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President Harris's Greeting

Hello Everyone,

I'm sending warm wishes to you for a Happy, Healthy, and Prosperous 2017. I hope your winter holidays were filled with love, fun, and family.

In November, several ALA members (see the photo on p. 2) trekked to Gettysburg to attend the Lincoln Forum, convened by Harold Holzer and Frank Williams. Along the way, we visited not only Presidential sites in Indiana and Ohio but also other historic sites. Many thanks to all of our drivers, but especially to Bob Lenz and Guy Fraker, who provided the vehicles for the trip, and also to our tour guide, Roger Bridges, who planned the educational "side trips" along the way and which also presented "opportunities for retail," much to my delight.

The Forum was informative, educational, and FUN. The food was superb and the presentations were exceptional. Our own Edna Greene Medford, Forum Advisory Board member, was a presenter as well as a panelist. Guy Fraker served as a moderator for one of the sessions; Dan Weinberg was in the vendor area with other ALA friends and supporters. Mr. Lincoln attended also, by way of George Buss. I was selected to be a member of the Advisory Board and I'm pleased to join other ALA members who serve in that role. I learned a lot and enjoyed meeting and talking with many of the presenters and other attendees.

Members of the Lincoln Group of D.C. who attended the Forum graciously thanked us for the wonderful time they spent in Central Illinois back in the fall.

By the time you receive this Newsletter, you will be preparing to attend our Benjamin P. Thomas Symposium and Birthday Banquet. We are honored to have Governor Bruce Rauner deliver our keynote address at the Banquet, and I'm sure you will agree that the Symposium speakers will continue to enhance our understanding and appreciation of our 16th President on the occasion of his 208th birthday. Committees have performed their tasks very well, as you can see from the programming details noted elsewhere in this issue.

Hoping to see many of you in Springfield at our events and other places along the way.

My best to you,

Kathryn M. Harris



UNITED NATIONS SECRETARY-GENERAL VISITS SPRINGFIELD

United Nations Secretary-General Ban Ki-moon and his wife, Yoo Soon-taek, pose with the Lincoln family while visiting the Abraham Lincoln Presidential Museum on December 21, 2016.

*Photo courtesy of the
Abraham Lincoln Presidential
Library and Museum*

John Brooks Davis (1925-2016)

Longtime Director of The Abraham Lincoln Association

The Abraham Lincoln Association lost a great friend with the passing of John Brooks Davis on October 29. By any measure, Brooks was a remarkable person. Passionate and curious about all history, but especially Lincoln, Stephen A. Douglas, and the Civil War, Brooks was also memorable for the compassion that he made integral to his life. His charitable activities, his service to his country, his sense of civic responsibility, and his kind and generous spirit made every encounter with Brooks an uplifting experience. He epitomized the gentleman scholar.

Brooks was born and raised in Paxton, Illinois, a town of fewer than 5,000 citizens that serves as the seat of Ford County. Brooks's father, Guy, was a pharmacist in the town, and his mother, Mary, was a homemaker. His interest in history was tied to his family's military service over several generations. His grandfather, who lived in the mining area of Pennsylvania, was galvanized by Lee's invasion of the state to lie about his age and enlist in the Union Army though he was only 16. He was wounded at the Battle of Petersburg, and after the war he guarded Jefferson Davis when the rebel leader was imprisoned at Fortress Monroe. Soldier Davis discovered that he was a distant relation to the imprisoned man, and in appreciation of his fair treatment Jefferson Davis gave him a candlestick, a family heirloom that Brooks treasured.

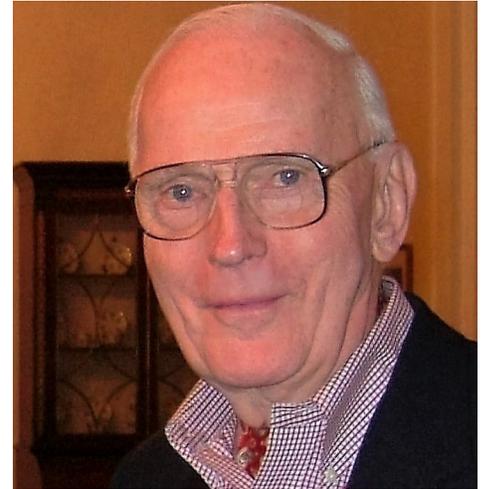
Brooks's father Guy enlisted in the Army during World War I, and served in Europe until the armistice. During World War II, Brooks enlisted in the Navy and trained to be a pilot, but the war ended before he completed his training.

After the war, Brooks attended the University of Illinois, majoring in business. He soon married his first wife, Shirley, and settled in Park Forest and raised two sons, Dean and Scott. He settled on a career in the furniture business, excelling as a manager and executive of high-end retail and wholesale operations, including the Baker, Knapp, and Tubbs showroom at the Merchandise Mart in Chicago. He was well respected in the industry, and his employees praised him for his business acumen and his fairness. Brooks also had a strong aesthetic sensibility; his decorating instincts earned him kudos from clients as well as his peers. After Shirley's death he married Betsy, an interior decorator, who is also deceased.

