried his own New Salem precinct with a vote of 300 to 277. This was the only time, Lincoln said later, that he was ever defeated by a direct vote of the people. In 1834 he was a candidate

Framed Images,  
58A:2e

once more and this time he won. Thereafter he was re-elected three times, then refused further nomination in order that he might build up his law practice and prepare his way for election to Congress. As a politician, stumping the country towns, Lincoln had learned that a successful idealist must be practical. To lead the people he must know the people. To enact a legislative program he must employ skill and compromise. With his feet always squarely on the ground, Lincoln proved by his own example that a great politician is also a great statesman." Physical dimensions framed: 30<sup>5/8</sup> inches H x 27<sup>1/4</sup> inches W. ID #729.

[Lincoln-Douglas Debate]; [Lincoln Raising the Flag]; [Ford's Theatre]. Publisher: McIntosh Stereopticon Co., Chicago. ca. 1915. Three glass slides which depict scenes from Lincoln's life: one of the Lincoln-Douglas debates, with Lincoln at the podium and Stephen Douglas standing behind him; Abraham Lincoln hoisting a flag up a flagpole in front of a crowd on a platform, and Union soldiers watching from the ground; John Wilkes Booth holding a gun to the head of Abraham Lincoln while he watches the play at Ford's Theatre. Mary Lincoln is seated next to him. Also in the box are Clara Harris and Major Henry Rathbone. Physical dimensions framed: 3<sup>1/4</sup> inches H x 4 inches W. ID #124.

*National Inauguration Ball. March 4th, 1865.* Artist: Joseph Goldsborough Bruff. Publisher: Dempsey & O'Toole. 1865. Engraving. Illustrated with beribboned fasces, two eagles (one holding a snake in its beak, the other arrows and an olive branch), and bust portraits of Lincoln and Vice President Andrew Johnson. Over 150 ball "managers" are listed, many honorary, including Generals Grant, Sherman, Sheridan, Hancock, and Doubleday. Physical dimensions framed: 17 inches H x 15<sup>1/4</sup> inches W. ID #109.

*National Union Republican Banner, 1868.* Publisher: Currier & Ives, 152 Nassau St., New York. 1868. Lithograph. Banner for the election of 1868. Cameo with Ulysses Grant and Schuyler Colfax. On one side is a Civil War soldier and on the other a farm boy. Above the cameo is an eagle with its wings spread holding a banner that reads "For President" above Grant's picture and "For Vice President" above Colfax's picture. Physical dimensions unframed: 16 inches H x 11<sup>7/8</sup> inches W. ID #431.

*A Pen Portrait of Abraham Lincoln.* Publisher: Chicago Press & Tribune. 23 May 1860. Lithograph. Text that describes the characteristics of Abraham Lincoln, called a "Pen Portrait." Physical dimensions unframed: 16<sup>1/4</sup> inches H x 12<sup>1/4</sup> inches W. ID #572.

*President Lincoln's Reinauguration at the Capital.* Publisher: Harper's Weekly. 1864. Wood engraved illustration. View of President Lincoln's reinauguration ceremonies on the steps of the capital. The reinauguration was held on Saturday 4 March 1865. Physical dimensions unframed: 15<sup>1/2</sup> inches H x 21<sup>5/8</sup> inches W. ID #556.

*Republican Banner for 1860.* Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Hand colored lithograph. A campaign poster for Abraham Lincoln and Hannibal Hamlin with an

Framed Images,  
Glass Slides,  
58A-2d  
\*Restricted

Framed Images,  
58A:2c

58A:7d, Box 9

58A:7d, Box 9

58A:7d, Box 9

Framed Images,  
58A:5h

idealized depiction of the Republican candidates for president and vice president. Campaign posters in the 1860s were designed to look like banners. This one was for Lincoln's first campaign for president. The poster itself is certainly majestic, regal and patriotic, but does not relate any special theme. Physical dimensions framed: 24 inches H x 20 inches W. ID #353.

*Republican Nominees.* Artist: German, C. S. Publisher: Henry F. Granger & Co., Boston, Mass. 1860. Albumen oval photographs. Campaign photographs from the 1860 presidential election. Physical dimensions framed: 12<sup>1/4</sup> inches H x 14<sup>1/8</sup> inches W. ID #139.

Framed Images,  
Photographs,  
58A:2o

*Republican Ticket.* 1860. Letterpress with wood engraving. Two "Wide Awakes," a group who supported Lincoln, stand as sentries on either side of an image of their candidate for president, Abraham Lincoln. The picture's appeal to the military ideal, quite popular among nineteenth-century young men, helped to recruit new voters for the Republican Party. Physical dimensions framed: 18<sup>1/4</sup> inches H x 13<sup>1/4</sup> inches W. ID #144.

Framed Images,  
58A:2o

### Series 3: Political Cartoons, 1860–1937

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*Abe's Last.* Publisher: FUN. 27 December 1862. Wood engraving. Cartoon depicts Lincoln and Columbia in a boat with "1863" written on it. They are in a rough sea, which is a metaphor for the Civil War and the political atmosphere of the time. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>3/8</sup> inches W. ID #19.

*Broken Vows.* Publisher: FUN. 6 December 1862. Line block illustration. This political cartoon shows Abraham Lincoln in a dress, standing in front of a wood fence. Behind the fence are a Union soldier and a southern woman. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>1/4</sup> inches W. ID #354.

*Champion Prize Envelopes. Lincoln and Davis in Five Rounds.* Artist: Peirce, T.S. Publisher: J.H. Tingley, New York. 1861. Line block prints. Two decorated envelopes. The first envelope shows Abraham Lincoln and Jefferson Davis circling each other in a boxing ring. Surrounding them are members of both men's cabinets, and a few soldiers. The second envelope shows Lincoln holding the seat of Davis's pants and chasing him out of the ring. During the Civil War "Patriotic Envelopes" were printed and used for correspondence. These, ID #115 & #116, are a series of five envelopes. Physical dimensions framed: 6<sup>1/2</sup> inches H x 22<sup>3/4</sup> inches W. ID #115.

*Champion Prize Envelopes. Lincoln and Davis in Five Rounds.* Artist: Peirce, T.S. Publisher: J.H. Tingley, New York. 1861. Line block prints. Three decorated envelopes. In the first envelope Lincoln is holding Davis, while the rest of the Confederate government has turned and is running away. In the second envelope, members of Lincoln's government are taking down the boxing ring. Cannons are lined up on the left hand side. The third envelope shows Lincoln in front of a pyramid built of the states in the Union, telling the rest of the nation that he will protect them.

#### CONTAINER

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58A:7e, Box 16

Framed Images,  
58A:2a

Framed Images,  
58A:2b

During the Civil War “Patriotic Envelopes” were printed and used for correspondence. These, ID #115 & #116, are a series of five envelopes. There were many single envelopes printed showing the flag, the eagle, etc., but this particular series is quite scarce.

Physical dimensions framed: 6<sup>1/2</sup> inches H x 22<sup>3/4</sup> inches W. ID #116.

*Cooperation.* Artist: Bobbett-Hooper. Publisher: Vanity Fair, 116 Nassau St., New York. 12 April 1862. Six page pamphlet. Hand colored wood engraved illustration on cover. Shows Lincoln building a tub with slats that have all the names of the states on them, hoping that it will stand on its own. Physical dimensions unframed: 12<sup>1/4</sup> inches H x 9 inches W. ID #594.

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.B6 1862

*Davis’ Doings.* Artist: Watts, James. Publisher: James Watts & Co., New York. 6 March 1869. Hand colored wood engraving. Artistic interpretation of the removal of the body of John Wilkes Booth. Booth’s body had been buried in the Arsenal in Washington, D.C., along with the bodies of the four Lincoln conspirators who were executed in July 1865, and the body of Capt. Wirz, the Andersonville jailor who was executed in November 1865. Booth’s body was taken to City Cemetery, near Baltimore, and placed beside the remains of his father. Physical dimensions framed: 22<sup>3/4</sup> inches H x 18<sup>5/8</sup> inches W. ID #408.

Framed Images,  
58A:6h

*Great Exhibition of 1860.* Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Lithograph. The artist satirizes the antislavery orientation of the Republican platform. Abolitionist editor Horace Greeley grinds his *New York Tribune* organ as candidate Lincoln prances to the music. Lincoln is tethered with a cord to Greeley’s index finger, and his lips are padlocked shut. Although the abolitionist bias of the party was well known, Lincoln and the Republicans tried to de-emphasize the slavery issue during the 1860 campaign. In the background stands William H. Seward, holding a wailing black infant. At right stand two other New York editors friendly to the Republican cause, Henry J. Raymond of the *New York Times* (a short, bearded man holding an ax) and James Watson Webb of the *New York Courier and Enquirer*. The artist is poking fun at the measures Webb took in August 1860 to revive his newspaper’s flagging circulation, which included a reduction of the paper’s price to three cents and the hiring of newsboys to sell the *Courier* on the streets. Citations: <http://loc.harpweek.com/LCPoliticalCartoons> (accessed 3 October 2003). Physical dimensions framed: 19<sup>7/8</sup> inches H x 25<sup>3/4</sup> inches W. ID #348.

Framed Images,  
58A:3a

*Have We Forgotten This Path?* Artist: Somdal, Carl. 12 February 1937. Mixed media about a contemporary political cartoon which is part of H.W. Fay’s Lincoln collection. The original cartoon, the actual publication copy, and a picture signed by the artist are displayed. Physical dimensions framed: 23<sup>1/8</sup> inches H x 35<sup>1/8</sup> inches W. ID #186.

Framed Images,  
58A:4f

*Honest Abe’s Rudder.* Publisher: FUN. 9 May 1863. Line block illustration. This cartoon deals with the ironclads at the battle of Fort Sumter during the spring and summer of 1863. In it Abraham Lincoln’s head is on the body of a dog and he is dragging behind him the Union naval ships as he runs away from Fort Sumter. Physical dimensions unframed: 8<sup>3/8</sup> inches H x 10<sup>3/4</sup> inches W. ID

58A:7e, Box 16

#685.

*The Impending Crisis, or Caught in the Act.* Artist: Maurer, Louis. Publisher: Currier & Ives, 152 Nassau St., New York. 1860. The print's title derives from the name of Hinton Rowan Helper's 1857 pamphlet *The Impending Crisis*, an influential document in antislavery literature. Here the crisis is that of New York senator William H. Seward, whose recent loss of the Republican presidential nomination to Abraham Lincoln was widely attributed to the machinations of *New York Tribune* editor Horace Greeley. James W. Webb of the *New York Courier and Inquirer* and Henry J. Raymond of the *New York Times* accuse Greeley of pushing Seward off the dock. Seward holds "Greeley's Letter." Citations: <http://loc.harppweek.com/LCPoliticalCartoons> (accessed 3 October 2003). Physical dimensions framed: 22<sup>1/2</sup> inches H x 19<sup>1/4</sup> inches W. ID #347.

Framed Images,  
58A:4c

*King Mob Upon His Throne.* Publisher: FUN. 8 August 1863. Line block illustration. This cartoon shows a man wearing a crown and carrying a sledgehammer, resting his feet on a slave that is wrapped up in an American flag. In the background is Abraham Lincoln with someone hiding behind him. The term "King Mob" is possibly derived from the Gordon gin rioters, who daubed the slogan "His Majesty King Mob" on the walls of Newgate prison in London during the 1800s. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>3/8</sup> inches W. ID #622.

58A:7e, Box 16

*Letting the Cat Out of the Bag.* Artist: Maurer, Louis. Publisher: Currier & Ives, 152 Nassau St., New York. 1860. The spirit of discord within the Republican Party created by Lincoln's nomination is the subject of this print. It shows Massachusetts Senator Charles Sumner releasing a snarling cat, symbolic of the spirit of discord from a republican bag. Sumner was an abolitionist who was severely caned on the floor of the Senate in 1856 by South Carolina Senator Preston Brooks who disliked Sumner's position on abolishing slavery. Lincoln and Horace Greeley, editor of the *New York Tribune*, try to push the cat back into the bag with a split rail, Lincoln's symbol in the 1860 election. William Seward, Senator from New York, stands in the background offering advice. Henry J. Raymond, editor of the *New York Times*, simply hopes that the controversy will go away. Physical dimensions framed: 25 inches H x 19<sup>1/4</sup> inches W. ID #345.

Framed Images,  
58A:4h

*Like A Great Mountain.* Artist: Hammond. Bob F. 12 February 1925. Mixed media about a contemporary political cartoon. It appeared on the editorial pages of the Wichita, Kansas, *Daily Eagle*, on Lincoln's birthday. The original art work, a picture of the artist, and some notes about the cartoon are displayed. Physical dimensions framed: 23<sup>1/8</sup> inches H x 35<sup>1/8</sup> inches W. ID #185.

Framed Images,  
58A:4f

*Lincoln with the Drummer Boy.* Artist: Nast, Thomas. Publisher: Harper's Weekly. 27 April 1867. Wood engraved illustration of Lincoln sitting in a chair with a little boy. Physical dimensions unframed: 17<sup>3/4</sup> inches H x 21<sup>3/4</sup> inches W. ID #5.

58A:7e, Box 16

*Lincoln's Birthday.* Artist: Wilder, Ralph. 1908. Mixed media. This cartoon has Uncle Sam reading a book titled "Abraham Lincoln." The *Chicago Record-Herald*, the newspaper where Wilder worked

Framed Images,  
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as a cartoonist, is no longer produced. In the first letter Mr. Wilder says he will send the drawing, but in the second letter he says a school teacher requested it and it was in her school room. Physical dimensions framed: 23<sup>1/8</sup> inches H x 39<sup>1/4</sup> inches W. ID #189.

*Old Bull Dog on the Right Track.* Publisher: Currier & Ives, 152 Nassau St., New York. 1864. Lithograph. General McClellan speaks to Lincoln, as the bull dog, Grant, sits on the tracks of the Weldon Railroad leading to the Richmond dog house where General Lee, Jefferson Davis, and General Beauregard are hiding. Physical dimensions framed: 18<sup>3/8</sup> inches H x 24<sup>3/8</sup> inches W. ID #427.

Framed Images,  
10C:section 6  
\*Restricted

*Penny Jupiter.* Publisher: FUN. 18 October 1862. Line block cartoon of “Jupiter Abe” in the fields with working slaves announcing he’s going to launch his Emancipation thunderbolt. The thunderbolt is atop an eagle carrying a shield designed with the American flag. The slaves working in the field are telling Lincoln to do whatever makes him happy, but to also make sure that they don’t get hurt from emancipation. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>1/4</sup> inches W. ID #89.

58A:7e, Box 16

*President Elect Abraham Lincoln.* Publisher: Frank Leslie’s Illustrated Newspaper. 1861. Hand colored wood engraving. Cameo portrait of Abraham Lincoln based on a photograph taken by Alexander Hesler in June of 1860. Surrounding the portrait are scenes from his life. Note the scene in the upper left corner which states: “Lincoln’s Father Killed by the Indians.” It was actually Lincoln’s grandfather who was killed by Indians. Physical dimensions framed: 30<sup>3/4</sup> inches H x 26<sup>3/4</sup> inches W. ID #600.

Framed Images,  
58A:2o

*Progressive Democracy—Prospect of a Smash Up.* Artist: Maurer, Louis. Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Lithograph. The split within the Democratic Party is portrayed in this print showing the party as a wagon being stalled on a railroad track with two opposing teams of horses. The driver on the right is President James Buchanan who supports the candidacy of Kentuckian John C. Breckinridge and Joseph Lane. The Indian chieftain represents the displace inhabitants by Stephen Douglas’s popular sovereignty doctrine as well as the corrupt New York Democratic machine at Tammany Hall. He urges the team of Stephen Douglas and Hershel V. Johnson on, claiming, “I hear a rushing sound that bodes us no good.” Buchanan retorts that he would rather see the machine smashed than let Douglas “run away with it.” Lincoln, Hamlin and the Republican Party are represented as a locomotive, poised to smash the Democratic Party. Physical dimensions framed: 20 inches H x 24 inches W. ID #346.

Framed Images,  
58A:3a

*Rail Candidate.* Artist: Maurer, Louis. Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Lithograph. During the campaign of 1860, cartoonists played up Abraham Lincoln’s frontier image as a rail splitter. The rail he rides in this cartoon is that of the Republican Party’s antislavery platform. Unlike the abolitionists, Lincoln was personally resigned to respecting the institution of slavery where it existed under the Constitution. Yet he was firmly committed to stopping its expansion by keeping it out of the western states and territories. Physical dimensions framed: 21<sup>1/8</sup> inches H x 25<sup>1/8</sup> inches W. ID #302.

Framed Images,  
58A:3b

*Settling Day*. Publisher: FUN. 30 May 1863. Line block illustration. Cartoon depicts Lincoln and Secretary of the Treasury Salmon P. Chase trying to figure out how to pay for the war. Behind them is a widow, with her children, who wonders if she will be compensated for her husband's death. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>3/8</sup> inches W. ID #487. 58A:7e, Box 16

*Spencer County, Indiana, Youth and his Un-dreamed of Immortality*. Artist: McCutcheon, John T. 1929. Mixed media. One of a series of political cartoons that H.W. Fay assembled. This depicts Lincoln's Indiana boyhood days and his dreaming of his future. It is signed by the artist with a note, a letter of reply, and a picture of the artist from the *Chicago Tribune*. Physical dimensions framed: 23<sup>1/8</sup> inches H x 35<sup>1/8</sup> inches W. ID #187. Framed Images, 58A:2b

*Tricks v. Honours*. Publisher: FUN. 18 July 1863. Line block cartoon lithograph. Shows a Confederate soldier, with the names of the battles the south has won on his uniform, standing next to a cowering Lincoln, telling him to try something new. The cartoon was published two weeks after the battle of Gettysburg, which the North won and is considered the turning point of the war. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 8<sup>1/4</sup> inches W. ID #227. 58A:7e, Box 16

*A Voice from the Past*. Artist: Orr, Carey. 12 February 1935. Mixed media. This cartoon appeared in the *Chicago Tribune* on Lincoln's birthday. It again depicts Lincoln's early years, showing him with his book and ax. The items include the original cartoon, inscribed by the author, a copy of the cartoon as it was seen in the *Tribune*, and a letter to Mr. Fay. Physical dimensions framed: 23<sup>1/8</sup> inches H x 35<sup>1/8</sup> inches W. ID #188. Framed Images, 58A:4g

*A Yankee Olmar*. Publisher: FUN. 15 November 1862. Wood engraving. Cartoon portrays Abraham Lincoln as a circus performer doing some ceiling walking. Below him are crowds looking worried, while in the balcony are men in business suits looking unhappy. The term "olmar" comes from the name of an actual circus performer, James Chadwick, who would perform ceiling walking 90 feet in the air. Citations: <http://freespace.virgin.net/m.killy/grace.htm> (accessed 21 January 2004). Physical dimensions unframed: 13 inches H x 11<sup>1/4</sup> inches W. ID #94. 58A:7e, Box 16

*Yankee Pancakes*. Publisher: FUN. 21 February 1863. Wood engraving. This cartoon features Abraham Lincoln encouraging the increase of pancake production, which represents the Nation Debt. Physical dimensions unframed: 8<sup>1/4</sup> inches H x 10<sup>3/4</sup> inches W. ID #432. 58A:7e, Box 16

*Your Plan and Mine*. Publisher: Currier & Ives, 152 Nassau St., New York. 1864. Lithograph. One-half of the cartoon shows McClellan wanting peace, and going back to the way things were before the war. The other side shows Lincoln demanding unconditional surrender from Davis. Physical dimensions framed: 18<sup>3/4</sup> inches H x 24<sup>7/8</sup> inches W. ID #564. Framed Images, 58A:4n

## CONTENTS

*Chart of the Presidents.* Publisher: H.H. Lloyd & Co., 25 Howard St., New York. n.d. Hand colored line block. Portrait and information of Abraham Lincoln surrounded by portraits of the previous fifteen presidents. This was probably issued close to Lincoln's election because the picture of him is without a beard. Physical dimensions framed: 26<sup>3/8</sup> inches H x 32<sup>3/8</sup> inches W. ID #602.

*G. Washington.* Publisher: Morris & Bendien, Inc., New York. n.d. Offset lithographic print of the silhouette of George Washington with his signature printed below the image. Physical dimensions unframed: 4<sup>3/4</sup> inches H x 3<sup>3/4</sup> inches W. ID #505.

*George Washington.* Artist: Washington portrait by Stuart, Gilbert; Border designed by Momberger, W. Publisher: National Chromo Co., Philadelphia. 1866. Engraving. Cameo of the famous portrait of George Washington by Gilbert Stuart. Surrounding the portrait are scenes from Washington's life. Physical dimensions framed: 22<sup>3/4</sup> inches H x 18<sup>1/2</sup> inches W. ID #440.

*Our Presidents. 1789-1881.* Artist: Hart, Chas. Publisher: Geo. M. Smith & Co., 11 Bromfield St., Boston, Mass. 1882. Two toned lithograph. Portraits of the first twenty-one presidents, with Lincoln and Washington front and center. The pose of Lincoln is based on the photograph by Anthony Berger. Physical dimensions framed: 27<sup>5/8</sup> inches H x 35<sup>5/8</sup> inches W. ID #689.

*Our Presidents.* n.d. Halftone lithograph of the first twenty-five presidents. President Lincoln is seated front and center along with President Grant. Physical dimensions unframed: 19<sup>7/8</sup> inches H x 16 inches W. ID #469.

*Our Twenty-Two Presidents.* Publisher: Buek & Linder, N.Y. 1884. Hand colored two toned lithograph. Cameos of the first twenty-two presidents of the United States surrounding a picture of the Capitol. At the top is Lady Liberty with her arm out, and an eagle. Physical dimensions framed: 35 inches H x 28 inches W. ID #630.

*Our Twenty-Two Presidents.* Publisher: Buek & Linder, N.Y. 1884. Two toned lithograph. Cameos of the first twenty-two presidents of the United States surrounding a picture of the Capitol. At the top is Lady Liberty with her arm out, and an eagle. Physical dimensions framed: 27<sup>7/8</sup> inches H x 19<sup>5/8</sup> inches W. ID #625.

[Presidents and Capitol]. Artist: W.S. Publisher: O&S Silberman. 1901. Collotype. The first twenty-five presidents of the United States. Behind the group is the U.S. Capitol. Physical dimensions unframed: 15<sup>3/8</sup> inches H x 20 inches W. ID #501.

[Presidents and Declaration of Independence]. n.d. Engraving. Shows cameos of the first sixteen presidents of the United States, around a scene from the Constitutional Convention and the Declaration of Independence. President Lincoln is shown without a beard, which could mean that the print was done in 1860 before

## CONTAINER

Framed Images,  
10B:section 6  
\*Restricted

58A:7g, Box 18

Framed Images,  
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Framed Images,  
10C:section 5  
\*Restricted

58A:7g, Box 18

Framed Images,  
10D:section 3  
\*Restricted

Flat Files: FF  
27n

58A:7g, Box 18

Flat Files:  
FF 27n

his inauguration as president. Physical dimensions unframed: 24 inches H x 18 inches W. ID #291.

*Presidents of the United States of America.* Artist: Richards, George L. 1899. Halftone lithograph. Depicts the first twenty-two presidents of the U.S. with Lincoln in the middle, and slightly in front of the others. Above them are scenes from the founding of America to the Revolutionary War to the Civil War. At the top is an eagle with its wings spread and two American flags. Physical dimensions unframed: 8<sup>1/8</sup> inches H x 10<sup>1/4</sup> inches W. ID #214.

58A:7g, Box 18

*Presidents of the United States, 1776-1876.* Publisher: J.T. Patton, Detroit, Mich. 1874. Two toned lithograph. Features portrait busts of each U.S. president from Washington to Grant, with large inset engravings of Independence Hall and the U.S. Capitol. Physical dimensions framed: 27<sup>3/8</sup> inches H x 33<sup>3/8</sup> inches W. ID #723.

Framed Images,  
10D:section 6  
\*Restricted

*Presidents of the United States, During the First Century of the Republic.* Artist: Kelly, James P. Publisher: A. Schlaginhausen, 1731 Seybert St., Philadelphia. 1876. Two toned lithograph. Cameos of the first eighteen presidents of the United States. In the center is a picture of Independence Hall in Philadelphia. Issued during the centennial anniversary of the United States. Physical dimensions framed: 30<sup>1/2</sup> inches H x 24 inches W. ID #494.

Framed Images,  
58A:2n

*Presidents of the United States.* 1866. Albumen photograph copy of original artwork in carte-de-visite format. Pictures of the first seventeen presidents of the United States. Issued after Lincoln's assassination. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #648.

Photographs,  
58A:7e, Box 7

*Presidents of the United States.* Artist: Bouclet, F. 1860. Ornate colored lithograph done immediately after the election as it has Lincoln without a beard. A rare item that might have been exported to Europe. Note the steamboat, eagle, the Capitol which at the time wasn't finished, and the shield and victory in stars and stripes. Physical dimensions framed: 36<sup>1/4</sup> inches H x 30 inches W. ID #329.

Framed Images,  
10C:section 5  
\*Restricted

*Presidents of the United States.* n.d. Albumen photograph copy of artwork that is mounted in carte-de-visite format. Montage of pictures of the first seventeen presidents of the United States. Each portrait is encircled on a dark background with stars as decoration. Physical dimensions unframed: 5 inches H x 6<sup>1/4</sup> inches W. ID #264.

Photographs,  
58A:7e, Box 7

[Presidents]. Artist: Scull. 1885. Wood engraving. Abraham Lincoln's portrait occupies the center cameo, where he is surrounded by smaller cameos of the tenth (Tyler) through the eighteenth (Grant) presidents. A decorative tree branch design frames the print with pin-stripes in the background. Physical dimensions unframed: 6<sup>1/4</sup> inches H x 4<sup>1/4</sup> inches W. ID #256.

58A:7g, Box 18

[U.S. Presidents]. Publisher: American Bank Note Co., New York. n.d. Engraving. Cameos of the eighth through the sixteenth U.S. presidents, surrounding a star. Physical dimensions unframed: 9<sup>1/2</sup> inches H x 6<sup>1/4</sup> inches W. ID #619.

58A:7g, Box 18

## Series 5: Politicians, 1861–89

### CONTENTS

*Garfield and His Family. Twilight Hour, Last Sabbath At Mentor.* Publisher: R.H. Curran & Co., Boston. 1889. Lithograph. In the family portrait are: from left to right, James, Lucretia (the President's wife), Harry, Abram, Eliza Ballou Garfield (the President's mother), Mary (Mollie), Irvin, and President Garfield. James Abram Garfield was the only preacher ever to be elected president. He joined the Union army and eventually became a major general. He resigned in 1863 when he was elected to Congress from Ohio. He stayed there for seventeen years until he became president. He was assassinated, after serving only 200 days in office, on 2 July 1881 and died 19 September 1881. Physical dimensions unframed: 16<sup>1/4</sup> inches H x 20<sup>1/8</sup> inches W. ID #692.

*Gen. Grant and Family.* Artist: Bensell, E.H. (painter), Walter, A.B. (engraver). Publisher: John Damty, 31 S. 6th St., Philadelphia. 1870. Mezzotint. Ulysses S. Grant in a military uniform with his wife Julia Dent Grant and their four children: Nellie, Frederick, Ulysses Jr., and Jesse. Physical dimensions unframed: 10 inches H x 8 inches W. ID #388.

*General U.S. Grant. The Nation's Choice For President of the U.S.* Publisher: Currier & Ives, 152 Nassau St., New York. 1868. Lithograph. Presidential banner for the 1868 election. Schuyler Colfax, who was running for vice president, had a similar banner. Physical dimensions unframed: 17<sup>3/4</sup> inches H x 13<sup>1/2</sup> inches W. ID #439.

*Hon. Edwin Stanton. Secretary of War.* Artist: Ritchie, A.H. n.d. Engraving. Facial portrait of Stanton. He served as secretary of war under Abraham Lincoln and continued in that post under Andrew Johnson. Physical dimensions unframed: 9<sup>5/8</sup> inches H x 6<sup>1/4</sup> inches W. ID #586.

*Kentuckians Who Were President or Vice President.* Publisher: R. Dudensing, New York. n.d. Engraving. Cameos of, left to right: Lincoln, John C. Breckinridge (vice president under James Buchanan, 1857-61), Jefferson Davis (president of the Confederate States of America, 1862-65), David R. Atchison (vice president under Franklin Pierce by virtue of the death of his first vice president, 18 April 1853–4 December 1854), 1853-1854), Richard M. Johnson (vice president under Martin Van Buren, 1837-41), Zachary Taylor (president, 1849-50). Physical dimensions unframed: 9<sup>1/2</sup> inches H x 6 inches W. ID #616.

*S.A. Douglas.* Publisher: J.C. McRae. n.d. Engraving. Stephen Arnold Douglas served as a U.S. representative and senator from Illinois. He engaged Abraham Lincoln in a series of famous debates during his campaign for U.S. senator in 1858. Physical dimensions unframed: 9 inches H x 5<sup>3/4</sup> inches W. ID #396.

*S.A. Douglas. Likeness from the Latest Photograph Taken From Life.* Publisher: Johnson, Fry & Co., New York. 1862. Engraving. Portrait of Douglas in a full-figure pose where he is standing at

### CONTAINER

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58A:7d, Box 6

58A:7d, Box 6

Framed Images,  
58A:4i

58A:7d, Box 6

58A:7d, Box 6

58A:7c, Box 1

the exterior of a building, with trees in the background. Noted lawyer, orator, and senator from Illinois, Douglas is most remembered for his support of popular sovereignty as a solution to the slavery problem between the states, and also for his famous series of debates with Abraham Lincoln. Physical dimensions framed: 9<sup>7/8</sup> inches H x 7<sup>3/4</sup> inches W. ID #585.

*W.H. Seward. Secretary of State.* Artist: Turner, A.A. Publisher: D. Appleton & Co. 1861. Possibly an albumen copy of an intaglio print in carte-de-visite format; process is unclear, but CDV has an albumen finish. Seward was a governor of New York state, U.S. senator, and secretary of state in the Lincoln and Johnson administrations. He is best known for his purchase of Alaska, known as “Seward’s Folly.” Physical dimensions unframed: 3<sup>3/4</sup> inches H x 2<sup>3/8</sup> inches W. ID #677.

Photographs,  
58A:7e, Box 13

*William H. Seward.* Artist: Chappel, Alonzo. n.d. Engraving. This portrait of Seward was made from a likeness from a photograph from life. Seward was a governor of New York state, U.S. senator, and secretary of state in the Lincoln and Johnson administrations. He is best known for his purchase of Alaska, known as “Seward’s Folly.” Physical dimensions unframed: 17<sup>1/2</sup> inches H x 15<sup>1/2</sup> inches W. ID #249.

Framed Images,  
58A:4m

*William H. Seward. Secretary of State.* Artist: Pelton, O. n.d. Engraving; three-quarter profile portrait. Seward was a governor of New York state, U.S. senator, and secretary of state in the Lincoln and Johnson administrations. He is best known for his purchase of Alaska, known as “Seward’s Folly.” Physical dimensions framed: 13<sup>1/2</sup> inches H x 11<sup>1/2</sup> inches W. ID #364.

Framed Images,  
58A:6h

## Series 6: Civil War, 1861–1993

### CONTENTS

*Abraham Lincoln Entering Richmond, April 3rd, 1865.* Artist: Hollis, L. Publisher: J.C. Buttre. 1865. Engraving. Even though the caption says “Abraham Lincoln Entering Richmond April 3, 1865,” Lincoln didn’t enter the city until April 4th. Physical dimensions unframed: 9<sup>1/8</sup> inches H x 5<sup>7/8</sup> inches W. ID #203.

### CONTAINER

58A:7c, Box 1

*Battlefield of Shiloh Tennessee 1862.* Artist: McElfresh, Earl B. Publisher: McElfresh Map Co. 1993. Lithograph, contemporary poster. Map of the battle which took place at Shiloh, Tennessee. The map is based on historical maps by Atwell Thompson and Edwin C. Bearss. Physical dimensions unframed: 24 inches H x 18 inches W. ID #306.

FF 27o

*Cabinet at Washington.* Publisher: Harper’s Weekly. 13 July 1861. Hand colored wood engraved illustration. Shows Lincoln and his cabinet during a meeting in Washington, D.C., at the beginning of the war. Left to right: Montgomery Blair (Postmaster General), Caleb B. Smith (Secretary of the Interior), Salmon P. Chase (Secretary of Treasury), Lincoln, William H. Seward (Secretary of State), Simon Cameron (Secretary of War), Edward Bates (Attorney General), Gideon Welles (Secretary of the Navy). Physical dimensions unframed: 15<sup>3/4</sup> inches H x 11<sup>1/4</sup> inches W. ID #654.

58A:7c, Box 1

*A Council of War in '61.* Artist: Hall, H.B. Publisher: George E. Perine, 66 & 68 Reade St, New York. 1866. Engraving. Left to right: Lincoln, William H. Seward (Secretary of State), Major General Winfield Scott (Commander in Chief of the Union Army), Simon Cameron (Secretary of War), Major General George B. McClellan, Major General Benjamin F. Butler, Brigadier General John F. Wood, Brigadier General Robert Anderson, Major General John C. Fremont (Commander Department of the West), Major General of Volunteers John A. Dix. Composite prints were popular with the American public as they allowed to see the many different politicians and military leaders involved in the war effort. Physical dimensions framed: 22<sup>3/4</sup> inches H x 25<sup>7/8</sup> inches W. ID #162.

Framed Images,  
58A:3o

*Defenders of Our Union.* Publisher: Kimmel & Forster. 1864. Hand colored lithograph. Matthew Brady perfected the concept of composite images by grouping individual photographs into a single photographic image. Printmakers borrowed the concept to create themed portraits. In this print, the great Union naval leaders David Porter, David Farragut, and John Dahlgren are grouped together. Physical dimensions framed: 30<sup>5/8</sup> inches H x 25<sup>5/8</sup> inches W. ID #112.

Framed Images,  
58A:6n

*Eagle's Nest.* Publisher: Geo. Whiting, 87 Fulton St., New York; co-published E.B. & E.C. Kellogg, 245 Main St., Hartford, CT. 1861. Hand colored lithograph. An eagle is protecting its nest, which is filled with eggs, each given the name of one of the states in the union. Most of the Southern states have something harmful to the egg around it, with the eagle's talons grabbing the ones it can. The nest is made of an American flag, and the words "annihilation to traitors" are coming from the eagle's mouth. Physical dimensions framed: 16 inches H x 20 inches W. ID #194.

Framed Images,  
58A:3o

*Gen. Scott Taking Leave of the President and Cabinet.* Publisher: J. Rogers, expressly for Victor's *History of the Rebellion*. 1861. Engraving. Lincoln and his cabinet are seated at a table, while General Scott is standing and gesturing toward a document that lies on the table. Physical dimensions unframed: 6<sup>9/16</sup> inches H x 9<sup>15/16</sup> inches W. ID #546.

58A:7c, Box 1

*General Grant Receiving his Commission as Lieutenant-General from President Lincoln.* Publisher: Harper's Weekly. 26 March 1864. Hand colored wood engraved illustration. Lincoln is shown handing the commission to General Grant, with officials and Army officers watching. Physical dimensions unframed: 15<sup>7/8</sup> inches H x 10<sup>7/8</sup> inches W. ID #441.

58A:7c, Box 1

*General Grant Receiving His Commission as Lieutenant-General from President Lincoln.* Publisher: Harper's Weekly. 26 March 1864. Hand colored wood engraved illustration. Lincoln recognized in Ulysses S. Grant a bulldog tenacity in pursuing the enemy, something missing in other Union officers. He was worried, however, that Grant might harbor presidential ambitions and was reluctant to promote him. Once Lincoln was reassured that Grant was not interested in his job he immediately elevated Grant from lieutenant general (9 March 1864) to the rank of general in chief of the Armies of the United States (12 March 1864), a position given only to George Washington and Winfield Scott. This lithograph re-creates the moment of presentation. Physical

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dimensions unframed: 16 inches H x 11 inches W. ID #711.

*Grand Reception at the White House*. Artist: Waud, A. Publisher: Harper's Weekly. 25 January 1862. Wood engraved illustration. Scene from a reception at the White House. Physical dimensions unframed: 16 inches H x 22 inches W. ID #557.

58A:7c, Box 1

*History of the War for the Union*. Artist: Chappel, Alonzo. Publisher: Johnson, Fry & Co., 27 Beekman St., New York. 1865. Engraving. Cover for a book about the Civil War that is based on official and other authentic documents. This engraving shows the reading of the Emancipation Proclamation. The book is illustrated with full-page engravings of the likes of Grant and Lee as well as battles and Lee's surrender. The illustrations in the book are by Chappel and Thomas Nast. Physical dimensions unframed: 8<sup>1/4</sup> inches H x 5<sup>3/4</sup> inches W. ID #91.

58A:7c, Box 1

[Lincoln and Generals]. Publisher: H.H. Lloyd & Co., New York. n.d. Engraving. Cameos of Lincoln and his top three generals. In the background are scenes from the battles of the Civil War. Physical dimensions unframed: 6 inches H x 9<sup>3/8</sup> inches W. ID #253.

58A:7c, Box 1

*Lincoln and His Generals*. Artist: Kramer, Peter. Publisher: Jones & Clark, New York, and C.A. Asp, Boston. 1865. Lithograph. Depicts Abraham Lincoln in an imaginary battlefield conference with (from left to right) Admiral David Dixon Porter, Admiral David Farragut, General William Tecumseh Sherman, General George Henry Thomas, General Ulysses S. Grant, and General Philip Sheridan. "Its intention was to portray Lincoln as an active, on-site commander in chief, a position which Lincoln had once threatened to assume. This is one of the few prints to portray Lincoln out of his natural milieu, the White House, where surrounded by the trappings of office, he was the unrivaled chief. Here, the setting is military, and the President sits not in a chair of state but on a rock. Yet even in this exposed environment, and despite his apparent vulnerability, Lincoln is unquestionably the central figure in the scene, the character to whom all eyes are turned. Probably because it was rendered in a highly realistic style, this print was photographed and reissued to resemble an authentic carte-de-visite entitled *Lincoln and His Generals In Council Before Richmond*. The portrait of Lincoln was modeled after a Brady studio photograph." (Holzer, et al, *The Lincoln Image*, p. 134.) Physical dimensions framed: 26 inches H x 32 inches W. ID #275.

Framed Images,  
10C:section 2  
\*Restricted

[Lincoln and His Generals]. 1865. Albumen copy photograph of an intaglio print. Abraham Lincoln in an imaginary battlefield conference with (from left to right) Admiral David Dixon Porter, Admiral David Farragut, General William Tecumseh Sherman, General George Henry Thomas, General Ulysses S. Grant, and General Philip Sheridan. Physical dimensions unframed: 2<sup>1/4</sup> inches H x 3<sup>1/2</sup> inches W. ID #671.

Photographs,  
58A:7e, Box 3

[Lincoln and McClellan at Antietam]. Artist: Gardner, Alexander. 3 October 1862. Silver gelatin photograph has been sepia-toned. The Battle of Antietam, Maryland, on 17 September 1862, was not the conclusive Union victory President Lincoln had desperately hoped for. Still it was enough of a win for him to issue his

Photographs,  
58A:7e, Box 3

preliminary emancipation proclamation, which stated that on 1 January 1863, all slaves in states still in rebellion would be free. Yet in the days immediately after the battle, Lincoln became distressed at General George B. McClellan's failure to pursue Lee's retreating army. In early October, Lincoln visited McClellan at his headquarters at Antietam to urge him personally to attack. This photograph of Lincoln with McClellan and his staff was one of several taken on October 3 and is a rare view of Lincoln at the front. Citations: [http://www.civilwar.si.edu/lincoln\\_mcclellanlincoln.html#](http://www.civilwar.si.edu/lincoln_mcclellanlincoln.html#) (accessed 30 September 2003). Physical dimensions framed: 16<sup>1/2</sup> inches H x 19<sup>1/2</sup> inches W. ID #703.

[Lincoln and McClellan]. Artist: Gardner, Alexander. Publisher: Taylor & Huntington No. 2, State Street, Hartford, Conn. 3 October 1862. Stereograph format mounted on an orange colored card. On reverse is a description of the image, "After the battle of Antietam, Sept, 17, 1862, Pres. Lincoln visited the Army of the Potomac and this view shows the President and 'Little Mac' at [Army Headquarters] Oct. 4, 1862." Physical dimensions framed: 13 inches H x 14<sup>13/16</sup> inches W. ID #140.

Photographs,  
58A:7e, Box 3

[Lincoln at Antietam]. Artist: Gardner, Alexander. 3 October 1862. Albumen stereograph. Taken at Antietam, Maryland. "Perhaps because Lincoln's friend and bodyguard, Ward Hill Lamon, was also wearing a plug hat and was nearly as tall as the President, the cameraman asked him to be seated so as not to draw attention from Lincoln, the central figure in the group. Lincoln dominates the soldiers around him precisely in the way that Governor John A. Andrew of Massachusetts remembered: 'He stood, like Saul, among his veterans, head and shoulders above every man.'" (Hamilton, et al, *Lincoln in Photographs* [1963], p. 110.) Physical dimensions framed: 11<sup>1/8</sup> inches H x 13<sup>1/8</sup> inches W. ID #141.

Framed Images,  
Photographs,  
58A:31

*Loyal Americans*. Artist: Andrews, C.D. after a drawing by A.K. Kipps. Publisher: Benjamin B. Russell, Boston. 1861. Lithograph. A central image of Lincoln surrounded by members of his cabinet, plus Ellsworth, Anderson, Scott, and Butler. The portrait of Lincoln is based on the 1858 Christopher S. German photograph, with a beard added to bring it up to date. From a critical period in the war when people were forced to choose sides and declare where their loyalties lay. Physical dimensions unframed: 11 inches H x 14<sup>1/4</sup> inches W. ID #552.

58A:7c, Box 1

*Our Peace Commissioners for 1865*. 1865. Albumen carte-de-visite. This is a souvenir card showing two banners and six photographic portraits surrounding one of Abraham Lincoln. The surrounding photographs include Generals Ulysses S. Grant, Philip Sheridan, William T. Sherman, Officer David Porter, Admiral David Farragut, & General George H. Thomas. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #506.

Photographs,  
58A:7e, Box 3

*Preservers of Our Union*. Publisher: Kimmel & Forster, New York. 1865. Two toned lithograph. This is a comparison to a Lincoln-Washington illustration done by the same publisher (see below). Grant was used to replace Washington and the title was changed from *Columbia's Noblest Sons*. The vignettes surrounding Lincoln and Grant are also different from the

58A:7c, Box 1

Lincoln–Washington lithograph. Physical dimensions unframed: 18<sup>3/8</sup> inches H x 23<sup>3/8</sup> inches W. ID #626.

