October 1 — Jefferson Davis holds war conference with military commanders at Centreville, VA. Lincoln orders complex action against Carolina.

October 3 — Lincoln signs his latest photograph to old family friend with his most famous inscription: “To Lucy Speed from whose pious hand I accepted the present of an Oxford bible twenty years ago.”

October 8 — President and Mrs. Lincoln attend military review near Capitol.

October 11 — Lincoln names William S. Rosecrans to command army department of West Virginia.

October 17 — Lincoln writes his most famous job reference, to the commander of the Washington Arsenal: “The lady—beater of this—says she has two sons who want to work. Set them at it, if possible. Wanting to work is so rare a merit, that is should be encouraged.”

October 19 — USS Massachusetts and CSS Florida battle near Ship Island, MS.

October 21 — Confederates defeat Union at Battle of Ball’s Bluff, Leesburg, VA. One of casualties is Lincoln’s friend Colonel Edward Dickinson Baker— for whom his late son Eddy had been named. Young Willie Lincoln later writes and publishes a poem in tribute to Dickinson Baker.

October 23 — President issues proclamation creating Fort Sumter.

October 24 — With a final segment of wire installed between Denver and Sacramento, the transcontinental telegraph is completed, Lincoln receives first message on October 26.

November 1 — General Winfield Scott retires and Lincoln names General George B. McClellan to succeed him as chief of the army.

November 2 — Lincoln removes General John C. Fremont in Western Department.

November 6 — Jefferson Davis elected President of the Confederacy by popular vote—unopposed—for a six year term.

November 7 — Battle of Belmont, MO focuses attention on Ulysses S. Grant.

November 13 — Captain Charles Wilkes, commanding USS San Jacinto in waters of Old Bahama Channel, seize Confederate envoys James Mason and John Slidell, en route to England and France, respectively, from the decks of British mail packet Trent. When British demand their immediate release, the Lincoln Administration hesitates—setting off a diplomatic crisis that comes close to plunging the Union into an international war. (Lincoln will release Mason and Slidell at the end of the year.)

November 20 — Lincoln and cabinet members attend Grand Review at Bailey’s Cross Roads, VA, “the largest and most magnificent military review ever held on this continent.”

November 28 — Lincoln and Mary celebrate Thanksgiving with holiday dinner at White House with old friend Joshua Speed and Mrs. Speed.

December 3 — President issues first annual message to Congress, warning prophetically: “The Union must be preserved, and hence, all indispensable means must be employed… . The struggle for today, is not altogether for today—it is for a vast future also!”

The annual Richard Nelson Current Award—The Lincoln Forum’s highest honor for lifetime achievement—will go this year to the legendary Civil War military historian, battlefield guide, preservationist, and author who is a true treasure Edwin Cole Bearss. This year’s 16th annual award will be presented November 18 at The Lincoln Forum symposium closing banquet at the Wyndham in Gettysburg.

The 87-year-old Bearss, who served with distinction as Chief Historian of the National Park Service from 1981 to 1994, is universally acclaimed as the pre-eminent Civil War tour guide of the last half century. Since the 1950s he has offered dramatic, vivid, much-imitated, but unsurpassable commentary at every major battlefield of the conflict e— the delight of tens of thousands of enthralled devotees. The Wall Street Journal noted that Bearss has evoked “almost hallucinatory sensations” on these un Kurd tours. His combination of encyclopedic knowledge, dramatic flair, booming voice, and extraordinary memory for rich and colorful anecdotes, has made him the greatest—ever of all on-site interpreters of the Civil War. He continues to spend some 200 days a year on the road in the U. S., the Pacific, and Europe, giving tours about both the Civil War and World War II.

Forum Vice Chairman Frank J. Williams commented: “For many of us who have been fascinated since childhood by both the small human dramas and the massive scale of the American Civil War, Ed Bearss is nothing less than one of the greatest and most inspiring teachers of our time—one who lives and breathes military history and evokes awe and excitement in his classroom, on television, in print. No onefour of us who have been fascinated since childhood by both the small human dramas and the massive scale of the American Civil War, Ed Bearss is nothing less than one of the greatest and most inspiring teachers of our time—one who lives and breathes military history and evokes awe and excitement in his classroom, on television, in print. No one

Even among those who have never toured with him personally, Bearss is a familiar face and voice from such television specials as Ken Burns’ The Civil War on PBS, Civil War Journal on the Learning Channel, and their security. It is an additional privilege to acknowledge Ed Bearss as a war hero who gave so much for his country as a young man—and throughout his life has remained a true patriot.”