His energy was legendary and is reflected in the scope of his interests and activities. He served on the board of Lincoln College, advocated for healthcare for the homeless as a board member of several Chicago hospitals, volunteered at soup kitchens, and held fundraising events in his home to support the work of the Bishop Anderson Foundation. He served as warden of St. James Episcopal Church and drew on his artistic talents by leading the group overseeing the restoration of the cathedral. He was an ardent supporter of Chicago museums and cultural organizations, including The Art Institute of Chicago, the Chicago History Museum, and the Newberry Library.

Brooks focused the lion's share of his personal energy and resources on his beloved history organizations: The Abraham Lincoln Association, the Civil War Roundtable of Chicago, The Stephen A. Douglas Society, and the Lincoln Heritage Museum at Lincoln College. Brooks became a member of the ALA in 1977 and was a regular attendee at the annual Lincoln Symposium and ALA Banquet. A close friend of Ralph Newman (Brooks lived briefly in the apartment above the Abraham Lincoln Book Shop), he was an ardent supporter of the Civil War Round Table of Chicago. He served as its president in 1965-66, and he was the 2001 recipient of its Nevins-Freeman Award, presented to an individual for notable advancement of American Civil War scholarship and support for the round table movement. Brooks was a founding officer of the Stephen A. Douglas Society, which formed in 1975. He has supported the Lincoln collection at Lincoln College for decades and bequeathed his personal collection of Lincoln-related artifacts and documents to the Lincoln Heritage Museum.

Brooks Davis shared his many gifts with his family, friends, and colleagues. He treated everyone with respect and kindness, and the ALA is a better organization because of his enthusiasm, support, and dedication to its mission.



Russell C. Lewis
Director

The Abraham Lincoln Association

The Elizabeth Edwards Papers at the Library of Congress

Erika Holst

Director

The Abraham Lincoln Association

In September I had the pleasure of meeting Michelle Krowl, Civil War and Reconstruction Specialist in the Manuscript Division of the Library of Congress, when she came to Edwards Place in Springfield on a tour with the Lincoln Group of the District of Columbia.

Coincidentally, Dick Hart of the ALA soon mentioned that Michelle had provided him with scans of 3 letters written by Mary Lincoln's sister Elizabeth Edwards. My interest piqued, I contacted Michelle directly and asked if I might see these and any other Edwards letters in the LOC. Michelle responded graciously by sending me scans of the 15 letters that comprise the "Elizabeth Todd Edwards correspondence" collection.



Julia Edwards Baker

These letters were written by Elizabeth to her daughter Julia Baker and son-in-law Edward Baker between February 1860 and March 1861. Elizabeth was writing from Andover, Mass., where she had temporarily relocated to be near her younger son Charles, who was starting school at Phillips Academy. "Charlie" had recently suffered an injury to his eye that made him especially reliant on his mother; Elizabeth regretted her extended absence from home but acknowledged her "duty to my dear Charlie, who has felt doubly dear to me

since his misfortune. His eye continues to appear more and more natural, but the sight is useless."¹

Elizabeth had also brought along her younger daughter Lizzie, presumably because, at 17, she was too young to stay home alone. (Elizabeth's husband, Ninian W. Edwards, was in Geneseo, N.Y., at the time.) Elizabeth planned to enroll Lizzie in school as well, but the girl protested a "dread of strangers," and therefore was allowed to study privately with her mother. Though Lizzie flourished in her lessons, Elizabeth declared herself "rather bored with school room life" and hoped "that Lizzie will consent to remain at least one year at school" in the East, allowing her mother to return to Springfield.²

In addition to the light it sheds on the fascinating internal dynamics of Mary Lincoln's sister's family, the Elizabeth Edwards collection also offers tantalizing glimpses of the Lincolns themselves. On May 20, Elizabeth remarked, "How gratified, your Aunt Mary must feel, at Mr Lincoln's nomination. I do hope that her ambition, may be fully gratified in November next."³ After the election, Elizabeth indicated that, while she would like to witness Lincoln's inauguration, "I am averse to fashionable crowds, and although your Aunt Mary has cordially invited me, yet she can well dispense with my company." She went on to describe some of the vexation that came with being the sister of the future first lady: "Of course it is known here, that I am a sister of the wife of their worshipped President elect, and of course it is an exceeding trouble to me, for I am now obliged to dress more, and to make more effort to play the agreeable. When questioned, as to the resemblance between us, I represent myself as about 10 years older of course, and always doing her ample justice."⁴ (She was in fact 5 years older than Mary.)