*President Lincoln and His Cabinet, With Lt. Genl. Scott, in the Council Chamber at the White House.* Publisher: Schuessele & Whitechurch. n.d. Engraving. Depicts Lieutenant General Winfield Scott reporting to President Lincoln and his cabinet during the Civil War. Left to right: Edward Bates (Attorney General), Gideon Welles (Secretary of the Navy), Montgomery Blair (Postmaster General), William H. Seward (Secretary of State), Salmon P. Chase (Secretary of Treasury), Lincoln, Major General Winfield Scott (Commander in Chief of the Union Army), Caleb B. Smith (Secretary of the Interior), Simon Cameron (Secretary of War). Physical dimensions unframed: 9<sup>7/8</sup> inches H x 6<sup>3/8</sup> inches W. ID #95.

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*President Lincoln Entering Richmond.* Artist: Nevin, M. Publisher: Derby & Miller. 1865. Line block. Scene showing Lincoln in his coach riding through Richmond, with the newly freed slaves coming out to welcome him. Physical dimensions unframed: 9<sup>1/8</sup> inches H x 5<sup>3/4</sup> inches W. ID #652.

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*President Lincoln Reviewing General Sumner's Corps, After the Battle of Antietam.* Artist: Lumley, A. n.d. Color photocopy of a wood engraved illustration. Scene of Lincoln on horseback with McClellan. Physical dimensions unframed: 11 inches H x 16 inches W. ID #659.

58A:7c, Box 1

*President Lincoln's Grand March.* Artist: Daggett, E.A. Publisher: Horace Waters, New York. 1862. Color lithograph sheet music cover. March written by F.B. Helmsmuller, leader of the 22nd Regiment Band. Physical dimensions unframed: 13<sup>1/4</sup> inches H x 10<sup>1/4</sup> inches W. ID #163.

58A:7c, Box 1

*Proclamation, A.* 1863. Broadside proclamation of a day for National Thanksgiving for the state of Massachusetts. Physical dimensions unframed: 23<sup>1/2</sup> inches H x 31<sup>1/2</sup> inches W. ID #11.

Framed Images,  
58A:2n

*Rally Around the Flag.* n.d. Hand colored wood engraved illustration. Scene of Lincoln rallying the troops with the American flag. Physical dimensions unframed: 23 inches H x 15<sup>3/4</sup> inches W. ID #120.

58A:7c, Box 1

*Soldier's Memorial, The 7th Infantry Regiment, Company B, Penn. Reserve Vol. Corps.* Publisher: Currier & Ives, 152 Nassau St., New York. 1862. Hand colored lithograph. Three columns of personnel and view of Capitol, George Washington, and the bombing of Fort Sumter. Catering to a generation of soldiers and families of soldiers who fought and died in the war, printmakers turned out commemorative pieces such as this to document the major military engagements. Physical dimensions framed: 29<sup>1/8</sup> inches H x 25<sup>1/8</sup> inches W. ID #738.

Framed Images,  
58A:2k

*Soldier's Memorial.* Publisher: Rice and Allen, 90 State St., Chicago Ill.; co-published by Geo. E. Perine, 111 Nassau St., New York. 1865. Two toned lithograph. Eager to cash in on memorializing the war, printmakers began issuing color

Framed Images,  
58A:3n

lithographs documenting the history of each military regiment. The lithograph lists the military engagements, the regimental roster, and the casualties received in each engagement. It was a visual history of these regiments similar to a high school or college yearbook. Physical dimensions framed: 23<sup>5/8</sup> inches H x 30<sup>3/4</sup> inches W. ID #176.

*Thanksgiving Day, November 24, 1864.* Publisher: Harper's Weekly. 1884. Hand colored wood engraved illustration. Montage of scenes from Thanksgiving day, including soldiers enjoying a turkey on the battlefield, Maryland freeing her slaves, and the generals reading the news in the newspaper. Physical dimensions unframed: 25<sup>1/2</sup> inches H x 31<sup>1/2</sup> inches W. ID #722.

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10C:section 6  
\*Restricted

*To the Loyal Women of America.* October 1861. Broadside. Included is a letter from Postmaster General M. Blair, dated 15 October 1861, which says "Sir: You are requested to take measures to effect an organization, if none exists, among the women of your district to respond to the accompanying appeal of the Sanitary Commission. The Executive Government here very much desires to obtain the active cooperation of the women of American for the holy cause of the Union in this appropriate mode, and relies upon you to make known this wish to them and aid as far as possible in securing its accomplishment." Physical dimensions framed: 29<sup>1/4</sup> inches H x 19<sup>1/4</sup> inches W. ID #728.

Framed Images,  
58A:3h

*U.S. Grant.* Artist: Chappel, Alonzo. n.d. Engraving. Scene of General Grant on the battlefield looking at a map. Physical dimensions unframed: 7<sup>7/8</sup> inches H x 10<sup>1/8</sup> inches W. ID #545.

58A:7c, Box 1

*Union Christmas Dinner.* Artist: Nast, Thomas. Publisher: Harper's Weekly. 31 December 1864. Wood engraved illustration. The images of the illustration advocate firm commitment to the Union military policy demanding unconditional surrender of the Confederacy, and envision sectional reconciliation within the Christmas spirit of mercy and peace. More subtly, but just as importantly, the artist is supporting the Reconstruction policy of President Lincoln, who had been contesting with Congress for a year over the content and control of reintegrating the seceded states back into the Union. Written under the figure of Lincoln is a quote from the president's recent annual message to Congress on 6 December 1864, which refers to his Reconstruction program: "The door has been for a full year open to all." The sketch was probably almost completed by the time of Lincoln's address, with the quote added after the artist read the presidential message in the next day's newspaper. On 12 December Nast was allowed to meet briefly with Lincoln, although a record of their discussion does not exist. Physical dimensions unframed: 21<sup>5/8</sup> inches H x 15<sup>1/2</sup> inches W. ID #731.

58A:7c, Box 1

*Union Commanders.* Artist: Based on a painting by Faas, Jr. Publisher: Dr. J. Olney Banning & Son, Philadelphia, PA. 1890. Collotype. Depicts Lincoln and famous Union commanders of the War. Paintings of Farragut, Winfield Scott, and the Battle of Hampton Roads adorn the walls. Physical dimensions unframed: 25<sup>7/8</sup> inches H x 19<sup>1/8</sup> inches W. ID #336.

FF 27n

## Series 7: White House Years, 1862–98

*A. Lincoln, President of the United States and his Cabinet.* n.d. Albumen photograph of original art mounted in carte-de-visit format. Lincoln's portrait is at the center and encircled by a heavily ornate design. Surrounding him are seven cabinet members also in cameos. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #450.

Photographs,  
58A:7e, Box 13

*Grand Reception of the Notabilities of the Nation, At the White House 1865. Dedicated to Mrs. Abraham Lincoln by the Publishers of Frank Leslie's Chimney Corner.* Artist: Major, Henry B. & Joseph Knapp. Publisher: Frank Leslie, New York. 1865. Lithograph. "Copyrighted on April 8, 1865, only a week before Lincoln's death, this may have been the last print portrait of the sixteenth President published during his lifetime. After Lincoln's death, a rival printmaker pirated the design, made a few alterations, and issued the result under the new title *Lincoln's Last Reception*. The originals had retailed for \$3 each but were really published as a free premium for buyers of the first two issues of *The Chimney Corner*, a 'new family paper.' To make sure the paper's new readers remained loyal, Leslie promised to publish a 'Key to this Plate,' identifying the more than forty celebrities portrayed—but not until issue number four. The key to *Grand Reception*, from the subsequent issue of the newspaper, did not appear until the month after Lincoln's death." (Holzer, et al, *The Lincoln Image*, p. 145.) Physical dimensions unframed: 17 inches H x 22<sup>1/8</sup> inches W. ID #712.

58A:7d, Box 6

*Lincoln and His Cabinet.* Artist: Photograph by Mathew Brady. Designed by Alonzo Chappel. Publisher: New York World. 1864. Cameo of Lincoln surrounded by his seven cabinet members: clockwise from top right, Hugh McCulloch, Gideon Wells, Montgomery Blair, Edward Bates, Caleb B. Smith, Edwin M. Stanton, and William H. Seward. An eagle with a dove branch in one of his talons; American flags are at the top of the circle. Physical dimensions framed: 18<sup>1/2</sup> inches H x 25<sup>1/2</sup> inches W. ID #106.

Framed Images,  
58A:5n

*Lincoln Car.* Publisher: Union Pacific. 1898. Silver gelatin photograph. The car is on display in the Union Pacific Exhibit, Transportation Building, at the Trans-Mississippi and International Exposition in Omaha, Nebraska. On the back of the photograph it states: "This car was built to meet President Lincoln's ideas, at the Military Car Shops, Alexandria, Va., in 1864. It is iron-clad, armor plate being set between the inner and outer walls to make it bullet-proof. The largest of the compartments was the President's study. In it was the long sofa, which, at night, was adjusted into a bed for Mr. Lincoln. The President generally used this car, and in it his remains were taken to Springfield for interment. The car was purchased by the Union Pacific in 1866, and is still the property of that company." Physical dimensions unframed: 4 inches H x 5<sup>1/2</sup> inches W. ID #370.

Photographs,  
58A:7e, Box 13

*Lincoln Recevant Les Indiens Comanches.* Artist: Delannoy, Ferdinand. Publisher: C. Chardon aine [the elder], Paris. 1863. Hand colored engraving. "On March 27, 1863, Lincoln welcomed a delegation of Indian chiefs to the East Room of the White House, including the Comanches Pricked Forhead and Ten Bears. This rare print appeared in France, where the European fascination

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with the American Indian was still strong.” (Holzer, et al, *The Lincoln Image*, p. 88.) It is not a common Lincoln item in the United States. Physical dimensions framed: 13<sup>1/4</sup> inches H x 15<sup>1/2</sup> inches W. ID #272.

*President and Cabinet*. Publisher: J. Gurney & Son, 707 Broadway, New York. 1862. Albumen carte-de-visite. Composite image of the president, vice president, and seven cabinet members. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #383.

*President and Cabinet*. Publisher: J.C. Buttre, New York. 1864. Engraving. Cameo of Lincoln surrounded by cameos of Vice President Hannibal Hamlin, and nine members of his cabinet. The picture of Lincoln is based on the photograph taken by Brady in January 1864. Physical dimensions unframed: 13<sup>3/4</sup> inches H x 11<sup>3/4</sup> inches W. ID #248.

*President Lincoln and His Secretaries*. Publisher: Harper's Weekly. 11 June 1864. Hand colored wood engraved illustration. President Lincoln with his private secretaries John G. Nicolay and John Hay. Based on a photograph taken by Alexander Gardner in Washington on November 8, 1863. In the photograph Nicolay's and Lincoln's poses are the same. Hay's pose is a reverse of the photograph, and he is on the other side of Lincoln. On the day the picture was taken Hay wrote in his diary: "We had a great many pictures taken... some of the Prest. The best I have seen... Nico & I immortalized ourselves by having ourselves done in a group with the Prest." (Hamilton, et al, *Lincoln in Photographs* [1963], p. 142.) Physical dimensions unframed: 16<sup>1/8</sup> inches H x 11<sup>1/8</sup> inches W. ID #656.

*The Reception*. n.d. Carbon carte-de-visite, carbon copy of intaglio print. Scene of Abraham and Mary at a reception of Tom Thumb and his bride after their 1863 wedding. Mary's dress and hair-style are reminiscent of her inauguration gown. Physical dimensions unframed: 3<sup>7/8</sup> inches H x 2<sup>3/8</sup> inches W. ID #515.

*Representative Statesmen Ante-Bellum*. Publisher: Homer-Lee Bank Note Co., New York. 1885. Engraving. The five statesmen are inset within a cameo, with facsimile signatures at the bottom. Physical dimensions unframed: 8 inches H x 5<sup>1/2</sup> inches W. ID #250.

## Series 8: Quotes and Speeches, 1861–1940

### CONTENTS

*Abraham Lincoln: Second Inaugural Address*. Publisher: Harry D. Oppenheimer. 1940. Lithograph. Many regard Lincoln's second inaugural speech as his most eloquent. He delivered it before thousands of spectators in the pouring rain on 4 March 1865. The war continued, but everyone knew the end was in sight. In just over a month after delivering his speech, Lincoln would be assassinated. Physical dimensions unframed: 16<sup>1/4</sup> inches H x 12<sup>1/4</sup> inches W. ID #565.

*Abraham Lincoln's Farewell Address To His Old Neighbors*. Artist:

Photographs,  
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Framed Images,  
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Photographs,  
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58A:7d, Box 6

### CONTAINER

58A:7g, Box 18

58A:7g, Box 18

Penman, Isaac Bates. Publisher: Western B.N. & Engraving Co., Chicago. 12 February 1861. Engraving. Picture of Lincoln is based on a photograph taken by Mathew Brady, in Washington, D.C., on 8 January 1864. "When Lincoln left Springfield to start his inaugural journey to Washington, D.C., he paid an unforgettable tribute to his friends and neighbors in what is known today as the Farewell Address. Lincoln spoke these famous, emotion-charged words as he boarded a special presidential train at the Great Western Railroad station."

(<http://showcase.netins.net/web/creative/lincoln/speeches/farewell.htm> [accessed 3 October 2003]). Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #391.

*Abraham Lincoln's Gettysburg Address*. n.d. Lithograph. Gettysburg Address written in Lincoln's hand. At the top in the middle is a cameo portrait of Lincoln. Facsimile of the copy made by President Lincoln for the soldiers' and sailors' fair at Baltimore in 1864. Physical dimensions unframed: 20 inches H x 22 inches W. ID #490.

FF 27o

[Bixby Letter]. Publisher: Western Bank Note & Eng. Co., Chicago. n.d. Engraving. The authorship of this letter is much debated and many scholars believe it was actually written by John Hay, one of President Lincoln's secretaries. Lincoln wrote this letter expressing condolences to Mrs. Bixby, a widow who, it was believed, had lost five sons in the Civil War. After Lincoln wrote this letter it was later learned that only two of Mrs. Bixby's five sons had actually died in battle. In fact, one of her sons had deserted the army, one was honorably discharged and it is unclear what happened to the other son. Mrs. Bixby was believed to be a Confederate sympathizer and destroyed the original letter. A reprint of the letter appeared in an Eastern newspaper. Citations: [http://www.civilwar.net/pages/mrs\\_bixby\\_letter.asp](http://www.civilwar.net/pages/mrs_bixby_letter.asp), 7 October 2003. Physical dimensions unframed: 6<sup>3/8</sup> inches H x 3<sup>1/4</sup> inches W. ID #675.

58A:7g, Box 18

[Declaration of Independence Quote]. n.d. Offset lithograph. Top of the page has an illustration of the "U.S. Supreme Court Building - Citadel of the Constitution." Text is from a speech at the Perpetuation of Our Political Institutions: Address to the Young Men's Lyceum of Springfield, Illinois, January 27, 1838. Physical dimensions unframed: 17 inches H x 10<sup>7/8</sup> inches W. ID #611.

58A:7g, Box 18

[Divine Blessing Quote]. Artist: Shearan, M.T. Publisher: M.T. Shearan, Boston. 1908. Lithographic print. Shows a photograph of Lincoln and provides a religious quote from him. This is one of many postcards published commemorating the centennial of Lincoln's birth. Physical dimensions unframed: 9<sup>1/2</sup> inches H x 6<sup>1/2</sup> inches W. ID #462.

58A:7g, Box 18

*Gettysburg Address*. n.d. Offset lithograph. Portrait of Lincoln is based on the photograph taken by Alexander Gardner six days before Lincoln gave the speech. Physical dimensions unframed: 17 inches H x 10<sup>7/8</sup> inches W. ID #612.

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*Golden Sayings of Abraham Lincoln*. Artist: Mann, D.P. Publisher: J.W. Orr & Co., No. 96 Nassau St., New York. 1865. Lithograph. Collection of some of Lincoln's more famous sayings. The cameo

Framed Images,  
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1

portrait of Lincoln is based on the photograph taken by Anthony Berger in February 1864. Physical dimensions framed: 32<sup>1/8</sup> inches H x 25<sup>1/8</sup> inches W. ID #496.

\*Restricted

[Laborer Quote]. n.d. Offset lithograph print. A scene of Abraham Lincoln taking a break from chopping wood is at the top. To the left of that is the log cabin he was born in, and to the right is the Capitol in Washington, D.C. Below that is the quote with a facsimile signature at the end. This quote is from the Fragment on Free Labor, 17 September 1859. Physical dimensions unframed: 17 inches H x 11 inches W. ID #429.

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[Letter to Mrs. Bixby and Gettysburg Address]. Publisher: M.C. Brown & Co., New York. 1908. Chromolithographs. Letter to Mrs. Bixby and the Gettysburg Address with a cameo picture of Lincoln at the top of each, and flags and a Gettysburg memorial picture in the background. Physical dimensions unframed: 10<sup>7/8</sup> inches H x 8<sup>1/4</sup> inches W. ID #658.

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*Letter to Mrs. Bixby*. n.d. Photographic copy. The authorship of this letter is much debated and many scholars believe it was actually written by John Hay, one of President Lincoln's secretaries. Lincoln wrote this letter expressing condolences to Mrs. Bixby, a widow who, it was believed, had lost five sons in the Civil War. After Lincoln wrote this letter it was later learned that only two of Mrs. Bixby's five sons had actually died in battle. In fact, one of her sons had deserted the army, one was honorably discharged and it is unclear what happened to the other son. Mrs. Bixby was believed to be a Confederate sympathizer and destroyed the original letter. A reprint of the letter appeared in an Eastern newspaper. Citations: [http://www.civil-war.net/pages/mrs\\_bixby\\_letter.asp](http://www.civil-war.net/pages/mrs_bixby_letter.asp), 7 October 2003. Physical dimensions unframed: 14<sup>1/2</sup> inches H x 11<sup>1/4</sup> inches W. ID #443.

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*Lincoln at Gettysburg*. n.d. Engraving of calligraphied text. This speech was given at the dedication of the Civil War cemetery at Gettysburg, Pennsylvania, 19 November 1863. Physical dimensions unframed: 17<sup>3/4</sup> inches H x 12<sup>1/2</sup> inches W. ID #323.

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*Lincoln's Farewell Address*. Publisher: C.S. & C.P.E. 1933. Engraving. A cameo portrait of Abraham Lincoln is at the top of the print. Below that is the address followed by a facsimile signature of Lincoln's. At the bottom is a paragraph that describes the scene when Lincoln gave this speech. "When Lincoln left Springfield to start his inaugural journey to Washington, D.C., he paid an unforgettable tribute to his friends and neighbors in what is known today as the Farewell Address. Lincoln spoke these famous, emotion-charged words as he boarded a special presidential train at the Great Western Railroad station."  
(<http://showcase.netins.net/web/creative/lincoln/speeches/farewell.htm> [accessed 3 October 2003]). Physical dimensions unframed: 12 inches H x 10 inches W. ID #484.

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*Lincoln's Gettysburg Address*. Artist: Hilton, A.E. Publisher: J.R. Rosen, Boston. n.d. Color photogravure. Cameo portrait of Lincoln, from the Alexander Gardner photograph taken six days before Lincoln gave the Gettysburg Address. On either side of the cameo is an eagle, and a picture of the log cabin where Lincoln was born,

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and the Capitol. "President Lincoln had given his brief speech a lot of thought. He saw meaning in the fact that the Union victory at Gettysburg coincided with the nation's birthday; but rather than focus on the specific battle in his remarks, he wanted to present a broad statement about the larger significance of the war. He invoked the Declaration of Independence, and its principles of liberty and equality, and he spoke of 'a new birth of freedom' for the nation. In his brief address, he continued to reshape the aims of the war for the American people... transforming it from a war for Union to a war for Union and freedom. Although Lincoln expressed disappointment in the speech initially, it has come to be regarded as one of the most elegant and eloquent speeches in U.S. history." (<http://www.ourdocuments.gov> [7 October 2003]).

Physical dimensions unframed: 16 inches H x 11<sup>7/8</sup> inches W. ID #719.

*Lincoln's Gettysburg Address*. Publisher: C.S. & C.P.E. 1933. Engraving. Highly detailed cameo profile of Abraham Lincoln at top of page with text in calligraphy style script of the Gettysburg Address. Physical dimensions unframed: 12 inches H x 10 inches W. ID #488.

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*Lincoln's Gettysburg Address*. Publisher: Umbdenstock & Porter Co., Chicago. 1909. Color lithograph. Gettysburg Address with a cameo portrait of Lincoln, the home he was born in, and a scene from the battle of Gettysburg at the top. Physical dimensions framed: 27<sup>5/8</sup> inches H x 23<sup>5/8</sup> inches W. ID #695.

Framed Images,  
10B:section 7  
\*Restricted

*Lincoln's Gettysburg Speech*. n.d. Iron. Speech given at the dedication of the Civil War cemetery at Gettysburg, Pennsylvania, November 19, 1863. Cameo of Lincoln profile at the top with two American flags, and an imprint of Lincoln's signature at the bottom. Physical dimensions framed: 19 inches H x 13<sup>1/4</sup> inches W x 3/4 inches D. ID #200.

Artifacts:  
2003.0190

*Malice Toward None, Charity for All*. n.d. Lincoln made this statement during his second inaugural address, and set this as terms for Union victory in the Civil War. Physical dimensions framed: 9<sup>3/4</sup> inches H x 22 inches W x 3/4 inches. ID #322.

Artifacts:  
2003.0190

*Our Heritage*. n.d. Offset lithograph. Text of an Abraham Lincoln quote about the country's grandeur. He made this statement in 1858. At the top of the page is a composite illustration of various industrial buildings and transportation venues. Physical dimensions unframed: 17 inches H x 10<sup>7/8</sup> inches W. ID #608.

58A:7g, Box 18

*President Lincoln's Farewell Address to his Neighbors*. Publisher: J.L. Campbell. 1865. Albumen photograph of original artwork and text. Under the picture it reads, "But if this country cannot be saved without giving up that principle, I was about to say I would rather be assassinated upon this spot than surrender it." Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #294.

Photographs,  
58A:7e, Box 7

[Property Quote]. n.d. Offset lithograph print. Reply to New York Workingmen's Democratic Republican Association, 21 March 1864. Physical dimensions unframed: 17 inches H x 11 inches W. ID #430.

58A:7g, Box 18

## Series 9: Emancipation, 1863–1919

### CONTENTS

### CONTAINER

*Abraham Lincoln, 16th President of the United States.* Artist: Sartain, John, after a painting by Edward Dalton Marchant. Publisher: Bradley & Co., Philadelphia. 1864. Mezzotint/engraving combination. Seated portrait of Abraham Lincoln leaning on a table. Below the image is a facsimile signature. “The engraving faithfully copied the Marchant original, except in the spelling on the Liberty statue at right. The references to the Emancipation Proclamation are understated but a little less so than in the painting. The writing is now visible on the document, for example, which appears to represent the proclamation. This may be the only print portrait of Abraham Lincoln in white tie.” (Holzer, et al, *The Lincoln Image*, p. 108.) Physical dimensions framed: 21<sup>3/8</sup> inches H x 17<sup>3/8</sup> inches W. ID #410.

Framed  
Images,  
58A:4k

*Abraham Lincoln.* Publisher: Phelps & Watson, 18 Beekman St., New York (co-published by F.P. Whiting, New York). 1863. Hand colored lithograph. Lincoln is seated in this portrait, with the Emancipation Proclamation sitting on the table. The pose is similar to a photograph taken by Alexander Gardner on 24 February 1861, but is a reverse image. Physical dimensions framed: 20<sup>7/8</sup> inches H x 15<sup>3/4</sup> inches W. ID #352.

Framed  
Images,  
58A:2j

*Anti-Slavery Constitutional Amendment Picture.* Publisher: Powell & Co. 1865. Large composite albumen photograph. Collage of portraits of Lincoln, Hamlin, and senators and representatives. Included is a key with all the names of the people. Physical dimensions framed: 27 inches H x 33 inches W. ID #628.

Framed  
Images,  
Photographs,  
58A:5m

*Emancipation Proclamation (Issued January 1st, 1863).* Artist: Duval, Peter S. & Son. Publisher: Gilman R. Russell, Philadelphia . 1865. Lithograph. Depicts the president in the pose of patriotism against the backdrop of a calligraphically inscribed Emancipation text. The pose had been used previously for an 1860 campaign print that, in turn, had been copied from a print at least four years older portraying not Lincoln but John C. Fremont. It also portrays, at the decorative apex, a naked, crouched black man so dehumanized he is relegated to the position of rigid symbol, alongside Columbia and the American eagle. Citations: Holzer, et al, *Changing the Lincoln Image*, p. 48, 53. Physical dimensions framed: 37<sup>1/4</sup> inches H x 30<sup>3/4</sup> inches W. ID #532.

Framed  
Images,  
10B:section 2  
\*Restricted

*Emancipation Proclamation.* Publisher: E.G. Renesch, Chicago. 1919. Color halftone lithograph. Contributions from black soldiers to twentieth-century war efforts have been considerable. This chromolithograph evokes famous black leaders including Frederick Douglass and Springfield, Illinois, resident Otis B. Duncan, the highest-ranking black officer to serve in World War I. Duncan led an all-black unit, the 3rd Battalion, 370th Infantry that distinguished itself in several major battles and by capturing a German village in the last battle of the war. Evoking Lincoln and the Emancipation Proclamation in this image extends the cause of freedom beyond the borders of the United States. Physical dimensions framed: 25<sup>3/8</sup> inches H x 31<sup>1/4</sup> inches W. ID #179.

Framed  
Images,  
10B:section  
3 \*Restricted

*Emancipation Proclamations. (Allegorical Portrait of Abraham Lincoln. Respectfully dedicated to the Union Leagues of the United States by the Publishers.)* Artist: Duval, Peter S. & Son after a drawing by R. Morris Swander. Publisher: Art Publishing Association of Philadelphia, Swander Bishop & Co., 1865. Engraving. “This calligraphic portrait of Lincoln, formed by the words of the Emancipation Proclamation, featured what might be called ‘before and after’ allegorical border vignettes: to the left, the black man in 1860, a slave being whipped; to the right, the black man in 1865, freed by Columbia and her troops, dressed in frock coat and tie. The outline portrait of Lincoln was based on a Brady studio photograph.” (Holzer, et al, *The Lincoln Image*, p. 96.) Physical dimensions framed: 34 inches H x 28 inches W. ID #597.

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Images,  
10B:section  
5  
\*Restricted

*Emancipation.* n.d. Albumen carte-de-visite. On the back of the photograph is written, “This is a copy of a pencil drawing by A. James, Chicago, executed ‘while in a trance condition.’ The original is 5<sup>1/2</sup> x 7<sup>1/2</sup> feet, and represents our lamented President in full size, as contemplating the result of the Emancipation Proclamation, a copy of which he holds in his hand, realizing the fact that the chain of African slavery is broken, as appears by its links all sundered beneath his feet. The tented field represents the means he took to crush the rebellion; and the school-house on the left, with the bright sun spreading his bright rays over the mountain tops, show the dawn of education and civilization over the minds of the freed men. The

Framed  
Images,  
Photographs,  
58A:6n

original can be seen at the Chicago Artesian Well.” Physical dimensions framed: 10<sup>1/4</sup> inches H x 8 inches W. ID #377.

*Fifteenth Amendment and Its Results.* Artist: Kahl, G.F. Publisher: E. Saches and Co., 184 N. Eutaw St., Baltimore, Md. 1870. Modern offset print originally dated 1870. One of several large prints commemorating the celebration in Baltimore of the enactment of the Fifteenth Amendment. A group of black men, on horseback and wearing top hats, sashes, and badges, lead a procession. Behind them follow black soldiers and others carrying American flags and banners with portraits of an Indian brave, a black military officer, and Liberty. A small float with a crowned woman under a canopy also follows. On either side of the picture are two columns, “Education” and “Science,” on top of which rest ballot boxes wreathed in oak leaves. The columns are connected by arches with the legend “The Right of Citizens of the United States to Vote Shall Not Be Denied or Abridged by the United States or Any State on Account of Race Color or Condition of Servitude.” At left, beside the “Education” column is a classroom scene where a black man teaches two black children geography. Below this scene is a bust portrait of Frederick Douglass. At right, near the “Science” column, are two black men at work. One, a stonemason, carves a large column. The other, a smith, stands at his anvil. Below this scene is a bust portrait of Mississippi senator Hiram R. Revels. The upper register of the print features portraits of white benefactors. In the center is an oval portrait of Lincoln, framed in oak leaves. It is decorated with an eagle and American flags, and flanked by seated figures of History or Learning (left) and Columbia or Liberty (right) with a shield, Phrygian cap, and sword. At the far left are busts of President Ulysses S. Grant and Vice President Schuyler Colfax, and at far right busts of abolitionist martyr John Brown and Baltimore jurist Hugh Lenox Bond. Citations: <http://loc.harpweek.com/LCPoliticalCartoons/IndexDisplayCartoonMedium.asp?SourceIndex=Topics&IndexText=Constitutional+amendments%2C+fifteenth&UniqueID=31&Year=1870>, 10 October 2003. Physical dimensions framed: 31<sup>1/4</sup> inches H x 41<sup>1/4</sup> inches W. ID #687.

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Images,  
10B:section  
4 \*Restricted

*Fifteenth Amendment.* Artist: Beard, James W. Publisher: Thomas Kelly. 1870. Hand colored lithograph. Depicts scenes of African American acceptance into a new free society, as well as portraits of key people within the historical context. Physical dimensions framed: 29<sup>1/4</sup> inches H x 35<sup>1/4</sup> inches W. ID #296.

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Images,  
10D:section  
2  
\*Restricted

*First Reading of the Emancipation Proclamation Before the Cabinet.* Artist: Ritchie, Alexander Hay after a painting by Francis B. Carpenter. Publisher: Derby & Miller, New York. 1864. Engraving. “One of the most widely circulated of all the Lincoln prints published during his lifetime, Ritchie’s superior adaptation of Carpenter’s painting was apparently issued before the artist had completed final revisions on his canvas. The portrait of Lincoln in the engraving bears a much closer resemblance to Carpenter’s preliminary sketches than to the Lincoln in the finished painting. *The Independent* thought the print ‘large enough, when hanging on the wall of a room, to show the portraits distinctly at a considerable distance,’ and *The Evening Post* predicted that the engraving would ‘take its place among the pictures which the people hang upon their walls to commemorate one of the great and most notable acts in the nation’s history.’ The engraving was [later] pirated [by Edward Herline] with little regard for the precise and politically symbolic arrangement of the principals in the Carpenter original.” (Holzer, et al, *The Lincoln Image*, p. 122.) Physical dimensions framed: 35<sup>1/4</sup> inches H x 45<sup>1/8</sup> inches W. ID #279.

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Images,  
10B:section  
3 \*Restricted

*Freedom to the Slaves (Proclaimed January 1st 1863, by Abraham Lincoln, President of the United States).* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. It is unclear whether Currier & Ives pirated this image from a similar print published by J. Waeschle, *Emancipation of the Slaves*, also issued in 1865. The symbolism of Lincoln breaking the chains of slavery with the Emancipation Proclamation is evident. When Lincoln entered Richmond, many former slaves struck poses similar to the one depicted in the print. Lincoln told them to stand and thank God, not him, for their freedom. Physical dimensions framed: 19<sup>1/2</sup> inches H x 15<sup>1/2</sup> inches W. ID #183.

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*Lincoln Statue. (In Lincoln Square, Washington D.C. Unveiled April 14th, 1876.).* Publisher: Currier & Ives, 125 Nassau St., New York. 1876. Lithograph. Lincoln Park was slow to develop, and was used for years as a dumping ground. During the Civil War, it was the site of Lincoln Hospital. The name stuck and, in 1867, Congress authorized it to be called Lincoln Square as a memorial to the martyred leader, the first site to bear his name. Consecrating the place to Lincoln’s memory took hold several years later, through the efforts begun shortly after the assassination by an African American woman named Charlotte

Framed  
Images,  
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Scott of Virginia. Using her first \$5 earned in freedom, Scott began a fund-raising campaign among freed blacks as a way of paying homage to the President who had issued the Emancipation Proclamation. The campaign for the Freedmen's Memorial Monument to Abraham Lincoln, as it was to be known, was not the only effort of the time to build a monument to Lincoln; however, as the only one soliciting contributions exclusively from those who had most directly benefited from Lincoln's act of emancipation it had a special appeal; the funds were collected solely from freed slaves (primarily from African American Union veterans). The monument was designed by Thomas Ball, cast in Munich in 1875, and shipped to Washington in 1876. Congress accepted the Emancipation Group, as it came to be known, from the "colored citizens of the United States" for placement in Lincoln Square and appropriated \$3,000 for a pedestal upon which it would rest. Citations: <http://www.cr.nps.gov/nr/travel/wash/dc87.htm> (accessed 10 October 2003). Physical dimensions framed: 19<sup>1/2</sup> inches H x 15 inches W. ID #406.

[Lincoln, Generals, and Emancipation Proclamation]. n.d. Albumen copy photograph of original artwork, similar to pen portrait (ID #452). Cameo of Lincoln, based on photograph taken by Berger, surrounded by Emancipation Proclamation. Outer circle is cameos of sixteen of his generals. The identity of each general has been written in black ink at the base of each cameo. Physical dimensions framed: 24<sup>5/8</sup> inches H x 20<sup>3/8</sup> inches W. ID #575.

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Photographs,  
58A:6a

*Miscegenation or the Millennium of Abolitionism*. Publisher: Bromley & Co., New York. 1864. Lithograph. "The artist conjures up a ludicrous vision of the supposed consequences of racial equality in America in this attack on the Republican espousal of equal rights. . . The term 'miscegenation' was coined during the 1864 presidential campaign to discredit the Republicans, who were charged with fostering the intermingling of the races." (<http://loc.harpweek.com/LCPoliticalCartoons/IndexDisplayCartoonMedium.asp?SourceIndex=Topics&IndexText=Miscegenation&UniqueID=24&Year=1864> [accessed 10 October 2003]). Physical dimensions framed: 26 inches H x 33 inches W. ID #629.

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10B:section  
3 \*Restricted

*National Pen Picture*. Artist: Worthington, B.M. 1868. Albumen photograph of pen art mounted in carte-de-visite format. Depicts a drawing of Abraham Lincoln based on a picture taken by Anthony Berger in February 1864. Around the Lincoln cameo is the text of the Emancipation Proclamation. Around the text are cameos of Civil War generals. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #452.

Photographs,  
58A:7e, Box  
3

*Photograph of Original Emancipation Proclamation of Sept. 22, 1862*. Artist: Boyd, Andrew. 1870. "On Jan. 1, 1863, U.S. President Abraham Lincoln declared free all slaves residing in territory in rebellion against the federal government. This Emancipation Proclamation actually freed few people. It did not apply to slaves in border states fighting on the Union side; nor did it affect slaves in southern areas already under Union control. Naturally, the states in rebellion did not act on Lincoln's order. But the proclamation did show Americans--and the world--that the civil war was now being fought to end slavery. Lincoln had been reluctant to come to this position. A believer in white supremacy, he initially viewed the war only in terms of preserving the Union. As pressure for abolition mounted in Congress and the country, however, Lincoln became more sympathetic to the idea. On Sept. 22, 1862, he issued a preliminary proclamation announcing that emancipation would become effective on Jan. 1, 1863, in those states still in rebellion. Although the Emancipation Proclamation did not end slavery in America--this was achieved by the passage of the 13th Amendment to the Constitution on Dec. 18, 1865--it did make that accomplishment a basic war goal and a virtual certainty." (Douglas T. Miller, <http://www.nps.gov/ncro/anti/emancipation.html> [accessed 10 October 2003]). Physical dimensions unframed: 10<sup>1/2</sup> inches H x 13 inches W. ID #152.

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3

*President Lincoln and His Cabinet, Reading of the Emancipation Proclamation*. Artist: Herline, Edward. Publisher: D. Hensel & Co. and Goff & Bros., Philadelphia. 1866. Hand colored lithograph. "With some obvious modifications, this is a piracy of Ritchie's engraving. Among the alterations are these: the portrait of Stanton is reversed and moved to the chair originally occupied by Seward, while Seward is moved to the far side of the cabinet table but in much the same pose; Blair is merely shifted from Smith's left to Chase's left; and a few books are added to the mantel. The portrait of Lincoln is the most original aspect of the Herline print. It appears to be a mirror-image adaptation of the Brady studio's 1864 photograph of Lincoln with Tad." Citations: Holzer, et al, *The Lincoln Image*, p. 125. Physical dimensions framed: 29 inches H x 35 inches W. ID #325.

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Images,  
10B:section  
2 \*Restricted

<p><i>President Lincoln and His Cabinet.</i> Publisher: Currier &amp; Ives, 125 Nassau St., New York. 1876. Lithographic print. Depicts Lincoln holding the document of the Emancipation Proclamation and reviewing it before his cabinet members. Physical dimensions framed: 19<sup>1/8</sup> inches H x 23<sup>1/8</sup> inches W. ID #549.</p>	<p>Framed Images, 58A:5f</p>
<p><i>Proclamation of Emancipation.</i> Artist: Drawn by Ames, D.T. Photograph by Mrs. Glover. Publisher: Ellsworth Business College, 756 Broadway, N.Y. 1866. Albumen carte-de-visite, copy of pen art. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #674.</p>	<p>Photographs, 58A:7e, Box 3</p>
<p><i>Proclamation of Emancipation.</i> Artist: Eberstadt, Charles. Publisher: B.B. Russell &amp; Co., 55 Cornhill, Boston. 1865. Lithograph. This piece has several interesting vignettes, including: a slave auction, Freedmen carpenters and farmers, and a homestead with the devastation of war and blessings of peace. The central portrait of Lincoln is seen above a displayed American eagle. Physical dimensions framed: 30<sup>1/2</sup> inches H x 24<sup>1/2</sup> inches W. ID #142.</p>	<p>Framed Images, 58A:6j</p>
<p><i>Proclamation of Emancipation.</i> Artist: Foster, John. Publisher: R. A. Dimmick, New York. 1863. Lithographic line block illustration. May well be the first lithographic depiction of the Emancipation Proclamation. The portrait of Lincoln is a retouched version of the Cooper Union pose, popular in 1861. The vignettes include: cotton pickers and an overseer with whip, a slave auction, runaway slaves being attached by bloodhounds, the bombardment of Ft. Sumter, a steamboat on the levee, children in school, and a farming scene, possibly at Mt. Vernon. Physical dimensions framed: 30<sup>3/8</sup> inches H x 24<sup>5/8</sup> inches W. ID #341.</p>	<p>Framed Images, 58A:2i</p>
<p><i>Proclamation of Emancipation.</i> Artist: Pratt, William H. Publisher: W.H. Pratt, Davenport, IA. 1865. Engraving. W. H. Pratt of Davenport, Iowa, made this commemorative print in 1865, after the president's assassination. Abraham Lincoln's portrait is formed from the text of the proclamation. First issued on 1 January 1863, Lincoln's Proclamation of Emancipation is one of the most important documents in American history. Through this edict, President Lincoln freed the slaves of the Confederacy. The edict had no legal power in the Confederacy, but it provided moral inspiration for the North and discouraged European countries from supporting the South. Citations: <a href="http://www.autrymuseum.org/explore/new_acquisitions.php">http://www.autrymuseum.org/explore/new_acquisitions.php</a> (accessed 10 October 2003). Physical dimensions framed: 21<sup>3/8</sup> inches H x 19<sup>3/8</sup> inches W. ID #404.</p>	<p>Framed Images, 10A:section 5 *Restricted</p>
<p><i>Proclamation of Emancipation.</i> Artist: Pratt, William H. Publisher: Western Publication Co., Davenport, Iowa. 1865. Lithograph. A more elaborate version of Pratt's other proclamation print. In this print, Lincoln's portrait is still formed from the text of the proclamation; it is surrounded by cameos of scenes from all the states. At the top is an eagle with its wings spread and a shield, decorated like the American flag, in front of it. Physical dimensions framed: 34<sup>3/4</sup> inches H x 28<sup>5/8</sup> inches W. ID #536.</p>	<p>Framed Images, 10B:section 5 *Restricted</p>
<p><i>Proclamation of Emancipation.</i> Publisher: A. Kidder, 483 Broadway, New York. 1863. Engraving. Printmakers capitalized on the positive reception given the Emancipation Proclamation by issuing scores of commemorative prints. Physical dimensions framed: 31<sup>3/4</sup> inches H x 25<sup>3/4</sup> inches W. ID #474.</p>	<p>Framed Images, 10B:section 1 *Restricted</p>
<p><i>Proclamation.</i> Artist: Paine, Joseph E. Publisher: J.E. Paine, Brooklyn, N.Y. 1864. Albumen photograph. At least fifty-two printings of what has been called one of the three great documents of world history were done by 1865. Some were very elaborate and ornate, and depicted an eagle, slaves and slave auctions. Physical dimensions framed: 34<sup>1/4</sup> inches H x 28<sup>1/4</sup> inches W. ID #475.</p>	<p>Framed Images, Photographs, 10D:section 1 *Restricted</p>
<p><i>Reading the Emancipation Proclamation.</i> Artist: Herrick, H.W. Publisher: S.A. Peters &amp; Co., Hartford, Conn. 1864. Color halftone lithograph of an original painting. Eleven slaves, including children, are gathered around their torch-lit hearth listening to a Union soldier reading the electrifying news that they are free. In a very poignant scene the expressions of the listeners vary from jubilant to astonished to prayerful. Physical dimensions framed: 24 inches H x 26 inches W. ID #333.</p>	<p>Framed Images, 58A:4k</p>
<p><i>The Proclamation of Freedom.</i> Publisher: Currier &amp; Ives, 152 Nassau St. , New York. 1865. Hand colored lithograph. "William H. Seward was thought by many to be the power behind the Lincoln throne,</p>	<p>Framed Images,</p>

and only that erroneous belief explains his prominence in this print. In truth, Seward was responsible for delaying the issuing of the Emancipation Proclamation until after the North won a battlefield victory. The print included in its caption the peroration of the Emancipation document: ‘Upon this act, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God’— words suggested to Lincoln by Secretary of the Treasury Salmon P. Chase.” (Holzer, et al, *The Lincoln Image*, p. 101.) Physical dimensions framed: 28<sup>1/4</sup> inches H x 23<sup>1/2</sup> inches W. ID #553.

10B:section  
6  
\*Restricted

## Series 10: Assassination and Death, 1865–1910

### CONTENTS

*A. Lincoln, Late President of the United States.* Artist: Miller & Mathews. Publisher: D. Appleton & Co., New York. n.d. Engraving. Three-quarter portrait of Abraham Lincoln, with a facsimile signature below the image. Based on a photograph by Christopher S. German, taken in Springfield on 13 January 1861. Physical dimensions unframed: 9<sup>7/8</sup> inches H x 6<sup>5/8</sup> inches W. ID #401.