Living Legend Ed Bearss to Deliver Keynote Address.

(Photo: Henry F. Ballone)
In this letter, as in so many others, Lincoln demonstrated perfect pitch. He joins Fanny in grief over her father’s passing, yet sets a perfect tone. The perfect grief is heard in the words of another who, himself, is bereaved. This opening sentence of Lincoln’s grief is a tribute to his own experience and delivered in a sensitive, fatherly tone. He winds up expressing optimism about the young woman’s future. For Fanny, he has achieved such a remarkable effect in the space of 187 words.

“It is with deep grief that I learn of the death of your kind and brave Father. Fanny, we all feel your loss. I can only make her ‘some less miserable.’ As we know, Lincoln was an instinctively logical, even syllogistic thinker and writer; thus, to his mind when one knows ‘this’, it will cause ‘that.’ Lincoln adds, ‘I have had experience enough to know what I say, and you need only to believe it.’”

Young Fanny could appreciate the depth of experience from which this statement sprang—that Lincoln had lost his mother when he was nine years old, his sister when he was 18, his three-year-old son Eddy in 1850, and his beloved son Willie, only eleven, earlier in 1862. Perhaps over time Fanny learned more about the life of her late father and his letter became more meaningful to her.

At the end of this paragraph, Lincoln composes what is surely one of his most beautiful sentences. “The memory of your dear Father, instead of making you feel old, makes you feel young again.” This opening sentence is a perfect expression for someone who seemed so young and the pain felt so deep. It is with deep grief that I learn of the death of your kind and brave Father.

Letter to Fanny McCullough

The lofty perspective continues in the next sentence. “The learner have older ever to expect it” In this simple sentence, Lincoln displays his sharp poetic cat. Meltric stresses on “older” and “ever” combine to make a word sound “old” as “olden” is heard in the words of another who, himself, is bereaved. This opening sentence of Lincoln’s grief is a tribute to his own experience and delivered in a sensitive, fatherly tone. He winds up expressing optimism about the young woman’s future. For Fanny, he has achieved such a remarkable effect in the space of 187 words.

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Lincoln as he looked not long after writing the Gettysburg Address.

(Photos: Library of Congress)

By E. Phelps Gay

Not as famous as the letter to Mrs. Lydia Bixby of May 24, 1863, nor as formal as the letter to Colonel Elmer Ellsworth’s parents of May 29, 1861, Abraham Lincoln’s letter to Miss Fanny McCullough of Bloomington, Illinois, is unique for its place beside them as a supremely eloquent expression of sympathy extended to someone grieving over “the loved and lost.” Like those letters, the McCullough letter is worth examining in detail both for its underlying story and its unusual literary merit.

Dear Fanny,

It is with deep grief that I learn of the death of your kind and brave Father; and, especially, that it is affecting your young heart beyond what is common in such cases. In this sad world of ours, sorrow comes to all, and, to the young, it comes with bitter agony, because it takes them unawares. The older have learned to ever expect it. I am anxious to afford some alleviation of your present distress.

According to his Colonel, McCullough fell while covering the retreat of our column with the mounted command of his regiment. He added, “A better or braver man never fought or fell.” He died with a shot in the chest and killed. His men maintained their leader had saved them the day.

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By E. Phelps Gay

Lincoln as he looked not long after writing the Gettysburg Address.

(Photos: Library of Congress)
The annual Leonard W. Volk Award—The Lincoln Forum's prize for institutions and organizations that perpetuate the Lincoln story—will go this year to the Lincoln-Douglas Society of Freeport, Illinois. Over the last decade-and-a-half, the group has transformed the site of the second 1858 Lincoln-Douglas senatorial debate. Lily Tolpo's statue of Abraham Lincoln and Stephen A. Douglas now adorns the historic setting, visitors' interest has increased, and an adjacent public library has become the scene of exhibitions and historic programs.

The prize is in the form of an exquisitely rendered copy of the 1860 Volck life mask of Lincoln, mounted on a marble base. The sculptures are donated by the generous Forum members Dr. and Mrs. Mark Zimmerman.

The particular hero of the Freeport effort has been Lincoln Forum Secretary George Buss, who has evolved from educator and Lincoln re-enactor (roles he continues to play with great success) to champion of Freeport history, Stephen A. Douglas collector, exhibit curator, and historian.

The Bulletin invited George Buss to provide a brief history of the Society and its efforts in anticipation of its award recognition at the 16th annual Forum symposium.