As the election neared, Elizabeth got wind of some unflattering comments that Mary had made about her family,



Elizabeth Todd Edwards

and about Elizabeth's wardrobe specifically. Apparently Mary had expressed a "fear that my [Elizabeth's] trousseau, would not come up to her ideas, of the elegant, [and] would make her unwilling to have me cross the threshold of the White House." Elizabeth could not contain her righteous indignation, telling her daughter, "I cannot express my surprise, at your Aunt Mary's, most singular, and undignified conduct. It is really mortifying, to see, that she is making herself so ridiculous, in the eyes of the public. And more than all, to give vent, to feelings, so unamiable, with regard to her family -- if the remarks, attributed to her are true, she deserves, severe condemnation."⁵

The documents in the Elizabeth Todd Edwards correspondence collection make engaging reading for any Lincoln enthusiast and offer important insights to serious Lincoln scholars. For transcriptions or digital scans of these letters, contact Michelle Krowl at mkrowl@loc.gov.

¹Elizabeth Edwards to Julia Edwards Baker, March 29, 1860; Elizabeth Todd Edwards correspondence, 1860-61, Manuscripts Department, Library of Congress.

²Elizabeth Todd Edwards to Julia Edwards Baker, May 20, 1860; *loc. cit.*

³*Ibid.*

⁴Elizabeth Todd Edwards to Julia Edwards Baker, November 27, 1860; *loc. cit.*

⁵Elizabeth Todd Edwards to Julia Edwards Baker, February 10, 1861; *loc. cit.*

LINCOLN FORUM POPULAR WITH ALA MEMBERS



Abraham Lincoln Association members attend the Lincoln Forum in Gettysburg, Pennsylvania

Welcome New Members

Chris Allen
Eaton Rapids, Minnesota

Donald Funk
Plainfield, Illinois

Susan Hoblit
Atlanta, Illinois

Brad Hufford
Silver Spring, Maryland

Lee Jacobs
Fairfield, Connecticut

Scott Lawson
Chapel Hill, North Carolina

Alan C. Lowe
Chatham, Illinois

Mike Marlow
Champaign, Illinois

Jim Neal
Evanston, Illinois

John Purcell
Indianapolis, Indiana

Raymond Rongley
Fairfax, Virginia

David Uible
New Richmond, Ohio

Barth Zurkammer
Redmond, Washington

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Lincoln Breasting the Winds 1926

John Hoffmann

On September 8, 1927, a large oil painting entitled “Lincoln Breasting the Winds” was delivered to Edwards Place, home of the Springfield Art Association, where it would be exhibited for the next 10 weeks. The artist was Douglas Volk, son of the sculptor Leonard Volk for whom both Stephen A. Douglas and Abraham Lincoln had sat for plaster life masks during the presidential campaign of 1860.

In 1858, at the outset of the senatorial contest between Lincoln and Douglas, Lincoln had followed Douglas from one campaign appearance to the next, listening to the Little Giant speak and then responding, either on the same day or the next. A week after they opened the contest in Chicago, Douglas chartered a train to Springfield, and Leonard Volk (his relation by marriage) joined him for the trip. Douglas’s campaign train stopped for a rally near Edwards Place on the northern outskirts of Springfield. There, in a grove on the estate of Benjamin S. Edwards, Douglas addressed an immense crowd, many of whom had come to Springfield from other downstate communities to hear the candidates.

Lincoln was among the listeners so as to prepare his reply to Douglas that evening at the state capitol, less than a mile to the south. Leonard Volk followed Lincoln in the rush from the train to Edwards Grove, and his account of that experience became the direct inspiration for Douglas Volk’s painting:

“On leaving the train most of the excursionists climbed the fence, and crossed a stubble-field, taking a short-cut to the grove, among them Mr. Lincoln, who stalked forward alone, taking immense strides ... his coat-skirts flying in the breeze. I managed to keep pretty close in the rear of the tall, gaunt figure, with head craned much over the balance, like the Leaning Tower of Pisa, that was moving something like a hurricane across that rough stubble-field! He approached the rail-fence, sprang over it as nimbly as a boy of eighteen and disappeared from my sight.”¹

In the painting derived from this description, Lincoln strides across the terrain beneath swirling winds and an ominous sky.

The background is rich in blues and purples, the figure is resolute, seemingly determined to face down the approaching storm. Clutching an umbrella, Lincoln holds his stovepipe hat in one hand, his satchel in the other. He is active, intense, and dynamic, eager to join the crowd gathered to hear the Little Giant.