*Abraham Lincoln, Late President of the U.S. Assassinated April 14th, 1865.* Publisher: Gibson & Co., 123 Main St., Cincinnati, Ohio. n.d. Lithograph. One of many prints produced after Lincoln’s assassination. Physical dimensions framed: 31 inches H x 25<sup>1/4</sup> inches W. ID #632.

*Abraham Lincoln, Sixteenth President of the United States.* Publisher: Chr. Kimmel & Foster. n.d. Lithograph. Mourning portrait of Lincoln based on a photograph taken by Anthony Berger in February 1864. Physical dimensions framed: 33<sup>3/4</sup> inches H x 27<sup>1/4</sup> inches W. ID #472.

*Abraham Lincoln.* n.d. Two toned lithograph. Portrait of Abraham Lincoln with facsimile signature. Likely issued in April or May 1865. Physical dimensions unframed: 18<sup>1/2</sup> inches H x 15 inches W. ID #252.

*Abraham Lincoln.* Publisher: American News Co., 121 Nassau St., N.Y. n.d. Engraving of Abraham Lincoln with an elaborate decorative border, made after his death. Physical dimensions framed: 36<sup>1/2</sup> inches H x 30<sup>1/2</sup> inches W. ID #631.

*Abraham Lincoln.* Publisher: L.N. Rosenthal, No. 327 Walnut St. Phila., Pa. 1865. Hand colored lithograph. Very colorful memorial item, with red, white, and blue American flag and shield. Physical dimensions unframed: 18 inches H x 24<sup>1/2</sup> inches W. ID #226.

*Assassination of President Lincoln at Ford’s Theater.* Publisher: Harper’s Weekly. 29 April 1865. Wood engraved illustration. The top scene shows John Wilkes Booth in the president’s box aiming to shoot Lincoln, while Lincoln, Mary, Major Rathbone, and Clara Harris watch the play. The bottom scene shows Booth on the stage running away with the audience yelling at him. In the president’s box Lincoln is slumped in his chair, with the others looking at him. Americans received their first visual image of the assassination through illustrated weeklies such as *Harper’s* and *Frank Leslie’s*. This version is the only one that depicts Booth wearing a hat. Physical dimensions unframed: 18<sup>3/4</sup> inches H x

### CONTAINER

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10C:section 4  
\*Restricted

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Framed Images,  
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\*Restricted

58A:7g, Box 19

Framed Images,  
58A:2m

13 inches W. ID #126.

*Assassination of President Lincoln, At Ford's Theater, Washington, D.C., April 15, 1865.* Publisher: Kimmel and Forster. 1865. Wood engraved illustration. Scene shows John Wilkes Booth on the stage with the audience pointing and yelling at him. Up in his box, Abraham Lincoln is being looked after by his wife, Clara Harris, and Major Rathbone. From "Once A Week." Notice the incorrect date on it; Lincoln was shot at Ford's Theatre on 14 April, and died on 15 April. Physical dimensions framed: 22<sup>1/4</sup> inches H x 26<sup>1/4</sup> inches W. ID #17.

Framed Images,  
58A:3o

*Assassination of President Lincoln, At Ford's Theatre Washington, D.C. April 14th, 1865.* Publisher: Currier & Ives, 152 Nassau St. , New York. 1865. Lithograph. Of all the prints depicting this tragic event, this version came closest to the facts. The print shows the smoke from the discharge of Booth's derringer. Lincoln's head is beginning to slump forward, while Major Rathbone reacts to the deadly deed. Booth has his dagger drawn, anticipating its use in his escape. Mrs. Lincoln is still watching the play. Colored lithograph, ID #87. Physical dimensions unframed: 7<sup>1/2</sup> inches H x 12<sup>1/2</sup> inches W. ID #660.

58A:7g, Box 19

*Assassination of President Lincoln.* Publisher: A. Pharazyn. 1865. Hand colored lithograph. This stylized version of Booth's devilish deed shows members of the orchestra immediately reacting, despite evidence that the entire audience was shocked and frozen into inaction. Booth severely wounded Rathbone with a knife, yet he is shown without injury. In actuality, Lincoln slumped forward in his chair after the gunshot. His dramatic holding of his head in the picture seems more appropriate to a migraine than a mortal wound. Physical dimensions unframed: 12 inches H x 16 inches W. ID #170.

58A:7g, Box 19

*Assassination of President Lincoln.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Hand colored lithograph. Conveying the horror of the actual event, this Currier & Ives print shows the smoke from the discharge of Booth's Derringer. Lincoln's head is beginning to slump forward, while Major Rathbone reacts to the deadly deed. Booth has his dagger drawn, anticipating its use in his escape. Mrs. Lincoln is still watching the play, while Miss Harris is beginning to understand the danger she and the others face. Black-and-white lithograph, ID #660. Physical dimensions unframed: 12<sup>1/2</sup> inches H x 7<sup>1/8</sup> inches W. ID #87.

58A:7g, Box 19

*Body of the Martyr President, Abraham Lincoln.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. Lincoln's body lying in state in New York City's City Hall. Thousands waited for hours to pay their respects. There were instances of women being restrained after making attempts to kiss the corpse. Physical dimensions unframed: 16<sup>1/2</sup> inches H x 11 inches W. ID #31.

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*Capture of Harrold and the Shooting of Booth in the Barn of Garatt's Farm.* Publisher: Chr. Kimmel and Forster, 254 & 256 Canal St., N.Y. 1865. Hand colored lithograph. John Wilkes Booth is seen hobbling on crutches in the burning barn, while Sgt. Boston Corbett takes aim and delivers the fatal shot against strict orders

Framed Images,  
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that Booth be captured alive. Co-conspirator David Herold is shown being led away. Note the misspelling of Herold and Garrett. Physical dimensions framed: 12<sup>1/4</sup> inches H x 19 inches W. ID #192.

*Death Bed of Abraham Lincoln.* Publisher: John L. Magee. 1865. Lithograph. This scene depicts Reverend Gurley offering the non-denominational Lincoln last rites, something that did not occur. The need to display an act of salvation was especially important to Lincoln's America, which was very religious. The image also prominently features Vice President Andrew Johnson, who arrived only at the very end. The "handshake" symbolizes the transfer of presidential authority. Physical dimensions unframed: 11<sup>1/2</sup> inches H x 15<sup>7/8</sup> inches W. ID #155.

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*Death Bed of the Martyr President.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Hand colored lithograph. The artist has changed the perspective of the room where Lincoln died, placing the viewer opposite of where the bed actually sat. Note the clock depicting the exact minute of death. Physical dimensions unframed: 16<sup>5/8</sup> inches H x 22 inches W. ID #344.

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*Death of President Lincoln.* Artist: Ritchie, A.H. Publisher: A.H. Ritchie, New York. 1868. Engraving. Page on back of the print states: "A superior engraving of Abraham Lincoln's death by A.H. Ritchie, one of the best historic print engravers of the mid-nineteenth century. The scene is of the back room in Peterson's boarding house, where Lincoln was taken the evening of April 14, 1865 after receiving the fatal shot in Ford's Theater across the street. Doctors, Robert Lincoln, and Cabinet members such as Charles Sumner, Gideon Welles, and Edward Stanton are shown keeping their vigil by Lincoln's bedside during the night. The image is somber and dark, except for a glow of light focused on the dying President. The detail and accuracy of the image are most impressive, with the mourners easily recognizable, and even details as to the pictures hanging in the room being carefully and correctly delineated. This is an excellent item of Lincoln history, and a superb example of nineteenth century American historical printmaking." Physical dimensions unframed: 40<sup>1/8</sup> inches H x 55 inches W. ID #286.

Framed Images,  
10C:section 6  
\*Restricted

[Death-Bed Scene]. Artist: Ritchie, A.H. Publisher: A.H. Ritchie, New York. 1868. Engraving. Cropped version of ID #286. The scene is of the back room in Peterson's boarding house, where Lincoln was taken the evening of 14 April 1865 after being shot in Ford's Theater across the street. Physical dimensions unframed: 14<sup>1/4</sup> inches H x 21<sup>1/2</sup> inches W. ID #81.

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*Death of Abraham Lincoln.* Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT. 1865. Colored lithograph. The artist's use of perspective needs improving, but he does provide the viewer with a full frontal view of the dying president. The room is overcrowded with visitors. Robert Lincoln's face is covered with a handkerchief, demonstrating the only sign of grief. Physical dimensions unframed: 10<sup>1/8</sup> inches H x 14<sup>1/8</sup> inches W. ID #154.

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*Death of Lincoln.* April 1865. Line block. Scene of Lincoln and Tad, based on the photograph taken by Anthony Berger. The

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paragraph below tells of the events before and after Lincoln's assassination. Physical dimensions unframed: 16 inches H x 11 inches W. ID #605.

*Death of Lincoln.* Artist: Penn, C.J. 1902. Photogravure. Abraham Lincoln in his death bed with family, friends, cabinet members, and generals around him. Below is a key with the names of everyone in the room. The number of witnesses in Lincoln's death room grows in this scene. There are twenty-six this time. In actuality only a few were ever in the room at the same time. Physical dimensions framed: 12<sup>3/4</sup> inches H x 16<sup>3/4</sup> inches W. ID #433.

Framed Images,  
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*Death of President Lincoln, April 15th, 1865.* Publisher: J. L. Campbell, Chicago. 1865. Lithograph. This version of the vigil at Lincoln's bed has twenty distinct persons standing by, and others crowding in through the open door. In actuality only a few were ever in the room at the same time. The scene includes Salmon P. Chase, who in fact never showed up that night. Physical dimensions framed: 24<sup>5/8</sup> inches H x 31<sup>5/8</sup> inches W. ID #493.

Framed Images,  
10C:section 3  
\*Restricted

*Death of President Lincoln.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Hand colored lithograph. Currier & Ives depicted Abraham Lincoln more than thirty times, from his presidential candidacy to his funeral. This print shows Lincoln in bed surrounded by his wife, sons, and members of the cabinet. The number and names of the people in the room is not historically accurate. The room at the boarding house was 10 by 15 feet, and only 3 or 4 people could fit in the room at a time. Physical dimensions unframed: 15<sup>1/4</sup> inches H x 19<sup>1/4</sup> inches W. ID #13.

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*Death of President Lincoln.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. Another over-capacity crowd at the President's bedside. In this image, we have Lincoln's youngest son Tad crying on the skirt of his mother. Tad was never actually in the room. Physical dimensions framed: 14<sup>1/4</sup> inches H x 17<sup>5/8</sup> inches W. ID #295.

Framed Images,  
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*Death-Bed of Abraham Lincoln.* Artist: Littlefield, John H. 1865. Hand colored photogravure. Scene of Abraham Lincoln dying, surrounded by cabinet members, generals, and his family. The actual death bed room was small. The desire to surround Lincoln with his cabinet members necessitated artistic liberties. "The artist used photographs as models for the twenty-five people gathered in the death room, but his profile of the dying Lincoln shows a first-hand acquaintance." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 279.) Physical dimensions unframed: 10<sup>1/8</sup> inches H x 15 inches W. ID #157.

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*Death-Bed of President Lincoln, April 15, 1865.* Artist: Goldin, John (painting by John H. Littlefield). Publisher: William Terry. 1865. Albumen photograph of a painting. "Littlefield began studying law under Lincoln in 1858, after previously being a design painter in the carriage trade. With Lincoln's nomination, he began to stump the state on his behalf, making over sixty speeches; and in 1862 he was given a place in the Treasury Department. After the assassination, he conceived the idea of painting a death-bed scene. He completed and copyrighted it in 1865, photographed

Framed Images,  
Photographs,  
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by Goldin, and the mount printed by Terry, with a key printed on the mat to identify the fine likenesses, taken from photographs, of the twenty-five eyewitnesses who are crowded into the 'rubber room (so called because it seems to expand!)' at the Peterson House. The profile of Lincoln, though, shows the first-hand knowledge he had gained from years with the president."

(<http://www.alincolnbookshop.com/HTMLPages/sculptpaintmain.htm> [accessed 14 October 2003].)

Physical dimensions framed: 19<sup>3/8</sup> inches H x 27 inches W. ID #197.

*Dying Moments of President Lincoln, At Washington, Saturday Morning.* Publisher: Frank Leslie's Illustrated Newspaper. 29 April 1865. Wood engraved illustration. A common scene of Abraham Lincoln on his death bed with members of his cabinet and family, among others, looking on. This version features a much younger-looking Abraham Lincoln, whose beard is more like a goatee. The room where Lincoln was taken was a 150-square-foot room, and in most scenes of it has more visitors than it could fit. The remarkable expandability of the room has caused some historians to label it "the rubber room." Physical dimensions unframed: 15<sup>5/8</sup> inches H x 22<sup>1/8</sup> inches W. ID #3.

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*England's Tribute to Lincoln.* Artist: Oldroyd, O.H. 1910. Lithograph. 1910 reproduction of a page from the British periodical *Punch* from 6 May 1865. Note the grieving black man symbolically freed from his chains. Physical dimensions unframed: 6 inches H x 7<sup>1/2</sup> inches W. ID #158.

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*Fallen, but Enshrined.* 1865. Silk mourning ribbon. Cameo portrait of Abraham Lincoln with the date of his death below it. The quote at the bottom is from Lincoln's funeral sermon. Typical of mourning ribbons worn by millions of Americans after the assassination. Physical dimensions unframed: 8<sup>1/8</sup> inches H x 2<sup>1/2</sup> inches W. ID #4.

Artifacts:  
2003.0190

*4th July, 1776, Washington. 4th July, 1865, Lincoln.* 1865. Print on silk. Ribbon created for the Fourth of July, 1865, featuring pictures of Washington and Lincoln. Physical dimensions unframed: 5<sup>5/16</sup> inches H x 1<sup>3/8</sup> inches W. ID #44.

Artifacts:  
2003.0190

*Funeral Car of President Lincoln, In New York April 26, 1865.* 1865. Albumen photograph of original artwork in a cabinet-card format. Eleven thousand military personnel marched along with seventy-five thousand civilians. The farewell ceremonies took place at Union Square. Physical dimensions unframed: 3<sup>3/4</sup> inches H x 5<sup>1/4</sup> inches W. ID #260.

Photographs,  
58A:7e, Box 3

*Funeral Car of President Lincoln.* Artist: Eisenman, Charles. 1879. Photographic reproduction of a painting. Lincoln's funeral procession passes a group of soldiers. On the reverse is an advertisement for the undertaker "P. Relyea at No. 3 Willet Street, N.Y.—undertaker for president Lincoln, New York, April 26th, 1865." Physical dimensions framed: 14<sup>1/2</sup> inches H x 16<sup>1/2</sup> inches W. ID #65.

Framed Images,  
Photographs,  
58A:6o

*Funeral Car While in Chicago.* 1865. Silver gelatin photograph.

Photographs,

- This car carried the remains of Abraham Lincoln, as well as the casket of his son, William Wallace Lincoln, who died in February, 1862. The War Department had begun to build a special train car for the President's official use. Despite rumors, it was not armor plated. Rather, its purpose was to afford the President some privacy while traveling to official events outside of Washington, D.C. The car was completed shortly before his death. Lincoln never used it during life, only in death. Physical dimensions unframed: 11<sup>1/2</sup> inches H x 14<sup>1/2</sup> inches W. ID #88. 58A:7e, Box 3
- Funeral Car.* Artist: Ruger, Albert. Publisher: S. Selleck & Co. 1865. Two toned lithograph. Abraham Lincoln's body being taken to the state capitol in Columbus, Ohio. The seventeen foot long hearse was designed in Chinese pagoda style. Physical dimensions unframed: 17<sup>3/4</sup> inches H x 21<sup>3/4</sup> inches W. ID #104. 58A:7g, Box 19
- Funeral Obsequies of Pres't Lincoln at the Presidential Mansion.* Artist: Pelton, O. from a drawing by G. White. 1865. Engraving. Shows Lincoln's casket lying in state in the East Room of the White House. Physical dimensions unframed: 4<sup>1/4</sup> inches H x 6<sup>1/2</sup> inches W. ID #75. 58A:7g, Box 19
- Funeral Obsequies of the Late Pres't A. Lincoln.* Artist: Studer, J.H. Publisher: Middleton, Strobridge & Co. 1865. Hand colored two toned lithograph. This image shows a more panoramic view of the funeral cortege in Columbus, Ohio, including the specially built hearse, this time drawn by six horses. The note at the bottom reads, "Respectfully dedicated to the citizens of Ohio by the publisher Jacob H. Studer, Columbus, O. " Physical dimensions unframed: 4<sup>1/4</sup> inches H x 6<sup>1/2</sup> inches W. ID #201. FF 27n
- Funeral of President Lincoln, New York, April 25th, 1865.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Colored lithograph. Street scene in New York where the late president's body was borne uptown by New York undertaker Peter Relyea's elaborately decorated hearse, drawn by sixteen horses with cloth of black trimmed with silver. Note the spectators in the windows. Prime viewing positions were sold for as much as \$100. Physical dimensions framed: 16<sup>1/2</sup> inches H x 20 inches W. ID #190. Framed Images, 58A:5n
- Funeral of President Lincoln, New York.* Publisher: E. & H.T. Anthony and Co., American & Foreign Stereoscopic Emporium, 501 Broadway, New York. 25 April 1865. Stereoscopic photograph. Intended for viewing in the three-dimensional stereoscopic format. Photograph taken from the top of a building looking down into the street which shows Lincoln's body being drawn through the streets of New York City. Physical dimensions unframed: 3<sup>1/4</sup> inches H x 6<sup>3/4</sup> inches W. ID #59. Photographs, 58A:7e, Box 3
- General Grant at the Tomb of Abraham Lincoln.* Publisher: Currier & Ives, 152 Nassau St., New York. 1868. Hand colored lithograph. General Grant, a living hero of the Civil War and 1868 presidential candidate, is pictured paying his respects at the last resting place of President Lincoln. Physical dimensions framed: 12<sup>4/5</sup> inches H x 8 inches W. ID #191. Framed Images, 58A:2h
- Guardians of Our Country.* Publisher: Haasis and Lubrecht, 108 Framed Images,

Liberty St., N.Y. 1865. Hand colored wood engraving. In this companion piece to "Our Fallen Heroes" (ID #274), Lincoln's successor Andrew Johnson is surrounded by notable living military figures, denoting the continued vigilance of the country. Note the absence of Lincoln nemesis George McClellan. Physical dimensions unframed: 45<sup>5/8</sup> inches H x 37<sup>3/4</sup> inches W. ID #273.

10B:section 1  
\*Restricted

*He Still Lives.* Artist: Leisenring, H.G. 1865. Woodcut. One of a series of posters produced by H.G. Leisenring of Philadelphia . Physical dimensions framed: 24<sup>1/4</sup> inches H x 28<sup>1/2</sup> inches W. ID #12.

Framed Images,  
58A:3c

*Hearse that Conveyed the Body of President Lincoln through Philadelphia.* Artist: Kroll, G. 1865. Glossy gelatin or collodion photograph on printing-out paper. Abraham Lincoln's hearse in Philadelphia , where his body lay in state in the east wing of Independence Hall. The inclusion of his address indicates carriage-builder Kroll utilized this image to generate future business. Physical dimensions unframed: 10 inches H x 12 inches W. ID #82.

Photographs,  
58A:7e, Box 3

*In Memoriam.* Artist: Duganne, A.J.H. 1865. Line block illustration. Poem written by Duganne for the martyred President is in the middle of this image. On each side is a pillar, one with his birth date, and one with his death date on it. Above it is an American flag with a bust of Lincoln. Note the small assassination and death-bed images in the bottom corner and the log-cabin President splitting the rail of rebellion in the upper right. Physical dimensions unframed: 15<sup>3/8</sup> inches H x 11<sup>1/4</sup> inches W. ID #292.

58A:7g, Box 19

*In Memoriam. In Honor of President Lincoln.* Publisher: Oliver Ditson & Co., 277 Washington St., Boston. 1865. Lithograph. Sheet music cover. Physical dimensions unframed: 14<sup>1/8</sup> inches H x 10<sup>3/4</sup> inches W. ID #165.

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*In Perpetuam Memoriam.* Artist: Rollins, Edward Fay. Publisher: Rollins, Boston. 28 April 1865. Lithograph. Letterpress print of a mourning broad-sheet announcement of Lincoln's death. The poem, *He Has Gone*, was written by Humanitas. It also includes a sonnet and an eyewitness account of the funeral. The cameo illustration of Lincoln at the top is from the Cooper Institute picture by M.B. Brady. Physical dimensions unframed: 8<sup>5/16</sup> inches H x 6<sup>1/8</sup> inches W. ID #387.

58A:7g, Box 19

*Last Moments of President Lincoln.* Publisher: Bufford Publishing. 1865. Lithograph. This rendition of Lincoln's death lacks the symbolism that comforted 19<sup>th</sup>-century Americans. It portrays leading governmental and military leaders watching their commander-in-chief's life drain away from his mortal body. The artist has added a very graphic touch with the darkened bloodstains on the pillow from the wound at the back of the President's head. Edwin Stanton's name has been misspelled. Physical dimensions framed: 11<sup>3/4</sup> inches H x 15<sup>3/8</sup> inches W. ID #151.

Framed Images,  
58A:3e

*Liberty Mourning the Death of Lincoln.* Artist: Nast, Thomas. Publisher: Harper's Weekly. 1865. Wood engraved illustration. A grieving soldier and sailor flank a distraught Lady Liberty, who is shown weeping on Lincoln's coffin. Physical dimensions framed:

Framed Images,  
10C:section 7  
\*Restricted

26<sup>1/4</sup> inches H x 30<sup>1/4</sup> inches W. ID #242.

*Lincoln Funeral Train on I.C. Tracks in Grant Park.* 1865. Silver gelatin print mounted on card stock support. On reverse is written the notation, "The Lincoln Funeral train on I.C. tracks in Grant Park (note that the tracks are in the lake)." During the Chicago funeral, the train waited on a trestle that carried the tracks out over Lake Michigan. Lincoln's body was put on a funeral train that traveled across the country where hundreds of thousands of mourners turned out to view the body or watch the train pass through their towns. The body was eventually brought back to Springfield, Illinois, to be buried. Physical dimensions unframed: 10<sup>1/2</sup> inches H x 14 inches W. ID #153.

Photographs,  
58A:7e, Box 3

*Lincoln Home in Springfield Just After Services.* 1865. Silver gelatin photograph. It is one of several that were taken that day outside the Lincoln home. The photographs were taken of various delegations of mourners. Physical dimensions framed: 10<sup>5/8</sup> inches H x 14 inches W. ID #137.

Photographs,  
58A:7e, Box 3

*Lincoln's Death Bed.* Publisher: H.H. Lloyd & Co. 1865. Lithograph. The mortally wounded President was carried across the street to a boarding house owned by William Petersen to die. Mary Lincoln was so distraught that Edwin Stanton, secretary of war, ordered her out of the room. The weeping figure of Mary became a popular symbol in many images, but she was not actually present in the deathbed room for long. Physical dimensions unframed: 13 inches H x 17 inches W. ID #184.

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*Lincoln's Deathbed.* n.d. Albumen carte-de-visite copy of artwork, reproduced by photography for parlor albums. Depicts Abraham Lincoln on his death bed, with Mary at his bedside. Surrounding the bed are cabinet members. The people who are pictured all visited Lincoln sometime during the night, but they could not all fit into the room at one time. Physical dimensions unframed: 2<sup>3/8</sup> inches H x 4 inches W. ID #376.

Photographs,  
58A:7e, Box 3

*Memento Mori.* 1865. Woodcut with letterpress. A relatively unskilled image of Abraham Lincoln, whose jaw in particular appears somewhat distorted. Memento Mori is Latin for "souvenir of death." Physical dimensions unframed: 14<sup>3/4</sup> inches H x 10<sup>3/4</sup> inches W. ID #10.

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[Mourning Notice]. 1865. Letterpress mourning notice on silk. Physical dimensions framed: 11<sup>5/8</sup> inches H x 8<sup>1/2</sup> inches W. ID #369.

Framed Images,  
58A:6a

*National Lincoln Monument.* Artist: Tresize, J.Q.A. 1872. Albumen photograph. This photograph, made from an original lithograph, shows the new monument to Lincoln at Oakridge Cemetery in Springfield, Illinois. Sculptor Larkin Meade's design was a simple obelisk surrounded by four bronze groups, each representing a different branch of the military. A full-standing figure of Lincoln the Emancipator was added in 1874, two years after the completion of the tomb. Physical dimensions unframed: 7<sup>3/8</sup> inches H x 5<sup>3/8</sup> inches W. ID #173.

Photographs,  
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*New England Loyal Publication Society.* 17 April 1865. Broadside.

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Mourning notice for Lincoln's assassination. Physical dimensions unframed: 6<sup>1/4</sup> inches H x 4<sup>1/8</sup> inches W. ID #617.

*Old State House in Springfield.* May 1865. Silver gelatin photograph. Photograph of the front of the old State House with a line of people waiting to see the body of Abraham Lincoln which was lying in state. After Lincoln's assassination, his body lay in state 3-4 May 1865 in the Hall of Representatives inside the Old State House. While alive Lincoln had used the law library, argued cases before the Supreme Court, gave his famous "House Divided" speech in the Hall of Representatives, and used the Governor's reception area in the building for several months as president-elect. Physical dimensions unframed: 14 inches H x 10<sup>3/4</sup> inches W. ID #403.

Photographs,  
58A:7e, Box 3

*Order of Procession.* 1 May 1865. Lithograph print on silk. List of guard of honor and notable personalities participating in the funeral procession in Chicago, Illinois. Chicago's procession rivaled only New York's in opulence. Physical dimensions framed: 16<sup>3/4</sup> inches H x 14<sup>1/8</sup> inches W. ID #117.

Framed Images:  
58A:6j

*Our Fallen Heroes.* Publisher: Haasis and Lubrecht, 108 Liberty St., N.Y. 1865. Hand colored wood engraving. To honor the dead heroes of the Civil War, this New York publisher issued a handsome lithograph of notable fallen military leaders surrounding a giant portrait of Abraham Lincoln. Leading the list are two of Lincoln's friends from Illinois, Elmer Ellsworth and Edward Dickinson Baker. The Lincoln's second child, Edward, was named after the hero of Balls' Bluff. Physical dimensions framed: 45<sup>3/4</sup> inches H x 37<sup>3/4</sup> inches W. ID #274.

Framed Images:  
10B:section 4  
\*Restricted

*Our Martyr Presidents.* Publisher: Haasis and Lubrecht. ca. 1881. Lithograph. Print has a portrait of both James Garfield and Abraham Lincoln flanked by a scene of their assassination on the left, and a scene of the presidents on their death beds. President James A. Garfield shared certain similarities with Abraham Lincoln: both were born in log cabins, both labored hard in youth, both valued education and chose law for their careers, both joined the Republican Party, and both were killed by assassins. Following Garfield's assassination in 1881, he joined Lincoln among the ranks of martyred presidents. Physical dimensions unframed: 34<sup>3/4</sup> inches H x 26<sup>1/4</sup> inches W. ID #258.

FF 27n

*Our Three Martyred Presidents.* ca. 1901. Stereograph photograph. Children praying before an altar commemorating Abraham Lincoln, James A. Garfield, and William McKinley, who were all assassinated. Physical dimensions unframed: 3<sup>1/2</sup> inches H x 7 inches W. ID #58.

Photographs,  
58A:7e, Box 3

*President Lincoln's Farewell Address to his Old Neighbors.* Artist: Campbell, J.L. 1865. Albumen photograph of original artwork, mounted in carte-de-visite format. An image popularized in *Harper's Weekly* accompanied by Lincoln's farewell address from Springfield, Illinois, February 1861 in combination with a scene of Liberty mourning at Lincoln's casket. Physical dimensions unframed: 3<sup>3/8</sup> inches H x 2<sup>1/4</sup> inches W. ID #61.

Photographs,  
58A:7e, Box 12

*President Lincoln's Funeral-Service at the White House.*

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Publisher: Harper's Weekly. 19 April 1865. Wood engraved illustration. Edwin Stanton planned the most elaborate military funeral for President Lincoln the country had ever witnessed. Dignitaries were issued special passes to the White House, while the general public waited hours in line to catch a glimpse of Lincoln. Physical dimensions unframed: 15<sup>1/2</sup> inches H x 21<sup>1/2</sup> inches W. ID #239.

*President Lincoln's Funeral in Chicago and Springfield, Illinois.* Artist: Sketched by Waud, W. Photographs taken by Atschulet. Publisher: Harper's Weekly. 27 May 1865. Wood engraved illustration. These two images were taken from a photograph and sketch showing the thousands of mourners who turned out for Lincoln's funeral procession in Chicago and Springfield. Physical dimensions framed: 13<sup>1/2</sup> inches H x 18<sup>3/4</sup> inches W. ID #1.

*President Lincoln's Funeral March.* Publisher: Lee & Walker. 1865. Lithograph. The front page of a composition by E. Mack "Respectfully Dedicated to the People of the United States." Cameo portrait of Abraham Lincoln with an eagle at the top, and two women sitting with bowed heads next to a coffin. "Funeral music, forty cents with portrait and thirty cents plain" continued to be advertised until 1 July 1865. Physical dimensions unframed: 14<sup>1/8</sup> inches H x 10<sup>7/8</sup> inches W. ID #80.

*President Lincoln's Funeral Procession, New York City.* Publisher: Harper's Weekly. 1865. Wood engraved illustration. Scene of Abraham Lincoln's coffin being taken through the streets of New York. There are massive crowds and soldiers walk alongside. Note the excerpt from Lincoln's Second Inaugural Address on the balcony bunting. Created after a photograph by Mathew Brady. Following the White House funeral, Lincoln's body was taken on the long journey to his home in Springfield. Open casket funeral ceremonies were held in several eastern cities en route. Physical dimensions unframed: 15<sup>3/8</sup> inches H x 21<sup>3/4</sup> inches W. ID #220.

*President Lincoln's Tomb.* Artist: Ingmire, F.W. ca. 1865. Albumen photograph in carte-de-visite format. Lincoln's Tomb in Oak Ridge cemetery. Physical dimensions unframed: 4 inches H x inches 2<sup>1/2</sup> W. ID #229.

*Presidential Victims of Assassination.* n.d. Copper plate engraving on silk. Image of the three Presidents who were assassination. There is a portrait of each president, along with the scene of when they were shot below it. Physical dimensions framed: 16 inches H x 16 inches W. ID #697.

*Public Notice.* 15 April 1865. Broadside. A public notice issued by the Mayor of Frederick [Maryland?]. Announcing the assassination of President Lincoln and asking for businesses to close and church services to be held "as a mark of respect." Physical dimensions framed: h16<sup>1/4</sup> inches H x 14 inches W. ID #210.

*Rest, Spirit, Rest. Grand Requiem March.* Artist: Major & Knapp. Publisher: Wm. A. Pond & Co., 547 Broadway, New York. 1865. Two toned lithograph. Cover of a funeral requiem march to the memory of Abraham Lincoln, composed by E. Hoffman. Physical

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Photographs,  
58A:7e, Box 3

Artifacts:  
2003.0190

Framed Images:  
58A:6o

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dimensions unframed: 13 inches H x 10 inches W. ID #76.

*Scene at the Death-Bed of President Lincoln.* Publisher: Harper's Weekly, #276. 6 May 1865. Hand colored wood engraved illustration. Image of a fairly sedate group of mourners, watching Lincoln's head being manipulated. In a bed which in reality was too short for the president, a figure is sitting at the President's feet. This image appears to have been hand colored following its original publication. Physical dimensions framed: 19<sup>1/8</sup> inches H x 22<sup>1/8</sup> inches W. ID #20.

Framed Images:  
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*Scene at the Death-Bed of President Lincoln.* Publisher: Harper's Weekly. 6 May 1865. Wood engraved illustration. Image of a fairly sedate group of mourners, watching Lincoln's head being manipulated. In a bed which in reality was too short for the president, a figure is sitting at the president's feet. Physical dimensions framed: 11<sup>3/8</sup> inches H x 16 inches W. ID #128.

Framed Images:  
58A:3g

*Shooting of Booth.* Publisher: Chr. Kimmel & Foster, 254 & 256 Canal St., N.Y. 1865. Hand colored lithograph. Two-thirds of the full lithograph, ID #192. Depicts the scene on 26 April 1865 at Garrett's farm. An injured Booth stands inside the burning barn, while outside Sergeant Boston Corbett aims and fires his gun at Booth. Booth's body was dragged from the barn and identified from "mug shots" the authorities carried with them. Physical dimensions framed: 14<sup>3/4</sup> inches H x 16<sup>3/4</sup> inches W. ID #14.

Framed Images:  
58A:4m

*The Tomb of Abraham Lincoln.* Artist: Dixon, Paul from a sketch by W. Waad. Publisher: John C. McRae, 100 Liberty St., New York. 1866. Hand colored engraving. The figures standing outside Lincoln's tomb appear to be those of his widow, Mary, and two living sons, Robert, in his army uniform, and Tad. Physical dimensions framed: 24<sup>1/2</sup> inches H x 28<sup>1/8</sup> inches W. ID #211.

Framed Images:  
58A:2h

*25th of April, 1865 in New York.* Publisher: Charles Magnus, 12 Frankfort St. N. 1865. Hand colored wood engraving. Aerial viewpoint of Lincoln's funeral cortege as it approaches New York City's City Hall. Note the flags flying at half mast. Physical dimensions unframed: 4<sup>3/4</sup> inches H x 7 inches W. ID #9.

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*Victory and Death.* Artist: Nast, Thomas. Publisher: Harper's Weekly. 10 June 1865. Wood engraved illustration. This bittersweet double-page cartoon mourns the assassination of President Abraham Lincoln, which came just one week after the Union victory in the Civil War. The large image dominating the center of the cartoon shows Victory as a grieving soldier (wearing the mail of ancient times) who reverently kneels before the skeletal specter of Death. In the cartoon's upper-left and upper-right insets, a white and black family, respectively, mourn Lincoln's death. The white patriarch reads the Bible from his seat of authority, while the women weep openly and the elder son shields his face in despair. The black patriarch, kneeling in front of his chair, leads his family in prayer for the Great Emancipator. In the lower-center inset, Columbia cries upon the shoulder of Europa. That image is flanked by insets contrasting Victory, in which newspapers announce the Union's military triumph (the cartoon's only joyful scene), and Death, in which soldiers escort Lincoln's coffin past a poster bearing the late president's pledge of "malice toward none"

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and “charity toward all.” Physical dimensions framed: 25<sup>1/8</sup> inches H x 18<sup>5/8</sup> inches W. ID #267.

*We Mourn Our Loved and Martyred Guide.* ca. 1865. Woodcut portrait. One of many mourning posters produced after Lincoln’s assassination. Physical dimensions unframed: 24<sup>1/8</sup> inches H x 19<sup>1/8</sup> inches W. ID #303.

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*We Mourn Our Nation’s Loss.* Artist: Leisenring, H.G. ca. 1865. Woodcut. One of a series of posters produced by H.G. Leisenring of Philadelphia. Notice that Lincoln’s mole appears on the wrong side of his face. Physical dimensions framed: 23<sup>3/4</sup> inches H x 18<sup>5/8</sup> inches W. ID #261.

Framed Images:  
58A:3d

## Series 11: Iconography, 1802–1926

### CONTENTS

*A. Lincoln.* Artist: Chappel, Alonzo. Publisher: Johnson, Fry & Co., New York. n.d. Engraving. A seated Abraham Lincoln holding a book titled *The Constitution of the United States*, and looking at a bust of George Washington sitting on a pedestal. On the floor torn and being stepped on is the notice of the succession of the Southern states. Physical dimensions unframed: 10<sup>1/2</sup> inches H x 8 inches W. ID #483.

*A. Lincoln.* n.d. Collotype. Abraham Lincoln stands resting one hand on a chair, holding a roll of paper in his other hand. In the background is the Capitol. At the bottom is a small picture of Lincoln’s home in Springfield, Illinois. Physical dimensions unframed: 17 inches H x 13<sup>3/4</sup> inches W. ID #665.

*A. Lincoln.* n.d. Silk mourning ribbon. Cameo portrait of Abraham Lincoln with an eagle at the top and a shield at the bottom. Has a quote from his second inaugural address: With charity to all, with malice for none. Physical dimensions unframed: 8<sup>3/4</sup> inches H x 1<sup>1/4</sup> inches W. ID #147.

*A. Lincoln.* Publisher: Johnson, Fry & Co., New York. 1866. Engraved from an original painting by Nast. One of several prints showing Abraham Lincoln seated holding the Constitution or the Emancipation Proclamation and usually with a Washington bust on the table. Physical dimensions unframed: 10<sup>5/8</sup> inches H x 7 inches W. ID #90.

*Abraham Lincoln President of the United States.* Artist: Serz, J. Publisher: John Dainty, Philadelphia. 1864. Engraving. From a painting by W.E. Winner. Shows Abraham Lincoln sitting at a table, signing the Emancipation Proclamation. A bust of Washington is on a pedestal and an eagle is perched on the bookcase. Physical dimensions framed: 26<sup>3/8</sup> inches H x 22<sup>3/8</sup> inches W. ID #560.

[Abraham Lincoln Tintype]. n.d. Tintype of a Engraving. Portrait of Abraham Lincoln. Around the edges are vignettes. Based on Brady’s famous dollar-bill photograph. Physical dimensions unframed: 13<sup>1/2</sup> inches H x 15<sup>1/4</sup> inches W. ID #131.

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*Abraham Lincoln, President of the United States.* Artist: Sartain, John. Publisher: William Smith, No. 702 3rd St, Philadelphia. n.d. Mezzotint engraving. Shows a benevolent-looking Abraham Lincoln with his hand on the Emancipation Proclamation. In the background is the U.S. Capitol. This print was probably published during the presidential campaign of 1864. Physical dimensions framed: 32<sup>5/8</sup> inches H x 23<sup>5/8</sup> inches W. ID #720.

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10D:section 5  
\*Restricted

*Abraham Lincoln, Sixteenth President of the U.S.* Publisher: Ensign & Bridgman, 156 William St., New York. 1865. Hand colored woodcut. Portrait of Abraham Lincoln based on a photograph taken by Anthony Berger, February 1864. Below the portrait is, from left to right, a depiction of the house he was born in Kentucky, his home in Springfield before he was president, and the log cabin he helped to build in Macon County, ten miles west of Decatur, Illinois. Physical dimensions framed: 27<sup>3/4</sup> inches H x 23<sup>3/4</sup> inches W. ID #571.

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*Abraham Lincoln, Sixteenth President of the United States.* Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT. n.d. Hand colored lithograph. Abraham Lincoln memorial issued to commemorate the assassination. Cameo of Lincoln, with a dove holding an olive branch in its mouth at the top. The words justice, liberty, and equality are on the ribbons at the bottom. Physical dimensions framed: 20<sup>3/4</sup> inches H x 16<sup>5/8</sup> inches W. ID #36.

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*Abraham Lincoln, Sixteenth President of the United States.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. Rare Currier & Ives print, it has been deacidified and cleaned. The smaller inset shows how the print looked before being restored. It reads: Assassinated, April 14th, 1865. Physical dimensions framed: 22<sup>3/4</sup> inches H x 16<sup>1/4</sup> inches W. ID #86.

Framed Images:  
10D:section 1  
\*Restricted

*Abraham Lincoln, the Martyr, Victorious.* Artist: Sartain, John. 1865. Mezzotint engraving. Mixing sacred and secular images, this artist produced an engraving that promotes Lincoln as a sainted martyr to nationalism. Lincoln is welcomed into heaven by George Washington, who beckons him to the light in the distance. Lincoln is crowned with a laurel victor's wreath and is handed a palm branch, symbolic of his role in ending the war. Physical dimensions framed: 33<sup>3/4</sup> inches H x 27<sup>3/4</sup> inches W. ID #238.

Framed Images:  
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\*Restricted

*Abraham Lincoln, the Nation's Martyr. Assassinated April 14th 1865.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. Print of Abraham Lincoln made after his assassination. Based on the photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 14<sup>1/8</sup> inches H x 10<sup>1/8</sup> inches W. ID #425.

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*Abraham Lincoln.* Artist: Brady, M.B. Publisher: J.C. Buttre, New York. 1864. Lithograph with mock detail. Border designed by W. Mombberger. Facsimile signature of A. Lincoln. Very expensive to produce and not one of the most popular or best selling. Physical dimensions framed: 28<sup>1/2</sup> inches H x 22<sup>1/2</sup> inches W. ID #293.

Framed Images:  
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*Abraham Lincoln.* Artist: Carvalho, Solomon Nunes. 1865. Chromolithograph. Portrait of Abraham Lincoln seated in a chair with a rolled-up document in his right hand. Behind him is a statue,

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and outside are some men and the Capitol dome. Solomon Nunes Carvalho was born in Charleston, South Carolina, into a Jewish family of Spanish-Portuguese descent. Carvalho worked as both a painter and a photographer. During the winter of 1853-54, Carvalho accompanied the explorer John C. Frémont through the territories of Kansas, Colorado, and Utah searching for a railroad route to the Pacific. Citations: <http://memory.loc.gov/ammem/daghtml/dagport.html> (accessed 17 October 2003). Physical dimensions unframed: 28 inches H x 22 inches W. ID #467.

*Abraham Lincoln*. Artist: Doney, T. Publisher: Israel & Chattell, Chicago, Ill. 1866. Mezzotint. A scene of Lincoln standing next to a table with one hand resting on a document titled *Emancipation Proclamation*. Physical dimensions framed: 29 inches H x 25 inches W. ID #642.

Framed Images:  
10C:section 7  
\*Restricted

*Abraham Lincoln*. Artist: McRae, John C. Publisher: John C. McRae, 105 Cedar St., New York; co-published by C. A. ASP, 129 Washington St., Boston. 1865. Lithograph. Cameo portrait of Lincoln based on the photograph taken by Anthony Berger in February 1864. Around the portrait are scenes from Lincoln's life: leaving Springfield after being elected President; reviewing the Army of Potomac; reading the Emancipation Proclamation to his Cabinet; and his body lying in state after he was assassinated. Physical dimensions framed: 28<sup>3/8</sup> inches H x 23<sup>1/4</sup> inches W. ID #423.

Framed Images:  
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*Abraham Lincoln*. Artist: Rosenthal, Max. Publisher: James E. McClees, Philadelphia. 1908. Impressive etching of Lincoln portrait surrounded by a laurel wreath. An architectural entablature with all the states at the time represented, frames this cameo. Each state is represented within a shield. A remarque of a man's head is in the bottom margin, an example of folk art. Physical dimensions framed: 30<sup>1/2</sup> inches H x 24<sup>1/2</sup> inches W. ID #326.

Framed Images:  
10D:section 4  
\*Restricted

*Abraham Lincoln*. July 1865. Line block illustration. Cameo portrait of Lincoln. On top of the picture are two women with their heads in their hands sitting in front of flags. Physical dimensions framed: 25<sup>1/4</sup> inches H x 21<sup>1/4</sup> inches W. ID #169.