**By George Buss**

For decades, the site of the Lincoln-Douglas Debates in Freeport, Illinois, was a municipal parking lot with a large stone and bronze tablet dedicated by Theodore Roosevelt on June 3, 1903. The neighborhood which encompassed the grove of trees a couple of blocks from the Brewster House from which Lincoln rode and Douglas walked to their "joint meeting" had long since disappeared from the downtown landscape. Occasionally, over the years, the idea of a celebration would muster the citizens of Freeport to commemorate that rainy August 1858 day as a reminder that, as Roosevelt noted, "here was sounded the key-note of the struggle which after convulsing the nation, made it united and free."

The Lincoln-Douglas Society was founded in 1929 to mark the 101st anniversary of the debates and to make any of them. Illinois' U.S. Senators Paul Douglas and Everett McKinley Dirksen completed the canvas just as Lincoln and Douglas did before them. Life Magazine covered the event with a photo essay covering many pages in their traditional large format.

It was here that a 20-year-old Knox College student named Rich Sokup was ordered by his onetime high school drama coach to portray Stephen Douglas for the very first time. Discovering his extensive talent, Knox in turn asked Rich to be "its" Douglas as well. That work would lead Rich to portrayals on C-SPAN, to Gettysburg, and to the Lincoln Forum some 40 years later. Had Rich stayed with the site where the second meeting of the joint canvas took place. Sokup would author a script titled "A Discussion with President Lincoln and Senator Douglas," which is still produced today (and was also on the program for Lincoln Forum III with Rich again bringing Douglas to life and me in the role of Lincoln, which I've continued on page 5.

Annual commemorations began in the early 1980's, when speech and debate coach Dr. Edward Finch and Rich Sokup joined forces. It was determined by a coffee shop discussion that a parking lot was no longer befitting as the site for the Freeport Forum. It was Sokup's view that a campus setting should be developed on the site where the second meeting of the joint canvas took place. Sokup would author a script titled "A Discussion with President Lincoln and Senator Douglas," which is still produced today (and was also on the program for Lincoln Forum III with Rich again bringing Douglas to life and me in the role of Lincoln, which I've played since 1986).

Local attorney Robert Plager was president of the Society at that time and threw himself into the project. With Finch and Sokup on the board, plans moved forward to request the city to vacate one row of parking spaces to allow for seating, a flagpole, and landscaping. A total of three phases were put into a master plan, with phase two calling for expanding landscaping in making the site match the original description of "a grove of trees a couple of blocks from the Brewster House." In a separate venue, Alderman Mickey Martin generated the idea for funding a statue of Lincoln and Douglas in Debate which was designed and executed by Lily Tolpo. With the statue dedication completed in 2005, the site was opened to the public.

*Note on the paintings: A majority of the portraits measure 30” x 36”. They are done on stretched high quality cotton canvas and executed in acrylic paint.*
Andy Thomas

Q: With your work, you join a long and distinguished list of artists who have devoted a considerable amount of their time and talent to Abraham Lincoln. Leonardo da Vinci and Allan Jasper Conant in the 19th Century to Chas Fagan and Wendy Allen in the 21st. What is it about Lincoln that inspires you?
A: His sense of humor. Much of his life and character is admirable but the incredible wit sets him apart.

Q: Unlike most other artists, your portraits seem free-form—that is, not based on any known photographs or paintings. Was this a conscious decision, and if so, how do you create a living, breathing Lincoln from your own imagination?
A: In Lincoln’s case it was necessary since I wanted to show a humorous face. People always comment about how the weight of his responsibilities showed on his sad face but this is misleading. Because of the slow exposure times nobody smiled in old photos. I’m sure the war weighed on him but he still laughed and told many humorous anecdotes. I try to avoid painting directly from photographs because, in my case, it seems to suppress creativity.

Q: Picasso called Lincoln “the great American face.” Agree or disagree—and why?
A: Absolutely. Lincoln’s face is the very representation of rugged individualism.

Q: Which Lincoln paintings of the past do you admire?
A: There is a painting of Lincoln splitting logs that I like. I don’t know who painted it but I believe it is called “The Log Splitter.” I like it because it reminds us he was truly a common man who made himself great. He was known for his remarkable physical strength.

Q: Have Americans lost their taste for representational portraits of their heroes?
A: No, I don’t think so. We have such good and creative photographers that a memorable portrait is more of a challenge today.