Volk’s painting is not at all like the many other portraits of Lincoln he made after Lincoln became president and grew a beard -- paintings which give Lincoln the sad and introspective appearance he had when he carried the burden of a nation at war. Only in “Breasting the Winds” was Volk able to fully paint his father’s plaster cast of Lincoln as the clean-shaven candidate of 1860. As the *Washington Star* critic remarked in 1927, “No one who sees this portrait can doubt it to be the work of an inspired artist, a work rendered not only with skill but great emotion.”²

Volk’s sizable painting, which had a frame opening of 52 1/2” x 40,” was copyrighted in 1926. Featured in a full-page color reproduction in the *New York World* on the weekend of Lincoln’s birthday in 1927, “Breasting the Winds” was exhibited at the National Academy of Design in New York, the Academy of the Fine Arts in Philadelphia, and the Corcoran Gallery in Washington, D.C., before it was exhibited in Springfield.³

Douglas Volk initiated the arrangements which brought the painting to Lincoln’s hometown. Indeed, it was exhibited at Edwards Place, the very site of the scene which it depicted. This extraordinary “coincidence,” as Volk called it, arose when his suggestion of an exhibition in Springfield reached Paul M. Angle, executive secretary of the Lincoln Centennial Association (now the Abraham Lincoln Association), and Angle contacted the Springfield Art Association which by then occupied the former Edwards home.

“As the work of one of America’s foremost portrait painters,” Angle wrote, Volk’s Lincoln portrait “naturally attracts attention.” Angle described the situation: “Breasting the Winds’ is Douglas Volk’s conception” of the scene that his father had described in 1858: “Lincoln was hurrying across the fields to hear Douglas speak in Edwards

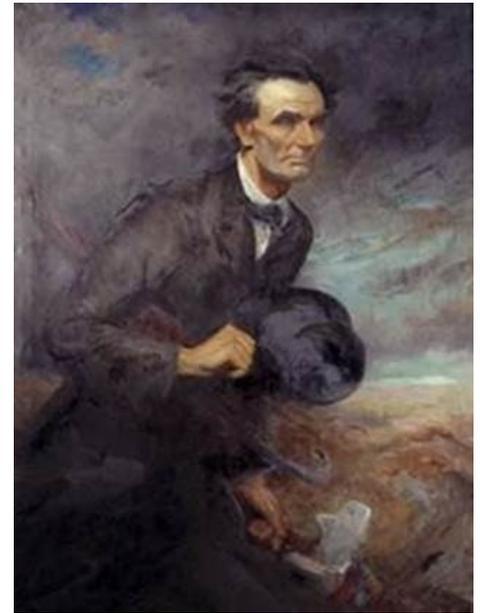


Image courtesy of the Hermitage, Norfolk, Virginia.

Grove,” adjacent to the mansion where the canvas was exhibited.

Benjamin S. Edwards – older brother of Ninian W. Edwards, who was Mary Lincoln’s brother-in-law – was a recent and enthusiastic Douglas convert “and had thrown open his grounds for the big political meeting. It is not often that circumstances as fortunate [occur]. A man describes a scene that catches his eye, three-quarters of a century later his son puts that picture on canvas, and by pure luck that canvas is exhibited on the spot where the original incident took place.”⁴

There are Douglas Volk portraits of Lincoln in several museums and private collections across the North, but he was particularly pleased when “Breasting the Winds” was purchased by William and Florence Sloane in Virginia, “a rather significant move, originating as it does in the South.” The painting now hangs on the north wall of the stone staircase of the “Hermitage,” their home.⁵

The Sloanes, married in 1895, had come to Norfolk in 1908, and in subsequent years they enlarged a modest 5-room summer cottage into a 42-room mansion, constructed in the Beaux-Arts manner and influenced by the Arts and Crafts aesthetic. They also developed picturesque gardens on their 12-

Continued on page 7

Continued from page 6

acre property, which is situated on a peninsula that juts out into the Lafayette River, which flows into Chesapeake Bay. Mr. Sloane, a textile manufacturer and banker, had prospered, in part by supplying the clothing needs of the U.S. Government in World War I as it built up its military base in Norfolk. His wealth supported Mrs. Sloane's avid interest in collecting art, an interest which dated from her youthful visits to the Metropolitan Museum of Art in New York and which was encouraged by her many contacts in the art world. Year by year, she amassed an eclectic collection of some 40,000 works of art of every period and culture. What could not be immediately displayed in the Hermitage was stored in the Wainwright, her husband's office building, erected in downtown Norfolk in 1926-1927. Later, the Sloanes placed much of this collection in the Norfolk Museum of Arts and Sciences, which they supported in its formative years and which became the Chrysler Museum in 1971.⁶

Douglas Volk was a close friend of the Sloanes. They bought paintings by him, not just the Lincoln canvas, for which they paid \$6,000, but also portraits of themselves and their sons, William, Jr. and Edwin. Mrs. Sloane asked Volk to be her "mentor" (he demurred), or at least to advise her on her acquisitions.⁷ She welcomed him at the Hermitage for extended visits, and the Sloanes visited him at the

National Arts Club, his base in New York, and at Hewnoaks, his home near Center Lovell, Maine. They also made cash loans to Volk from time to time as he needed them. An extensive correspondence, which runs from 1916 to 1934, amply documents their friendship. In a lecture at Bowdoin College, Volk lamented the ugliness of American cities, especially as observed from train windows, but he singled out the Sloanes, without naming them, as people who exemplify a good taste in furnishing their home and developing their gardens that others should emulate.⁸

Douglas Volk (1856-1935) was an "establishment" artist in early 20th-century America, traditional and conservative even by the standards of his day. He painted not only a range of historical scenes but also dozens of prominent figures of the period and members of their families, all carefully posed. But only in "Breasting the Winds," one of his many portraits of Lincoln, did he capture his subject in motion, at a particular time and place.