Framed Images:  
58A:4e

*Abraham Lincoln*. n.d. Mezzotint. Abraham Lincoln is standing next to a table with a bust of George Washington on it. He is resting one hand on the table and in the other are his glasses. The pose of Lincoln's face and upper body is based on a photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 17<sup>1/4</sup> inches H x 12 inches W. ID #635.

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*Abraham Lincoln. President of the United States*. Artist: Sartain, John. Publisher: R. R. Landon, Agt., 88 Lake St., Chicago, Ill. 1865. Mezzotint engraving. Portrait of Abraham Lincoln seated with his right hand resting on the table. In the background is a bust, and books, papers, and maps are strewn about the room. "This is one of several composite prints issued after Lincoln's assassination for which slightly unscrupulous engravers adapted outdated portraits of former or less saleable celebrities by substituting Lincoln's head." (Holzer, et al, *The Lincoln Image*, p. 206.) This picture was originally of Francis Preston Blair, Jr., who was elected a Missouri Congressman and was a general in the Civil War. This body was not the best choice, as Blair had a paunch and has fine hands that have

Framed Images:  
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\*Restricted

never done manual labor. Physical dimensions framed: 32<sup>1/2</sup> inches H x 24<sup>3/8</sup> inches W. ID #721.

*Abraham Lincoln*. Publisher: Bufford's Print Publishing House, Boston. n.d. Lithograph. Scene of Abraham Lincoln standing with one hand tucked inside his coat, and another resting on a document titled "Emancipation Proclamation." Also on the table is a hat and cane, with the Capitol in the background. Physical dimensions framed: 27<sup>1/8</sup> inches H x 23<sup>1/8</sup> inches W. ID #643.

*Abraham Lincoln*. Publisher: Sam Gabriel Sons & Co., N.Y. 1918. A scene of a young Abraham chopping wood. Above him is a cameo portrait based on the photograph by Alexander Gardner. Physical dimensions unframed: 12<sup>1/4</sup> inches H x 16 inches W. ID #164.

*Abraham Lincoln. Sixteenth President of the United States. Artist: Inger, C.* Publisher: John E. Potter & Co. 1865. Colored lithograph. Portrait of Abraham Lincoln with a quote from his second inaugural speech below it. One of many prints made after Lincoln's assassination. Based on a photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 22 inches H x 17 inches W. ID #99.

*After A Little While*. Publisher: Charles Magnus. n.d. Hand colored lithograph of Lincoln riding on a horse across the United States. It shows Northern and Southern fanatics put in jail for life, and a group of people following Lincoln saying "All is right now! Hurrah!" Physical dimensions unframed: 23<sup>3/4</sup> inches H x 20<sup>1/4</sup> inches W. ID #161.

*American Volunteers' Triumphal March*. Artist: Higgins, H.M. Publisher: H. M. Higgins, 117 Randolph St., Chicago. 1866. Lithograph. Sheet music cover. Includes cameos of General Grant and Abraham Lincoln on columns, with an eagle between them. The music was written by Dr. Edward Clapham. Physical dimensions unframed: 13<sup>3/4</sup> inches H x 9<sup>7/8</sup> inches W. ID #607.

*Apotheosis of George Washington*. Artist: Barralet, John James. Publisher: Simon Chaudron and Barralet, Philadelphia. January 1802. Engraving. The initial advertisement for the print described it thusly, "The subject-General Washington raised from the tomb, by the spiritual and temporal Genius [that is 'Father Time']-assisted by Immortality. At his feet America weeping over his Armour, holding the staff surmounted by the cap of Liberty, emblematical of his mild administration, on the opposite side, an Indian crouched in surly sorrow. In the third ground the mental virtues, Faith, Hope, and Charity." Other symbols in the picture include several representations of Washington's country; the American Eagle and Crest, as well as rattlesnakes, which referred to America's revolutionary spirit. Hanging from the tomb are medals of the order of Freemasons and the Society of Cincinnati, and upon the face of the tomb is engraved 'Sacred to the Memory of Washington.' This print was so popular that it went through at least four states and was copied into other forms, including transfer china. Citations: Holzer, et al, *Changing the Lincoln Image*, p. 199. Physical dimensions framed: 36<sup>3/4</sup> inches H x 28<sup>3/4</sup> inches W. ID #538.

*At the Lincoln Memorial*. Artist: Waite, Emily Burling. 12 February

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\*Restricted

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Framed Images:  
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Framed Images:  
10D:section 7  
\*Restricted

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1924. Etching. Statue of Abraham Lincoln located inside the Lincoln Memorial in Washington D.C. Waite was born in Worcester, Massachusetts in 1887 and traveled to France in her youth. After returning, she made etchings using the French technique *à la poupée* — literally working with a puppet. This “puppet” is actually a small wad of cloth on a stick used to apply inks to a plate much like a brush, only with smoother results. Physical dimensions unframed: 11<sup>3/4</sup> inches H x 9<sup>1/4</sup> inches W. ID #709.

*Autobiography of Abraham Lincoln*. Artist: Fell, Jesse W. Publisher: R. Osgood, Boston. 1872. Lithograph. The bottom half of the print is the only thing Lincoln ever wrote concerning himself or his ancestors. He did not intend what he wrote to be published, but did it as an act of personal regard for an old friend, Fell, in December 1859. Physical dimensions framed: 32<sup>1/4</sup> inches H x 26<sup>1/4</sup> inches W. ID #101.

*Autobiography of Abraham Lincoln*. Artist: Fell, Jesse W. Publisher: Edward T. Kelly Co., Chicago. n.d. Lithograph. Portrait of Abraham Lincoln surrounded by extracts from his speeches on the side, and at the bottom a history of Lincoln’s early life. The bottom half of the print is the only thing Lincoln ever wrote concerning himself or his ancestors. He did not intend what he wrote to be published, but did it as an act of personal regard for an old friend, Fell, in December 1859. Physical dimensions unframed: 23<sup>1/8</sup> inches H x 19 inches W. ID #284.

*Champions of Freedom*. Artist: Marshall, Samuel. Publisher: Bradley & Co. Publishers, No. 66 N. 4th St., Philadelphia. 1865. Two toned lithograph. Cameos of Lincoln and Washington. In the lower right corner soldiers from the Civil War are hoisting an American flag, while in the lower left corner, soldiers from the Revolutionary War are doing the same. Between the cameos is an eagle with his wings spread, and a woman holding a balance and a sword. Physical dimensions framed: 22<sup>5/8</sup> inches H x 27<sup>1/8</sup> inches W. ID #311.

[Coffin Carte-de-Visite]. 1865. Albumen carte-de-visite, copy of artwork. Has an advertisement of *The Great Cholera Remedy* on reverse. Physical dimensions unframed: 2<sup>1/2</sup> inches H x 3<sup>3/4</sup> inches W. ID #509.

*Columbia’s Noblest Sons*. Artist: Kimmel & Forster, copyrighted by Henry & William Voight. Publisher: Manson Lang, New York. 1865. Two toned lithograph. “This is perhaps the typical Washington-Lincoln print, Columbia crowning the founder and preserver of the Union with twin laurel wreaths. Beneath the cameo portraits, the guns of war are stilled and the symbolic shackles of slavery broken. Kimmel & Forster issued an identically designed print depicting Lincoln with Grant in which, unaccountably, Columbia appeared partially undraped.” (ID #662). (Holzer, et al, *The Lincoln Image*, p. 195.) Physical dimensions framed: 22<sup>5/8</sup> inches H x 27<sup>1/4</sup> inches W. ID #492.

*Columbia’s Noblest Sons*. Publisher: Chr. Kimmel & Forster, 254 & 250 Canal St., N.Y. 1865. Hand colored lithograph. Following the assassination, Lincoln takes his place among other American icons. Here, Columbia is holding laurel wreaths over the heads of Washington and Lincoln. Scenes flanking Washington depict the

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\*Restricted

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10C:section 1  
\*Restricted

Boston Tea Party, the Declaration of Independence, and Cornwallis' surrender at Yorktown. Lincoln is flanked by the firing on Fort Sumter, an ironclad depicting "progress," and his April 1865 arrival in the conquered Confederate capital of Richmond. Note Columbia's foot on the prostrate British lion. Physical dimensions framed: 22<sup>5/8</sup> inches H x 27<sup>1/2</sup> inches W. ID #28.

*Dedication and Re-Dedication*. Publisher: Saturday Evening Post. 6 July 1918. Lithograph. Portraits of Abraham Lincoln and Woodrow Wilson. Physical dimensions unframed: 6<sup>3/4</sup> inches H x 10<sup>5/8</sup> inches W. ID #297.

*Diogenes His Lantern Needs No More, An Honest Man Is Found! The Search is O'er*. Artist: Hall, H.B. Publisher: N.P. Beers, New York. 1865. Engraving. Diogenes sits on a bench, holding his lit lantern over a cameo portrait of Abraham Lincoln. In the background is the Capitol. According to a popular story, Diogenes walked through Athens in broad daylight carrying a lighted lamp, saying that he was looking for an honest man. In Lincoln, he has found one. "Lincoln's fabled honesty was at the core of a public image that endures to this day. Lincoln owed his election to the presidency in 1860 in no small part to this image, summed up in the political sobriquet invented for the campaign: 'Honest Abe, the Railsplitter of the West.' It connoted integrity and, implicitly, the American dream of the right to rise. By 1865, the year of his assassination, the Lincoln image had grown richer. Now he was also the Great Emancipator, the savior of the Union and the martyr of liberty. This post-assassination rendition of the search of the ancient Greek philosopher for an honest man indicates that Lincoln's integrity continued at the heart of what Americans saw in him. The image thus survived the painful, testing years of tenure in office, essentially because it was based on reality." (Holzer, et al, *The Lincoln Image*, p. xvi.) Physical dimensions framed: 30 inches H x 24 inches W. ID #29.

*Ensign*. Publisher: Strobridge Lithograph Co. 1893. Colored lithograph. Book cover that shows a little girl trying to get Abraham Lincoln's attention. Physical dimensions framed: 32 inches H x 22<sup>3/4</sup> inches W. ID #736.

*Ensign*. Publisher: Strobridge Lithograph Co., New York. 1893. Colored lithograph. Book cover that shows Abraham Lincoln with a little girl, holding a doll on his knee. Physical dimensions framed: 35<sup>1/2</sup> inches H x 25<sup>1/4</sup> inches W. ID #690.

*Father and the Preserver of the Country*. Ca. 1865. Albumen photograph of original artwork in carte-de-visite format. One of many images of Lincoln and Washington. This one has cameos of both surrounded by clouds with an eagle spreading its wings over them. Physical dimensions unframed: 2<sup>3/8</sup> inches H x 4 inches W. ID #263.

*Father and the Preserver*. Ca. 1865. Albumen photo of artwork. One of many images of Lincoln and Washington. This one has cameos of both surrounded by clouds with an eagle spreading its wings over them. Physical dimensions unframed: 17<sup>7/8</sup> inches H x 21<sup>1/4</sup> inches W. ID # 759.

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- Father and the Saviour of Our Country*. Artist: McGoffin, John. 58A:7e, Box 20  
 Publisher: John Dainty, 31 S. 6th St., Philadelphia. n.d. Engraving.  
 One of many depictions of Lincoln and Washington. Washington stands with his hand on a book, while Lincoln holds a piece of paper in one hand and rests his other hand on the Constitution. Physical dimensions unframed: 10 inches H x 8 inches W. ID #103.
- Father, and the Saviour of Our Country*. Artist: Bodtker, James F. Photographs,  
 1865. Albumen photograph, copy of intaglio print. Lincoln's head is 58A:7e, Box 7  
 on John C. Calhoun's body. Lincoln's head was mounted on the bodies of other men to save effort and costs in new art work and plates. On verso is a 3-cent green Internal Revenue Proprietary tax stamp, hand canceled "B" in pencil. Citations: Ostendorf, Lloyd, *Lincoln's Photographs*, (1998), p. 272. Physical dimensions unframed: 8<sup>1/4</sup> inches H x 6<sup>5/8</sup> inches W. ID #386.
- Funeral March*. Artist: McLean, A. Publisher: Balmer & Weber, St. 58A:7g, Box 21  
 Louis. 1865. Lithograph. Music sheet cover with portrait of Abraham Lincoln on it, based on the photograph taken by Anthony Berger, in February 1864. Physical dimensions unframed: 12<sup>7/8</sup> inches H x 10<sup>3/16</sup> inches W. ID #699.
- Great Martyr to Liberty*. n.d. Lithograph. One of many mourning Framed Images,  
 pictures of Abraham Lincoln. This one includes a poem. Physical 58A:5c  
 dimensions framed: 21<sup>3/8</sup> inches H x 18<sup>3/8</sup> inches W. ID #266.
- In Memoriam*. Artist: Nahl, C. ca. 1865. Lithograph. With an angel Framed Images,  
 hovering in the mist, a monument to the fallen President is 10D:section 5  
 surrounded by the accomplishments of his time in office: a grieving \*Restricted  
 freedman, the Emancipation Proclamation, the slain dragon of war, and Justice distraught at his passing. Physical dimensions framed: 28<sup>1/2</sup> inches H x 22<sup>1/2</sup> inches W. ID #193.
- In Memory of Abraham Lincoln*. Artist: Smith, William. 1865. Hand Framed Images,  
 colored lithograph. This work by D. T. Wiest is a variation of an 10C:section 4  
 image created by John James Barralet, depicting the apotheosis of \*Restricted  
 George Washington. In his image, Wiest replaced Washington's face with Lincoln's and changed the name on the tomb. Physical dimensions framed: 34 inches H x 27<sup>1/8</sup> inches W. ID #343.
- In Memory of Abraham Lincoln. The Reward of the Just*. Artist: Framed Images,  
 Wiest, D.T. Publisher: William Smith, Philadelphia . 1865. 10C:section 1  
 Lithograph. In this remake of the Washington apotheosis print, \*Restricted  
 Lincoln's head is substituted for Washington's. He is surrounded by angels who are taking him to heaven. At his feet are Columbia and a Native American sitting with their heads bowed. Also there is a shield and an eagle. Lincoln's head is based on the popular 1864 photograph. Physical dimensions framed: 33<sup>1/4</sup> inches H x 27<sup>1/4</sup> inches W. ID #30.
- Last Moments of Abraham Lincoln President of the United States*. Framed Images,  
 Artist: Rosenthal, Max. Publisher: George T. Perry. 1865. 10D:section 6  
 Lithograph. Lincoln's dying moments bring a revelation by angels, \*Restricted  
 showing the shining approval of the Father of the Country, George Washington. Holding a laurel wreath and palm branch, the angels are ready to crown Lincoln as a new hero in the American Pantheon. Physical dimensions framed: 30 inches H x 34 inches W. ID #312.

*Last Offer of Reconciliation*. Artist: Kimmel & Forster. Publisher: Henry & Wm. Voight, New York. 1865. Hand colored lithograph. The print depicts an allegorical scene between Lincoln and Jeff Davis with scenes representing War and Peace in the background. It is thought that the print was first published at the time of the Hampton Roads Peace Conference and then re-issued after Lincoln's assassination. "The message of the print, forgiveness and restoration, contrasts sharply with the prevailing public mood in the wake of Lincoln's assassination, which was one of bitterness and vengeance." (Holzer, et al, *The Lincoln Image*, p. 150.) Physical dimensions framed: 23<sup>5/8</sup> inches H x 27<sup>5/8</sup> inches W. ID #98.

Framed Images,  
10D:section 2  
\*Restricted

*Liberty Crowning Her Martyr*. 1865. Albumen photograph copy of original artwork in carte-de-visite format. Liberty placing a crown of laurels on Lincoln's head. The broken chains at Lincoln's feet are probably symbolizing slavery. Physical dimensions unframed: 3<sup>5/8</sup> inches H x 2<sup>1/4</sup> inches W. ID #121.

Photographs,  
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*Liberty*. Publisher: E.C. Bridgman, 29 Beekman St., N.Y. n.d. Hand colored wood engraving. Cameos of William Lloyd Garrison, Thaddeus Stevens, General O. O. Howard, General Grant, H. R. Revels, and Abraham Lincoln. The Proclamation of Emancipation and Fifteenth Amendment are reprinted on either side of Lincoln's portrait. The middle of the print includes scenes showing the celebration upon the ratification of the fifteenth amendment, and equality among the races in work and education. Physical dimensions framed: 50<sup>1/4</sup> inches H x 39<sup>1/2</sup> inches W. ID #171.

Framed Images,  
10B:section 2  
\*Restricted

[Lincoln and Others Cartes-de-Visite]. n.d. Sixteen images of Abraham Lincoln, his wife Mary, his vice president Andrew Johnson, Schuyler Colfax, and Generals Grant, Sherman, and McClellan. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #537.

Photographs,  
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[Lincoln and Washington]. Artist: Alden, A.E. n.d. Albumen copies of artwork, trimmed to oval format. Abraham Lincoln and George Washington portraits. Each photograph is housed in a cameo with embossed decorative borders, with an eagle and the American flag at top, and a shield and laurel vining at the bottom. Physical dimensions unframed: 3<sup>3/4</sup> inches H x 2<sup>1/2</sup> inches W. ID #384.

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*Lincoln Association of Jersey City, N.J.* 1897. Engraving. Shows a portrait of Abraham Lincoln in the left upper corner, with a facsimile signature below it. In the bottom right corner is a scene of Lincoln's home in Springfield, Ill., with a quote from his second inaugural address next to it. The Lincoln Association of Jersey City was formed on 3 May 1867 with the election of officers, and has commemorated the birth of Abraham Lincoln every year. The formation of the Lincoln Association occurred amidst controversy that lingered from the division among city residents on the support of Lincoln's policies during the Civil War, its purpose and conduct. Lincoln supporters called themselves "patriots" and referred to Lincoln as the Great Emancipator, who struggled to save the Union and restore the status of the South within the Union. Citations: [http://www.njcu.edu/programs/jchistory/Pages/L\\_Pages/Lincoln\\_Association\\_of\\_Jersey\\_City.htm](http://www.njcu.edu/programs/jchistory/Pages/L_Pages/Lincoln_Association_of_Jersey_City.htm) (accessed 20 October 2003). Physical dimensions unframed: 7<sup>3/4</sup> inches H x 5<sup>7/8</sup> inches W. ID #543.

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[Lincoln Carte-de-visite]. Publisher: Joseph Gurney & Son, 707 Broadway, N.Y. Ca. 1860s. Albumen photograph copy of artwork on carte-de-visite format. Portrait of Abraham Lincoln standing with his left hand on his waist and his right hand resting on the table. Physical dimensions unframed: 4 inches H x inches 2<sup>1/2</sup> W. ID #669.

Photographs,  
58A:7e, Box 7

*Lincoln Centennial*. Artist: Paull, E.T. Publisher: A. Hoen & Co., Richmond, Va. 1909. Chromolithograph sheet music cover. Portrait of Lincoln surrounded by his boyhood home, and monuments built to him. Physical dimensions unframed: 13<sup>3/4</sup> inches H x 10<sup>1/2</sup> inches W. ID #407.

58A:7e, Box 20

[Lincoln Head]. n.d. Lithograph. Allegorical portrait of Abraham Lincoln. Cameo portrait of Lincoln based on a photograph taken by Mathew Brady. On either side of the cameo is a woman; both are holding onto a crown of laurels that is above the picture. Physical dimensions unframed: 19<sup>1/8</sup> inches H x 14<sup>3/4</sup> inches W. ID #563.

58A:7g, Box 21

*Lincoln Memorial Exhibition*. February 1909. A variety of pins, tokens, tintypes, and even a brass campaign album locket. The beardless 1858 was a favorite with Lincoln supporters. On the reverse side is a portrait of the vice presidential candidate. Physical dimensions framed: 12<sup>3/4</sup> inches H x 14<sup>3/4</sup> inches W. ID #175.

Framed Images,  
58A:3m

*Lincoln Memorial*. Artist: Bacon, Henry. n.d. Gelatin silver developing-out paper. Photograph of architectural rendering of the Lincoln Memorial building. Signed by architect Henry Bacon. Physical dimensions unframed: 4<sup>7/8</sup> inches H x 9<sup>1/4</sup> inches W. ID #362.

Photographs,  
58A:7e, Box 7

*Lincoln Memorial*. Artist: Swann, Don. n.d. Etching. Construction of the Lincoln Memorial began on 12 February 1914. It was built to resemble a Greek temple, and has thirty-six Doric columns, one for each state at the time of Lincoln's death. A sculpture by Daniel Chester French of a seated Lincoln is in the center of the memorial chamber. Physical dimensions unframed: 8<sup>3/4</sup> inches H x 10<sup>3/8</sup> inches W. ID #419.

58A:7e, Box 20

[Lincoln Statue]. Artist: Schneider. September 1926. Etching. Statue of a seated Abraham Lincoln in front of a city scene. The statue in this drawing is probably the one of Abraham Lincoln in Grant Park, Chicago, Illinois. The statue was designed by sculptor Augustus Saint-Gaudens, who took twelve years to complete it, and was given to the city of Chicago by John Crerar, who left a \$100,000 bequest in 1889 to construct a Lincoln statue. Architect Stanford White designed the semi-circular site, built on land reclaimed from Lake Michigan. The statue was not unveiled until 1926, more than twenty years afterward. Citations: <http://showcase.netins.net/web/creative/lincoln/art/gaudens.htm>, 20 October 2003. Physical dimensions unframed: 15<sup>1/4</sup> inches H x 12 inches W. ID #476.

58A:7g, Box 21

[Lincoln Tomb]. Publisher: H.H. Lloyd & Co., 21 John St., New York. 1865. Hand colored woodcut. A woman weeps at Lincoln's tomb, and there are broken chains attached to the tomb, possibly symbolizing slavery. Physical dimensions framed: 23<sup>5/8</sup> inches H x 19<sup>5/8</sup> inches W. ID #213.

Framed Images:  
10D:section 1  
\*Restricted

- [Lincoln with Angels]. Publisher: UNION Photographic Gallery, 153 Eighth Ave., New York. n.d. Albumen photograph copy of an original artwork in carte-de-visite format. Depicts Lincoln wearing a sash and being uplifted on a cloud into heaven. He is surrounded by cherubs and receives a laurel crown from an angel. Physical dimensions framed: 4 inches H x 2<sup>1/2</sup> inches W. ID #459. Framed Images: 58A:6n
- Lincoln, The Man of the People*. Artist: Markham, Edwin. 1919. Lithograph. This poem is one of two well-known poems for Markham. The poem was selected from more than two hundred tributes to the martyr-President, and was read at the dedication ceremonies of the Lincoln Memorial at Washington, D. C., 30 May 1922. Physical dimensions unframed: 14 inches H x 8<sup>1/2</sup> inches W. ID #428. 58A:7e, Box 20
- [Lincoln, Washington, Garfield]. Artist: Wilcox, J.A.J. Publisher: John A. Lowell & Co., Boston. 1884. Engraving. Portraits of Abraham Lincoln, George Washington, and James A. Garfield. Below Lincoln's and Garfield's portraits are statues of them, and above Washington's portrait is the Washington Monument. Physical dimensions framed: 30<sup>3/8</sup> inches H x 36<sup>3/8</sup> inches W. ID #599. Framed Images: 10C:section 7 \*Restricted
- Lincolniana*. Artist: Gregson. n.d. Etching. Abraham Lincoln's portrait is within a cameo that has stylized acanthus leaf spandrels at each corner. Corinthian columns are to either side with an arched pediment at the top. The tympanum has an eagle, while the antependium houses the artist's name. Physical dimensions unframed: 7 inches H x 8<sup>1/2</sup> inches W. ID #368. 58A:7e, Box 20
- [Lincoln's Tomb]. n.d. Wood engraving. Similar to a cover of *Frank Leslie's Illustrated Newspaper*, proposing the idea of this statue to be erected in Springfield, Illinois (ID #664), except that this is written in German. Physical dimensions unframed: 16 inches H x 10<sup>3/4</sup> inches W. ID #578. 58A:7g, Box 21
- [Lord's Prayer with Lincoln Portrait]. n.d. Letterpress text with relief print border in "fraktur" style, with color halftone portrait. Folkart piece of Lincoln cameo based on the Cooper Union portrait. Written in calligraphy font around it is the Lord's prayer, and around that are flying doves. Physical dimensions framed: 29<sup>1/2</sup> inches H x 24<sup>1/2</sup> inches W. ID #133. Framed Images: 10D:section 3 \*Restricted
- Malice Toward None, Charity to All*. n.d. Needlepoint. Portrait of Abraham Lincoln, with the quote "Malice toward none, charity to all," from his second inaugural speech. Physical dimensions framed: 10<sup>3/8</sup> inches H x 14<sup>1/8</sup> inches W. ID #707. Artifacts: 2003.0190
- Monument of Abraham Lincoln*. n.d. Hand colored lithograph. Scene of a Lincoln statue. Lincoln stands atop a pedestal which tells about his life. The statue is in a park like setting with people around it, looking at it. Physical dimensions unframed: 17 inches H x 13 inches W. ID #209. 58A:7g, Box 21
- Monument Proposed to be Erected to Abraham Lincoln, at Springfield, Illinois*. Artist: Mead, Larkin G. Publisher: Frank Leslie's Illustrated Newspaper. 24 November 1866. Wood engraved illustration of a proposed monument to be built to Abraham Lincoln 58A:7g, Box 21

in Springfield, Ill. Lincoln stands atop a very tall pedestal, and at the base are Civil War soldiers. Physical dimensions unframed: 15<sup>1/2</sup> inches H x 10<sup>3/8</sup> inches W. ID #664.

[Monument with Lincoln Portrait]. Artist: Grafton, E.D. Publisher: F. Tuchsler & Co. 1865. Chromolithograph on lacquered tin. Shows a monument with Abraham Lincoln's portrait on it. A sheet with an eagle and a shield on it is being draped over the monument. Above it is a scene of Lincoln with a freed slave at his feet. Below it is a poem written by William Cullen Bryant. Physical dimensions framed: 27<sup>3/4</sup> inches H x 21<sup>3/4</sup> inches W. ID #737.

*National Lincoln Monument*. ca. 1900. Gelatin photograph mounted on card stock for advertising. National Lincoln Monument in Springfield, ILL. Printed at top is "Compliments Myers Bros., clothiers, 117 West Side Square." It is also repeated on the reverse along with "Agents for Knox hats." Physical dimensions unframed: 3<sup>5/8</sup> inches H x 2<sup>3/4</sup> inches W. ID #254.

*Our Martyrs*. Publisher: Charles Gustrine & Co. 1901. Lithograph. Portraits of Abraham Lincoln, William McKinley, and James A. Garfield float about the U.S. Capitol. Next to each is a list of the high points of each man's career. Following the third assassination of a President in thirty-six years, publishers created images depicting our martyred leaders. William McKinley visited Redlands in 1901, and a large memorial bust of him sits in Smiley Park near the Lincoln Shrine. Physical dimensions framed: 26 inches H x 22 inches W. ID #198.

*Outbreak of the Rebellion in the United States, 1861*. Publisher: Chr. Kimmel and Forster, 254 & 256 Canal St., New York. 1865. Lithograph. "This lithograph reflects the Republican version of the war, with a special prominence given to the contributions of the capitalists who pour out their treasure at Lincoln's and Liberty's feet. Southerner John Floyd, a member of James Buchanan's cabinet accused of financial corruption, greedily rakes in the coins across the splitting countryside. Jefferson Davis and his Vice-President, Alexander H. Stephens, are portrayed just behind the tearing flag. The broken shackle anachronistically refers to the abolition of slavery. James Buchanan slumbers through the crisis. To the printmakers' credit, they based Lincoln's portrait on an 1861 photograph rather than one of the more popular ones made by Brady's studio in 1864." In this print, "Lincoln owed his prominence in the group portrait to the lithograph's late date of publication, not 1861 but 1865, after the successful conclusion of the war and after Lincoln's assassination and martyrdom." (Holzer, et al, *The Lincoln Image*, p. 85, 93.) Physical dimensions framed: 30<sup>1/4</sup> inches H x 36<sup>3/4</sup> inches W. ID #77.

*President Lincoln and His Son Thaddeus*. Artist: Gardner, Alexander. Publisher: Philip & Solomons, Washington D.C., Capitol Illustration. 5 February 1865. Albumen photograph. The picture was taken during Lincoln's last formal sitting. The sylvan background was added for artistic effect on this and other photographs of Lincoln after his death. Note the name 'Thaddeus' in the title, Lincoln's youngest son, known best as Tad, was named after Lincoln's father Thomas. Physical dimensions framed: 16<sup>5/8</sup> inches H x 13<sup>1/2</sup> inches W. ID #591.

Framed Images:  
10D:section 1  
\*Restricted

Photographs,  
58A:7e, Box 7

Framed Images,  
58A:2g

Framed Images,  
10A:section  
7  
\*Restricted

Framed Images,  
Photographs,  
58A:6i

- Presidents of the United States*. Publisher: J.C. Buttre, New York. n.d. Engraving. Printed at the bottom is the statement “Engraved expressly for Abbott’s ‘Lives of the Presidents.’” The portraits of the four presidents, Washington, Lincoln, Jackson, and Johnson, are in cameos and they surround a fifth cameo that features the Capitol building in Washington, D.C. Physical dimensions unframed: 9 inches H x 5<sup>3/4</sup> inches W. ID #262. 58A:7e, Box 20
- Sixteenth President of the United States*. Publisher: Charles Magnus. 1865. Albumen photograph of artwork. Shows a drawing of Abraham Lincoln encircled with a scroll-work border; at the top is an eagle holding a shield. On the shield it says “The Martyr of Freedom.” The drawing is based on a photograph probably taken by C.D. Fredricks in New York, taken before 30 June 1861. Physical dimensions unframed: 7<sup>1/2</sup> inches H x 5<sup>1/2</sup> inches W. ID #230. Photographs, 58A:7e, Box 7
- Sixty-Ninth Anniversary, Abraham Lincoln*. Publisher: Cosack & Co., Buffalo, N.Y. 12 February 1878. Engraving. Memorial to the birth of Abraham Lincoln. Physical dimensions unframed: 4 inches H x 2<sup>5/8</sup> inches W. ID #676. 58A:7e, Box 20
- [Standing Lincoln]. n.d. Intaglio print. Abraham Lincoln stands in a dignified pose, wrapped in a symbolic cloak with one hand resting firmly on the documents “Constitution” and “Union.” It also includes a presentation card from Robert Lincoln. This Lincoln print is based on an engraving of him done while in office. Physical dimensions framed: 35<sup>1/2</sup> inches H x 29<sup>1/2</sup> inches W. ID #271. Framed Images: 10B:section 7 \*Restricted
- Thanksgiving*. Artist: Heyer. n.d. Mixed media. Lincoln sitting at a desk writing. Above him are images from his life. Physical dimensions unframed: 21<sup>3/4</sup> inches H x 28<sup>1/2</sup> inches W. ID #223. Framed Images, 10C:section 2 \*Restricted
- To the Memory of Abraham Lincoln*. Artist: Bancroft, A. Publisher: A. Bancroft, 630 Chestnut St., Philadelphia. 1865. Albumen copy photograph of an etching of Lincoln’s portrait in oval format. On the left is a sparse timeline of his life, and on the right are excerpts from his second inaugural address. Above and below the cameo is a poem written by Bancroft. Physical dimensions framed: 21<sup>3/4</sup> inches H x 17<sup>3/4</sup> inches W. ID #102. Framed Images, Photographs, 58A:6f
- Uncle Abe’s Last Joke*. Artist: Brewerton, G.D. 1861. Albumen photograph of artistic collage. Abraham Lincoln’s portrait is amid currency. Below the image is a joke told by Lincoln, and a poem. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #455. Photographs, 58A:7e, Box 7
- Union*. Artist: Painted by Matteson, T.H. Engraved by Sadd, H.S. n.d. Mezzotint engraving. This is the third edition of the print and the only change in this one is that Lincoln is bearded. No date is given for the change; it could have been printed any time after 1861 and maybe even after he was assassinated. Physical dimensions framed: 35<sup>1/8</sup> inches H x 45<sup>1/8</sup> inches W. ID #283. Framed Images, 10C:section 4 \*Restricted
- Union*. Artist: Printmaker unknown. Publisher: second state of the original engraving by Henry Sadd after a painting by Matteson, probably New York. 1861. Mezzotint engraving. “Steel plates endure, but politics change rapidly. To renew the marketability of this print nearly a decade after its original printing, several of the Framed Images, 10C:section 3 \*Restricted

faces of the principal figures in the original had to be burnished out and replaced by portraits of more pro-Union public figures. The principle revision finds the head of Calhoun supplanted by a crudely drawn Lincoln (center), the portrait based on the Brady 'Cooper Institute' photograph. In addition, Edward Everett (far left) replaces Howell Cobb; W.P. Magnum and William R. King (both seen beneath the outstretched left arm of the angel at top) are replaced by William H. Seward and Benjamin F. Butler; and Major Robert Anderson (directly above the right ear on the Washington bust) is substituted for James Buchanan. The inclusion of Anderson, 'hero' of the fall of Fort Sumter in April 1861, suggests that this print was not issued until sometime thereafter, even though Lincoln is portrayed here as clean-shaven." (See # 281 and 283). (Holzer, et al, *The Lincoln Image*, p. 69.) Physical dimensions framed: 32<sup>5/8</sup> inches H x 42 inches W. ID #282.

*Union*. Artist: Sadd, Henry S., after a painting by Tompkins Harrison Matteson. Publisher: William Pate, New York. 1852. Mezzotint engraving. "This print celebrated the political consensus arrived at by the Compromise of 1850, uniting 'The Great Compromiser' Henry Clay with New England's Daniel Webster and South Carolina's John C. Calhoun, as well as other prominent politicians." (See # 282 and 283). (Holzer, et al, *The Lincoln Image*, p. 68.) Physical dimensions framed: 38<sup>1/2</sup> inches H x 49<sup>1/2</sup> inches W. ID #281.

*Washington and Lincoln, the Father and the Saviour of Our Country*. Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph. The eternal flame of liberty burns brightly behind George Washington and Abraham Lincoln, respectively the Father and "Savior" of the country. Undoubtedly, the Civil War generation would assume that Lincoln is holding a copy of the Emancipation Proclamation in his hand. Bringing the images of Lincoln and Washington together created a new national identity based upon freedom for all. The Lincoln portrait is based on a Brady studio photograph. Physical dimensions framed: 24<sup>1/4</sup> inches H x 20<sup>1/4</sup> inches W. ID #107.

*Washington, Lincoln, Grant*. n.d. Colored lithograph. Cameos of George Washington, Abraham Lincoln, and Ulysses Grant. Washington and Grant are pictured in their uniforms. Physical dimensions framed: 12<sup>3/4</sup> inches H x 14<sup>5/8</sup> inches W. ID #385.

*World's Columbian Exposition Ticket*. Publisher: American Bank Note Co., New York. 1893. Engraving. Entrance ticket to the 1893 Columbian Exposition in Chicago. Several notable presidents were used on these tickets, including Lincoln, Washington, and Grant. Physical dimensions unframed: 2<sup>1/4</sup> inches H x 3<sup>7/8</sup> inches W. ID #320.

Framed Images,  
10A:section  
6  
\*Restricted

Framed Images,  
10D:section 3  
\*Restricted

Framed Images,  
58A:3k

58A:7e, Box 20

## Series 12: Family, 1860–1931

### CONTENTS

*Abm. Lincoln and Family*. n.d. Hand colored lithograph. Depicts Lincoln family congregated around a table. Tad and Robert are standing, Tad reading a book, Robert in uniform. Abe and Mary are seated, Abe with a book in his lap, and Mary with a child, who has

### CONTAINER

Framed Images,  
10A:section  
5  
\*Restricted

never been identified, at her feet. Behind them on the wall are cameos of George and Martha Washington. Physical dimensions framed: 28<sup>5/8</sup> inches H x 37<sup>1/8</sup> inches W. ID #24.

[Abraham and Tad Lincoln]. Artist: Berger, Anthony. 9 February 1864. Albumen carte-de-visite, copy. Original photograph taken at Brady's Gallery, Washington, D.C., on a Tuesday. "Lincoln observed...that the large volume with brass clasps looked pretty much like a Bible. The President was apprehensive that the picture might be looked upon as 'a species of false pretence...Whereas it was a big photograph album which the photograph, posing the father and son, had hit upon as a good device...to bring the two sitters together.' Lincoln's honesty was not emulated by the unknown artist who retouched the scene to change the album into a family Bible!" (Ostendorf, Lloyd, *Lincoln's Photographs*, [1998], p. 183.) Physical dimensions framed: 5<sup>3/8</sup> inches H x 4<sup>5/16</sup> inches W. ID #251.

Photographs,  
58A:7e, Box 7

[Abraham and Tad]. Artist: Gardner, Alexander. 5 February 1865. Albumen composite photograph. Photograph taken during Lincoln's last formal sitting. After Lincoln's assassination, this print was issued with an ornamental background. Physical dimensions framed: 15<sup>1/4</sup> inches H x 17<sup>1/4</sup> inches W. ID #680.

Framed Images,  
Photographs,  
58A:3i

*Abraham Lincoln & His Son Thaddeus*. Artist: Hall, H.B. n.d. Hand colored engraving. Based on the picture taken by Anthony Berger in February 1864. In many engravings based on this picture the book Abe and Tad are looking at was made to look like a Bible, but in this engraving it remains the photograph album they were actually looking at. Tad's full name was Thomas, not Thaddeus; he was named after Abe's father. Physical dimensions unframed: 8<sup>1/8</sup> inches H x 8 inches W. ID #219.

58A:7d, Box 8

*Abraham Lincoln and Family*. Artist: Thomas, H.A. 1865. Lithograph. Another print of Lincoln with his family. Ironically, as president, Lincoln spent little time with his family. These familial prints were popularized after his assassination when the public seemed to need assurances that he enjoyed in these leisure activities, however unsubstantiated by fact. Citations: Holzer, et al, *Changing the Lincoln Image*, p. 66. Physical dimensions framed: 25 inches H x 31 inches W. ID #26.

Framed Images,  
10A:section 3  
\*Restricted

*Abraham Lincoln and His Family*. Artist: Hensel, Herline & Daniel. 1865. Hand colored lithograph. Prints of the First Family were composite creations, using individual photographs of family members and creating posed family settings. Abraham and Tad are posed based on the Brady photograph. Robert is standing behind them in his uniform, and Mary is seated in a chair, with a small, unidentified child. On the wall are portraits of George and Martha Washington, and through the window the dome of the Capitol can be seen. Physical dimensions framed: 26<sup>3/8</sup> inches H x 34<sup>3/8</sup> inches W. ID #23.

Framed Images,  
10A:section 4  
\*Restricted

*Abraham Lincoln and His Son Thaddeus*. Artist: Hall, H.B. n.d. Engraving. Based on the picture taken by Anthony Berger in February 1864. In many engravings based on this picture the book Abe and Tad are looking at was made to look like a Bible, but in this engraving it remains the photograph album they were actually

58A:7d, Box 8

looking at. Tad's full name was Thomas, not Thaddeus; he was named after Abe's father. Physical dimensions unframed: 14 inches H x 11 inches W. ID #705.

*Abraham Lincoln as a Father.* Artist: Gumpert, G. Publisher: Charles Desilver, Philadelphia. 1865. Albumen photograph of Lincoln reading to his son Tad, from an artistic print signed by O. Kohler. This is one of the most popular scenes of the president. Physical dimensions framed: 23<sup>3/4</sup> inches H x 20<sup>3/4</sup> inches W. ID #663.

Framed Images,  
Photographs,  
10A:section 1  
\*Restricted

[Boyhood Cabin Lantern Slide]; [Grant Family on the Porch]; [U.S. Grant on His Death Bed]. Publisher: Victor Animatograph Co., Davenport, Iowa. ca. 1915. Hand colored lantern slides. Three slides showing scenes of: Lincoln's boyhood cabin, the Grant family sitting on the porch, and a man on his deathbed who could be Ulysses S. Grant. A doctor takes his pulse, while his wife and children weep at the foot of his bed. They are mounted in a paper sleeve printed with "Hillis' Better America Series." Physical dimensions framed: 3<sup>1/4</sup> inches H x 4 inches W. ID #123.

Framed Images,  
Glass Slides,  
58A:60  
\*Restricted

*Children's Portrait of Abraham Lincoln.* Artist: Sewell, Alfred L. Publisher: Western Engraving Co., Chicago. n.d. Engraving. Based on the photograph taken by Anthony Berger at Brady's Washington gallery, February 1864. This is one of the most popular images of Lincoln. Physical dimensions unframed: 9<sup>3/8</sup> inches H x 6<sup>3/4</sup> inches W. ID #288.

58A:7d, Box 8

*Lincoln and Family.* Artist: Robin, A. 1869. Mezzotint. Based on a painting by F. Schell. Portrays Lincoln and his wife seated with their two sons standing, and a framed portrait of the son they lost. Lincoln's and Tad's poses were based on a photograph taken at Mathew Brady on 9 February 1864. Physical dimensions unframed: 12 inches H x 9<sup>5/8</sup> inches W. ID #456.

58A:7d, Box 8

*Lincoln and Family.* Artist: Waugh, E.A. Publisher: Bradley & Co., Philadelphia. 1867. Combination hand colored mezzotint and engraving. A proof signed by William Sartain, the engraver. "This is one of the most famous prints of Lincoln, a family portrait based on a painting of Samuel B. Waugh and engraved by William Sartain. This print was copied by many other nineteenth century print publishers, but none equaled the quality of this rich engraving. Lincoln is shown with his two sons and wife surrounded by elegant furnishings of the White House. The family is grouped around a covered table, upon which lie two books, including the Bible. Lincoln and Tad sit to the left, and above Lincoln's right shoulder is a bust of George Washington, linking the martyred president with the 'father of the nation.' Outside the draped window is the outline of the Capitol dome, completed during Lincoln's terms. Mary Lincoln sits to the right, and Robert stands in the center between his parents. Over Robert's shoulder is a portrait of William Lincoln, who had died in 1862. Waugh makes use of clever symbolic lighting and artifacts, which was characteristic of portrait painting at this time. One symbol was described in a promotional circular, 'On the table is a vase of flowers—which bloom in profusion in the South,—all wreathed in harmony, emblematic of the friendly feeling that should exist between the people of the North and South, in the great vase of the

Framed Images,  
10C:section 2  
\*Restricted

UNION...’ Waugh’s details are beautifully rendered by Sartain, who was able to closely simulate the texture of the rich satins, soft wools, and lustrous leather. At the time of its issue, this print was thought of as a first class example of print making, selling for as much as \$20 for an artist’s proof, and \$7.25 for a regular print. This print was so popular that cartes-de-visite were published using photographs of the print, giving the illusion they were photographs of the actual family.” (The Philadelphia Print Shop, Ltd. Paper on back.) Physical dimensions framed: 33<sup>1/2</sup> inches H x 39<sup>1/2</sup> inches W. ID #328.