¹ Leonard Volk, "Reminiscences," [Vol. 6, pages 15-17], Alfred W. Stern Collection, Manuscript Division, Library of Congress.

² Leila Mechlin, "A New Portrait of Lincoln on View at the Corcoran Gallery," *Star* [The Sunday Star] (Washington, D.C.), May 1, 1927, Part 2, p. 4, cols. 1-5.

³ *The World* (New York), February 13, 1927, Color Gravure Section, p. 1.

⁴ Paul Angle, quoted in "Portrait of Abraham Lincoln by Douglas Volk to remain on view at Edwards Place through October," *Illinois State Register* (Springfield), Oct. 2, 1927, Part 3, p. 1, cols. 1-4. See also Lincoln Centennial Association, *Bulletin*, no. 10 (March 1, 1928), 6. Arrangements for the exhibition are extensively documented in the papers of the Lincoln Centennial Association (in the Archives of the Abraham Lincoln Association, Box 43, Folder 20), Manuscript Dept., Abraham Lincoln Presidential Library, Springfield, Illinois; in the Archives of the Hermitage Museum and Gardens, Norfolk, Virginia; and in the Leonard and Douglas Volk collection, Illinois History and Lincoln Collections, University of Illinois Library, Urbana, Illinois. Over the years, several individuals at the Hermitage have facilitated the research for this paper. They include Dr. Philip R. Morrison, Kristin Law, and now Lindsay Neal, curator of collections.

⁵ Douglas Volk to Paul M. Angle, July 25, 1927, Lincoln Centennial Association, Papers.

⁶ See in general Colin Brady, *Hermitage Museum and Gardens* (Charleston, S.C.: Arcadia Pub., 2013). Mrs. Sloane's critical role in shaping the Hermitage and the Norfolk Museum of Arts was much like Alice Edwards Ferguson's in developing the Springfield Art Association. See Erika Holst, *Edwards Place: A Springfield Treasure* (Springfield Art Association, 2013), 73.

⁷ Douglas Volk to Florence K. Sloane, May 8 and Sept. 3, 1924, Hermitage Museum.

⁸ Douglas Volk, "Portraiture in the Field of Art," published as *Art as an Expression of Life* (Brunswick, Maine: Bowdoin Institute, 1927), 29.

John Hoffmann recently retired as Librarian of the Illinois Historical and Lincoln Collections at the University of Illinois Library, Urbana.

National Museum of African American History and Culture

Robert S. Willard

Director

The Abraham Lincoln Association

Joseph Henry became the first head of the Smithsonian Institution in 1846, and during the Civil War served as ad hoc science adviser to President Lincoln. On September 24, 2016, President Barack Obama dedicated the latest addition to the constellation of museums and galleries that comprise today's Smithsonian. With the ringing of a bell from one of the oldest black churches in America, founded in 1776, America's first African American president formally opened the National Museum of African American History and Culture.

In his dedicatory remarks, the President said, "The struggles for freedom that took place made our Constitution a real and liv-



ing document, tested and shaped and deepened and made more profound its meaning for all people. The story told here doesn't just belong to black Americans; it belongs to all Americans – for the African-American experience has been shaped just as much by Europeans and Asians and Native Americans and Latinos."

Lincoln, whose history is inextricably interwoven with that of African Americans, is represented in the new museum. Jon Wellen, a member of the Lincoln Group of D.C. and a Smithsonian docent who was privileged to see the new museum in a pre-opening visit, reports, "On display is a pocket copy of the Emancipation Proclamation read from by soldiers bringing news of freedom to the U.S. colored troops." Also, he notes that the 1865 text of the 13th Amendment to the Constitution banning slavery is prominently displayed.

More than half a million people visited the new museum in its first 3 months. Timed-entry tickets are available free at the museum's web-site (nmaahc.si.edu) and have proven to be one of the hottest tickets in the city. Passes for May will be released on February 1, 2017.

The Spittoon Debate of '98

James Cornelius

Secretary

The Abraham Lincoln Association

Longtime ALA member Charles 'Chick' Chapin was an able lawyer with a hawk's eye for absurdity. In 1988 when the restoration bosses of the Lincoln Home installed a large spittoon on either side of the hearth in the famous sitting room, Chick and others were puzzled. Some were irate, some incensed. Chick seized the initiative, cut the Gordian knot of historical interpretation, and set all aright again in the forests of Lincolnland.

He did so in the end by polling his passingly learned fellow diners at the 1998 ALA luncheon and then the banquet as to their opinion of just what exactly was represented in the March 9, 1861, woodcut illustration of the Lincoln sitting room in *Frank Leslie's Illustrated Newspaper*. (Earlier woodcuts had shown other rooms in the Home; this was the first for the sitting room.) He called the exercise the "Mary Lincoln Parlor Game" by giving each player 6 options to rank. Were those "two, dark rounded objects" footstools, sand in bowls (for extinguishing flames), drape weights, sewing baskets, toy baskets, or spittoons?

One respondent added the notion that they might be coal buckets.

The order above indicates the final vote, not the order Chick had listed them. He compiled the data and did some fancy math to show a weighted grade of 3.06 for footstools (most probable) to 1.54 for spittoons (least so). He presented this cheerful verdict to Norm Hellmers of the National Park Service the week after Lincoln's Birthday 1998 and offered that the NPS had made "a bad guess." The spittoons were soon removed.

Most of us have read of Mary Lincoln's late-in-life mania for footstools; she is thought to have died with about 40 in her possession. Yet her husband with the big feet did state to a bootmaker in 1864 that his new boots were the first that ever really fit him. Thus, his and hers, or host's and visitor's, footstools seem to have been the likeliest and most needful oddment of home decor, in the view of 1998 ALA diners. Better known than the above is the sound fact that Lincoln never used tobacco, and while we imagine that many a visitor did use it, would Mrs. Lincoln have stood for two of the filthy things by the hearth, when one would suffice?

Many thanks to Nancy Chapin for saving and sharing the documentation of this less-than-famous jury's verdict on a mild interpretive miscue in a civil suit of a generation ago.



Woodcut illustration of the sitting room in the Lincoln Home: *Frank Leslie's Illustrated Newspaper*. March 9, 1861

Mark Neels Wins Hay-Nicolay Prize

Each year the Abraham Lincoln Association and the Abraham Lincoln Institute partner to award a \$1,000 prize for the best doctoral dissertation on Lincoln or a closely related Civil War-era topic.

The winner this year is Mark A. Neels, whose work *Lincoln's Conservatives: Conservative Unionism and Political Tradition in the Civil War Era* was written at SIU-Carbondale under his co-chairs Prof. Kay J. Carr and Prof. Jason Stacy.

Neels earned his bachelor's degree in 2006 from Missouri State University and his master's degree in 2009 from the University of Missouri -- St. Louis. He deposited the winning work in May 2015 (writers remain eligible for three years) and has taught at Lindenwood University in St. Charles, Missouri.

The work takes a political-science as well as an anthropological approach to four traditionalists very close to Lincoln: Edward

Bates, Montgomery Blair, Salmon P. Chase, and Gideon Welles. Lincoln in his own right undergoes much analysis in the study. A sizable majority of earlier studies of Lincoln's Cabinet members have focused on the progressive or radical-leaning figures William Seward and Edwin Stanton, so the new work finds new contours and yet dissimilarities amongst the 'older guard.' For example, two of the four men chiefly studied began their careers as Democrats, and two, like Lincoln, as Whigs.

This year's runner-up was Jeremy Prichard whose 2014 dissertation titled *In Lincoln's Shadow: The Civil War in Springfield, Illinois*, was chaired by Prof. Sheyda Jahanbani at the University of Kansas.

Both the ALA and the ALI provide three reading judges in the competition, and the decision this year was nearly unanimous for Dr. Neels. He intends to be present at the ALI Meeting in March at Ford's Theatre to receive his prize and his plaudits.

Talking History at Lincoln Presidential Library

ALPLM Launches New Illinois History Forum

With January 12 Presentation on Lincoln's Neighborhood

The new year will bring new opportunities to explore history as the Abraham Lincoln Presidential Library and Museum launches the Illinois History Forum on January 12.

The group will meet every two months for discussions of books, movies and museum exhibits related to Illinois history. Topics on the schedule right now include an exhibit of historic Springfield photographs, the book "Eight Men Out" about the Chicago Black Sox, and a documentary about labor organizer Mother Jones.

"We're excited to offer a new forum for folks to get together and explore Illinois' rich history," said Alan Lowe, executive director of the Abraham Lincoln Presidential Library and Museum. "From Native American mound builders to modern architecture to, of course, Abraham Lincoln, this group will have plenty to talk about."

The first of these free events will discuss *Lincoln's Springfield Neighborhood* by Bonnie E. Paul and Richard E. Hart. With its lively writing and attention to detail, the book transports readers back to the neighborhood around Lincoln's home. It describes the people who lived there, the way they lived and how they interacted with the Lincolns.

The event will be moderated by the book's co-author, Richard Hart. It takes place at noon in the multi-purpose room of the Presidential Library, 112 N. Sixth Street, Springfield.

"As the bicentennial of statehood approaches, we want to give folks an opportunity to learn more about the history of Illinois," said State Historian Samuel Wheeler. "You don't need to be a trained historian to participate. Anyone with a genuine interest in the history of our state will be welcomed into the group."

The Abraham Lincoln Presidential Library and Museum is dedicated to telling the story of America's 16th president through scholarship and modern technology.