*Lincoln and Family.* Publisher: Kurz and Allison Art Studio, Chicago. 1890s. Lithograph. The Kurz & Allison firm is well known for its production of commemorative prints of American historical scenes. Founded in 1885, their avowed purpose was to design for large-scale establishments of all kinds, and originating and placing on the market artistic and fancy prints of the most elaborate workmanship. Drawn in a broad, graphic style that developed from Kurz’s background as a muralist, these prints have a striking appearance that makes them not only interesting historical images but also excellent decorative prints. Citations: <http://www.philaprintshop.com/kurz.html> (accessed 29 September 2003). Physical dimensions framed: 28<sup>5/8</sup> inches H x 34<sup>1/2</sup> inches W. ID #15.

Framed Images,  
10A:section 3  
\*Restricted

*Lincoln and His Family.* Artist: Sartain, William. Publisher: Bradley & Co., Philadelphia. 1866. Mezzotint engraving. “This is one of the most famous prints of Lincoln, a family portrait based on a painting of Samuel B. Waugh and engraved by William Sartain. This print was copied by many other nineteenth century print publishers, but none equaled the quality of this rich engraving. Lincoln is shown with his two sons and wife surrounded by elegant furnishings of the White House. The family is grouped around a covered table, upon which lie two books, including the Bible. Lincoln and Tad sit to the left, and above Lincoln’s right shoulder is a bust of George Washington, linking the martyred president with the ‘father of the nation.’ Outside the draped window is the outline of the Capitol dome, completed during Lincoln’s terms. Mary Lincoln sits to the right, and Robert stands in the center between his parents. Over Robert’s shoulder is a portrait of William Lincoln, who had died in 1862. Waugh makes use of clever symbolic lighting and artifacts, which was characteristic of portrait painting at this time. One symbol was described in a promotional circular, ‘On the table is a vase of flowers—which bloom in profusion in the South,—all wreathed in harmony, emblematic of the friendly feeling that should exist between the people of the North and South, in the great vase of the UNION...’ Waugh’s details are beautifully rendered by Sartain, who was able to closely simulate the texture of the rich satins, soft wools, and lustrous leather. At the time of its issue, this print was thought of as a first class example of print making, selling for as much as \$20 for an artist’s proof, and \$7.25 for a regular print. This print was so popular that cartes-de-visite were published using photographs of the print, giving the illusion they were photographs of the actual family.” (The Philadelphia Print Shop, Ltd. Paper on back.) Physical dimensions framed: 28 inches H x 34 inches W. ID #489.

Framed Images,  
10A:section 2  
\*Restricted

*Lincoln and His Family*. Artist: Wiest, D, after a drawing by A. Biegemann. Publisher: William Smith, Philadelphia. 1865. Hand colored lithograph. "The perspective is so primitive in this print that the viewer might reasonably expect the books on top of the central table to slide at any moment onto the White House floor. The family members vary wildly in size and proportion, ranging from the gargantuan bloated eldest son, Robert, to a miniature child, meant to represent Tad, dressed almost as if he were an attendant at court. The middle child bears close resemblance to the real Tad, as one might expect, since his portrait is based on the Brady photograph of him, but is meant to be Willie, who died in 1862." (Holzer, et al, *The Lincoln Image*, p. 178.) All of the patriotic symbols reinforce for the public, the righteousness of the war. The bust of George Washington, the Father of the Country, looks at Lincoln the Emancipator. We are reminded that Robert Lincoln served the cause, dressed in his military uniform. All of the reminders of the war are muted in this pastoral setting that emphasizes family and harmony rather than disunion. Physical dimensions framed: 29<sup>3/8</sup> inches H x 35<sup>3/8</sup> inches W. ID #25.

Framed Images,  
10A:section 6  
\*Restricted

*Lincoln and Tad*. Artist: Berger, Anthony. Publisher: J.B. & H.D. Hamilton, 197 Superior St., Cleveland, OH. 1865. Albumen carte-de-visite, copy of artwork. From Brady photograph with artistic background added. Berger added the background and made the album look like a Bible in order to avoid Brady's copyright. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #241.

Photographs,  
58A:7e, Box 7

*Lincoln at Home*. Artist: Hall, H.B. 1931. Engraving. This scene of the Lincoln family has Abraham Lincoln seated holding a book, Mary standing, and Tad and Robert seated looking at a book. All of their poses are based on photographs. Originally this was probably a painting by Alonzo Chappel and was widely circulated in smaller sizes which made people think it was a photograph. Physical dimensions framed: 36<sup>1/8</sup> inches H x 28<sup>5/8</sup> inches W. ID #535.

Framed Images,  
58A:5a

*Lincoln At Home*. Artist: Hall, H.B. 1931. Hand colored engraving. "This tranquil but improbable domestic scene appeared as a cabinet photograph after Lincoln's death. Perhaps based on a painting, it shows Mrs. Lincoln in an unaccustomed pose of affection and Tad, who hated books, poring eagerly over a volume. Robert looks on with justifiable concern." (Ostendorf, Lloyd, *Lincoln's Photographs*, [1998], p. 274.) Physical dimensions framed: 36<sup>3/4</sup> inches H x 28<sup>7/8</sup> inches W. ID #639.

Framed Images,  
10A:section 5  
\*Restricted

*Lincoln at Home*. Artist: Hall, H.B. Publisher: Ladyard Bill, 75 Fulton St., N.Y. n.d. Engraving. Based on the picture taken by Anthony Berger at Brady's Washington studio, February 1864. In many engravings based on this picture the book Abe and Tad are looking at was made to look like a Bible, like in this one, but in reality they were looking at a photograph album. Physical dimensions framed: 26<sup>5/8</sup> inches H x 21<sup>1/2</sup> inches W. ID #437.

Framed Images,  
58A:3n

*Lincoln at Home*. Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT. n.d. Hand colored lithograph. Lincoln family seated around a table. The pose of Lincoln and Tad is a reverse of the picture taken by Brady. Physical dimensions unframed: 10 inches H x 13<sup>7/8</sup> inches W. ID #235.

58A:7d, Box 8

*Lincoln at Home*. Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT. 1865. Hand colored lithograph. Similar to other Lincoln family scenes with the family seated around the table. The poses of Abraham and Tad are from the picture by Anthony Berger. Physical dimensions unframed: 10<sup>1/8</sup> inches H x 14 inches W. ID #610. 58A:7d, Box 8

*Lincoln Family in 1861*. Artist: Buttre, John Chester, after a painting by Francis B. Carpenter. Publisher: J.C. Buttre Co., New York. 1867. Mezzotint engraving. "Writing of the plans to publish this print, Carpenter said: 'Mr. Buttre proposes to engrave the picture in superb style—to be published only by subscription. I commend him to the kind consideration of my friends.'" (Holzer, et al, *The Lincoln Image*, p. 177.) Physical dimensions framed: 28<sup>1/2</sup> inches H x 34<sup>1/2</sup> inches W. ID #150. Framed Images, 10A:section 3 \*Restricted

*Lincoln Family*. 1865. Albumen carte-de-visite, copy of intaglio print. Artist's conception of the Lincoln family originally printed as a lithograph. Robert T. Lincoln is on the left, Tad is at Lincoln's side, and Mrs. Lincoln is on the right. The child at Mrs. Lincoln's feet has never been identified. Citations: Hamilton, et al, *Lincoln in Photographs* (1963), p. 274. Physical dimensions unframed: 2<sup>1/2</sup> inches H x 3<sup>3/4</sup> inches W. ID #125. Photographs, 58A:7e, Box 7

*Lincoln Family*. Artist: Kelly, Thomas. n.d. Lithograph. As with a similar Lincoln family print, there is a small child, probably Willie, near his mother. The print was likely issued after Lincoln's death and sold for a number of years. Physical dimensions unframed: 21<sup>3/8</sup> inches H x 27<sup>1/4</sup> inches W. ID #733. FF 27o

*Lincoln Family*. Artist: Walter, A.B. (engraved from a painting by Schell). Publisher: John Dainty, 15 S. 16th St., Philadelphia. n.d. Albumen photograph. Composite from a war-time photograph. Lincoln and Tad are from a photograph taken at Mathew Brady's; the head and shoulders of Mrs. Lincoln are from a photograph pasted in. Her figure and the portrait of Robert and the framed picture of Willie are all painted in. This composite work is one of the most common of all Lincoln pictures. Physical dimensions unframed: 8<sup>3/8</sup> inches H x 6 inches W. ID #243. 58A:7d, Box 8

*Lincoln Family*. Publisher: Currier & Ives, 152 Nassau St., New York. 1867. Lithograph. A fairly standard print of the Lincoln family without Willie, who had died. Physical dimensions unframed: 10 inches H x 14 inches W. ID #22. 58A:7d, Box 8

*Lincoln Family*. Publisher: Currier & Ives, 152 Nassau St., New York. 1867. Hand colored lithograph. Lincoln family sitting around the table without Willie, who had died. Abraham's and Tad's pose is based on the picture taken by Anthony Berger. Physical dimensions unframed: 10 inches H x 14 inches W. ID #135. 58A:7d, Box 8

*Lincoln Family*. Publisher: George Stinson & Co. 1871. Lithograph. Based on a painting by S. Bell, and very similar to the print of the Lincoln family done by William Sartain (ID #489). Only four members of the Lincoln family are shown, although a painting of Willie, who had died in 1862, hangs on the wall. Physical dimensions unframed: 22 inches H x 28<sup>1/8</sup> inches W. ID FF 27o

#119.

*Lincoln Family*. Publisher: Moore & Co., 111 Nassau St., New York. n.d. Engraving. Lincoln and Tad are posed from the M.B. Brady photograph. Mrs. Lincoln is seated, with Robert in a Union army uniform standing behind her. The picture on the wall is Willie, who died on 20 February 1862. Physical dimensions unframed: 10 inches H x 8 inches W. ID #270.

58A:7d, Box 8

*Mary, William and Thomas Lincoln*. Publisher: Frank Leslie's Illustrated News. 15 December 1860. Wood engraved illustration. Based on a photograph by Preston Butler taken in Springfield, Illinois, late in 1860. The general public received their first images of the Lincoln family through popular publications such as this. Here Americans saw a young and energetic family. Physical dimensions unframed: 16 inches H x 11 inches W. ID #8.

58A:7d, Box 8

*President Lincoln and Family Circle*. Artist: Hohenstein, Anton. Publisher: John Smith, Philadelphia. 1865. Lithograph. "Lincoln's assassination inspired the publication of many prints about Lincoln, including portraits, scenes of the assassination, and images of earlier, happier times of Lincoln's life. A surprisingly large number of these latter prints showed Lincoln and his family in a domestic setting, giving the American public a glimpse of the private life of the martyred President, albeit one based more on the imagination of the artist than on reality. This portrait of the Lincoln family was drawn by Anton Hohenstein and published by John Smith of Philadelphia just after the assassination. It was based on a painting done by Francis Bicknell Carpenter—which was rendered into an "official" print by J. C. Buttre—though considerably modified. The figure of Lincoln was taken from a photograph made in 1865 of the President reading to Tad, though the image in the print is reversed and the boy is shown with the book, which was held by Lincoln in the photographs. Because Hohenstein wanted to show all three sons, including Willie who had died in 1862, the image of Tad from the photograph became Willie in the print, and a figure of Tad as a younger boy was added standing next to Mary. Tad is in uniform. The whole image is an impossible construction by the artist, for there were only a very few times Robert was in Washington before Willie's death in 1862, and Robert didn't join the army until 1864. It was the symbolism of a Victorian ideal family for the martyred President which was important, not verisimilitude, and this print well achieved its aim. The rendering of the surrounding furniture is very well done, and the figures are less crude than many of the other similar prints that were rushed to print after Lincoln was shot. This is a fascinating reflection of its time and a most interesting and attractive graphic image of Lincoln and his family." (The Philadelphia Print Shop, Ltd. Paper on back.) Physical dimensions framed: 29<sup>3/4</sup> inches H x 35<sup>1/2</sup> inches W. ID #495.

Framed Images,  
10A:section 2  
\*Restricted

*President Lincoln and Family Circle*. Publisher: J. Hoover. n.d. Hand colored lithographic portrait of Abraham and Mary Lincoln with their three sons in the White House. Classical decorations with views of water and the U.S. Capitol building outside of the windows. Robert is wearing a military uniform, Mary is in a dress with flowers in her hair, and Tad is in a blue uniform. Willie and Mr. Lincoln are in black, and Willie is reading a book. The Lincoln family became a popular subject for prints and many people

FF 27n

displayed them proudly in their homes. Physical dimensions unframed: 20<sup>1/8</sup> inches H x 26 inches W. ID #16.

*President Lincoln and Family Circle*. Publisher: John Smith, Philadelphia. n.d. Similar to ID #495. Lithograph. "Lincoln's assassination inspired the publication of many prints about Lincoln, including portraits, scenes of the assassination, and images of earlier, happier times of Lincoln's life. A surprisingly large number of these latter prints showed Lincoln and his family in a domestic setting, giving the American public a glimpse of the private life of the martyred President, albeit one based more on the imagination of the artist than on reality. This portrait of the Lincoln family was drawn by Anton Hohenstein and published by John Smith of Philadelphia just after the assassination. It was based on a painting done by Francis Bicknell Carpenter—which was rendered into an "official" print by J. C. Buttre—though considerably modified. The figure of Lincoln was taken from a photograph made in 1865 of the President reading to Tad, though the image in the print is reversed and the boy is shown with the book, which was held by Lincoln in the photographs. Because Hohenstein wanted to show all three sons, including Willie who had died in 1862, the image of Tad from the photograph became Willie in the print, and a figure of Tad as a younger boy was added standing next to Mary. Robert is in uniform. The whole image is an impossible construction by the artist, for there were only a very few times Robert was in Washington before Willie's death in 1862, and Robert didn't join the army until 1864. It was the symbolism of a Victorian ideal family for the martyred President which was important, not verisimilitude, and this print well achieved its aim. The rendering of the surrounding furniture is very well done, and the figures are less crude than many of the other similar prints that were rushed to print after Lincoln was shot. This is a fascinating reflection of its time and a most interesting and attractive graphic image of Lincoln and his family." (The Philadelphia Print Shop, Ltd. Paper on back of ID #495.) Physical dimensions framed: 33 inches H x 38<sup>3/8</sup> inches W. ID #725.

Framed Images,  
10A:section 4  
\*Restricted

*President Lincoln and Family*. Artist: Painted by Schell, F. Engraved by Walter, A.B. Publisher: John Dainty, Philadelphia, Pa. 1865. Hand colored engraving. Using a photograph taken at Mathew Brady's on 9 February 1864 of Lincoln and Tad as the basis of his design, Schell added Mary, Robert, wearing a Union army uniform, and Willie, the framed picture at the top right. Physical dimensions framed: 27<sup>3/4</sup> inches H x 17 inches W. ID #7.

Framed Images,  
58A:2e

*President Lincoln and His Family*. Artist: Spohny, G. n.d. Lithograph. Print with the Lincoln family outside instead of the usual in the parlor, but still posed around a table. After the Lincolns were in the White House they became a popular subject of prints. The portraits were based on individual photographs since only Mr. Lincoln and Tad were ever photographed together. Physical dimensions unframed: 21<sup>3/4</sup> inches H x 27<sup>5/8</sup> inches W. ID #726.

FF 27n

*President Lincoln and His Family*. Artist: Spohny, G. Publisher: Joseph Hoover, 108 S. 8th St., Philadelphia. 1866. Hand colored lithograph. Typical scene of the Lincoln family around a table, but this time set outdoors. After the Lincolns were in the White House

Framed Images,  
10C:section 5  
\*Restricted

they became a popular subject of prints. The portraits were based on individual photographs since only Mr. Lincoln and Tad were ever photographed together, with a picture of Willie in a frame on the wall in many pictures, since he had died in 1862. Physical dimensions framed: 30<sup>1/4</sup> inches H x 36<sup>3/4</sup> inches W. ID #598.

*President Lincoln at Home Reading Scriptures to his Wife and Son.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. A composite copy from an intaglio, carte-de-visite format. Depicts Lincoln reading from the Bible to his son. Lincoln and Tad pose taken from photograph by Anthony Berger. Pose of Mary taken from photograph taken about 1863. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #381.

Photographs,  
58A:7e, Box 7

*President Lincoln at Home, Reading Scriptures to His Wife and Son.* Publisher: Currier & Ives, 152 Nassau St., New York. 1865. Lithograph, drawn in the chalk, or crayon, manner. Oval print which features the oft-used pose of Lincoln and Tad from the M.B. Brady photograph. Mary's dress is similar to her mourning attire that she wore for much of 1862 and 1863. Physical dimensions framed: 24<sup>3/4</sup> inches H x 20<sup>3/4</sup> inches W. ID #182.

Framed Images,  
58A:2j

### Series 13: Mary Todd, 1860–1880

#### CONTENTS

[Abraham and Mary Lincoln]. Artist: Alden, A.E. Publisher: A. E. Alden, Providence, R.I. n.d. Albumen photographs of Abraham and Mary Lincoln in a small oval format mounted to an embossed carte-de-visite. The photographs are encircled with embossed stars with a shield and ivy below, and an eagle and two American flags above. The photograph of Mary was taken about 1863, and the photograph of Abe was taken by Anthony Berger in February in 1864. Physical dimensions framed: 4 inches H x 2<sup>1/2</sup> inches W. ID #118.

#### CONTAINER

Photographs,  
58A:7e, Box 13

[Mary Lincoln Portrait]. ca. 1860. Albumen photograph of Mary Lincoln mounted in a carte-de-visite format. Taken in Springfield, when she was 42. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #110.

Photographs,  
58A:7e, Box 13

[Mary Lincoln Standing]. Artist: Brady, Mathew B. Publisher: E. & H.T. Anthony, 501 Broadway, New York. 1861. Carte-de-visite. Depicts Mary Lincoln standing in her inaugural gown. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #50.

Photographs,  
58A:7e, Box 13

*Mary Lincoln.* Artist: Brady, M.B. Publisher: E. & H.T. Anthony, 501 Broadway, New York. January 1862. Albumen carte-de-visite. "Mary spent lavishly on her clothes and accessories, yet seldom sat for photographs. 'My hands are always made in them, very large,' she complained, 'and I look too stern.'" (Neely, *The Lincoln Family Album*, p. 78.) Physical dimensions framed: 6<sup>1/2</sup> inches H x 5<sup>1/2</sup> inches W. ID #374.

Framed Images,  
Photographs,  
58A:6m

[Mary Lincoln]. n.d. Oil painting of Mary Lincoln later in life. After her husband's assassination Mary lived in Chicago for three years, then went to Europe. In 1871, shortly after her return to the United States, her youngest son, Thomas (Tad), died at the age of

Framed Images,  
10A:section 7  
\*Restricted

18. His death prostrated the already overwrought mother. In 1875, Mary Lincoln began to show signs of acute mental abnormality. Fearing that she would squander her estate and perhaps even take her own life, Robert Todd Lincoln brought insanity proceedings against her. On 19 May a jury found her insane. After four months in a private sanatorium, she was released in the care of her sister, Mrs. Edwards, in Springfield. On 15 June 15 1876, another jury declared her sane. During the next four years Mrs. Lincoln lived in Europe, mainly in Pau, France. In 1880 she returned to the United States to live with Mrs. Edwards. A tragic figure, who had descended from youthful exuberance and high ambition to bleak despair, she died in Springfield, Ill., on 16 July 1882. Physical dimensions framed: 34 inches H x 44 inches W. ID #740.

[Mary Lincoln]. Publisher: Henry Ulke, Washington, D.C. 1866. Albumen photograph mounted in carte-de-visite format. Mrs. Lincoln in mourning attire after Willie Lincoln's death. After Willie died of acute malarial infection on 20 February 1862, Mary wore only black until 1 January 1865 when she completely shed her mourning attire. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #316.

Photographs,  
58A:7e, Box 13

*Mary Todd Lincoln*. n.d. Lithograph. Silhouette of Mary Lincoln's profile, with a facsimile of her signature along the bottom of the image. Physical dimensions unframed: 4<sup>1/2</sup> inches H x 3<sup>7/16</sup> inches W. ID #517.

58A:7d, Box 6

*Mr. and Mrs. Lincoln*. n.d. Small engraving is possibly an albumen photograph copy of artwork in a carte-de-visite format. Mary is shown in the mourning attire she wore after Willie's death, with her pose from a photograph taken in 1863. Lincoln's pose is probably taken from a photograph taken by Thomas Le Mere in 1863. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #268.

Photographs,  
58A:7e, Box 13

*Mr. Lincoln and Wife*. Publisher: Frank Noe. 1865. Albumen carte-de-visite of rendered composite of Lincoln standing next to his wife. The picture of Mary was taken about 1863 of her in her mourning attire. The picture of Abraham was taken by Mathew Brady in 1864. Physical dimensions framed: 11 inches H x 8<sup>1/2</sup> inches W. ID #380.

Framed Images,  
Photographs,  
58A:6f

*Mrs. Abraham Lincoln*. Artist: Brady, Mathew. Publisher: Kimmel & Foster. 1880. Engraving. Style is mostly a line technique, but stippling is used in the facial area. Mrs. Lincoln's torso is framed within a cameo. The model for the engraving was most likely a picture taken by Mathew Brady of Mrs. Lincoln in her inaugural gown (ID #50). Physical dimensions unframed: 8<sup>3/8</sup> inches H x 5<sup>5/8</sup> inches W. ID #84.

58A:7d, Box 6

*Mrs. Lincoln*. Artist: Butler, Preston. Publisher: E. Anthony, 501 Broadway, New York. 1861. Albumen carte-de-visite. Original photograph taken in Springfield after Lincoln's election to the presidency. It has been described as a fine likeness and shows a faint smile. Physical dimensions unframed: 5 inches H x 7 inches W. ID #143.

Photographs,  
58A:7e, Box 13

*Mrs. Lincoln*. Artist: Sartain, William. Publisher: William Sartain,

Framed Images,

728 Sansom St., Philadelphia. n.d. Mezzotint engraving. The image of her in the cameo is from an unknown photograph. Physical dimensions framed: 21 inches H x 17 inches W. ID #351.	58A:6d
<i>Mrs. Lincoln</i> . ca. 1863. Albumen carte-de-visite. Picture is of Mary in her mourning attire. Physical dimensions unframed: 4 inches H x 2 <sup>3/8</sup> inches W. ID #502.	Photographs, 58A:7e, Box 13
<i>Mrs. Lincoln</i> . n.d. Small engraving is possibly an albumen photograph copy of original artwork, in carte-de-visite format with an albumen finish. Physical dimensions unframed: 3 <sup>7/8</sup> inches H x 2 <sup>1/4</sup> inches W. ID #678.	Photographs, 58A:7e, Box 13
<i>Mrs. Lincoln</i> . Publisher: L. Prang & Co., Boston. n.d. Small engraving of Mary Lincoln. Techniques of cross hatching and stippling were utilized. Based on a picture of Mary in her inaugural gown. Physical dimensions unframed: 3 <sup>7/8</sup> inches H x 2 <sup>3/8</sup> inches W. ID #458.	58A:7d, Box 6
<i>Mrs. President Lincoln</i> . Publisher: Kimmel & Foster. n.d. Engraving. Full-body portrait of Mrs. Lincoln in her first inaugural gown. Mrs. Lincoln loved flowers and often posed with them in her hair or hands. Physical dimensions unframed: 12 inches H x 9 <sup>1/2</sup> inches W. ID #359.	58A:7d, Box 6
[Seated Mary Lincoln]. Artist: Brady, Mathew B. 1861. Albumen photograph is in a carte-de-visite format. Picture of Mary when she was 43. Physical dimensions framed: 12 <sup>1/4</sup> inches H x 9 <sup>3/4</sup> inches W. ID #650.	Framed Images, Photographs, 58A:6k

## Series 14: Residences, 1860–1979

### CONTENTS

*A Pictorial Outline of the Life of the Sixteenth President of the United States*. Publisher: John Speed and Karl Smith, Louisville, Kentucky. 1934. Halftone lithograph. The landscape of Lincoln's youth is presented in this print showing his birth and early years in Kentucky, the family relocation to Indiana, and their final migration to Illinois. The Lincolns were hardly unique in their search for a better life. Their travels mirror the vibrancy of the young American population, who were constantly in motion, looking for better opportunity. Physical dimensions framed: 19 inches H x 24 inches W. ID #442.

*A Pilgrimage to the Birthplace of Abraham Lincoln*. n.d. Letterpress broadside. Advertisement for excursions to the birthplace of Abraham Lincoln. Physical dimensions unframed: 21 inches H x 7 inches W. ID #609.

*Abraham Lincoln's Residence*. n.d. Hand colored lithograph. Based on the picture taken of Lincoln, Willie, and Tad in front of the house taken by J. A. Whipple in summer of 1860. Physical dimensions framed: 23<sup>1/2</sup> inches H x 27 inches W. ID #335.

*Birthplace of Abraham Lincoln*. Artist: King, L.H. n.d. Etching. Rendering of the log cabin in Hodgenville, Kentucky, in which

### CONTAINER

FF 27n

58A:7c, Box 1

Framed Images,  
58A:3f

58A:7c, Box 1

Abraham Lincoln was born. Physical dimensions unframed: 13<sup>3/4</sup> inches H x 20 inches W. ID #627.

*Birthplace of Abraham Lincoln.* Publisher: Underwood & Underwood. n.d. Silver gelatin photograph in a stereograph format. Log cabin that Lincoln was born in, located in Hardin County, Kentucky. Physical dimensions framed: 7<sup>3/4</sup> inches H x 11<sup>3/4</sup> inches W. ID #418.

Framed Images,  
Photographs,  
58A:6i

*Boundary Oak.* Artist: Polly, Otis J. 1979. Offset lithograph. On the back of the print it states: "The artist is a native of LaRue County . He was born and has lived most of his life in LaRue County, within about six miles of Lincoln National Park, where the old boundary oak stood. The oak on the Sinking Spring farm was the last tree to look down upon the nativity of the Civil War President. It was the last treasured living memorial of him." Physical dimensions unframed: 16<sup>3/4</sup> inches H x 21<sup>1/2</sup> inches W. ID #468.

58A:7c, Box 1

*Early American Home of Abraham Lincoln, As It Now Stands In Elizabethtown, Hardin Co., Ky.* Artist: Buttre, J.C. Publisher: J.C. Buttre, 48 Franklin St., New York. 1860. Engraving of Lincoln's childhood home. Partial building and fence are drawn in detail. Text below the image states: "His Father built this Cabin and moved into it when Abraham was an infant and resided there till he was Seven Years of age when he removed to Indiana." Physical dimensions unframed: 12<sup>1/8</sup> inches H x 9<sup>1/8</sup> inches W. ID #2.

58A:7c, Box 1

*Home of Abraham Lincoln.* Artist: Dixon, Paul (drawn from a sketch by W. Waud). Publisher: John C. McRae, 100 Liberty St., New York. 1866. Engraving. Mr. and Mrs. Lincoln standing outside their home in Springfield, Ill. Their boys are in the yard. Physical dimensions framed: 21<sup>3/4</sup> inches H x 25<sup>3/4</sup> inches W. ID #6.

Framed Images,  
10B:section 5  
\*Restricted

*Home of Abraham Lincoln. Springfield, Ills. 1860.* Publisher: L. Prang & Co. 1865. Color lithograph. A scene in front of Abraham Lincoln's house in Springfield, Illinois. Abraham and Willie are standing in the front yard, with a horse and buggy going by in the street, and people walking along the sidewalk. Colors used are yellow, brown, and faded blue, in addition to the black. Image is based on the picture of Lincoln, Willie, and Tad in front of the house taken by J. A. Whipple in summer of 1860. Text below the image reads "He left it in peace, to preside over a nation, then in bondage. He now reposes under its soil a martyr to the Freedom he won." Physical dimensions unframed: 18 inches H x 21<sup>3/4</sup> inches W. ID #305.

58A:7c, Box 1

*Home of Lincoln Draped for his Funeral, May 4, 1865.* Publisher: Samuel A. Rice. 1908. Silver gelatin photograph on developing-out paper. Abraham Lincoln's Springfield home is draped in mourning as mourners gather outside. Lucian Tilton was a railroad executive, and friend of Abraham Lincoln. When Lincoln moved to Washington D.C., the Tilton family rented the Lincoln home. They were still renting the home when Lincoln was assassinated and put up very simple black cloth for mourning. The city added considerably more materials before his funeral on 4 May 1865. Physical dimensions unframed: 3<sup>1/2</sup> inches H x 5<sup>1/2</sup> inches W. ID

Photographs,  
58A:7e, Box 3

#51.

*Home of Lincoln, Springfield, Ill.* Artist: Chubbuck, Thomas. n.d. Engraving. Print of the Lincoln home in Springfield with a frontal view of the house and figures in the street. Physical dimensions unframed: 7<sup>1/8</sup> inches H x 5<sup>3/8</sup> inches W. ID #649.

58A:7c, Box 1

*House In Which Abraham Lincoln Was Born.* n.d. Silver gelatin photograph mounted on a card stock support. Information included with photograph states: "An original picture of the Lincoln Birthplace Log Cabin taken over one hundred years ago and kept as an heirloom in the family of the grandfather of Dr. Abel Wilson Atwood of Worcester, Mass. Dr. Atwood was born in southern Illinois in a log cabin. He recalls seeing the original Lincoln cabin as pictured here at the original site in Hodgenville, Kentucky long before it was placed in the temple-like structure where it is now protected and preserved." Physical dimensions unframed: 3<sup>3/4</sup> inches H x 5<sup>1/4</sup> inches W. ID #623.

Photographs,  
58A:7e, Box 3

[Lincoln and Willie in Front Yard]. Artist: Whipple, John Adams. Summer 1860. Albumen photograph in carte-de-visite format. "With his son Willie, Lincoln stands on the terrace of the only house he ever owned. He called it his 'little brown cottage' and bought it for \$1,500 in 1844 from the Reverend Charles Dresser, an Episcopal rector who had married the Lincolns in 1842. Here Lincoln's sons, Eddie, Willie, and Tad, were born, and here he was living when elected President." (Ostendorf collection; Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 56-57.) This photograph was taken in the summer by Whipple, who had set up his camera in the yard across the street. Tad is behind the corner post; his face is slightly blurred because he did not hold his pose for the full exposure count. The children in the foreground are unidentified. Physical dimensions framed: 6<sup>1/2</sup> inches H x 7 inches W. ID #148.

Framed Images,  
Photographs,  
58A:6n

*Lincoln Home in Old Salem.* Publisher: Abraham Lincoln Log Cabin Assoc. ca. 1890s. Silver gelatin photograph. On the back of the photograph it states: "The last home of the parents of Abraham Lincoln. Built by his father in 1831, near Farmington, Coles County, Illinois. His father died here in 1851, and step-mother in 1869. After Mr. Lincoln was elected President in 1860, and before leaving for Washington to be inaugurated, he visited his step-mother in this cabin for the last time. As he was leaving her, she made a prediction of his tragic death. With arms about his neck, with tears streaming down her cheeks, she declared it was the last time she would ever see him alive, and it proved to be so. Lincoln once said, 'I was told that I never would make a lawyer if I did not understand what "demonstrate" means. I left my situation in Springfield, went to my father's house and stayed there till I could give any proposition in the six books of Euclid at sight. I there found out what demonstrate means.' Out of that old cabin came the mighty man of destiny, the matchless man of the Nineteenth Century. The world has no parallel for that transition from the cabin to the White House." Physical dimensions unframed: 10<sup>1/2</sup> inches H x 13<sup>7/8</sup> inches W. ID #500.

Photographs,  
58A:7e, Box 3

*Lincoln Home, Springfield, Illinois.* n.d. Photogravure. The house was constructed in 1839 as a 1 1/2-story cottage. Abraham and Mary Lincoln lived here from 1844 until Mr. Lincoln's election to

Framed Images,  
58A:4m

the Presidency in 1861. Citations: <http://www.nps.gov/liho/> (accessed 7 October 2003). Physical dimensions framed: 12<sup>1/4</sup> inches H x 14<sup>1/2</sup> inches W. ID #233

[Lincoln House in Springfield]. Artist: Duboce. M. 1868. Albumen stereograph on a yellow card. This was Abraham Lincoln's home in Springfield, Illinois, before he was elected president. The height of the elm tree planted by Lincoln in front of his Springfield home indicates that this photograph was taken a few years after his assassination. Citations: <http://www.picturehistory.com/find/p/2213/mcms.html> (accessed 7 October 2003) Physical dimensions unframed: 3<sup>1/4</sup> inches H x 6<sup>3/4</sup> inches W. ID #149.

Photographs,  
58A:7e, Box 3

[Lincoln's Home during his Springfield Funeral]. Artist: Glover, Ridgeway. Publisher: Ridgway Glover, Phila. 1865. Albumen stereocard view of the Lincoln home. In this image, Lincoln's favorite horse, Old Bob, is shown dressed to follow the hearse out to Oak Ridge Cemetery. Shown with Old Bob is Reverend Henry Brown who had undertaken odd jobs for the Lincoln family during their years in Springfield. By 1865 Brown had moved to Quincy, Illinois, but returned to take part in the services. Old Bob became an object of public interest throughout the funeral ceremonies. Physical dimensions unframed: 9 inches H x 11 inches W. ID #313.

Framed Images,  
Photographs,  
58A:2e

*Lincoln's Home Springfield, Ill.* Artist: Wettel, Al. Publisher: B & B. n.d. Modern halftone reproduction. Soft rendering of the Lincoln home in Springfield. Physical dimensions unframed: 14<sup>3/8</sup> inches H x 18 inches W. ID #435.

58A:7c, Box 1

*Lincoln's Home.* Artist: Pittman, J.A.W. 1877. Albumen stereograph card. Lincoln bought the house in Springfield in 1844 for \$1500 and lived there for about fifteen years. Physical dimensions unframed: 3<sup>1/2</sup> inches H x 7 inches W. ID #237.

Photographs,  
58A:7e, Box 3

[Log Cabin]. Artist: Kenyon, Zula. n.d. Print from the collotype method. Images of Lincoln's boyhood home, a log cabin, and a cameo of Lincoln, based on the Gardner photograph taken November 8, 1863, in the upper left corner. Physical dimensions unframed: 13 inches H x 6<sup>1/2</sup> inches W. ID #589.

58A:7c, Box 1

*Mr. Lincoln's Residence and Horse.* Artist: Storey, Alfred. Publisher: L. Kurz, Chicago. 1865. Lithograph. Lincoln, with a beard he did not have at the time, returns on horseback from his 1858 debates with Senator Stephen Douglas. Citations: <http://www.picturehistory.com/find/p/2116/mcms.html> (accessed 7 October 2003). Physical dimensions framed: 26<sup>5/8</sup> inches H x 32<sup>5/8</sup> inches W. ID #236.

Framed Images,  
10D:section 4  
\*Restricted

[Springfield House Postcards]. 1900s. Mixed media. A composite of four postcards showing the Lincoln home in Springfield at various times in the early 1900s. It is located at the corner of 7th and Jackson. Lincoln's law office, and the State House in Springfield were also used on postcards. Physical dimensions unframed: 3<sup>1/2</sup> inches H x 5<sup>1/2</sup> inches W. ID #606.

58A:7c, Box 1

[Wood and Leaf]. Artist: Fay, H.W. Publisher: Whiting's Textile Bond. 19 July 1932. Oak leaf from tree at Lincoln's tomb, and a

Framed Images,  
58A:6i

splinter of wood from Lincoln's home in Springfield. Notation on the right half of the paper reads "H.W. Fay, Custodian Lincoln's Tomb, Springfield, Illinois." Further notation, "To Robert Atwood, from his friend and Lincoln collector, Carl E. Wallstrom."

Physical dimensions unframed: 13<sup>1/2</sup> inches H x 11<sup>1/2</sup> inches W.  
ID #420.

## Series 15: Graphic Portraits, 1857–2000

### CONTENTS

[100th Anniversary Commemoration]. Publisher: Stevens, Maloney, & Co., Chicago. 1909. Lithograph. An announcement card stating the notice of a closing on the one-hundredth anniversary of Abraham Lincoln's birthday. Physical dimensions unframed: 5<sup>1/2</sup> inches H x 8 inches W. ID #331.

*A. Lincoln President.* Artist: Chevre, L. 1861. This unique Stevensgraph, a silk tapestry made with a Jacquard loom, pays tribute to America's sixteenth president. With little history, this memorial to Lincoln is surrounded with ribbon and reflects one of the many unusual tributes to Lincoln generated by artists of the era. Physical dimensions framed: 13<sup>3/4</sup> inches H x 11<sup>3/4</sup> inches W. ID #714.

*A. Lincoln, 1861-1865.* n.d. Picture of Abraham Lincoln on cloth, along with a facsimile of his signature and the years he was president. Physical dimensions unframed: 3 inches H x 1<sup>3/4</sup> inches W. ID #511.

*A. Lincoln, 1864.* Artist: Rowland, H.W. Publisher: Francis D. Tandy Co., New York. 1906. Intaglio print. Portrait of Abraham Lincoln based on a photograph by Alexander Gardner. Physical dimensions unframed: 11 inches H x 8<sup>1/2</sup> inches W. ID #655.

*A. Lincoln, President 1861-1865.* Publisher: W. Wellstood & Co. n.d. Engraving. Abraham Lincoln's portrait with a facsimile signature and his presidential dates below the image. The particular pose is from a Brady photograph. Physical dimensions framed: 16<sup>3/4</sup> inches H x 15 inches W. ID #367.

*A. Lincoln.* Artist: Burbank, E.A. 1941. Halftone print. Portrait of Abraham Lincoln from an Alexander Gardner photograph. Physical dimensions unframed: 12<sup>1/2</sup> inches H x 15<sup>1/8</sup> inches W. ID #412.

*A. Lincoln.* Artist: Carpenter, Francis Bicknell. Publisher: Gravure Company of America. 1901. Photogravure. Portrait of Abraham Lincoln. Below the image is a vignette of his home in Springfield, Ill., and a facsimile signature. Physical dimensions unframed: 15 inches H x 17<sup>1/2</sup> inches W. ID #54.

*A. Lincoln.* Artist: Chappel. Publisher: Johnson, Fry & Co., New York. 1870. Hand colored engraving. Portrait of Abraham Lincoln holding the Emancipation Proclamation. Physical dimensions unframed: 10<sup>5/8</sup> inches H x 7<sup>1/4</sup> inches W. ID #167.

*A. Lincoln.* Artist: Evans, John W. 1930. Wood engraving. A letter about the original negative this print is based on was included with

### CONTAINER

58A:7e, Box 14

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2003.0190

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Framed Images,  
58A:6c

the print. The letter was written by Robert Bruce, the owner of the original negative. It states: "In the early fall of 1916 I was delegate for the National Highways Association to the annual meeting of the National Old Trails Association, held that year in Herrington, Kansas. Stopping both ways in St. Louis, Mo., I was offered what seemed to me to be simply an old wet glass plate, from which apparently nothing could ever have been made. I was told that it had belonged to a lawyer in St. Louis, then dead, and thus placed in the store for sale. The manager of the store, whose name I do not recall, showed me some prints from it, and said that it was one of the original negatives taken by Alexander Gardner, of Washington, on the morning of April 9, 1865... I brought the negative back with me to Clinton, N.Y., where I then resided. The glass plate is at present in the safe deposit box belonging to John M. Rose, of Utica, N.Y., in a bank of which I believe he is a director. From time to time he has made up prints from that negative, and considering it perfectly secure there, I have allowed it to remain in his possession." (Further investigation has shown that the picture was not taken on 9 April, but on 5 February 1865.) Physical dimensions framed: 19<sup>1/4</sup> inches H x 15<sup>3/8</sup> inches W. ID #681.

A. *Lincoln*. Artist: From the original painting by Chappel. 58A:7e, Box 11  
Publisher: Johnson, Fry, & Co. 1870. Engraving. Portrait of Lincoln that utilizes the stippling technique in his face and hands in combination with line and cross-hatching. The document he is holding is titled "The Emancipation Proclamation." Physical dimensions unframed: 9<sup>3/8</sup> inches H x 6<sup>3/4</sup> inches W. ID #204.

A. *Lincoln*. Artist: Hall, A.B. Publisher: Appleton & Co. n.d. Framed Images, 58A:6j  
Engraving. Depicts a highly detailed bust view of Abraham Lincoln with a facsimile signature below the image. Physical dimensions framed: 16<sup>1/2</sup> inches H x 14<sup>1/2</sup> inches W. ID #398.

A. *Lincoln*. Artist: Jackman, W.G. n.d. Engraving. Abraham Lincoln portrait based on photograph taken by Berger, with a facsimile signature below the image. Physical dimensions unframed: 9<sup>3/4</sup> inches H x 7<sup>1/4</sup> inches W. ID #402. 58A:7e, Box 11

A. *Lincoln*. Artist: Jackman, W.G. Publisher: G.D. Appleton & Co. 1863. Engraving of Abraham Lincoln's portrait. Stippling technique is used in facial area and cross-hatching is used throughout. Physical dimensions unframed: 9 inches H x 6 inches W. ID #78. 58A:7e, Box 2

A. *Lincoln*. Artist: McRae, J.C. Publisher: Virtue & Yorston Publishers, 18 Dey St., New York. 1878. Hand colored engraving. 58A:7g, Box 14  
Portrait of Abraham Lincoln. Image is encircled in a decorative cameo design which has interlacing scroll work at its perimeter. An octagonal vignette of Lincoln's cabinet council with eight figures around a table is centered below Lincoln's image. Physical dimensions unframed: 8 inches H x 5<sup>3/4</sup> inches W. ID #96.