Schedule for 2017

January 12

Topic: **Lincoln**
Book: Bonnie E. Paul & Richard E. Hart, *Lincoln's Springfield Neighborhood*
Moderator: Richard Hart
Abraham Lincoln Association/Iles House

March 9

Topic: **Springfield**
Exhibit: *Shifting Sands: Springfield's Archi-*

tectural Legacy

Moderator: Erika Holst (Edwards Place/Springfield Art Association) and Curtis Mann (Sangamon Valley Collection).

Note: This meeting will be held at the Springfield Art Association, 700 N. 4th Street.

May 11

Topic: **Baseball/Chicago**
Book: Eliot Asinof, *Eight Men Out*
Moderator: Bob Sampson
Millikin University

July 13

Topic: **Edgar Lee Masters**
Book: *Spoon River Anthology*
Moderator: John W. Hallwas
Western Illinois University

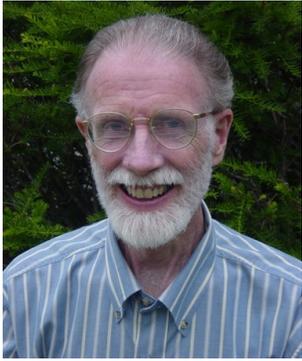
September 14

Topic: **Mother Jones**
Film: *Mother Jones: America's Most Dangerous Woman*
Moderator: Devin Hunter
University of Illinois Springfield

November 9

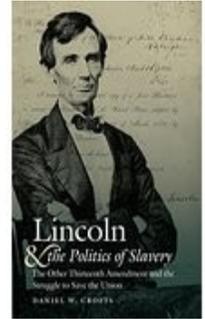
Topic: **Early Illinois / Bicentennial**
Book: John Reda, *From Furs to Farms: The Transformation of the Mississippi Valley, 1762-1825*
Moderator: John Reda
Illinois State University

The Abraham Lincoln Association Benjamin P. Thomas Symposium Speakers



Dan Crofts

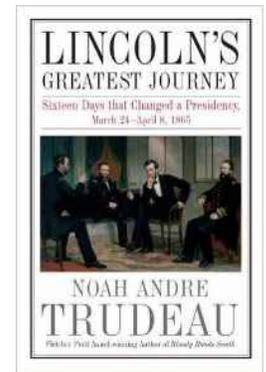
Professor Dan Crofts has written often about the North-South sectional crisis that led to the Civil War. His six books include *Reluctant Confederates: Upper South Unionists in the Secession Crisis* (1989), *A Secession Crisis Enigma: William Henry Hurlbert and "The Diary of a Public Man"* (2010). His many contributions between 2011 and 2014 to the *New York Times* blog "Disunion" were prelude to his new book, *Lincoln and the Politics of Slavery: The Other Thirteenth Amendment and the Struggle to Save the Union* (University of North Carolina Press, 2016). He earned his doctorate at Yale University and taught history at The College of New Jersey from 1975 to 2014.



Noah Andre Trudeau



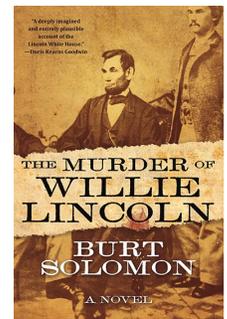
Noah Andre Trudeau, the proud son of two WW II veterans, is the author of numerous military history articles, ranging from the Revolutionary War to the World Wars to the Spanish Civil War, and 8 books on the American Civil War. These include *The Last Citadel*, on the siege of Petersburg (1991; rev. ed., Savas Beatie, 2014); *Like Men of War* (1998), a combat history of black troops in the Civil War (winner of the Grady McWhiney Research Foundation's Jerry Coffey Memorial Book Prize); *Gettysburg: A Testing of Courage* (2002), a fresh history of the iconic battle; and *Southern Storm* (2008), a history of Sherman's march through Georgia.



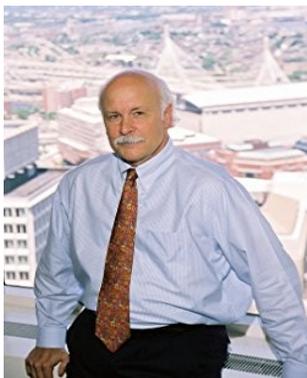
Burt Solomon



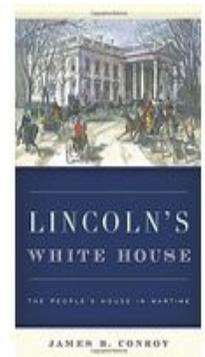
Burt Solomon is the author of the new book *The Murder of William Lincoln* from Forge / Tom Doherty Books (part of Macmillan Publishing Co.), available in February 2017. This is Solomon's debut novel, the first of a trilogy of historical mysteries centering on the U.S. presidency. He was the award-winning White House correspondent for *National Journal* and is currently a contributing editor to *The Atlantic*. He has published books on baseball in the 1890s, *Where They Ain't*, and on the capital's history, *The Washington Century* and *FDR v. the Constitution*.