A. *Lincoln*. Artist: Perine, George E. Publisher: Geo. E. Perine, 10 Courtland St., New York. n.d. Engraving. Portrait of Abraham Lincoln based on a photograph taken by Alexander Gardner in November 1863. Physical dimensions unframed: 9 inches H x 7 inches W. ID #207. 58A:7e, Box 11

- A. Lincoln*. Artist: Reich, Jacques. n.d. Etching. Portrait of Abraham Lincoln based on a photograph taken by Berger in February 1864. Physical dimensions unframed: 25 inches H x 28<sup>3/4</sup> inches W. ID #172. FF 27o
- A. Lincoln*. Artist: Ritchie, A.H. n.d. Engraving. Abraham Lincoln portrait based on a photograph by Brady. Physical dimensions unframed: 8<sup>1/8</sup> inches H x 6<sup>1/8</sup> inches W. ID #371. 58A:7e, Box 11
- A. Lincoln*. Artist: Ritchie. n.d. Engraving. Portrait of Abraham Lincoln. An oval gold French line encircles the image, with a facsimile signature below the image. Based on the photograph by Mathew Brady. Physical dimensions unframed: 10 inches H x 8 inches W. ID #463. 58A:7e, Box 14
- A. Lincoln*. Artist: Sartain, Samuel, after a life portrait by John Henry Brown. Publisher: James Irwin, 728 Sansom St. , Philadelphia. 1860. Hand colored mezzotint engraving. "Sartain's caption of 'the miniature from life by J. Henry Brown in the possession of Judge Read' is one of the most precise caption acknowledgments in the body of Lincoln print portraiture." (Holzer, et al, *The Lincoln Image*, p. 65.) The print started as an ambrotype by Preston Butler, then became a miniature painting by John Henry Brown, and finally the engraving by Sartain. Physical dimensions unframed: 11 inches H x 8 inches W. ID #122. 58A:7e, Box 2
- A. Lincoln*. Artist: Shepard, N.H. n.d. Photogravure processed print. Portrait of Abraham Lincoln based on earliest known photograph of him. Below the image is a facsimile signature and a vignette of a log cabin. Physical dimensions unframed: 5<sup>1/2</sup> inches H x 3<sup>3/4</sup> inches W. ID #422. 58A:7e, Box 2
- A. Lincoln*. Artist: Smith, H. Wright. 1860s. Engraving. Portrait of Abraham Lincoln in oval, encircled with a laurel wreath. Lincoln's beard has been added by the engraver; when Lincoln posed for this photograph in 1858 he did not have a beard. Physical dimensions unframed: 8<sup>5/8</sup> inches H x 6<sup>1/2</sup> inches W. ID #668. 58A:7e, Box 14
- A. Lincoln*. Artist: Smith, H. Wright. Publisher: S. Walker, Boston. 1880s. Engraving. Portrait of Abraham Lincoln. Physical dimensions unframed: 8<sup>1/4</sup> inches H x 6<sup>1/2</sup> inches W. ID #633. 58A:7e, Box 2
- A. Lincoln*. Artist: Whitechurch, R. n.d. Engraving. Portrait of Abraham Lincoln with a facsimile signature below the image. Based on a photograph by Berger in February 1864. Physical dimensions unframed: 9<sup>7/8</sup> inches H x 6<sup>1/4</sup> inches W. ID #315. 58A:7e, Box 11
- A. Lincoln. Frank and Virginia Williams Collection of Lincolniana*. Artist: Eichenberg, Fritz. n.d. Lithograph, contemporary poster. "The portrait of Lincoln is from an original wood engraving by world-renowned graphic artist and illustrator, Fritz Eichenberg. It was designed by his wife, Antonie, well known as a graphic designer... When [Williams] obtained this engraving, the artist said of his work: 'I did my first Lincoln, the three quarters profile, in the middle of the second World War, to remind my friends of the great heart of Lincoln, who, in his Gettysburg address, exhorted his country to be magnanimous and bind up the wounds of a war of brother against brother... Lincoln represents the best America

has ever produced, a man of, for, and by the people in the truest sense—great and humble, with a sense of humor and deep compassion... If you look closely, you will notice that I engraved two little crosses reflected in his sad eyes—he knew suffering.”” (From a letter written by Frank J. Williams, 24 August 1986.) Physical dimensions unframed: 29 inches H x 18 inches W. ID #357.

A. *Lincoln*. n.d. Lithograph. Portrait of Abraham Lincoln with an oval cameo format. Printed beneath the image is a facsimile signature. Physical dimensions unframed: 8 inches H x 5 inches W. ID #539.

58A:7g, Box 14

A. *Lincoln*. n.d. Lithograph. Portrait of a young Abraham Lincoln with a facsimile signature below the image. This print combines different techniques for an overall effect of an engraving, but closer inspection reveals a screen printed background and halftone areas in Lincoln’s face and shirt. Based on the “tousled hair” photograph taken by Alexander Hesler, 28 February 1857. Physical dimensions framed: 12<sup>7/8</sup> inches H x 10<sup>7/8</sup> inches W. ID #199.

58A:7e, Box 2

A. *Lincoln*. n.d. Relief print. Silhouette of Abraham Lincoln’s profile, with a facsimile of his signature along the bottom of the image. Physical dimensions unframed: 4<sup>3/8</sup> inches H x 3<sup>7/16</sup> inches W. ID #518.

58A:7e, Box 2

A. *Lincoln*. n.d. Possible wood engraving. Portrait of Abraham Lincoln with a facsimile signature below the image. Physical dimensions unframed: 2<sup>1/4</sup> inches H x 1<sup>1/2</sup> inches W. ID #508.

58A:7e, Box 2

A. *Lincoln*. n.d. Engraving. Cameo portrait of Abraham Lincoln enclosed with delicate scroll work and wild grass and leaves. Above him is an eagle, shield, and flags motif, while below him is a detailed vignette of Springfield, Ill. Physical dimensions unframed: 8<sup>7/16</sup> inches H x 5<sup>1/4</sup> inches W. ID #620.

58A:7e, Box 11

A. *Lincoln*. n.d. Engraving. This image of Abraham Lincoln is a reverse of the famous Cooper Union photograph. Around the frame is a delicate decorative border of stars with an eagle at the crest and a small vignette of the Capitol at the base. Facsimile signature at bottom margin. Physical dimensions unframed: 10<sup>1/8</sup> inches H x 7<sup>5/8</sup> inches W. ID #130.

58A:7e, Box 11

A. *Lincoln*. n.d. Lithograph. Portrait of Abraham Lincoln with a decorative border around the image. Below the image is a facsimile signature. Based on the photograph by Berger taken in February 1864. Physical dimensions framed: 20<sup>7/8</sup> inches H x 18<sup>7/8</sup> inches W. ID #634.

Framed Images,  
10A:section 5  
\*Restricted

A. *Lincoln*. Publisher: Benj. B. Russell and Co., 55 Cornhill, Boston. n.d. Engraving. Abraham Lincoln’s portrait is in a cameo format surrounded by an acorn nut and leaf motif. A facsimile signature is at the bottom margin. Physical dimensions unframed: 8 inches H x 5<sup>1/8</sup> inches W. ID #621.

58A:7e, Box 11

A. *Lincoln*. Publisher: Bingham & Dodd, Hartford, Connecticut. 1865. Colored lithograph. Portrait of Abraham Lincoln. A matching print was also made of General Grant. Physical

58A:7e, Box 15

dimensions unframed: 16 inches H x 13 inches W. ID #100.

*A. Lincoln.* Publisher: Bureau of National Literature and Art. 1907. 58A:7e, Box 15  
Photogravure. Portrait of a standing Abraham Lincoln. One hand is  
resting on a chair with his coat and hat on it and the other hand  
holds a rolled-up document. Behind him is the Capitol, and a  
small vignette of his Springfield, Ill., residence is below the image.  
Physical dimensions unframed: 14<sup>7/8</sup> inches H x 9<sup>7/8</sup> inches W. ID  
#319.

*A. Lincoln.* Publisher: E.G. Williams & Bros., New York. n.d. 58A:7e, Box 11  
Engraving. Abraham Lincoln based on a photograph by Brady.  
Physical dimensions unframed: 10 inches H x 7 inches W. ID #93.

*A. Lincoln.* Publisher: Illman Brothers. n.d. Detailed engraving. 58A:7e, Box 2  
Portrait of a seated Abraham Lincoln. Physical dimensions  
unframed: 9 inches H x 6 inches W. ID #618.

*A. Lincoln.* Publisher: J.C. Buttre, New York. n.d. Hand colored 58A:7e, Box 11  
engraving. Based on a photograph by Mathew Brady with a  
facsimile signature of Lincoln below the image. Physical  
dimensions unframed: 9 inches H x 5<sup>7/8</sup> inches W. ID #217.

*A. Lincoln.* Publisher: J.C. Buttre. 1870. Engraving of Abraham 58A:7e, Box 11  
Lincoln's portrait. Based on the original portrait by Berger at  
Brady's Washington Gallery. Physical dimensions unframed: 10  
inches H x 6<sup>3/4</sup> inches W. ID #389.

*A. Lincoln.* Publisher: Morris & Bendien, Inc., New York. n.d. 58A:7e, Box 2  
Offset lithographic print of the silhouette of Abraham Lincoln with  
his signature printed below the image. Physical dimensions  
unframed: 4<sup>1/4</sup> inches H x 3<sup>1/4</sup> inches W. ID #504.

*A. Lincoln.* Publisher: Morris and Bendien, Inc., New York. n.d. 58A:7e, Box 2  
Photogravure. Full-figure silhouette of Lincoln wearing coattails,  
and holding a cane and top hat. He is standing in a pastoral  
landscape. Physical dimensions unframed: 9 inches H x 7 inches  
W. ID #399.

*A. Lincoln.* Publisher: R.C. Treat, 117 S. Clark St., Chicago. n.d. 58A:7e, Box 2  
Miniature engraving. Portrait of Abraham Lincoln. Physical  
dimensions unframed: 3<sup>3/4</sup> inches H x 2<sup>1/2</sup> inches W. ID #67.

*A. Lincoln.* Publisher: Standard Ink & Color Co., Brooklyn, NY. 58A:7e, Box 15  
n.d. Collotype. Portrait of Abraham Lincoln. Physical dimensions  
unframed: 19 inches H x 14 inches W. ID #706.

*A. Lincoln.* Publisher: Treasury Department. n.d. Engraving. 58A:7e, Box 2  
Abraham Lincoln's portrait is encircled with an elaborately  
decorative border, complete with scrolls, cherubs, an eagle at the  
top and two angels at the bottom. Physical dimensions unframed: 8  
inches H x 5<sup>3/4</sup> inches W. ID #526.

*Abm. Lincoln.* Publisher: Max Jacoby & Zeller, 70 John St., New 58A:7e, Box 2  
York. n.d. Small etching in a carte-de-visite format. Portrait of  
Abraham Lincoln. Physical dimensions unframed: 4 inches H x  
2<sup>3/16</sup> inches W. ID #579.

*Abraham Lincoln as He Appeared Directly After His Nomination* Framed Images,

- in 1860*. Publisher: H.C. Brown Co., 156 Fifth Ave., New York. n.d. Collotype print in a tramp art frame. Based on a photograph taken by Alexander Hesler in Springfield, June 1860. Physical dimensions framed: 18<sup>1/2</sup> inches H x 15 inches W. ID #555. 58A:6d
- Abraham Lincoln, 16th President of the United States*. Publisher: Chr. Kimmel & Forster, 254 & 256 Canal St., New York. 1865. Hand colored lithograph. Abraham Lincoln portrait probably produced after his assassination. Based on a photograph taken by Anthony Berger, February 1864. Physical dimensions unframed: 8<sup>3/16</sup> inches H x 6<sup>7/16</sup> inches W. ID #289. 58A:7c, Box 4
- Abraham Lincoln, 1809-1865*. Publisher: John A. Lowell, & Co., Boston. 1908. Engraving. Based on the picture by William Marshall (ID #42). Cameo of Abraham Lincoln. Below the image are sprigs of oak leaves and an architectural element with his name, birth, and death dates. Physical dimensions unframed: 13<sup>1/8</sup> inches H x 10<sup>3/8</sup> inches W. ID #21. 58A:7e, Box 11
- Abraham Lincoln, President of the United States 1861*. Publisher: J.H. Bufford, 313 Wash. St., Boston. 1861. Lithograph. Portrait of a standing Abraham Lincoln. One hand is tucked in his coat, and the other is holding a rolled up document. Behind him is Washington D.C. Physical dimensions unframed: 15<sup>1/8</sup> inches H x 11<sup>1/4</sup> inches W. ID #321. 58A:7e, Box 15
- Abraham Lincoln, President of the United States*. Publisher: Holcomb & Davis S.C. n.d. Line block drawing. Shows Abraham Lincoln standing with his hand on a document titled *Constitutional Freedom*. Physical dimensions framed: 33<sup>5/8</sup> inches H x 26 inches W. ID #66. Framed Images, 58A:3k
- Abraham Lincoln, President of U.S.A.* Publisher: G. Putnam, New York. n.d. Engraving, with elements of mezzotint. Portrait of Abraham Lincoln. Physical dimensions unframed: 8<sup>1/2</sup> inches H x 5 inches W. ID #232. 58A:7e, Box 14
- Abraham Lincoln, Sixteenth President of the United States*. Publisher: Ensign, Bridgman, Fanning, New York. n.d. Hand colored wood engraved illustration. Based on the Cooper Union photograph taken by Mathew Brady. Physical dimensions framed: 23<sup>3/4</sup> inches H x 19<sup>3/4</sup> inches W. ID #40. Framed Images, 58A:3l
- Abraham Lincoln, Sixteenth President of the United States*. Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, Conn. (co-published by George Whiting, New York). 1861. Hand colored lithograph. Depicts a seated Abraham Lincoln clasping a document in one hand with drapery in the background. This print was updated after Lincoln was elected President (original ID #573). A beard was added, and the seal at the crest of the seat was also redesigned. "The crest was transformed into a shield in the shape and style of America's flag. The candidate's chair had become, symbolically, the chair of state, a classical emblem of power and authority." (Holzer, et al, *Changing the Lincoln Image*, p. 45.) Physical dimensions framed: 22<sup>1/8</sup> inches H x 19<sup>1/4</sup> inches W. ID #551. Framed Images, 58A:6m

- Abraham Lincoln. 16th President of the United States.* Artist: Ritchie, Alexander Hay. n.d. Engraving. Portrait of Lincoln based on a photograph by Mathew Brady. Physical dimensions unframed: 16 inches H x 12<sup>7/8</sup> inches W. ID #178. 58A:7e, Box 15
- Abraham Lincoln.* Artist: Baker, Joseph E. after a life portrait by Charles Alfred Barry. Publisher: Otto Wiecker Book and Printweller, Boston. 1860. Collotype. "A Boston newspaper predicted that this stylized print would 'have a large sale...' Very few of the prints were published, however, possibly because the lithographic stone broke early on in the printing process... Interestingly, the image may have achieved its widest circulation in a number of pirated editions issued by rival printmakers, both in separate sheets and for at least one picture newspaper." (Holzer, et al, *The Lincoln Image*, p. 54.) Copy 2 is one of the "pirated" editions of an original published by J.H. Bufford's in Boston. Physical dimensions framed: 15 inches H x 13 inches W. ID #60. Framed Images, 58A:6l
- Abraham Lincoln.* Artist: Bell, D.C. 1862. Oil painting on canvas. Portrait of Abraham Lincoln. Physical dimensions framed: 34<sup>3/4</sup> inches H x 30 inches W. ID #300. Framed Images, 10C:section 3 \*Restricted
- Abraham Lincoln.* Artist: Brown's Wall Pictures—#3. n.d. Picture of Abraham Lincoln. Physical dimensions unframed: 25 inches H x 19 inches W. ID #559. FF 27o
- Abraham Lincoln.* Artist: Buttre, John Chester. Publisher: J.C. Buttre, New York. 1860. Hand colored engraving. This originally started out as a print of John Charles Fremont, which was probably issued in 1856. It got updated in 1860 when Buttre burnished out the face of Fremont and inserted Lincoln's face, from the Cooper Institute photograph by Mathew Brady. "In so doing, he saved an expensive steel plate and provided a 'new' engraving of a newly marketable public figure. Then, in 1865, during another period of high demand for Lincoln images, the print was dusted off again and again revised, this time with the addition of a beard." (Holzer, et al, *Changing the Lincoln Image*, p. 57.) Physical dimensions framed: 40<sup>1/8</sup> inches H x 31<sup>1/4</sup> inches W. ID #533. Framed Images, 10B:section 6 \*Restricted
- Abraham Lincoln.* Artist: Cardiff, Richard. Publisher: McCall Corp., Bluebook Magazine. 1955. Offset print. Portrait of Abraham Lincoln which depicts him with a slightly bowed head and a clock face in the background. Physical dimensions unframed: 14 inches H x 11 inches W. ID #595. 58A:7e, Box 15
- Abraham Lincoln.* Artist: Cobb, Cyrus. Publisher: Taber Art Co. 1894. Collotype. Portrait of Abraham Lincoln. Physical dimensions unframed: 23<sup>3/8</sup> inches H x 20<sup>1/2</sup> inches W. ID #601. FF 27o
- Abraham Lincoln.* Artist: Duismore, John Ward. Publisher: Osborn Co., N.Y. 1907. Collotype print. Profile view of Abraham Lincoln standing with an outstretched arm as if greeting someone and holding a document. This print is in original frame with original glass. Physical dimensions unframed: 12<sup>1/8</sup> inches H x 9<sup>1/2</sup> inches W. ID #339. 58A:7e, Box 11
- Abraham Lincoln.* Artist: Halpin, Frederich, after a life portrait by F.B. Carpenter. 1865. Line block. The original was painted by 58A:7e, Box 15

Carpenter in the White House in 1864. Physical dimensions unframed: 15<sup>1/2</sup> inches H x 12 inches W. ID #576.

*Abraham Lincoln*. Artist: Healy, George P.A. 1955. Mechanical tint lithograph. The photograph this picture is based on was probably taken by Alexander Hesler in June 1860. This is how Abraham Lincoln looked when he was elected president. Physical dimensions unframed: 25<sup>1/2</sup> inches H x 19<sup>1/2</sup> inches W. ID #471.

FF 27o

*Abraham Lincoln*. Artist: Johnson, T. 1861. Etching, artists proof (copy 2 is a second state, India lay). Profile portrait of Abraham Lincoln based on a picture taken by Anthony Berger. Physical dimensions unframed: 20 inches H x 24<sup>3/4</sup> inches W. ID #52.

58A:7c, Box 5

*Abraham Lincoln*. Artist: Kober, Leo. Publisher: Guy Golterman, N.Y. n.d. Lithograph. Portrait of Abraham Lincoln. Physical dimensions framed: 33<sup>7/8</sup> inches H x 27<sup>3/4</sup> inches W. ID #735.

Framed Images,  
10D:section 4  
\*Restricted

*Abraham Lincoln*. Artist: Marshall, William Edgar. Publisher: Ticknor & Fields, Boston. n.d. Engraving. Portrait of Abraham Lincoln encircled in a cameo frame decorated with a laurel leaf design. Physical dimensions unframed: 8 inches H x 5 inches W. ID #113.

Framed Images,  
58A:5o

*Abraham Lincoln*. Artist: Marshall, William Edgar. Publisher: Ticknor & Fields, Boston, and by Marshall. 1866. Copy 1 is a Mezzotint. Portrait of Abraham Lincoln encircled in a cameo frame decorated with a laurel leaf design. Copy 2 is a lithograph with a non-decorative oval format. Copy 3 is a Chromolithograph in brown tones in a non-decorative oval format. Physical dimensions framed: 31<sup>1/8</sup> inches H x 25<sup>3/4</sup> inches W. ID #42.

58A:7e, Box 14

*Abraham Lincoln*. Artist: Marshall, Wm. Edgar. Publisher: Oscar Marshall, 251 Broad St., Newark, N.J. 1908. Lithograph. Portrait of Abraham Lincoln. Physical dimensions unframed: 25 inches H x 17<sup>3/4</sup> inches W. ID #730.

FF 27o

*Abraham Lincoln*. Artist: Metzmacher. Publisher: M. Knredlon, New York. 1862. Engraving. Portrait of Abraham Lincoln based on a photograph taken by Gardner in February 1861, during Lincoln's first sitting as president. Physical dimensions unframed: 10<sup>1/2</sup> inches H x 8 inches W. ID #480.

58A:7e, Box 14

*Abraham Lincoln*. Artist: Nuyttens, Josef Pierre. 1940. Etching. Portrait of Abraham Lincoln based on a photograph by Alexander Gardner. Nuyttens was born in Antwerp, Holland, and educated in Antwerp and at the Ecole des Beaux Arts in Paris. He exhibited at the Art Institute of Chicago, and his work is in their permanent collection, as well as in the collections of the White House, the Royal Palace in Brussels, and the State House in Springfield, Illinois. Physical dimensions unframed: 18<sup>1/8</sup> inches H x 12<sup>7/8</sup> inches W. ID #438.

58A:7c, Box 4

*Abraham Lincoln*. Artist: Ostertab (illegible). n.d. Collotype. The signature in lower right hand corner is undecipherable. Abraham Lincoln's torso; behind it is water, small hills, and sky with clouds. Lincoln's name is etched below the image. Physical dimensions

58A:7e, Box 11

unframed: 7 inches H x 5 inches W. ID #218.

*Abraham Lincoln*. Artist: Palenoke, R.H. n.d. Etching. A torso portrait of Abraham Lincoln in mid-gesture during a speech. The backdrop is an American flag. At the bottom it is signed "To Dr. Sandeen from Pal." Physical dimensions unframed: 10<sup>1/2</sup> inches H x 8<sup>1/2</sup> inches W. ID #361.

58A:7c, Box 4

*Abraham Lincoln*. Artist: Pelton, O. n.d. Engraving. Based on a photograph by Mathew Brady. A facsimile signature is below the image. Physical dimensions unframed: 11<sup>1/16</sup> inches H x 9<sup>1/16</sup> inches W. ID #53.

58A:7e, Box 11

*Abraham Lincoln*. Artist: Perine, George E., from a photograph by Fredericks. n.d. Engraving. Portrait of Abraham Lincoln. This engraving features a bearded Lincoln with minimal background; it utilizes cross-hatching and stippling techniques. Physical dimensions unframed: 8<sup>5/8</sup> inches H x 5<sup>13/16</sup> inches W. ID #92.

58A:7e, Box 2

*Abraham Lincoln*. Artist: Ritchie, Alexander Hay. 24 April 1919. Engraving. Lincoln is standing, wearing a suit, and has one arm folded behind his back. The techniques used in the engraving include cross-hatching and some stippling in the facial features. The frequency and depth of line fades out at Lincoln's coat tails, giving the image an unfinished look. Physical dimensions unframed: 8<sup>1/4</sup> inches H x 5<sup>1/4</sup> inches W. ID #71.

58A:7e, Box 2

*Abraham Lincoln*. Artist: Sartain, John. Publisher: Bradley & Co., 66 Nth 4th St., Philadelphia. 1865. Mezzotint. Depicts Abraham Lincoln bearded and in a suit jacket. Based on a photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 14 inches H x 12 inches W. ID #108.

58A:7e, Box 15

*Abraham Lincoln*. Artist: Sartain, William. 1866. Mezzotint/engraving combination. Portrait of a standing Abraham Lincoln with one hand resting on some books. Physical dimensions framed: 37<sup>3/8</sup> inches H x 31<sup>3/8</sup> inches W. ID #464.

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\*Restricted

*Abraham Lincoln*. Artist: Sartain, William. Publisher: William Sartain, 725 Sansom St., Philadelphia. n.d. Mezzotint. Portrait of Abraham Lincoln in an oval format with a rectangular border. William Sartain was possibly the finest engraver of the nineteenth century. Based on the Brady pose used for the old \$5 bill. Physical dimensions unframed: 20 inches H x 17 inches W. ID #340.

58A:7e, Box 15

*Abraham Lincoln*. Artist: Sartain, William. Publisher: William Sartain, 726 Sansom St., Philadelphia. n.d. Mezzotint. Portrait of a seated Abraham Lincoln within an oval window with a rectangular margin finish. Physical dimensions unframed: 11 inches H x 9 inches W. ID #446.

58A:7c, Box 4

*Abraham Lincoln*. Artist: Schulthess, Appold. ca. 1876. Silk brocade textile (woven jacquard portrait) that is mounted to a card-stock support. Portrait of Abraham Lincoln based on a Berger photograph, with an eagle holding a shield below. Manufactured in France, a similar item is listed as No. 406 in the Smithsonian-published book, *Threads of History*, which notes that it was made for exhibition at the Philadelphia Centennial and referred to in

Artifacts:  
2003.0190

Frank Leslie's illustrated catalog of the exhibition. Physical dimensions unframed: 11<sup>1/2</sup> inches H x 9<sup>3/4</sup> inches W. ID #662.

*Abraham Lincoln*. Artist: Sherwin & Cotton. Publisher: Eastwood Title Works, Hanley, Staffordshire. 12 February 1909. Ceramic tile. Engraved on reverse is "In Commemoration of the One Hundredth Anniversary Celebration of the Birth of Abraham Lincoln February 12, 1909. Modeled from the only untouched negative in the United States taken 1864." The photograph that was used is the one taken by Alexander Gardner in November 1864. Physical dimensions framed: 13<sup>1/2</sup> inches H x 10<sup>1/2</sup> inches W. ID #74.

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58A:6i

*Abraham Lincoln*. Artist: Stueler, H. Publisher: J.C. Buttre & Co. n.d. Engraving. Portrait of Abraham Lincoln based on a Brady photograph. Physical dimensions unframed: 12 inches H x 9<sup>1/2</sup> inches W. ID #716.

58A:7e, Box 11

*Abraham Lincoln*. Artist: Weger, Leipzig. n.d. Engraving. Portrait of a clean shaven Abraham Lincoln from a photograph taken by Mathew Brady. Physical dimensions unframed: 11 inches H x 8<sup>1/2</sup> inches W. ID #615.

58A:7e, Box 14

*Abraham Lincoln*. Artist: Woolf, Samuel Johnson. n.d. Lithograph. Portrait of Abraham Lincoln. Physical dimensions unframed: 17 inches H x 12 inches W. ID #360.

58A:7c, Box 4

*Abraham Lincoln*. Artist: Wyman, W.M. n.d. Pen and ink drawing. Portrait of Abraham Lincoln, with a quote from his second inaugural address below his name. Highly detailed line drawing with technique of cross-hatching and stippling in the facial area. Physical dimensions framed: 33<sup>1/4</sup> inches H x 27<sup>1/4</sup> inches W. ID #276.

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58A:4l

*Abraham Lincoln*. n.d. Photogravure of drypoint. Profile of Abraham Lincoln based on the photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 10<sup>5/8</sup> inches H x 8 inches W. ID #145.

58A:7e, Box 11

*Abraham Lincoln*. n.d. Detailed engraving that utilizes extensive cross-hatching with dot-and-lozenge technique in the facial area. Pose copied from the Anthony Berger photograph of 1864. The artist gave Lincoln a little more smile than the more stern face captured by Berger in his actual photograph. Physical dimensions unframed: 9 inches H x 6<sup>1/4</sup> inches W. ID #215.

58A:7e, Box 2

*Abraham Lincoln*. n.d. Etching. Portrait of Abraham Lincoln based on a photograph taken by Preston Butler in Springfield, August 1860. Physical dimensions unframed: 20 inches H x 25 inches W. ID #285.

58A:7c, Box 5

*Abraham Lincoln*. n.d. Photogravure print. Portrait of Abraham Lincoln based on the photograph by Alexander Gardner taken November 1863. Physical dimensions unframed: 8 inches H x 6<sup>1/2</sup> inches W. ID #397.

58A:7e, Box 14

*Abraham Lincoln*. n.d. Hand colored lithograph. Portrait of a

Framed Images,

- bearded Abraham Lincoln. He is standing next to a table with his hand resting on a document. This print began as a picture of John C. Fremont. It was updated in 1860 when the printmaker burnished out Fremont's face and put in Lincoln's. After Lincoln's assassination in 1865 there was a high demand for Lincoln images, so the 1860 print had a beard added to it. Physical dimensions framed: 32 inches H x 25<sup>3/8</sup> inches W. ID #83. 58A:4o
- Abraham Lincoln*. n.d. Line block lithograph. Portrait of Abraham Lincoln with his name printed below the image. Physical dimensions unframed: 6<sup>7/8</sup> inches H x 4<sup>1/4</sup> inches W. ID #667. 58A:7e, Box 11
- Abraham Lincoln*. n.d. Lithograph. Portrait of Abraham Lincoln with his name below the image in block letters. Physical dimensions unframed: 16<sup>5/8</sup> inches H x 12<sup>3/4</sup> inches W. ID #212. 58A:7e, Box 15
- Abraham Lincoln*. n.d. Lithographic print that has been over painted, then a clear coat was applied. Cameo portrait in a folk art frame. Physical dimensions framed: 7<sup>1/2</sup> inches H x 7 inches W. ID #373. Framed Images, 58A:6n
- Abraham Lincoln. President of the United States*. Publisher: National Bank Note Co., New York. n.d. Engraving. Cameo portrait of Abraham Lincoln set within an oval cameo format with delicate leaves, scroll work, and a shield and star ribbon as decorative elements. Physical dimensions unframed: 3<sup>5/8</sup> inches H x 3<sup>5/8</sup> inches W. ID #713. 58A:7e, Box 11
- Abraham Lincoln*. Publisher: American Bank Note Co. n.d. Engraving. Miniature portrait of Lincoln in an oval format. The image is from a photograph taken by C.S. German, on Sunday 13 January 1861. Physical dimensions unframed: 5 inches H x 4 inches W. ID #378. 58A:7e, Box 11
- Abraham Lincoln*. Publisher: Bufford's Print Publishing House, 818 Washington St., Boston, Mass. 1865. Hand colored lithograph. Portrait of Abraham Lincoln. Physical dimensions framed: 27 inches H x 21<sup>7/8</sup> inches W. ID #647. Framed Images, 58A:5f
- Abraham Lincoln*. Publisher: C.S. & C.P.E. 1933. Photogravure copy of a drypoint. Depicts Abraham Lincoln's portrait at a profile view, with a facsimile signature at the bottom of the image. Physical dimensions unframed: 8 inches H x 6 inches W. ID #454. 58A:7e, Box 14
- Abraham Lincoln*. Publisher: Druck v. Verlag with Hermes, Berlin. n.d. Lithograph drawn in the chalk, or crayon, manner. Three-quarter view portrait of Lincoln. Physical dimensions unframed: 8<sup>1/2</sup> inches H x 5<sup>5/8</sup> inches W. ID #584. 58A:7e, Box 2
- Abraham Lincoln*. Publisher: J.C. Buttre, New York. n.d. Hand colored engraving. Portrait of Abraham Lincoln with a facsimile signature below it. Image based on a photograph by M.B. Brady. Physical dimensions unframed: 8<sup>5/16</sup> inches H x 5<sup>7/8</sup> inches W. ID #43. 58A:7e, Box 2
- Abraham Lincoln*. Publisher: John Sartain, Philadelphia . n.d. Engraving, with aquatint techniques in the facial area. Profile portrait of Abraham Lincoln. Based on the photograph by Anthony 58A:7e, Box 11

Berger, February 1864. Physical dimensions unframed: 12<sup>1/8</sup> inches H x 9<sup>1/2</sup> inches W. ID #718.

*Abraham Lincoln*. Publisher: L. Prang & Co., Boston. n.d. Wood engraving. Card with a miniature portrait of Abraham Lincoln. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #519.

58A:7e, Box 2

*Abraham Lincoln*. Publisher: L. Prang & Co., Boston. n.d. Line block of Abraham Lincoln. Techniques of cross hatching and stippling were utilized. Physical dimensions unframed: 3<sup>7/8</sup> inches H x 2<sup>3/8</sup> inches W. ID #457.

58A:7e, Box 2

*Abraham Lincoln*. Publisher: William Smith, Philadelphia, Pa., 1860s. Lithograph. Although undated, it is likely that this was issued during Lincoln's lifetime. Physical dimensions unframed: 29<sup>3/8</sup> inches H x 22<sup>1/4</sup> inches W. ID #688.

FF 27o

*Abraham Lincoln: Last Portrait From Life*. Artist: Mathews, William T. Publisher: Chicago Sunday Tribune. 7 February 1937. Color gravure print from the picture section of the Chicago Sunday Tribune. Portrait of Abraham Lincoln that was sold as a souvenir in Chicago. Physical dimensions framed: 26<sup>3/8</sup> inches H x 21<sup>3/8</sup> inches W. ID #698.

Framed Images,  
58A:5e

[Abraham Lincoln]. Artist: Gaylord, Henry. Publisher: Lewis Publishing Co., Chicago. 1895. Etching with drypoint. Based on an early photograph taken by Alexander Hesler in June 1860. Physical dimensions unframed: 20 inches H x 25 inches W. ID #56.

58A:7c, Box 5

[Abraham Lincoln]. Artist: Johnson, T. n.d. Etching with drypoint. Picture of Abraham Lincoln based on a photograph taken by Alexander Hesler in June 1860. This was how Lincoln appeared directly after his nomination. Physical dimensions unframed: 19<sup>1/2</sup> inches H x 24<sup>1/4</sup> inches W. ID #73.

58A:7c, Box 5

[Abraham Lincoln]. Artist: Pearson, T.P. 26 August 1858. Lithograph. This picture was taken in Macomb, Illinois, five days after the first debate against Stephen Douglas in the battle for the Senate. Lincoln walked to Pearson's gallery with James K. Magie. When he was "offered a mirror so that he could 'fix up,' he declined, adding: 'It would not be much of a likeness if I fixed up any.'" (Ostendorf collection; Hamilton, et al, *Lincoln in Photographs* [1963], p. 17.) Physical dimensions unframed: 8 inches H x 6 inches W. ID #69.

58A:7e, Box 2

[Butler Portrait]. Artist: Butler, Preston. 1860s. Collotype photomechanical print from the ambrotype taken by Preston Butler. "This pose [was] made for the portrait painter, John Henry Brown, noted for his miniatures on ivory. Brown arrived in Springfield on August 12 with a commission from Judge John M. Read of Philadelphia to paint a good-looking miniature of Lincoln 'whether or not the subject justified it!' Brown went with Lincoln to Butler's daguerreotype studio, where Butler took six ambrotypes, of which this pose and one other survive." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 62.) Physical dimensions framed: 12<sup>5/8</sup> inches H x 10<sup>5/8</sup> inches W. ID #48.

58A:7e, Box 2

*City Point, Va.* n.d. Halftone lithograph. Depicts Lincoln in his hat and coat seated at a table. The president traveled from Washington to General Ulysses S. Grant's Union Armies headquarters in City Point, Virginia at the end of March 1865. (This city is now known as Hopewell.) Lincoln waited there for news from General Grant that he had taken Petersburg and defeated the Confederate armies led by General Robert E. Lee. During this tense time, Lincoln was aboard the *River Queen*, a ship docked outside City Point. While on the ship, he had a dream. He dreamed that he was in the White House and walked in on a group of mourners. When he asked a soldier who had died, the soldier replied, "the President." Physical dimensions unframed: 9<sup>1/2</sup> inches H x 6<sup>1/2</sup> inches W. ID #35. 58A:7e, Box 11

[Fifty-Cent Bill]. Publisher: American Bank Note Co., New York. 1869. Engraving. Fractional currency fifty-cent note. Picture of Lincoln is a mirror image of the model head created by F.B. Carpenter. The American Bank Note Co. offered Carpenter \$1000 for the right to use the picture on the three-dollar bill. The fifty-cent note was in circulation between 4 July 1869 and 16 February 1875. Physical dimensions unframed: 4<sup>1/4</sup> inches H x 2 inches W. Citations: Holzer, et al, *Changing the Lincoln Image*. ID #653. 58A:7g, Box 14

*Great American Mutual Indemnity Company*. Publisher: Francis A. Sosman, 8-9 Union Block, Chillicothe, Ohio. 1926. Line block print on a gold metallic paper support. In the middle of the print is an oval portrait of Abraham Lincoln. On the lower left side of the oval is the log cabin Lincoln was born in, and on the lower right side is the White House. At the bottom of the print are two statues of Lincoln, one of him holding an axe, and the other in the usual suit he wore while president. Physical dimensions unframed: 25<sup>1/8</sup> inches H x 14<sup>3/4</sup> inches W. ID #691. FF 27o

*Guidance*. Artist: Sturgis, Dwight C. n.d. Collotype of original etching. Interpretation of Abraham Lincoln looking heavenward, perhaps asking for some "guidance" in the decisions he was faced with. Physical dimensions unframed: 12<sup>1/2</sup> inches H x 8<sup>3/4</sup> inches W. ID #355. 58A:7c, Box 4

*Hon. Abraham Lincoln, Republican Candidate for Sixteenth President of the United States*. Publisher: Currier & Ives, 152 Nassau St., New York. 1860. Colored lithograph. "Straightforward interpretation of Mathew Brady's 'Cooper Institute' photograph." (Holzer, et al, *The Lincoln Image*, p. 76.) Print grows whiskers, ID #473. Physical dimensions unframed: 15 inches H x 11<sup>3/8</sup> inches W. ID #657. 58A:7e, Box 15

*Hon. Abraham Lincoln. President of the United States*. Publisher: A.B. Walter, Philadelphia. n.d. Mezzotint. Portrait of Abraham Lincoln seated in a chair with an eagle on the back. Physical dimensions unframed: 8<sup>1/2</sup> inches H x 5<sup>9/16</sup> inches W. ID #527. 58A:7e, Box 2

*Hon. Abraham Lincoln*. Publisher: Currier & Ives, 152 Nassau St., New York. 1861. Lithograph. Portrait of a weary-looking Abraham Lincoln. "To update the print [see I.D. #657], Currier & Ives artists removed the second line of the original caption ('Republican Candidate For') and added a thick, bushy beard. One wonders how pleased photographer Mathew Brady might have been to discover that the caption crediting his 'Cooper Institute' 58A:7c, Box 5

photograph as the model for the beardless lithograph was retained for this revision. In a sense, the credit no longer applied and might even have proved embarrassing.” (Holzer, et al, *The Lincoln Image*, p. 77.) Physical dimensions unframed: 19<sup>7/8</sup> inches H x 16 inches W. ID #473.

*In God We Trust*. Artist: Zou, Hong Min. Publisher: Marks Collection, Kennesaw, Ga. 1993. Mechanical tint lithograph. Portrait of a kneeling Abraham Lincoln. On the desk are his hat and the Holy Bible. Physical dimensions unframed: 25 inches H x 20 inches W. ID #724.

FF 27o

[Ivory Lincoln]. Artist: R. W. 1864. Miniature on ivory in an oval format. Portrait of Lincoln painted on a thin oval convex ivory sheet. Physical dimensions framed: 5<sup>1/2</sup> inches H x 4<sup>3/4</sup> inches W. ID #503.

Framed Images,  
58A:3i

[Ivory Miniature]. n.d. Miniature on ivory in an oval format of Abraham Lincoln’s portrait. Fine detail in brush work simulates an ivory scrimshaw appearance. Frame has a thistle top ornament. Physical dimensions framed: 5<sup>3/4</sup> inches H x 4<sup>1/4</sup> inches W. ID #395.

Framed Images,  
58A:3i

*La Flor de Lincoln*. 1895. Color lithograph. Cigar box label with idealized portrait of Lincoln. Although Lincoln neither smoked nor drank, his image was emblazoned on cigar boxes and liquor. This manufacturer bases its Lincoln portrait upon the reverse photograph by Anthony Berger that is also found on the old five-dollar bills. Physical dimensions unframed: 6<sup>1/2</sup> inches H x 8<sup>1/2</sup> inches W. ID #363.

58A:7e, Box 2

*Lincoln ‘63*. Artist: Borden, Jim. 1975. Mechanical tint lithograph, limited edition print. Portrait of Lincoln based on the photograph taken by Alexander Gardner on 8 November 1863, eleven days before the Gettysburg Address. Physical dimensions unframed: 28 inches H x 32<sup>3/4</sup> inches W. ID #287.

FF 27o

*Lincoln and His Contemporaries*. Artist: Gardner, Alexander. 1993. Offset lithograph. Poster advertising a showing of Mathew Brady’s photographs with a photograph of Abraham Lincoln sitting at a table. The photograph of Lincoln was taken at Brady’s Washington, D.C., studio by Alexander Gardner during Lincoln’s first formal sitting when president. Physical dimensions unframed: 28 inches H x 19 inches W. ID #734.

FF 27o

*Lincoln by Fire*. Artist: Campbell, S. Publisher: Campbell Art Company, Elizabeth, N.J. n.d. Hand colored collotype print. Portrait of Abraham Lincoln warming up by a pot-bellied stove. With him are two older men in the shadows and a dog sleeping at his side, which is probably Fido, the Lincolns’ dog while they lived in Springfield. Physical dimensions unframed: 11 inches H x 7 inches W. ID #358.

58A:7c, Box 4

[Lincoln Chromolithograph]. Artist: Middleton, E.C. 1865. Chromolithograph that has been mounted to canvas. Based on a photograph taken February 1864 by Anthony Berger. Physical dimensions framed: 22<sup>1/4</sup> inches H x 19<sup>1/4</sup> inches W. ID #47.

Framed Images,  
58A:6h

- [Lincoln Drawing]. Artist: E.P. n.d. Halftone print. Portrait of a pensive Abraham Lincoln. The editor of *This Week* magazine, Mrs. William Brown Meloney, writes of this print “This is the sketch made by Gutzon Borglum when he started his famous sculpture ‘The Lonely Lincoln.’ He gave it to me and I have had it reproduced” (22 April 1942). Physical dimensions unframed: 12 inches H x 5<sup>1/2</sup> inches W. ID #411. 58A:7c, Box 4
- [Lincoln Drawing]. Artist: Harrison. 1970. Colored lithograph. Drawing of Abraham Lincoln. Physical dimensions unframed: 17 inches H x 11 inches W. ID #424. 58A:7c, Box 4
- [Lincoln Drawing]. Artist: Nuyttens, Josef Pierre. n.d. Drypoint engraving. Portrait of Abraham Lincoln after a photograph by Alexander Gardner. Nuyttens was born in Antwerp, Holland, and educated in Antwerp and at the Ecole des Beaux Arts in Paris. He exhibited at the Art Institute of Chicago, and his work is in their permanent collection, as well as in the collections of the White House, the Royal Palace in Brussels, and the State House in Springfield, Illinois. Physical dimensions framed: 26<sup>7/8</sup> inches H x 21 inches W. ID #640. Framed Images, 58A:4i
- [Lincoln Drawing]. Artist: Petritsi, Chris. August 1992. Mixed media. Portrait of Abraham Lincoln. Based on a photograph taken by Lewis E. Walker, 1863. Physical dimensions unframed: 19<sup>1/8</sup> inches H x 14<sup>1/8</sup> inches W. ID #444. 58A:7c, Box 4
- [Lincoln Drawing]. Artist: Tuma, G.J. n.d. Mixed media portrait of Abraham Lincoln. Physical dimensions unframed: 29 inches H x 23 inches W. ID #534. FF 27o
- [Lincoln Drawing]. n.d. Etching. Portrait of Abraham Lincoln that depicts him clean-shaven and at a three-quarter view. Based on the photograph taken by Alexander Hesler in June 1860. Physical dimensions unframed: 11 inches H x 8<sup>1/2</sup> inches W. ID #638. 58A:7e, Box 15
- [Lincoln Engraving]. n.d. Copy of an etching. Profile portrait of Abraham Lincoln. Physical dimensions unframed: 4<sup>3/4</sup> inches H x 3<sup>1/2</sup> inches W. ID #513. 58A:7e, Box 2
- [Lincoln Etching]. Artist: Harkez, Carl (?). n.d. Drypoint. Portrait of Abraham Lincoln. There is no date on the print, but it appears to be more contemporary to the period in style. Physical dimensions unframed: 12 inches H x 8<sup>7/8</sup> inches W. ID #550. 58A:7c, Box 4
- Lincoln Farm Association Certificate*. Publisher: New York Bank Note Company. 12 June 1907. Printed certificate. Certificate of honorary membership for Percival Hoar Foster into the Lincoln Farm Association. At the top is a cameo portrait of Lincoln, flanked by his boyhood home on the left, and the White House on the right. Physical dimensions unframed: 8 inches H x 10<sup>1/2</sup> inches W. ID #356. 58A:7c, Box 4
- Lincoln Farm Association Invitation*. 1911. Engraving. Invitation to the dedication of the Lincoln Memorial Hall sponsored by the Lincoln Farm Association. A sepia-tone portrait of Abraham Lincoln is at the top of the margin, based on a Gardner photograph. Physical dimensions unframed: 10<sup>1/4</sup> inches H x 16 58A:7e, Box 2

inches W. ID #460.