James Conroy



James B. Conroy is the author of a new book *Lincoln's White House: An Inside History*. His first book was *Our One Common Country: Abraham Lincoln and the Hampton Roads Peace Conference of 1865* (2014). Conroy is a graduate of the University of Connecticut and the Georgetown University Law Center, and has been a trial lawyer in Boston for 32 years. Previously he worked in Washington, D.C. as a House and Senate press secretary, speechwriter, and chief of staff. He served for six years in the United States Navy reserve in antisubmarine aviation units. Active in town affairs in Hingham, Massachusetts, he has chaired the town's Advisory Committee, its Government Study Committee, and its Task Force on Affordability.



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Abraham Lincoln Association Schedule of Events

KEYNOTE ADDRESS

Saturday, February 11, 2017 6:00 p.m.

Old State Capitol

Daniel Crofts

Professor Emeritus of History at The College of New Jersey

The Paradoxical Emancipator: Abraham Lincoln and the Other Thirteenth Amendment

Free and open to the public

THOMAS F. SCHWARTZ LUNCHEON

Sunday, February 12, 2017 12:00 noon

Abraham Lincoln Presidential Library Atrium

Noah Andre Trudeau

*Lincoln's Greatest Journey: Sixteen Days that Changed a Presidency
(March 24-April 8, 1865)*

His new book

Reservations Required \$30.00 per person

Please visit www.abrahamlincolnassociation.org or call 866-865-8500

BENJAMIN P. THOMAS SYMPOSIUM

Sunday, February 12, 2017 1:30 p.m.

Abraham Lincoln Presidential Library Second Floor

Bringing Lincoln and His White House to Life

Burt Solomon

The Murder of Willie Lincoln

His new murder mystery

James Conroy

Lincoln's White House: An Inside History

His new book

Free and open to the public

2017 LINCOLN BIRTHDAY BANQUET

Sunday, February 12, 2017 Reception 6:00 p.m. Banquet 6:30 p.m.

President Abraham Lincoln Hotel

701 E. Adams Street, Downtown Springfield, Illinois

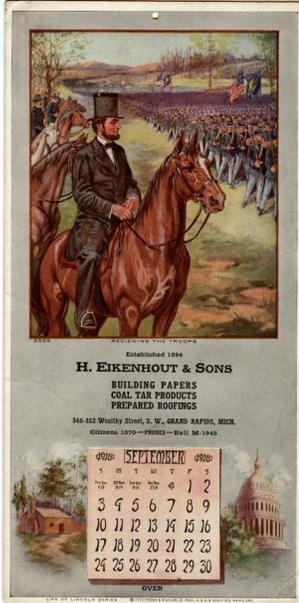
Reservation forms are available at the ALA
website www.abrahamlincolnassociation.org,
or by contacting Mary Shepherd 866-865-8500

FOR THE PEOPLE

The Abraham Lincoln Association
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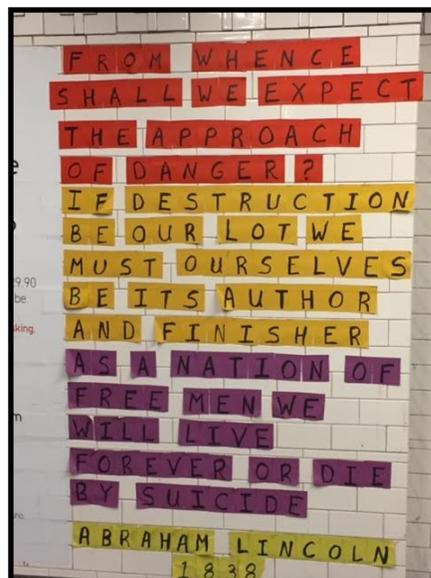
Reading Matters

Nine letters dated 1896-1898, and a 10th from 1979, have been donated to the ALPLM. They bear upon the ownership of Lincoln's birthplace farm and the transport of the Lincoln cabin for tourism purposes. These add light to a debate first described in the *Abraham Lincoln Quarterly* in September 1948 and *Lincoln Lore* of October 18, 1948.

Michael Hogan, an American long resident in Mexico, is author of the 350-page compilation *Abraham Lincoln and Mexico* (November 2016).

Lincoln's Lover: Mary Lincoln in Poetry is a book of poems written by, for, or about her between 1840 and 2015. They have been collected by Jason Emerson and will be published in September 2017.

Lincoln in Urban Street Art



Sticky-note art in a 14th St./Union Square subway tunnel in Manhattan on Sunday, November 27, 2016 included this slightly misquoted excerpt from Lincoln's Lyceum Speech of January 27, 1838.

The artist/quoter is unknown. The originator of the subway-art project was Matthew Chavez.

The photo was taken by Liz Resko.