[Lincoln in Chair]. July 1864. Halftone lithograph. Depicts Abraham Lincoln sitting in a chair wearing his plug hat. Physical dimensions unframed: 9<sup>1/2</sup> inches H x 6<sup>1/2</sup> inches W. ID #111. 58A:7e, Box 11

[Lincoln Lithographs]. n.d. Copy of an engraving and colored engraving. This is a reverse of the penny profile which is based on Brady's photograph. Physical dimensions unframed: 9 inches H x 6 inches W. ID #247. 58A:7e, Box 14

[Lincoln Oil Painting]. Artist: Loisi, A.A. n.d. Oil painting on canvas. Portrait of a seated Abraham Lincoln, holding a book in his hand. Physical dimensions framed: 23<sup>1/8</sup> inches H x 19 inches W. ID #727. Framed Images, 58A:4l

[Lincoln Painting on Glass]. n.d. Reverse painting on glass. Portrait of Abraham Lincoln based on Berger's photograph taken in February 1864. Physical dimensions framed: 5<sup>1/2</sup> inches H x 4<sup>3/4</sup> inches W. ID #114. Lab

[Lincoln Painting]. Artist: Sowden, F.H. 1923. Oil painting. Portrait of Abraham Lincoln. Physical dimensions framed: 23<sup>3/8</sup> inches H x 20<sup>3/8</sup> inches W. ID #562. Framed Images, 58A:5k

[Lincoln Painting]. n.d. Oil on wood portrait of Abraham Lincoln. Based on a photograph by Mathew Brady from April 1861. Physical dimensions framed: 11<sup>3/4</sup> inches H x 14<sup>1/2</sup> inches W. ID #246. Framed Images, 58A:6f

[Lincoln Portrait]. Artist: B.D. 1934. Halftone color lithograph. Portrait of Abraham Lincoln. Physical dimensions unframed: 19<sup>3/4</sup> inches H x 15<sup>3/4</sup> inches W. ID #694. 58A:7c, Box 5

[Lincoln Portrait]. Artist: Carlson, Ted. 1968. Lithograph. Portrait of Abraham Lincoln based on the photograph taken by Alexander Gardner in November 1863. Physical dimensions unframed: 14 inches H x 11 inches W. ID #569. 58A:7e, Box 15

[Lincoln Portrait]. Artist: Conant, Alban Jasper. 1862. Mechanical tint lithograph. Portrait of Abraham Lincoln. Conant was born in Chelsea, Vermont. He was a self-taught artist and a respected portraitist. He worked in Springfield, Illinois, and Washington, D.C., where he painted portraits of leading citizens including Abraham Lincoln. One portrait painted in Springfield was of Lincoln just before the Lincoln-Douglas debates. He also painted a portrait of Major Anderson, the hero of Fort Sumter. Physical dimensions unframed: 27 inches H x 22<sup>1/2</sup> inches W. ID #686. FF 27o

[Lincoln Portrait]. Artist: Coombs, C.W. n.d. Small canvas oil painting. Portrait of Abraham Lincoln probably based on the photograph by Brady, April 1861. Physical dimensions unframed: 15 inches H x 11 inches W. ID #405. Framed Images, 58A:2f

[Lincoln Portrait]. Artist: Crawford, T. Hamilton. n.d. Mezzotint engraving printed in color by hand at one printing. Portrait of Abraham Lincoln seated in front of a desk with shelves full of books. From the original in the Harry Macneill Bland Collection. 58A:7c, Box 5

Physical dimensions unframed: 22<sup>1/4</sup> inches H x 19 inches W. ID #567.

[Lincoln Portrait]. Artist: DeCrave, M. n.d. Woodcut. Portrait of Abraham Lincoln in a three-quarter view in a decorative oval format. Physical dimensions unframed: 9<sup>1/4</sup> inches H x 6<sup>1/2</sup> inches W. ID #614.

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[Lincoln Portrait]. Artist: Dunlap, E. Publisher: Anderson Art Galleries, Chicago, IL. 1920. Drypoint. Signed portrait of Abraham Lincoln. Physical dimensions unframed: 21 inches H x 14<sup>1/2</sup> inches W. ID #604.

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[Lincoln Portrait]. Artist: Evans, John W. 1930. Wood engraving. Portrait of Abraham Lincoln with his gaze directed at the viewer. Based on the photograph taken by Alexander Gardner in February 1865. Physical dimensions unframed: 11 inches H x 8 inches W. ID #156.

58A:7e, Box 15

[Lincoln Portrait]. Artist: Halpin, Frederich, after a photograph by F.B. Carpenter. 1866. Wood engraving. Portrait of Abraham Lincoln with a facsimile signature below him. Physical dimensions unframed: 24 inches H x 17<sup>3/4</sup> inches W. ID #498.

FF 27o

[Lincoln Portrait]. Artist: Hesler, Alexander. Upper 28 February 1857; lower 3 June 1860. Collotype. The upper picture is the famous "tousled hair" pose. It was taken in Chicago while Lincoln was attending a lawsuit and campaigning for the new Republican party. Lincoln wrote that he considered this photograph "a very true one; though my wife and many others do not. My impression is that their objection arises from the disordered condition of the hair." The lower picture was taken in Springfield, Ill., along with three other portraits. Lincoln's law partner, William H. Herndon wrote "There is the peculiar curve of the lower lip, the lone mole on the right cheek, and a pose of the head so essentially Lincolnian; no other artist has ever caught it." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 6, 46.) Physical dimensions unframed: 13<sup>3/4</sup> inches H x 22 inches W. ID #216.

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[Lincoln Portrait]. Artist: Johnson, T. Publisher: Dodd, Mead & Co., New York. 1899. Engraving. Shows a clean-shaven Abraham Lincoln from the waist with a fully engraved background. Modeled after a picture taken 24 February 1860 at Mathew Brady's Studio in New York City. The pose has come to be known as the "Cooper Institute" photograph, because it was taken the day Lincoln delivered his Cooper Institute address. Physical dimensions unframed: 10<sup>3/8</sup> inches H x 7<sup>3/4</sup> inches W. ID #481.

58A:7c, Box 4

[Lincoln Portrait]. Artist: Johnson, Thomas. n.d. Etching. Portrait of Abraham Lincoln based on a photograph taken by Mathew Brady January 1864. Physical dimensions unframed: 15 inches H x 12 inches W. ID #64.

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[Lincoln Portrait]. Artist: Johnson, Thomas. Publisher: Thomas Johnson, New York. 1900. Etching. Portrait of Abraham Lincoln based on the photograph taken by Alexander Hesler. This print was used extensively during the 1860 campaign. The beard was added by the artist because in the original photograph Lincoln did not

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have one. Physical dimensions unframed: 19<sup>3/4</sup> inches H x 24<sup>1/2</sup> inches W. ID #39.

[Lincoln Portrait]. Artist: Lenis, Stephen J. 1881. Etching. This Lincoln image was apparently given or sold to someone by the artist in 1894. Physical dimensions framed: 33 inches H x 27 inches W. ID #310.

Framed Images,  
10D:section 3  
\*Restricted

[Lincoln Portrait]. Artist: Nuyttens, Josef Pierre. 1939. Etching. Portrait of Abraham Lincoln. Nuyttens was born in Antwerp, Holland, and educated in Antwerp and at the Ecole des Beaux Arts in Paris. He exhibited at the Art Institute of Chicago, and his work is in their permanent collection, as well as in the collections of the White House, the Royal Palace in Brussels, and the State House in Springfield, Illinois. Physical dimensions unframed: 13<sup>1/4</sup> inches H x 10<sup>1/4</sup> inches W. ID #666.

58A:7c, Box 4

[Lincoln Portrait]. Artist: Schneider, Otto J. n.d. Photogravure of etching. From a photograph taken by C.S. German, in Springfield, Ill., on 9 February 1861. Probably copied from a rare contemporary print from a lost negative. Physical dimensions unframed: 6<sup>3/8</sup> inches H x 4<sup>1/8</sup> inches W. ID #222.

58A:7e, Box 11

[Lincoln Portrait]. Artist: Schneider. n.d. Etching. Based on the Alexander Gardner photograph. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 7<sup>1/8</sup> inches W. ID #413.

58A:7c, Box 4

[Lincoln Portrait]. Artist: Story, G. H. Publisher: Detroit Publishing Co. 1917. Large color lithograph. Portrait of Abraham Lincoln. Features upper body composite with a red curtain in background and outside vignette of Capitol building to the right. Physical dimensions framed: 32 inches H x 27<sup>3/4</sup> inches W. ID #304.

Framed Images,  
58A:51

[Lincoln Portrait]. Artist: Wynkoop. ca. 1864–1876. Colored lithograph. Portrait composition of Abraham Lincoln based on a photograph by Brady. Physical dimensions framed: 23<sup>7/8</sup> inches H x 19<sup>7/8</sup> inches W. ID #85.

Framed Images,  
58A:51

[Lincoln Portrait]. late 1800s. Multimedia drawing that uses pastel and a water-based paint. Original artwork portrait of Abraham Lincoln with folk-art appeal. Physical dimensions framed: 29<sup>3/4</sup> inches H x 25<sup>3/4</sup> inches W. ID #470.

Framed Images,  
58A:6c

[Lincoln Portrait]. n.d. Chromolithograph. Portrait of Abraham Lincoln based on the photograph by Samuel Fassett taken October 1859. Physical dimensions unframed: 12<sup>1/2</sup> inches H x 11<sup>3/8</sup> inches W. ID #701.

58A:7e, Box 15

[Lincoln Portrait]. n.d. Chromolithograph. Portrait of Abraham Lincoln based on Brady photograph taken January 1864. Physical dimensions unframed: 14 inches H x 10<sup>7/8</sup> inches W. ID #702.

58A:7e, Box 15

[Lincoln Portrait]. n.d. Etching. Depicts a somber looking Abraham Lincoln, clean shaven with a direct gaze toward the viewer. Based on a drawing by T.E. Johnson. In the lower left corner is a small vignette of a hand clasping a tubular shape. An

58A:7e, Box 15

example of Lincolnian art. Physical dimensions unframed: 9<sup>7/8</sup> inches H x 7<sup>3/4</sup> inches W. ID #97.

[Lincoln Portrait]. n.d. Hand colored lithograph. Dark portrait of Abraham Lincoln. Physical dimensions unframed: 20 inches H x 16 inches W. ID #693.

Framed Images,  
58A:4d

[Lincoln Portrait]. n.d. Pen and ink drawing. An interpretation of what Abraham Lincoln would have looked like as an African American. Physical dimensions framed: 26<sup>1/4</sup> inches H x 21<sup>1/4</sup> inches W. ID #445.

Framed Images,  
58A:6g

[Lincoln Portrait]. Publisher: G.R. Buek & Co., New York. 26 May 1895. Color halftone lithograph. This is a page from the *Sunday InterOcean Art Supplement*. Colored halftone colors give a flesh tone to Lincoln's face. The print was made from a photograph by Alexander Gardner taken 8 November 1863. Physical dimensions unframed: 11<sup>5/8</sup> inches H x 9 inches W. ID #225.

58A:7e, Box 2

[Lincoln Portrait]. Publisher: Kurz & Allison, Chicago. n.d. Colored lithograph. Abraham Lincoln portrait. Physical dimensions unframed: 24<sup>5/8</sup> inches H x 21<sup>1/2</sup> inches W. ID #644.

FF 27o

[Lincoln Portrait]. Publisher: Strobridge & Co., Cincinnati, Ohio. 1877. Chromolithograph. Portrait of Abraham Lincoln based on photograph by Berger. Physical dimensions unframed: 10<sup>3/4</sup> inches H x 9 inches W. ID #577.

58A:7g, Box 14

[Lincoln Silhouette]. n.d. Patterned glass sheet. Profile of Abraham Lincoln. The backing is a paper support with painted silver facing with edges spray-painted black in an oval shape. When placed behind the glass, it gives the silhouette a cameo, or haloed effect. Physical dimensions unframed: 10 inches H x 7<sup>1/4</sup> inches W. ID #528.

Framed Images,  
58A:6h

[Lincoln Silhouette]. n.d. Relief printed silhouette. This picture was "from the original drawing by Raymond Warren in the Governor's Mansion at Springfield, Illinois." Physical dimensions unframed: 10 inches H x 7<sup>1/4</sup> inches W. ID #350.

58A:7c, Box 4

[Lincoln Sitting Painting]. n.d. Colored photogravure. Features Abraham Lincoln seated in front of a window. Print has a greenish cast probably due to a high acidity. Physical dimensions unframed: 16 inches H x 13<sup>3/8</sup> inches W. ID #636.

58A:7c, Box 4

*Lincoln Watch*. Artist: Bolguner, R. Publisher: Illinois Watch Company, Springfield. 1913. Chromolithograph on canvas. Issued as a promotional item. Physical dimensions unframed: 11 inches H x 14 inches W. ID #265.

Framed Images,  
58A:4j

[Lincoln with Glasses]. Artist: Ostendorf, Lloyd. 1966. Halftone print of a painting. Depicts Abraham Lincoln with a direct gaze to the viewer wearing eyeglasses. For over 50 years Lloyd Ostendorf's hobby was Lincolniana. Most of his drawings are of well-known scenes in Abraham Lincoln's life. Physical dimensions unframed: 10 inches H x 7<sup>1/4</sup> inches W. ID #637.

58A:7e, Box 14

<i>Lincoln</i> . Artist: O'Neill, John A. Publisher: Flynn and Donaghy, New York. n.d. Hand colored engraving. Based on a photograph taken by Anthony Berger, 9 February 1864. Physical dimensions framed: 33 <sup>1/2</sup> inches H x 31 <sup>1/8</sup> inches W. ID #33.	Framed Images, 10D:section 5 *Restricted
<i>Lincoln</i> . Artist: Smith, William. 1860s. Multimedia original artwork. This appears to be an original rendering of a portrait of Abraham Lincoln. It has hand tinting done, with the jacket being a watercolor and charcoal mix. The perimeter of the drawing has a very crisp line as the background has been blocked out with a charcoal black finish. Physical dimensions framed: 23 <sup>3/4</sup> inches H x 30 <sup>1/4</sup> inches W. ID #645.	Framed Images, 58A:5j *Restricted
[Mary and Abraham Cameos]. Publisher: G. Barrie & Sons. 1905. Hand colored lithograph. Cameo portraits of Mary and Abraham Lincoln. Lincoln pose is from a photograph by Christopher S. German, taken in Springfield, 13 January 1861. Physical dimensions unframed: 5 <sup>7/8</sup> inches H x 8 <sup>7/8</sup> inches W. ID #516.	58A:7e, Box 2
[Miniature Lincoln]. n.d. Small oval ivory featuring a detailed portrait painting of Abraham Lincoln. Physical dimensions framed: 5 <sup>1/4</sup> inches H x 4 <sup>1/8</sup> inches W. ID #318.	Framed Images, 58A:3i
<i>Ohio Republican League Certificate</i> . Artist: Werner. Publisher: Werner, Akron, Ohio. 3 October 1895. Color lithograph. Certificate of membership for the Working Men's Club in Janesville, Ohio. It includes cameo portraits of Abraham Lincoln and James A. Garfield, and an eagle and American flag. Physical dimensions framed: 29 <sup>1/4</sup> inches H x 33 <sup>1/4</sup> inches W. ID #497.	Framed Images, 58A:5g
[Oval Lincoln Portrait]. Publisher: Bingham & Dodd, Hartford. 1865. Chromolithograph of Abraham Lincoln. A matching print was also made of U.S. Grant. Physical dimensions unframed: 20 inches H x 15 inches W. ID #715.	58A:7e, Box 15
<i>Picturing Lincoln. The Changing Image of America's 16th President</i> . 2000. Lithograph. Poster advertising an exhibition of the Jack Smith collection at the Northern Indiana Center for History. In the middle of the print are three portraits of Lincoln. Physical dimensions unframed: 17 inches H x 20 <sup>3/4</sup> inches W. ID #308.	58A:7c, Box 5
[Portrait Based on Gardner Photo]. n.d. Two toned lithograph. Portrait of Abraham Lincoln. Physical dimensions unframed: 20 inches H x 16 inches W. ID #732.	58A:7c, Box 5
<i>President Lincoln</i> . Artist: Pound, D.J. Publisher: London Printing and Publishing Co. Ltd. n.d. Engraving. Portrait of a clean-shaven Abraham Lincoln. Based on the famous Cooper Union photograph. It was taken by Mathew Brady the morning of 27 February 1860, only a few hours before Lincoln delivered his Cooper Union address. He said afterward that that speech and Brady's photograph put him in the White House. Physical dimensions unframed: 11 <sup>1/2</sup> inches H x 14 inches W. ID #79.	58A:7e, Box 2
[Profile Portrait]. Artist: Johnson, T. n.d. Halftone print. Profile portrait of Abraham Lincoln. On the back is stamped "Theophile E. Leon, Expert coin valuator, 143 N. Dearborn Street, Chicago,	58A:7e, Box 11

- Ill." Physical dimensions unframed: 9<sup>7/8</sup> inches H x 7<sup>5/8</sup> inches W. ID #307.
- [Profile Portrait]. Artist: Sturges, D.C. 1926. Woodcut. Signed profile portrait of Abraham Lincoln. Physical dimensions unframed: 12 inches H x 8<sup>7/8</sup> inches W. ID #592. 58A:7c, Box 4
- [Sartain Portrait]. Artist: Sartain, Samuel. n.d. Mezzotint. Portrait of a seated Abraham Lincoln. Physical dimensions unframed: 14<sup>3/4</sup> inches H x 11<sup>7/8</sup> inches W. ID #255. 58A:7e, Box 15
- [Seated Lincoln]. Artist: Hall, Charles B. n.d. Etching. Abraham Lincoln sitting with his arm resting on a table. Based on a photograph by Alexander Gardner in February 1861. Physical dimensions framed: 17<sup>1/4</sup> inches H x 15<sup>3/16</sup> inches W. ID #206. 58A:7e, Box 11
- [Seated Lincoln]. Artist: Wove, S.J. n.d. Lithograph of a seated Abraham Lincoln with his hands folded in his lap. Physical dimensions framed: 21<sup>3/8</sup> inches H x 25<sup>7/8</sup> inches W. ID #554. Framed Images, 10D:section 1 \*Restricted
- [Silkscreen Lincoln]. Artist: Wolf, Clarence. n.d. Serigraph. Portrait of Abraham Lincoln based on a Gardner photograph. Physical dimensions unframed: 9<sup>1/2</sup> inches H x 7<sup>3/4</sup> inches W. ID #486. 58A:7c, Box 4
- [Standing Etching]. Artist: Lucioni, Louis J. Publisher: Charles Barmoe, Princeton, N.J. n.d. Etching. Portrait of a standing Abraham Lincoln based on a photograph by Mathew Brady. Physical dimensions unframed: 21 inches H x 28<sup>1/2</sup> inches W. ID #334. 58A:7c, Box 5
- [Standing Lincoln]. n.d. Collotype. Portrait of Abraham Lincoln. Features Lincoln standing by a table in a relaxed pose, with documents in his right hand. Physical dimensions unframed: 5<sup>3/8</sup> inches H x 3<sup>1/2</sup> inches W. ID #540. 58A:7e, Box 2
- [Standing Lincoln]. Publisher: E.B. & E.C. Kellogg, 245 Main St., Hartford, CT (co-published by Geo. Whiting, New York). n.d. Hand colored lithograph. Depicts Abraham Lincoln standing next to a table with a book in his left hand. Physical dimensions framed: 20 inches H x 16<sup>3/4</sup> inches W. ID #72. Framed Images, 58A:6e
- [Standing Lincoln]. Publisher: J.H. Laday, Detroit. n.d. Lithograph with watercolor highlights. This print is patterned after an engraving of Lincoln done while in office. It shows him in a "presidential pose," wrapped in a symbolic cloak with a hand resting firmly on the documents *Constitution* and *Union*. Physical dimensions framed: 33<sup>1/4</sup> inches H x 19<sup>1/4</sup> inches W. ID #290. Framed Images, 58A:5o
- [Tousled-Hair Portrait]. n.d. Collotype portrait, reverse print. From a photograph by Alexander Hesler. The picture was taken on 2 February 1857, when Lincoln was in Chicago campaigning of the new Republican party. His friends asked him for a photograph, but he didn't have one. He went to Hesler's gallery and had this picture taken. Lincoln wrote that he considered Hesler's photograph "a very true one; though my wife and many others do not. My impression is that their objection arises from the

disordered condition of the hair.” (Hamilton, et al, *Lincoln in Photographs* [1963], p. 7.) Physical dimensions unframed: 5<sup>5/16</sup> inches H x 3<sup>5/8</sup> inches W. ID #62.

[Tousled-Hair Painting]. n.d. Oil painting. Portrait of Abraham Lincoln. Based on the photograph taken by Alexander Hesler in Chicago, February 1857. The photograph is often referred to as the “tousled hair” photograph, due to the disarray of Lincoln’s hair. Physical dimensions framed: 18<sup>7/8</sup> inches H x 15<sup>7/8</sup> inches W. ID #568.

Framed Images,  
58A:6b

*Your Friend as Ever, A. Lincoln.* n.d. Lithograph drawn in the crayon manner on a book page. Picture of Abraham Lincoln, with facsimile signature. Physical dimensions framed: 14<sup>1/8</sup> inches H x 12<sup>1/8</sup> inches W. ID #544.

Framed Images,  
58A:5m

*Your Friend as Ever, A. Lincoln.* n.d. Small engraving. Based on the photograph taken by Anthony Berger February 1864. Artist Victor D. Brenner used this profile as a model when making the print of Lincoln for the penny. Physical dimensions unframed: 8 inches H x 5<sup>1/4</sup> inches W. ID #49.

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*Your Friend as Ever, A. Lincoln.* Publisher: Western Engraving Co. n.d. Engraving of Abraham Lincoln. Physical dimensions framed: 14<sup>3/4</sup> inches H x 12<sup>3/4</sup> inches W. ID #63.

Framed Images,  
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*Yours truly, A. Lincoln.* Artist: Fassett, Samuel M. n.d. Engraving. Based on the photograph taken by Fassett, Tuesday 4 October 1859 in Chicago. Mrs. Lincoln pronounced it the best likeness she had ever seen of her husband. Physical dimensions unframed: 6 inches H x 3<sup>1/4</sup> inches W. ID #202.

58A:7e, Box 2

*Yours Truly, A. Lincoln.* Artist: Sartain, Samuel. Publisher: Samuel Sartain, 726 Sansom St. Philadelphia. n.d. Mezzotint. Picture of Abraham Lincoln with facsimile signature. Physical dimensions unframed: 12 inches H x 9<sup>1/4</sup> inches W. ID #461.

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*Yours truly, A. Lincoln.* Publisher: Middleton, Strobridge & Co., Cincinnati, Ohio. 1865. Lithograph. Abraham Lincoln’s portrait is set within an oval format and surrounding the cameo is a scallop design, a cherub at top, a lion at each side, and a gargoyle at the bottom. This print is believed to have been the one Middleton sent to Lincoln for his approval in 1864. “On December 30, 1864, Lincoln sent him this critique, written in a matter-of-fact tone indicating a new ease with such discussions: Your picture presented is, in the main, very good. From a line across immediately above the eyebrows, downward it appears to me perfect—Above such line I think it is not so good,—that is, while it gives perhaps a better fore-head, it is not quite true to the original. If you were present, I could tell you wherein, but I can not well do so on paper. The next best thing, I suppose, would be to carefully study a photograph.” (Holzer, et al, *The Lincoln Image*, p. 136.) Physical dimensions framed: 27<sup>1/2</sup> inches H x 23<sup>1/2</sup> inches W. Citations: Ostendorf collection. ID #499.

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A. *Lincoln*. Publisher: Golden & Sammons, No. 1 S. Clark St., Chicago. n.d. Albumen copy photograph of a mezzotint in carte-de-visite format. Based on the photograph taken by Mathew Brady in January 1864. Physical dimensions unframed: 3<sup>7</sup>/<sub>8</sub> inches H x 2<sup>3</sup>/<sub>8</sub> inches W. ID #512.

[Abraham Lincoln Portrait]. Artist: Brady, Mathew B. Publisher: E. Anthony, 501 Broadway, New York (W. Aronsberg & Co., Wholesale & Retail Opticians, 1 Lever St., Picadilly, Manchester). 6 April 1861. Albumen carte-de-visite. Original photograph taken at Brady's studio in Washington, D.C. Shows Lincoln in a reflective mood, and is considered to be one of the most candid of Lincoln's photographs. Citations: Ostendorf, Lloyd, *Lincoln's Photographs* (1998). Physical dimensions framed: 8<sup>5</sup>/<sub>8</sub> inches H x 6<sup>6</sup>/<sub>16</sub> inches W. ID #382.

[Abraham Lincoln Portrait]. Artist: Barker, H.E. Publisher: H.E. Barker, Springfield, Ill. 1909. Platinotype photograph, copy photograph of an original oil painting. "This genuine platinum photograph, known as the Butler Portrait of Abraham Lincoln, is No. 88 of an edition limited to 100 copies. The original is a life size oil painting, made from sittings during the presidential campaign of 1860, and is believed to be the work of Harry Wright a local artist. The frame is made of a piece of oak from the original flooring in Lincoln's first law office. Stuart and Lincoln formed a law partnership in 1837 and occupied an office room in 'Hoffmans Row' now known as 109 N. 5th St. This building was remodeled in 1905 and the wood forming this frame was obtained by me at that time." (Written by H.E. Barker, Springfield, Ill.) Physical dimensions framed: 16 inches H x 13 inches W. ID #68.

[Abraham Lincoln Portrait]. Artist: Berger, Anthony. 9 February 1864. Albumen photograph of Abraham Lincoln mounted in a cabinet-card format. Physical dimensions unframed: 5<sup>3</sup>/<sub>8</sub> inches H x 3<sup>3</sup>/<sub>4</sub> inches W. ID #257.

[Abraham Lincoln Portrait]. Artist: Berger, Anthony. 9 February 1864. Albumen copy of intaglio print. Physical dimensions unframed: 4 inches H x 2<sup>3</sup>/<sub>8</sub> inches W. ID #522.

[Abraham Lincoln Portrait]. Artist: Berger, Anthony. 9 February 1864. Albumen carte-de-visite, embossed. Physical dimensions unframed: 4 inches H x 2<sup>3</sup>/<sub>8</sub> inches W. ID #523.

[Abraham Lincoln Portrait]. Artist: Berger, Anthony. 9 February 1864. Albumen photograph, copy of intaglio. Original photograph taken at Brady's Gallery in Washington, D.C., on a Tuesday. This photograph "reveals Lincoln with just a faint suggestion of merriment in his sparkling eyes, as though a smile were about to ignite his mask like features." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p.179.) Physical dimensions unframed: 4 inches H x 2<sup>3</sup>/<sub>8</sub> inches W. ID #541.

[Abraham Lincoln Portrait]. Artist: Brady, Mathew B. Publisher: E. & H.T. Anthony, 501 Broadway, New York. 8 January 1864. Albumen carte-de-visite. Published from a photographic negative

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in Brady's National Portrait Gallery. One of a series of five photographs taken by Brady, and made with a four-lens camera. Physical dimensions framed: 11<sup>1/8</sup> inches H x 8<sup>7/8</sup> inches W. ID #521.

[Abraham Lincoln Portrait]. Artist: Cole, Roderick M. 1858. Ambrotype preserved under glass in ornate gutta-percha folding case, secured with brass clasps. Roderick Cole, a Peoria photographer, claimed to have made this photograph during the Lincoln-Douglas campaign in 1858. Lincoln liked it so much that he frequently signed copies and presented them to friends and relatives. Although researchers have questioned how so many of these images ended up in Springfield, none of Cole's contemporaries ever disputed his claim. Citations: Ostendorf, Lloyd, *Lincoln's Photographs*, (1998), p. 28-29. Physical dimensions framed: 4 inches H x 7 inches W. ID #414.

[Abraham Lincoln Portrait]. Artist: Fassett, Samuel M. 4 October 1859. Albumen photograph trimmed to an oval format. Lincoln posed for this portrait at the gallery of Cooke & Fassett in Chicago, Ill. Mrs. Lincoln pronounced it the best likeness she had ever seen of her husband. This image was widely used during the campaign of 1860. Physical dimensions framed: 13<sup>3/4</sup> inches H x 11<sup>3/4</sup> inches W. ID #41.

[Abraham Lincoln Portrait]. Artist: Fay. H.W. 1894. Sepia-toned silver gelatin photograph. Based on the first photograph of Lincoln with a full beard. Taken by C.S. German in Springfield on 13 January 1861. Fay was a custodian of the Lincoln tomb and copyrighted the print in 1894. Physical dimensions framed: 15<sup>1/4</sup> inches H x 13<sup>1/4</sup> inches W. ID #57.

[Abraham Lincoln Portrait]. Artist: Gardner, Alexander. Publisher: E. & H.T. Anthony, 501 Broadway, N.Y. 24 February 1861. Albumen photograph in a carte-de-visite format. Lincoln's first sitting in Washington, D.C., at Brady's studio, probably taken on a Sunday. "During his journey to Washington, Lincoln shook thousands of hands, which made his right hand very swollen. Throughout the sitting he kept his swollen right hand closed or out of sight." (Ostendorf, Lloyd, *Lincoln's Photographs*, [1998], p. 80.) Physical dimensions framed: 12<sup>1/8</sup> inches H x 10<sup>1/8</sup> inches W. ID #390.

[Abraham Lincoln Portrait]. Artist: Gardner, Alexander. Publisher: E. & H.T. Anthony, 501 Broadway, New York. 24 February 1861. Albumen carte-de-visite. Published from photographic negative in Brady's National Portrait Gallery. "Exhausted by a train journey during which he had traveled nearly two thousand miles and visited seven states, Lincoln went to Brady's Washington studio, probably on a Sunday... And sat, absorbed in problems, while Gardner took five poses." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 77.) Physical dimensions framed: 8<sup>5/8</sup> inches H x 6<sup>1/4</sup> inches W. ID #520.

[Abraham Lincoln Portrait]. Artist: Hesler, Alexander. 3 June 1860. Albumen photograph. Taken in Springfield, Ill. Lincoln's campaign managers urged the Illinois lawyer to have some quality images taken. An earlier Hesler photograph of Lincoln showed him

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with his hair tousled. Print makers thought the unruly look conformed to his frontier beginnings, Mary Lincoln thought it unbecoming. The Hesler poses taken on 3 June 1860 present Lincoln in a more dignified light. Physical dimensions framed: 15<sup>5/8</sup> inches H x 13<sup>5/8</sup> inches W. ID #205.

[Abraham Lincoln Portrait]. Artist: Hesler, Alexander. 3 June 1860. Albumen photograph from the original glass negative in a union case. "Whenever Lincoln posed, a dark melancholy settled over his features. He put on what Mrs. Lincoln called his 'photographer's face.'" (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 139.) Physical dimensions framed: 14<sup>7/8</sup> inches H x 12<sup>7/8</sup> inches W. ID #299.

[Abraham Lincoln Portrait]. Artist: Hesler, Alexander. Publisher: Geo. B. Ayres. 1881. Platinotype photograph, appears to be contact printed from the original glass negative (copy 1). Albumen photograph, grey mount with black oval and a decorative border; circa 1900s (copy 2). Silver gelatin process on developing-out paper that is textured (copy 3). Original photograph taken in Springfield, Ill., 3 June 1860. Of this picture Lincoln's law partner, William H. Herndon wrote: "There is the peculiar curve of the lower lip, the lone mole on the right cheek, and a pose of the head so essentially Lincolnian; no other artist has ever caught it." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 46.) Physical dimensions framed: 14<sup>1/4</sup> inches H x 12<sup>1/4</sup> inches W. ID #298.

[Abraham Lincoln Portrait]. Artist: Hesler, Alexander. Publisher: Geo. B. Ayres. 1894. Platinotype; appears to be contact-printed from the original glass negative. Original photograph taken in Springfield, Ill., 3 June 1860. Lincoln said of this portrait, "That looks better and expresses me better than any I have ever seen; if it pleases the people I am satisfied." Physical dimensions framed: 24<sup>1/4</sup> inches H x 20<sup>1/4</sup> inches W. ID #301.

[Abraham Lincoln Portrait]. Artist: Morse, A.E. n.d. Albumen photographic copy from an engraving in a carte-de-visite format. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #160.

[Abraham Lincoln Portrait]. Artist: Pearson, T.P. Publisher: Rider, 339 W. Madison St., Chicago, Ill. 26 August 1858. Albumen portrait photograph of Lincoln in an oval format attached to a cabinet card. Taken at Macomb, Illinois, five days after Lincoln's first debate with Douglas at Ottawa. When Lincoln went in to get this picture taken he was "offered a mirror so that he could 'fix up,' he declined, adding: 'It would not be much of a likeness if I fixed up any.'" Citations: Ostendorf, Lloyd, *Lincoln's Photographs*, (1998), p. 17. Physical dimensions framed: 15<sup>3/4</sup> inches H x 13<sup>3/4</sup> inches W. ID #365.

[Abraham Lincoln Portrait]. Artist: Shaw, William A. Publisher: Tresize's Enterprise Gallery, Springfield, Ill. June 1860. Tintype copy of photograph. Taken in Springfield, Ill. States on the back that the picture was "made with Patent Camera and finished in twenty minutes." Small cameo of Lincoln's portrait mounted in an embossed carte-de-visite format. Physical dimensions unframed:

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8 inches H x 7 inches W. ID #379.

[Abraham Lincoln Portrait]. Artist: Turner, A.A. Publisher: D. Appleton & Co., 443 & 445 Broadway, N.Y. n.d. Albumen photograph in carte-de-visite format, taken from life between March and June, 1861. Believed to be photographed by either Mathew Brady or W.L. Germon, Ostendorf number 55. Physical dimensions unframed: 4 inches H x  $2\frac{3}{8}$  inches W. ID #146.

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[Abraham Lincoln Portrait]. ca. 1858. Albumen or salt print portrait in an oval format mounted on card-stock paper support. Portrait of Abraham Lincoln without a beard. Six cities claim this photograph. The strongest claim is by Roderick M. Cole of Peoria, Ill. Physical dimensions framed: 14 inches H x 12 inches W. ID #231.

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[Abraham Lincoln Portrait]. Publisher: J. Gurney & Son, 707 Broadway, New York. n.d. Enlarged albumen photographic copy of original artwork. Physical dimensions unframed:  $16\frac{3}{8}$  inches H x  $13\frac{1}{8}$  inches W. ID #277.

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[Abraham Lincoln Portrait]. Publisher: Wells & Stevens, No. 309 Chapel St., New Haven, Conn. n.d. Albumen carte-de-visite, copy of intaglio print. Original photograph taken by Anthony Berger in February 1864. Physical dimensions unframed: 4 inches H x  $2\frac{3}{8}$  inches W. ID #393.

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[Abraham Lincoln Stereocard]. Artist: Walker, Lewis Emory. Publisher: E. & H.T. Anthony & Co., New York. February 1865. Albumen photographs mounted on a yellow stereograph format. This photograph of Lincoln was lost until 1962. It was long attributed to Mathew Brady, but was actually taken by government photographer Walker. It shows the dark lines and shadows in Lincoln's face, his deep and sorrowful eyes, and his grizzled beard. Citations: Ostendorf, Lloyd, *Lincoln's Photographs* (1998), p. 199. Physical dimensions framed:  $6\frac{3}{4}$  inches H x 12 inches W. ID #127.

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Photographs,  
58A:4m

[Abraham Lincoln Stereograph]. Artist: Walker, Lewis E. Publisher: E. & H. T. Anthony Co., Washington, D.C. February 1865. Silver gelatin stereograph which was a four-lens camera portrait that was enlarged. "A multiple-lens instrument, rather than a stereoscopic camera, was used for this pose, in which Lincoln's hair, to quote artist Alban Jasper Conant, stands out 'like an oven broom.'" (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 197.) Physical dimensions framed:  $8\frac{1}{4}$  inches H x  $11\frac{5}{8}$  inches W. ID #670.

Photographs,  
58A:7e, Box 12

*Abraham Lincoln, Pres't U.S.* Artist: Gardner, Alexander. 5 February 1865. Albumen photograph in carte-de-visite format. Taken during Lincoln's last formal sitting. Physical dimensions framed: 11 inches H x  $9\frac{1}{4}$  inches W. ID #159.

Framed Images,  
Photographs,  
58A:3l

*Abraham Lincoln.* Artist: Berry, Charles Alford. Publisher: German, 117 West Side Square, Springfield, Ill. June 1860. Photograph mounted on card stock in a cabinet format. The original was displayed in Chicago, New York, and Boston. Campaign prints were made from the original which was 21 x 29

Photographs,  
58A:7e, Box 13

inches. Physical dimensions unframed: 5<sup>5/8</sup> inches H x 3<sup>7/8</sup> inches W. ID #45.

*Abraham Lincoln*. Artist: Buttre, John Chester. Publisher: J. C. Buttre, New York. 1865. Albumen photograph of an engraving or etching. Portrait of Abraham Lincoln standing with his left hand on his waist and his right hand resting on the table. This print was originally of Henry Clay, but when Lincoln was elected president his head was grafted on. After Lincoln grew whiskers, the print was once again updated and was widely circulated during his lifetime. Physical dimensions unframed: 18 inches H x 14 inches W. ID #434.

Photographs,  
58A:7d, Box 10

*Abraham Lincoln*. Artist: Hesler, Alexander. 3 June 1860. Silver gelatin positive on glass. Abraham Lincoln's law partner, William H. Herndon wrote of this picture: "There is the peculiar curve of the lower lip, the lone mole on the right cheek, and a pose of the head so essentially Lincolnian; no other artist has ever caught it." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 46.) This is a reverse of the original photograph. Physical dimensions framed: 8 inches H x 10<sup>3/4</sup> inches W. ID #416.

Cased Image,  
58A:5k

*Abraham Lincoln*. Artist: Mathews, William T., from a painting by. n.d. Albumen photograph of an original portrait. Mathews' portrait was based on a photograph taken by Anthony Berger in 1864 of Lincoln in his White House office. Physical dimensions unframed: 7<sup>1/2</sup> inches H x 4<sup>3/4</sup> inches W. ID #38.

Photographs,  
58A:7e, Box 12

*Abraham Lincoln*. Artist: Spooner, J.C. ca. 1860s. Albumen photographic copy of an original artwork. Based on a photograph taken in Springfield by Christopher S. German in January 1861. Physical dimensions unframed: 10 inches H x 7<sup>3/4</sup> inches W. ID #400.

Photographs,  
58A:7e, Box 12

*Abraham Lincoln*. Publisher: E. & H.T. Anthony, 501 Broadway, New York. 9 February 1864. A common albumen carte-de-visite, from photograph taken at Brady's Washington gallery. Physical dimensions framed: 6<sup>1/2</sup> inches H x 5<sup>1/2</sup> inches W. ID #375.

Framed Images,  
Photographs,  
58A:6m

*Abraham Lincoln*. Publisher: L. Prang & Co., Boston. n.d. This small engraving, framed in a filigree metal frame, of a Lincoln print is surrounded by various medallion representations of the sixteenth president. It is a tribute generated by an unknown individual to honor Lincoln. Physical dimensions framed: 15 inches H x 17 inches W. ID #570.

Framed Images,  
Photographs,  
58A:6l

[Abraham Lincoln]. Artist: Berger, Anthony. 9 February 1864. Collotype. In the afternoon of 9 February 1864, President Lincoln, escorted by artist Francis B. Carpenter, walked more than a mile to Mathew Brady's Washington studio, where he sat for several photographs, including this one. Of the other views taken that day, one was later used on the Lincoln-head penny, while another became the model for the five-dollar bill. Physical dimensions framed: 20<sup>3/8</sup> inches H x 16<sup>1/4</sup> inches W. ID #409.

Framed Images,  
58A:4c

[Abraham Lincoln]. Artist: Berger, Anthony. Publisher: Lewis W. Peebles, 315 Stratford Rd., Akron, Ohio. ca. 1990's. Modern color copy photograph. The original photograph was taken at Brady's

Photographs,  
58A:7e, Box 12

Washington gallery, February 1864. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #590.

[Abraham Lincoln]. Artist: Bierstadt, Edward. Publisher: E. & H.T. Anthony, 501 Broadway, New York. September 1861. Albumen photograph in carte-de-visite format. Lincoln's portrait appears somewhat out of focus and a little blurry. This photograph of Lincoln was lost for a century. One of the very first photographs taken of Lincoln when he was president. Citations: Ostendorf, Lloyd, *Lincoln's Photographs*, (1998), p. 91. Physical dimensions framed: 6<sup>1/8</sup> inches H x 4<sup>7/8</sup> inches W. ID #580.

Framed Images,  
Photographs,  
58A:4h

[Abraham Lincoln]. Artist: Gardner, Alexander. 24 February 1861. Most likely a salted paper print. This image was one of several taken by cameraman Gardner at the studio of Mathew Brady. In the midst of the secession crises, Lincoln appears deeply in thought and is wearing the new beard he had begun growing after he was elected president. This photographic session was apparently for the benefit of *Harper's Weekly*, which published an engraved version of this image several weeks later. Citations: Ostendorf, Lloyd, *Lincoln's Photographs* (1998), p. 85. Physical dimensions framed: 28<sup>5/8</sup> inches H x 21<sup>9/16</sup> inches W. ID #710.

Photographs,  
58A:7d, Box 10

[Abraham Lincoln]. Artist: Gardner, Alexander. 5 February 1865. Albumen preserved under glass in an ornate gutta-percha folding case, secured with brass clasps. Taken at Gardner's Gallery during Lincoln's last formal sitting. His hands are slightly blurry because he was fiddling with his spectacles. Physical dimensions framed: 4<sup>3/8</sup> inches H x 6<sup>1/4</sup> inches W. ID #415.

Cased Images,  
Photographs,  
58A:4h

[Abraham Lincoln]. Artist: Gardner, Alexander. 9 August 1863. Albumen photograph in carte-de-visite format. Abraham Lincoln is seated in a chair. In his right hand he holds his glasses, while his left hand rests on a table and holds a document. "One of a series of six pictures of the President taken by Gardner on the day before the official opening of his gallery. Lincoln had promised to be Gardner's first sitter and chose Sunday for his visit to avoid 'curiosity-seekers and other seekers' while on his way to the gallery." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 130.) Physical dimensions framed: 8<sup>9/16</sup> inches H x 6<sup>5/16</sup> inches W. ID #514.

Framed Images,  
Photographs,  
58A:4m

[Abraham Lincoln]. Artist: Gardner, Alexander. Publisher: Abraham Lincoln Book Shop, Inc. 1998. Abraham Lincoln portrait that show his "roving" left eye. "Albumen photograph taken by direct contact (emulsion to emulsion) from the original collodion wet-plate glass negative; placed onto authentic gold-toned albumen paper. Wet-mounted to 100% rag mirage board and placed on an uncoated base. Limited to 75 numbered copies only. Copy # 3/75. Taken on a one-to-one equivalent, this print duplicates exactly what Gardner's artistic eye wished us to see from his glass plate. It is the equivalent of any Victorian photograph and shows what the contemporary public was viewing." (Certificate of Limitation.) The original photograph was taken by Gardner, November 1863. Physical dimensions framed: 19<sup>3/8</sup> inches H x 16<sup>3/8</sup> inches W. ID #613.

Framed Images,  
Photographs,  
58A:6k

[Abraham Lincoln]. Artist: Gardner, Alexander. Publisher: E.

Framed Images,

- Anthony, 501 Broadway, N.Y. 24 February 1861. Albumen photograph in carte-de-visite format. Photograph from Lincoln's first sitting in Washington. It "was held for *Harper's Weekly*, apparently to satisfy public curiosity about Lincoln's beard." (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 85. Physical dimensions framed: 16 inches H x 14 inches W. ID #679. Photographs, 58A:3l
- [Abraham Lincoln]. Artist: Marsh, William. 20 May 1860. Albumen carte-de-visite, cut down, in a union case. Taken on a Sunday in Springfield, Ill. Lincoln looks straight into the camera in this picture. Two pictures were taken during this sitting, and between exposures Lincoln used his fingers to comb his hair. Citations: Ostendorf, Lloyd, *Lincoln's Photographs* (1998), p. 43. Physical dimensions unframed: 3 inches H x 5<sup>1/8</sup> inches W. ID #757. Cased Images, Photographs, 58A:4h
- [Abraham Lincoln]. Artist: Morse, A.F. n.d. Albumen photograph carte-de-visite, copy of intaglio. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #507. Photographs, 58A:7e, Box 12
- [Cameo Abraham Lincoln]. n.d. Albumen photograph copy of painting. Portrait of Lincoln set in an oval cameo. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #510. Photographs, 58A:7e, Box 12
- [Cooper Union Portrait]. Artist: Brady, Mathew. n.d. Albumen copy photograph of an intaglio print in carte-de-visite format. Lincoln portrait trimmed to an oval dimension with decorative scroll work framing the image. Based on the Cooper Union photograph taken by Brady in February 1860. Physical dimensions unframed: 4<sup>1/3</sup> inches H x 2<sup>1/2</sup> inches W. ID #581. Photographs, 58A:7e, Box 12
- [Cooper Union Portrait]. n.d. Albumen photograph. Written on the verso of the print: "This portrait of Lincoln was found as a tintype enclosed in a frame of pressed brass, elliptical in form, measuring 2 1/2 x 2 inches, including the frame, made to be worn as a badge in the campaign of 1860. On the back is a long pin by which it was attached to the wearer's coat." Also on the back is a printed label with the inscription: "For President, Hon. Abraham Lincoln, Manufactured by George Clark, Jr. & Co., Ambrotype Artists, No. 50 Court Street, Boston. The original tintype is owned by The New Hampshire Historical Society and the Society has had the portrait photographed, enlarged to a size suitable for framing, and copyrighted, and many of these have been sold throughout the United States. This portrait shows the world a new Lincoln, an appealing portrait of a humane lovable character, of a man who could and did write the Gettysburg Address. By Major Otis G. Hammond." Physical dimensions framed: 14 inches H x 10<sup>1/2</sup> inches W. ID #485. Photographs, 58A:7e, Box 3
- Dr. Bicknell's Syrup*. 1861–1865. Three trade cards advertising Dr. Bicknell's Syrup. Each card is embossed with cameo area intended for application of a photograph; one card has albumen photograph of Abraham Lincoln. Physical dimensions unframed: 4 inches H x 2<sup>3/8</sup> inches W. ID #479. Photographs, 58A:7e, Box 12
- [First Sitting as President–Elect]. Artist: Gardner, Alexander. Publisher: E. Anthony, 501 Broadway, New York. 24 February 1861. Albumen photograph in a carte-de-visite format. Seated Photographs, 58A:7e, Box 12

portrait of Abraham Lincoln. On the table that Lincoln is resting his left arm on sits his hat. Taken during Lincoln's first formal sitting after being elected president. Physical dimensions unframed: 4 inches H x 2<sup>1/2</sup> inches W. ID #228.

[Five-Dollar Bill Portrait]. Artist: Berger, Anthony. 9 February 1864. Copy of a gelatin developing-out paper photograph. Original photograph taken at Brady Gallery, Washington, D.C., on a Tuesday. "One of the most popular of all photographic models for print portraits of Lincoln, this picture was taken for Francis B. Carpenter as a model for his Emancipation painting. Lincoln's son Robert later judged it 'the most satisfactory likeness' of his father. The photograph is chiefly familiar to America as the model for the engraving on the five-dollar bill." (Holzer, et al, *The Lincoln Image*, p. 99.) Physical dimensions framed: 10<sup>7/8</sup> inches H x 7<sup>7/8</sup> inches W. ID #208.

[I approve, A. Lincoln]. Artist: Fredricks, C.D. (probably). Publisher: Appleton & Co., N.Y. 1861. Albumen photograph of Abraham Lincoln portrait mounted in carte-de-visite format. It is framed with a passage in Lincoln's handwriting – "I approve A. Lincoln August 8, 1861." Physical dimensions framed: 16<sup>5/8</sup> inches H x 14<sup>5/8</sup> inches W. ID #447.

*Last Photograph of President Lincoln*. Artist: Warren, H.F. 6 March 1865. Albumen carte-de-visite. This picture was taken late in the afternoon, with Lincoln posing just to please his son Tad. There were two seated photographs, and one standing photograph. The standing pose has been lost, but this vignettted likeness was widely circulated by Warren. Citations: Hamilton, et al, *Lincoln in Photographs* (1963), p. 214. Physical dimensions framed: 9 inches H x 7<sup>1/2</sup> inches W. ID #37.

*Last Photograph of President Lincoln*. Artist: Warren, H.F. 6 March 1865. Small format mounted albumen photograph. This picture was taken late in the afternoon, with Lincoln posing just to please his son Tad. There were two seated photographs, and one standing photograph. The standing pose has been lost, but this vignettted likeness was widely circulated by Warren. Citations: Hamilton, et al, *Lincoln in Photographs* (1963), p. 214. Physical dimensions framed: 21 inches H x 18 inches W. ID #466.

*Latest Photograph of President Lincoln*. Artist: Warren, H.F. 6 March 1865. Albumen or salted paper photograph. The last from-life photograph of Lincoln taken on the White House balcony, two days following the second inauguration. This is the version issued while Lincoln was still alive; the photograph was re-issued after his death with a revised title: "The Last Photograph of President Lincoln." Physical dimensions framed: 20<sup>1/2</sup> inches H x 17<sup>1/2</sup> inches W. ID #465.

[Lincoln and Calling Card]. Artist: Brady, Mathew. Publisher: E. & H. T. Anthony & Co., 501 Broadway, N.Y. 8 January 1864. Albumen photograph from a Brady negative in a carte-de-visite format. There is also a calling card with calligraphy writing of "The President." Physical dimensions framed: 16<sup>3/4</sup> inches H x 14<sup>3/4</sup> inches W. ID #583.

Photographs,  
58A:7e, Box 12

Photographs,  
58A:7e, Box 13

Framed Images,  
Photographs,  
58A:2d

Framed Images,  
Photographs,  
58A:5g

Framed Images,  
Photographs,  
58A:2i

Framed Images,  
Photographs,  
58A:2e

[Lincoln in Grecian Setting]. Artist: Holyland, Jno. Publisher: Jno. Holyland Metropolitan Gallery, 250 Pennsylvania Ave., Washington, D.C. 1864. Both pictures are albumen photograph copies of original art in carte-de-visite format. Information on the back of the print states: "Using the head of Lincoln from the photograph by Brady taken January 8, 1864, the artist gave Lincoln a new body, a Grecian setting, and a manuscript to hold. These two rare prints from a larger artist work were published in 1864 as carte-de-visite photographs by Jno. Holyland, a Washington photographer." Physical dimensions unframed: 3<sup>5</sup>/<sub>8</sub> inches H x 2<sup>1</sup>/<sub>2</sub> inches W. ID #332.

Photographs,  
58A:7e, Box 12

[Lincoln Portrait]. Publisher: J. Ward & Son, 125 Washington St., Boston. n.d. Albumen photograph copy of engraving of Abraham Lincoln portrait. Physical dimensions unframed: 8<sup>1</sup>/<sub>4</sub> inches H x 6<sup>1</sup>/<sub>2</sub> inches W. ID #338.

Photographs,  
58A:7e, Box 12

[Lincoln with Frame]. Artist: Berger, Anthony. Publisher: Crater's Union Photographic Gallery, 55 Clark St., Chicago. February 1864. Albumen photograph of a portrait of Abraham Lincoln framed in a tramp-art style picture frame. Photograph is mounted in carte-de-visite format. Physical dimensions unframed: 4 inches H x 2<sup>1</sup>/<sub>2</sub> inches W. ID #651.

Photographs,  
58A:7e, Box 12

[Lincoln with Leaves]. Artist: Berger, Anthony. February 1864. Albumen photograph taken at Brady's Washington gallery. Here the picture is surrounded by leaves. Physical dimensions unframed: 3<sup>3</sup>/<sub>4</sub> inches H x 3<sup>1</sup>/<sub>2</sub> inches W. ID #673.

Cased Image,  
58A:5k

*Lincoln*. Artist: Dodge, J.W. Publisher: J.W. Dodge, 713 Broadway, New York. 1865. Albumen photograph copy of an original portrait painted by Dodge in a carte-de-visite format. Based on a photograph taken by Brady in 1864. Physical dimensions unframed: 4 inches H x 2<sup>1</sup>/<sub>2</sub> inches W. ID #451.

Photographs,  
58A:7e, Box 12

[Oval Lincoln]. n.d. Miniature on pages in Victorian frame, albumen photograph that has an over-paint applied and gives the impression of an original painting. Physical dimensions unframed: 5<sup>3</sup>/<sub>4</sub> inches H x 4<sup>1</sup>/<sub>2</sub> inches W. ID #394.

Photographs,  
58A:7e, Box 13

[Portrait with Signature]. Artist: Brady, Mathew B. 8 January 1864. Oval albumen photograph, matted in a double opening format with Lincoln's actual signature in brown pen ink placed below photograph. Taken in Washington, D.C. This picture was part of a multiple-lens photograph. Physical dimensions framed: 12 inches H x 10 inches W. ID #392.

Framed Images,  
Photographs,  
58A:6i

*President Lincoln*. Artist: Berger, Anthony. 9 February 1864. Albumen copy of an intaglio print. Original photograph taken at Brady Gallery, Washington, D.C. on a Tuesday. "One of the most popular of all photographic models for print portraits of Lincoln, this picture was taken for Francis B. Carpenter as a model for his Emancipation painting. Lincoln's son Robert later judged it "the most satisfactory likeness" of his father. The photograph is chiefly familiar to America as the model for the engraving on the five-dollar bill." (Holzer, et al, *The Lincoln Image*, p. 99.) Physical dimensions unframed: 9 inches H x 7 inches W. ID #138.

Photographs,  
58A:7e, Box 12

[Seated Lincoln Portrait]. Artist: Gardner, Alexander. 14 April 1922. Silver gelatin photograph mounted to carte-de-visite format. Portrait of Abraham Lincoln seated in a chair with his right arm resting on the table next to him. Stamped on back, "The Frederick H. Meserve collection of photographs for the use of students and writers of history. New York City." The original photograph was taken 8 November 1863. Physical dimensions framed: 11<sup>3/4</sup> inches H x 9<sup>13/16</sup> inches W. ID #558.

Framed Images,  
Photographs,  
58A:1i

[Seated Portrait]. Artist: Gardner, Alexander. 9 August 1863. Albumen photograph in carte-de-visite format. Lincoln chose Sunday for this visit to avoid 'curiosity seekers and other seekers' while on his way to the gallery. "Lincoln's secretary, John Hay, wrote in his diary of this sitting: 'I went down with the President to have his picture taken at Gardner's. He was in very good spirits.'" (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 134.) Physical dimensions framed: 10<sup>3/4</sup> inches H x 9 inches W. ID #240.

Framed Images,  
Photographs,  
58A:1j

[Standing Portrait]. Artist: Brady, Matthew. 8 January 1864. Albumen photograph. This portrait by Mathew Brady "calls to mind the comment of Francis Grierson that Lincoln 'rose from his seat, stretched his long, bony limbs upward as if to get them into working order and stood like some solitary pine on a lonely summit.'" (Ostendorf, Lloyd, *Lincoln's Photographs* [1998], p. 169.) Physical dimensions framed: 8<sup>3/4</sup> inches H x 6<sup>1/2</sup> inches W. ID #234.

Framed Images,  
Photographs,  
58A:1j

[Stereocard Lincoln Portrait]. Artist: Brady, Mathew. Publisher: E. & H.T. Anthony & Co., no. 2969. 8 January 1864. Albumen photograph in a stereograph format. Picture was taken at Brady's Gallery in Washington, D.C. Physical dimensions framed: 6<sup>1/2</sup> inches H x 11<sup>5/8</sup> inches W. ID #221.

Framed Images,  
Photographs,  
58A:6m

[Young Abraham Lincoln]. Artist: Shepherd, N.H. 1846. Silver gelatin photograph. This is a reverse image of the earliest known photograph of Lincoln, and is believed to have been taken in Springfield, Illinois. Information on the back of the photograph states, "This picture is a copy of an old daguerreotype which President Lincoln's son, Robert, thought was taken either in St. Louis or Washington, about the year 1847. That was when Mr. Lincoln was a member of Congress. It shows him when about thirty-eight years old. He had dark hair and eyes that look directly at you. One of his friends said that when you looked at Mr. Lincoln sitting still, you saw only a sad, sallow man; but in the glow and excitement of public speaking he was singularly good looking. His body straightened, his head went up, his eyes sparkled and his movements were graceful. Even though sitting, you can see how very tall he was. Mr. Lincoln wore clothes because they were needful & customary. Usually he gave them no thought; but in this picture he seems to be very much dressed up." Physical dimensions framed: 9<sup>1/2</sup> inches H x 12<sup>9/16</sup> inches W. ID #672.

Framed Images,  
Photographs,  
58A:1i

## Series 17: Statues/Busts/Plaques, 1861–1997

A. *Lincoln 1809-1865*. Artist: Jackson, H. n.d. Portrait bust of Abraham Lincoln with a round pedestal on top of a plinth. Multiple layers of paint used to mimic bronze. Physical dimensions:  $9\frac{7}{16}$  inches H x  $4\frac{3}{16}$  inches W x  $4\frac{3}{16}$  inches D. ID #180. Artifacts: 2003.0190

A. *Lincoln 1861-1865*. Artist: G.M. n.d. Portrait bust of Abraham Lincoln in plaster. Physical dimensions:  $4\frac{1}{8}$  inches H x  $2\frac{1}{4}$  inches W x 2 inches D. ID #244. Artifacts: 2003.0190

A. *Lincoln*. Artist: Cheva, Leo. Publisher: Alva Museum Replicas, Inc., ALVA Studios, New York, NY. n.d. Portrait head of Abraham Lincoln with cube-shaped base; head and base constitute one piece. Molded plaster with several layers of paint used to simulate bronze. Physical dimensions:  $7\frac{7}{8}$  inches H x 3 inches W x  $3\frac{7}{16}$  inches D. ID #174. Artifacts: 2003.0190

A. *Lincoln*. Artist: Kendall, Joanna G. Publisher: Alva Museum Replicas, Inc., Alva Studios, New York. 1964. Portrait head of Lincoln with cube shaped base, a hard wood mahogany platform attached to the bottom. Body of sculpture is a soft plaster-like material. The original statue was done in 1908 by Gutzon Borglum. Sculptor Borglum is best known for his Mount Rushmore likeness of Lincoln. Borglum, who lived after Lincoln's time, studied the 1860 Volk life mask and numerous photographs of Lincoln. He said, "I have never found a better head than his, and I have never seen a face that was so mature, so developed, in its use of his expression." Citations: <http://showcase.netins.net/web/creative/lincoln/art/dcborg.htm> (accessed 29 September 2003). Physical dimensions:  $7\frac{7}{8}$  inches H x  $4\frac{7}{16}$  inches W x  $3\frac{1}{4}$  inches D. ID #166. Artifacts: 2003.0190

A. *Lincoln*. n.d. Plaster relief of Abraham Lincoln with an eagle above his head. Physical dimensions:  $17\frac{1}{2}$  inches H x 14 inches W x  $4\frac{5}{16}$  inches D. ID #482. Artifacts: 2003.0190

A. *Lincoln*. Publisher: Alva Studios, New York. n.d. Portrait bust of Abraham Lincoln with wooden base. The metal plaque on the front of the base has Lincoln's signature impressed on it. Bust was possibly a replica created by Joanna G. Kendall, an artist who crafted several replicas for Alva Studios during the 1960s. It appears to be modeled after the Daniel Chester French "Seated Lincoln" that was used for the Lincoln Memorial design. Multiple layers of paint used to simulate bronze patina. Physical dimensions:  $11\frac{3}{4}$  inches H x  $6\frac{7}{8}$  inches W x  $6\frac{5}{8}$  inches D. ID #280. Artifacts: 2003.0190

[A. Lincoln]. Artist: C.M. n.d. Statue of a young Abraham Lincoln seated on a stump with a book, and a dog. Figurine was possibly used as a bookend or for other decorative purpose, as indicated by the flattened area toward the back side of figurine, permitting it to rest against another flat surface. The "CM" sculptor's mark could indicate a connection to the work of sculptor Clark Mills, who did a life cast of Lincoln in 1865. This work appears to be a much later representation, from the first half of the twentieth century, of a youthful Lincoln during his Indiana years. Physical dimensions:  $7\frac{7}{8}$  inches H x  $5\frac{5}{16}$  inches W x 5 inches D. ID #129. Artifacts: 2003.0190

<p>[Abraham Lincoln Relief]. n.d. Plaster plaque containing profile portrait bust of Abraham Lincoln on simulated wood. Physical dimensions: 10<sup>1/2</sup> inches H x 6<sup>3/4</sup> inches W x 1<sup>1/16</sup> inches D. ID #588.</p>	<p>Artifacts: 2003.0190</p>
<p><i>Abraham Lincoln, 1809–1865.</i> Artist: W.W. n.d. Profile portrait head of Lincoln. Raised letters produced during molding/casting read “As I would not be a slave, so I would not be a master.” Physical dimensions: 13 inches H x 13 inches W x 1<sup>1/4</sup> inches D. ID #753.</p>	<p>Artifacts: 2003.0190</p>
<p><i>Abraham Lincoln, 1809–1865.</i> n.d. Large size bronze plaque of profile portrait of Abraham Lincoln. Physical dimensions: 10<sup>3/8</sup> inches diameter x ¼ inches D. ID #478.</p>	<p>Artifacts: 2003.0190</p>
<p><i>Abraham Lincoln, Feb. 12, 1809–April 14, 1865.</i> n.d. Profile bust portrait of Lincoln on round plaque. Portrait and plaque produced as a single piece. Physical dimensions: 10<sup>3/8</sup> inches H x 10<sup>3/8</sup> inches W x 1<sup>1/4</sup> inches D. ID #750.</p>	<p>Artifacts: 2003.0190</p>
<p><i>Abraham Lincoln, February 12, 1809–February 12, 1909.</i> Publisher: Lima Trust Company. n.d. Halftone lithographic print. Bust of Abraham Lincoln’s profile in a Roman stylistic format, embossed paper portrait. Physical dimensions: 20<sup>1/8</sup> inches H x 17<sup>1/8</sup> inches W. ID #436.</p>	<p>Framed Images, 58A:5b</p>
<p><i>Abraham Lincoln.</i> Artist: Jasky, J. Publisher: M.F.M. Co., New York City. 1913. Round frontal portrait bust of Lincoln on rectangular wooden plaque. Physical dimensions: 12 inches H x 9<sup>1/2</sup> inches W x 1<sup>1/4</sup> inches D. ID #751.</p>	<p>Artifacts: 2003.0190</p>
<p>[Abraham Lincoln]. Artist: Volk, Leonard W. Publisher: ALVA Studios. n.d. Portrait bust of Lincoln on round pedestal. Lincoln sat for the sculptor in 1860, who used a life mask to make an accurate likeness of his then-beardless subject. This statue is a replica of that. Physical dimensions: 12<sup>7/8</sup> inches H x 5<sup>3/4</sup> inches W x 5<sup>13/16</sup> inches D. ID #70.</p>	<p>Artifacts: 2003.0190</p>
<p>[Bas-Relief Lincoln]. n.d. Terra-cotta bas-relief of Abraham Lincoln. It was received by Endicott Junior College of Beverly, Massachusetts from the ARA Slater School, also of Massachusetts, probably sometime after 1939, when Endicott was founded. Endicott, at one time, had a ceramics study program in its curriculum. The piece was likely fabricated using the sculpture and placing it in a restored older frame with a new velvet backing and the original plaque. Physical dimensions: 29<sup>1/2</sup> inches H x 25<sup>9/16</sup> inches W x 3<sup>1/8</sup> inches D. ID #330.</p>	<p>Artifacts: 2003.0190</p>
<p>[Ceramic Bas-Relief]. Publisher: Pennington, Natick, Mass. n.d. Relief profile of Abraham Lincoln on a circular plaque. Physical dimensions: 8<sup>1/2</sup> inches diameter x 1<sup>7/8</sup> inches D. ID #587.</p>	<p>Artifacts: 2003.0190</p>
<p>[Chalkware Statue]. Early 1900s. Portrait bust of Abraham Lincoln with base. Physical dimensions: 10 inches H x 6 inches W x 4 inches D. ID #196.</p>	<p>Artifacts: 2003.0190</p>
<p><i>Clay From Lincoln’s Birthplace.</i> 1933. Clay from Abraham</p>	<p>Artifacts:</p>

Lincoln's birthplace shaped into a profile portrait of the sixteenth president. Physical dimensions: 3<sup>3/8</sup> inches H x 2<sup>1/2</sup> inches W x 1/4 inches D. ID #449. 2003.0190

[Concrete Bust]. n.d. Unsigned concrete portrait bust of Lincoln. Multiple layers of metallic paint to simulate bronze patina. Physical dimensions: 8<sup>1/2</sup> inches H x 6<sup>5/8</sup> inches W x 4<sup>3/4</sup> inches D. ID #136. Artifacts: 2003.0190

[Copper Bust Lincoln]. Artist: Powell, F. 1865. High copper shell bust of Abraham Lincoln, mounted in a shadow box frame. The raised, embossed portrait shows Lincoln in profile, draped in a toga. It was part of a series that included McClellan, Grant, Robert E. Lee, and others. Physical dimensions: 15<sup>1/8</sup> inches H x 13<sup>1/8</sup> inches W x 6<sup>3/8</sup> inches D. ID #525. Artifacts: 2003.0190

[Copper Plate Sculpture]. n.d. Profile portrait plaque of Lincoln, produced as one piece. Surface appears to have been plated with copper, possibly two layer; base metal and two different layers of copper colored surface treatment are visible. Physical dimensions: 11<sup>1/8</sup> inches H x 11<sup>1/8</sup> inches W x 2 inches D. ID #743. Artifacts: 2003.0190

*Council of War*. Artist: Rogers, John. Publisher: New York. 3 March 1868. If you visit the Ford's Theatre museum you can see this popular sculpture by Rogers. He became famous for sculpting groups of people, known as "Rogers' Groups", with "Council of War" being among the best known. Crafted in 1867, it was one of thousands he produced in plaster soon after Lincoln's death. The work stands two feet high and depicts President Lincoln seated on a chair, examining a map. He is flanked by General Ulysses S. Grant and Secretary of War Edwin M. Stanton. Rogers, a Massachusetts native, became famous for sculpting groups of people. Of these, he is best known for *The Council of War*. He also produced a heroic-sized Lincoln statue for Manchester, New Hampshire. Citations: <http://showcase.netins.net/web/creative/lincoln/art/council.htm> (accessed 29 September 2003). Physical dimensions: 23<sup>1/2</sup> inches H x 18 inches W x 12 inches D. ID #641. Artifacts: 2003.0190 \*Restricted

[Cracked Bas-Relief Lincoln]. Artist: Pickett, Byron M. 1898. Bas-relief profile of Abraham Lincoln. Exact artist remains uncertain, though there are several possibilities. Sculptor Byron M. Pickett was living in New York City and producing work regularly during most of his career. Also, Joseph Pickett, a painter in Pennsylvania, born in 1848, worked as an artist out of a back room in his store from the 1850s until his death in 1918. Physical dimensions: 24<sup>3/8</sup> inches H x 19<sup>1/4</sup> inches W x 3<sup>1/2</sup> inches D. ID #337. Artifacts: 2003.0190

*Emancipation*. n.d. Standing portrait of Lincoln with circular base. Metallic surface paint was used to simulate bronze patina. Lincoln holds a scroll on which is impressed the word "Emancipation." His cloak has been impressed with a woven cloth pattern. Physical dimensions: 20<sup>1/4</sup> inches H x 7 inches W x 6 inches D. ID #18. Artifacts: 2003.0190

*Exemplar*. Publisher: G.J. Johnson Cigar Co., Grand Rapids, Mich. n.d. Stamped metal sign advertising cigars, with oval framed portrait of Lincoln in center. Text and image printed onto metal. Sign probably dates from early 1900s when commercialization had taken hold, and the use of images of national figures (like Artifacts: 2003.0190

Washington and Lincoln) became widespread. The ad on the sign includes the quote from Lincoln's second inaugural address: "With malice toward none, with charity for all." Physical dimensions: 24<sup>1/2</sup> inches H x 20<sup>1/2</sup> inches W x 1/2 inches D. ID #624.

[Gettysburg]. n.d. Metal plaque of the Gettysburg Address, affixed to another wooden plaque. Design engraved and embellished around outer edge of metal plaque indicates it was possibly created during the period of the Arts and Crafts Movement in America. Physical dimensions: 17<sup>3/4</sup> inches H x 24<sup>5/8</sup> inches W x 1<sup>1/2</sup> inches D. ID #756.

[Gold Lincoln Statue]. Artist: Bailly, Joseph A. Publisher: P. Lucchesi & B. 1211 E. 59 St., New York. n.d. A bearded Lincoln, dressed in a suit, with head slightly turned toward his left, rests on a small columnar base. Bust appears to be copper with brass plated surface. This item appears to be a later copy based on an original 1860s bust of Abraham Lincoln by sculptor Joseph Alexis Bailly, known chiefly for his busts and statues. The copied bust was likely presented to Pascal F. Lucchesi, a twentieth century Sicilian American physician and educator known for his leadership in preventative medicine and infectious disease control. Physical dimensions: 9<sup>1/16</sup> inches H x 6<sup>3/16</sup> inches W x 3<sup>1/2</sup> inches D. ID #168.

[Hardwood Lincoln Plaque]. n.d. Wooden plaque with profile portrait of Lincoln, probably produced by molding. Physical dimensions: 9<sup>3/4</sup> inches H x 7 inches W x 2<sup>1/4</sup> inches D. ID #742.

[Lincoln and Washington Busts]. n.d. Mounted stamped brass busts of Abraham Lincoln and George Washington. Physical dimensions: 5<sup>3/4</sup> inches H x 8<sup>3/4</sup> inches W x 3/4 inches D. ID #417.

[Lincoln Bronze Plaque]. n.d. Metal plaque with profile portrait of Abraham Lincoln. Physical dimensions: 11 inches H x 8<sup>1/2</sup> inches W x 3<sup>3/16</sup> inches D. ID #530.

*Lincoln Modeled from Life*. Artist: Volk, Leonard W. Publisher: Hennecke Studios, Milwaukee, Wisc. n.d. Portrait bust of Lincoln with round pedestal base. Several coats of metallic paint used to simulate bronze patina. In 1860 Chicago sculptor Volk made the first bust of Lincoln from life, several months before Lincoln was elected President. The process was one which Lincoln found "anything but agreeable." The various busts and statues he eventually produced began from the life mask made in his studio. The sculptor continued his career creating sculpture and statues of notable Americans, including additional works of Lincoln. Physical dimensions: 33 inches H x 23 inches W x 13 inches D. ID #741.

[Lincoln Plaque]. Artist: E.J. Publisher: Burwood Products Co., Traverse City, MI. n.d. Profile portrait bust of Lincoln on a plaque, which constitute a single piece. Plaque appears to be a product made of compressed wood particles finished with a molded false wood grain. Burwood Products Company was apparently in business from at least the 1940s through the 1990s, though particularly prolific from 1950-1979. Physical dimensions: 11<sup>7/16</sup> inches H x 8<sup>9/16</sup> inches W x 1 inches D. ID #746.

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[Lincoln Plaque]. Artist: Larson, Helmer. 1910. Wooden plaque with bronze-finish profile of Abraham Lincoln. Physical dimensions: 13 inches H x 13 inches W x 1 <sup>1/8</sup> inches D. ID #683	Artifacts: 2003.0190
[Lincoln Plaque]. n.d. Wooden plaque with profile of Abraham Lincoln. Physical dimensions: 10 <sup>3/4</sup> inches H x 3 <sup>3/4</sup> inches W x 1 inches D. ID #259.	Artifacts: 2003.0190
[Lincoln Relief]. Publisher: Jno. Williams Inc., New York. 1865. Bas-relief profile view of Lincoln, cast in metal, mounted on a wooden support. The publishers were also known for producing monuments and memorials in addition to plaques. Physical dimensions: 7 <sup>1/4</sup> inches H x 6 inches W x 1 <sup>1/4</sup> inches D. ID #582.	Artifacts: 2003.0190
[Lincoln Scrimshaw]. n.d. Scrimshaw portrait of an eagle holding a shield and arrows above a profile portrait of Abraham Lincoln. Scrimshaws are objects, whether decorative or household items, carved from whale ivory, baleen, or similar materials from marine mammals. Originally specifically those objects made by whalers from whale teeth or baleen while on board ship. Physical dimensions: 16 inches H x 14 inches W x 3 <sup>1/4</sup> inches D. ID #269.	Artifacts: 2003.0190
[Lincoln Statue]. n.d. Portrait bust of Lincoln with circular pedestal base. Bust and base produced as a single piece. Several layers of paint used to imitate a greenish metal patina. Physical dimensions: 17 inches H x 10 <sup>7/8</sup> inches W x 5 <sup>1/8</sup> inches D. ID #34.	Artifacts: 2003.0190
[Lincoln Statue]. n.d. Portrait bust of Lincoln with small base. Base and bust are one piece produced by mold or cast. Three layers of metallic paint used to simulate bronze patina. Physical dimensions: 9 <sup>3/4</sup> inches H x 6 <sup>9/16</sup> inches W x 5 inches D. ID #132.	Artifacts: 2003.0190
[Lincoln Statue]. n.d. Portrait head of Lincoln with 2-level cube shaped base. Several layers of metallic paint used to simulate metal patina on surface of bust. Physical dimensions: 15 <sup>1/4</sup> inches H x 6 inches W x 7 <sup>1/8</sup> inches D. ID #55.	Artifacts: 2003.0190
<i>Lincoln Walks At Midnight</i> . Artist: Torrey, Fred M. n.d. Bas-relief in ceramic. Profile image of Abraham Lincoln dressed in a robe-like garment. May be incorporating a somewhat Biblical theme, perhaps associating Lincoln with Christ or as a spiritual presence. Torrey was a sculptor best known for his statues of Abraham Lincoln, including <i>Lincoln the Circuit Rider</i> and <i>Lincoln the Ranger</i> , both of which grace the Great Emancipator's tomb in Springfield, Illinois. He also did four plaques for Lincoln's tomb. Physical dimensions: 13 inches H x 5 <sup>7/8</sup> inches W x 1 inches D. ID #700.	Artifacts: 2003.0190
<i>Lincoln</i> . 1997. Bust portrait, possibly porcelain, on pedestal. Probably produced by casting bust and base as one piece. Physical dimensions: 6 <sup>3/16</sup> inches H x 2 <sup>3/4</sup> inches W x 2 <sup>5/8</sup> inches D. ID #342.	Artifacts: 2003.0190
<i>Lincoln</i> . Artist: Jackson, H. n.d. Portrait bust of Lincoln with pedestal. Multiple layers of paint were used to simulate bronze patina. Physical dimensions: 7 <sup>1/16</sup> inches H x 3 <sup>3/4</sup> inches W x 2 <sup>3/4</sup> inches D. ID #181.	Artifacts: 2003.0190

- Lincoln*. n.d. Bas-relief on paper. Souvenir cardboard plaque containing a raised profile of Abraham Lincoln made from pulped paper money. Macerated currency has been a popular collectible throughout the 20th century and yet today. Obsolete U.S. currency is commonly destroyed or recycled, and often incorporated into tchotchkes. Physical dimensions: 6<sup>1/2</sup> inches H x 3<sup>1/2</sup> inches W x ½ inches D. ID #682. Artifacts: 2003.0190
- Lincoln*. n.d. Portrait bust of Abraham Lincoln with base, possibly porcelain. Physical dimensions: 4<sup>1/8</sup> inches H x 2<sup>5/8</sup> inches W x 1<sup>3/4</sup> inches D. ID #245. Artifacts: 2003.0190
- Lincoln*. n.d. Terra-cotta bas-relief of Abraham Lincoln. Physical dimensions: 15<sup>1/2</sup> inches H x 10<sup>7/8</sup> inches W x 1 inches D. ID #477. Artifacts: 2003.0190
- Lincoln*. Publisher: Royal Peshore, Providence, RI. n.d. Portrait bust of Lincoln with pedestal, sculpture and base constitute a single piece. Made of semoid marble. Physical dimensions: 16<sup>9/16</sup> inches H x 3<sup>7/16</sup> inches W x 2<sup>9/16</sup> inches D. ID #195. Artifacts: 2003.0190
- Lincoln*. Publisher: Syroco Wood, Syracuse, NY. n.d. Profile portrait bust of Lincoln on round plaque. Plaque was likely created as a mass produced souvenir or wall sculpture that Syroco Wood, Inc. created through a combination of a wood compound and casting fluids that were poured into molds. The finished product appears as if it were hand carved. Physical dimensions: 11<sup>1/2</sup> inches H x 11<sup>1/2</sup> inches W x 1<sup>1/4</sup> inches D. ID #754. Artifacts: 2003.0190
- Lincoln's Gettysburg Address*. n.d. Rectangular plaque containing a transcript of the Gettysburg Address. At the top of the plaque is a profile portrait bust of Lincoln, a log cabin, Lincoln chopping wood, the Lincoln memorial, and the Capitol. Physical dimensions: 15<sup>3/8</sup> inches H x 9<sup>1/2</sup> inches W x ½ inches D. ID #596. Artifacts: 2003.0190
- [Metal Profile Portrait]. n.d. Profile portrait head of Lincoln mounted on a round plaque. Plaque portion has been painted with a sort of streaky green/blue paint, possibly to simulate marble or another sort of stone. Physical dimensions: 12<sup>3/4</sup> inches H x 12<sup>3/4</sup> inches W x 1<sup>1/2</sup> inches D. ID #752. Artifacts: 2003.0190
- [Molded Plaster Relief]. Artist: Bullett, C. 1864. Plaster relief profile of Abraham Lincoln. The date of the original relief could be 1864, though the sculpture may have been crafted at a later time. Artist C. Bullett is not documented completely. There were many Bulletts living in Kentucky in 1860 and 1870, so perhaps the artist was familiar with the Lincolns. Physical dimensions: 15<sup>1/8</sup> inches diameter 3<sup>1/2</sup> x inches D. ID #684. Artifacts: 2003.0190
- [Paper Money Bust]. n.d. Paper money bust. Macerated currency has been a popular collectible throughout the 20th century and yet today. Obsolete U.S. currency or bank notes are commonly destroyed or recycled, and often incorporated into souvenirs. One use for macerated bank notes in the past was in creating works of art, such as this sculpture portrait. Physical dimensions: 15 inches H x 13 inches W x 2<sup>3/8</sup> inches D. ID #421. Artifacts: 2003.0190

[Penny Plaque]. n.d. Plaque with profile of Abraham Lincoln above the last few lines of the Gettysburg Address. Physical dimensions: 11 <sup>1/2</sup> inches H x 7 <sup>3/4</sup> inches W x 3/4 inches D. ID #531.	Artifacts: 2003.0190
[Plaster Bas-Relief Lincoln]. n.d. Plaster bas-relief profile of Abraham Lincoln. Physical dimensions: 15 inches H x 13 inches W x 3 <sup>3/8</sup> inches D. ID #717.	Artifacts: 2003.0190
[Porcelain Plaque]. n.d. Profile portrait head of Lincoln with black oval plaque. Plaque and portrait are two separate pieces. Physical dimensions: 9 <sup>1/4</sup> inches H x 5 <sup>1/2</sup> inches W x 1 <sup>1/4</sup> inches D. ID #744.	Artifacts: 2003.0190
[Portrait Head of Lincoln]. n.d. Porcelain portrait head of Lincoln with pedestal, a single piece. Physical dimensions: 9 <sup>9/16</sup> inches H x 3 <sup>5/8</sup> inches W x 4 <sup>1/2</sup> inches D. ID #739.	Artifacts: 2003.0190
<i>President Lincoln 1862</i> . Artist: Brown, David. n.d. Portrait bust of Lincoln with base carved from soft wood. Amateur carver, roughly carved; uneven application of varnish and tool marks is evident. Physical dimensions: 7 <sup>13/16</sup> inches H x 4 <sup>1/4</sup> inches W x 6 <sup>9/16</sup> inches D. ID #177.	Artifacts: 2003.0190
[Profile Portrait Bust]. n.d. Profile portrait bust of Lincoln on a round plaque. Portrait and plaque are a single piece. Plaque was likely used as decorative plate, medallion or part of larger structure as evident from attachment holes on back. Physical dimensions: 10 <sup>1/4</sup> inches H x 6 <sup>7/8</sup> inches W x 1/2 inches D. ID #749.	Artifacts: 2003.0190
[Profile Portrait on Plaque]. n.d. Profile portrait head of Lincoln on plaque. Physical dimensions: 11 <sup>3/16</sup> inches H x 9 inches W x 1 <sup>7/8</sup> inches D. ID #748.	Artifacts: 2003.0190
[Relief Portrait]. n.d. Relief portrait of Lincoln on a round plaque. Plaque and portrait cast as one piece. Physical dimensions: 7 <sup>3/4</sup> inches H x 7 <sup>3/4</sup> inches W x 3/4 inches D. ID #747.	Artifacts: 2003.0190
[Seated Lincoln Statue]. Artist: French, Daniel Chester. Publisher: Alva Museum Replicas, Long Island City, N.Y. June 1915. . Statue of Lincoln seated in a chair with square wooden base. Small version of America's most famous Lincoln statue. Daniel Chester French (1850-1931) was one of the most prolific sculptors of the late nineteenth and early twentieth centuries. His most famous work was the seated Lincoln statue at the Lincoln Memorial, dedicated in 1922. The Alexander Gardner portrait of Lincoln served as a model for this memorial piece, and French made several sketches for this project between 1912 and 1915 before completion of the mammoth statue. The reproduction was based on French's 1915 scale model for the Lincoln Memorial statue. His daughter once said of French that he felt "his statue should have the calm of the best Greek [sculpture] and still retain the intense personality of the subject..." Physical dimensions: 11 <sup>13/16</sup> inches H x 8 inches W x 8 <sup>1/16</sup> inches D. ID #46.	Artifacts: 2003.0190
[Shield Shaped Wooden Plaque]. n.d. Profile portrait head of Lincoln on shield shaped wooden plaque. Physical dimensions: 12 inches H x 10 <sup>5/16</sup> inches W x 2 <sup>3/4</sup> inches D. ID #745.	Artifacts: 2003.0190

[Lincoln with Shawl Statue]. Artist: Sc., Mario. 1937. Standing portrait sculpture of Abraham Lincoln with square base. He has a blanket draped over his shoulders and holds his hat in his right hand. Physical dimensions: 26<sup>1/8</sup> inches H x 10 inches W x 3<sup>7/8</sup> inches D. ID #27. Artifacts: 2003.0190

*The Council of War*. Artist: Eversole, S.P. Publisher: Rodgers Group, Delphi, Indiana. ca. 1860's. Carte-de-visite format. This sculpture was crafted by John Rogers in 1867; it was one of thousands he produced in plaster soon after Lincoln's death. Called *The Council of War*, the work stands two feet high and depicts President Lincoln seated on a chair, examining a map. He is flanked by General Ulysses S. Grant and Secretary of War Edwin M. Stanton. Physical dimensions: 4 inches H x 2<sup>1/2</sup> inches W. ID #448. Artifacts: 2003.0190

[Washington Bronze Plaque]. n.d. Metal plaque with profile portrait of George Washington. Physical dimensions: 11 inches H x 8<sup>1/2</sup> inches W x 3<sup>3/16</sup> inches D. ID #529. Artifacts: 2003.0190

[Wax Bust]. n.d. Wax bust of Abraham Lincoln. Physical dimensions: 7 inches H x 5<sup>1/2</sup> inches W x 1<sup>1/2</sup> inches D. ID #372. Artifacts: 2003.0190

[Wood Lincoln]. n.d. Wood statue of Abraham Lincoln. The depiction is a rather crude likeness of Lincoln, though beardless and not identified. Possibly the work of a self-taught carver or folk artist. Physical dimensions: 7<sup>7/8</sup> inches H x 5<sup>1/4</sup> inches W x 2<sup>1/8</sup> inches D. ID #524. Artifacts: 2003.0190

## CATALOGING INFORMATION

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1. Go to the Indiana Historical Society's online catalog: <http://opac.indianahistory.org/>
2. Click on the "Basic Search" icon.
3. Select "Call Number" from the "Search In:" box.
4. Search for the collection by its basic call number (in this case, P 0406).
5. When you find the collection, go to the "Full Record" screen for a list of headings that can be searched for related materials.