Q: What Lincoln work do you plan for the future? Any commissions or inspirations your admirers would like to know about?
A: I’ll let my wife answer that. Wife’s answer: Andy’s artwork, including Lincoln, is available via the web site at www.andrythomas.com or by calling the studio directly at 800.432.1581. Thanks! Dina Thomas.

EARTHQUAKE, HURRICANE THREATEN LINCOLN SITES

It is not known whether Abraham Lincoln ever lived through an earthquake or a hurricane. But America’s eastern seaboard endured both in a single week in August, and the impact of these natural disasters extended to several sites associated with Abraham Lincoln and his contemporaries.

First the good news: Historian Darrel Bigham, professor of history emeritus at the University of Southern Indiana, member of the Abraham Lincoln Bicentennial Foundation, and 10-year veteran of the Lincoln Bicentennial Commission, reports that Simon Cameron’s riverfront home in Harrisburg, Pennsylvania, escaped flooding. So did another site near his summer home in New England.

As Darrel Bigham reports: “The home of Jacob Collamer escaped damage during the recent flash flooding in Vermont. It is located on Elm Street, a few hundred feet from the Ottauquechee River bridge over State Route 12 in Woodstock, Vermont.”

A worse fate struck the Soldiers’ Home, Lincoln’s hilltop summer retreat in upper northwest Washington. Although the presidential cottage itself was spared, Scott Hall—opened in 1857 and named for General of the Army Winfield Scott—suffered millions of damage. Now known as the Sherman Building, the iconic neo-Gothic marble structure boasts a tower that rises 320 feet, making it the third-highest structure in the capital.

The jury is still out on possible damages to the tallest of the three natural disasters. The National Park Service’s preservation plan seems to be in charge of that task.

“Collamer was considered one of the Senate’s leading experts on land and tariff issues. Prior to his election to the Senate in 1855, he had served in the Vermont legislature and the U. S. House of Representatives. He was postmaster general under President Zachary Taylor. His statue, given by the people of Vermont in 1881, is located on the first floor of the Senate wing of the Capitol.”
By Jerry Desk

Since it is the 150th Anniversary of the Civil War, it is appropriate that we take a look back in time at Adams County during the period between Lincoln’s election and the beginning of the fighting. The purpose is to find out how our predecessors in the county felt about unfolding events.

The Adams Sentinel published an article that stated: “Taking possession of Government fortresses, of the Custom House, and the Post Office at Charleston, is an overt act of war upon the Federal authority, and is therefore treason.” The Compiler took a somewhat different stance and thought that war could be averted if the Congressional Republicans were “disposed to favor just and harmonizing measures, the trouble might be healed. But they will not. Rather than abate their anti-slavery war-cry, they will let the country go to the wall.”

On April 12, 1861, Confederate forces began shelling the United States forces that garrisoned Fort Sumter in Charleston Harbor, thereby signaling the beginning of the American Civil War.

Both papers carried the news of President Lincoln’s call for 75,000 troops to suppress the rebellion. In Pennsylvania, Governor Curtin called on the state legislature to improve the state militia in terms of manpower and equipment necessary to meet the president’s demand. The Compiler carried a report of a “Great Stampede of Fugitive Slaves for Canada” in the Detroit and Chicago areas due to the uncertainty of coming events. Reports were published in both papers soon after the secession of Virginia, that the capital was in danger of being taken over by southern forces owing to the fact it was surrounded by Maryland and Virginia. The movement of Union troops to secure the city was widely reported.

The Compiler also stated that although it was firmly against President Lincoln’s policies since his inauguration, the editor declared, “we will stand by the old flag” in this time of national crisis. As history would show, Adams County did exactly that.

Bucolic town of Gettysburg long before Union and Confederate armies descended on the town in late June 1863. (This image is from The Gettysburg Gospel by Gabor Boritt.)

The Compiler particularly thanks the artist for her work. The meaning is in the contemporary effect I wanted. The different facial angles and close crops achieved the stark, modernist visual I wanted.

The Lincoln Forum Bulletin welcomes contributions from members and historians—articles and photos alike. Send to editor Harold Holzer at harold.holzer@metmuseum.org. The editor particularly thanks the contributors to the current issue.

#### ADAMS COUNTY’S CIVIL WAR: BEFORE THE BATTLE

Buccolic town of Gettysburg long before Union and Confederate armies descended on the town in late June 1863. (This image is from The Gettysburg Gospel by Gabor Boritt.)

The county had three weekly newspapers at the outbreak of the war. All three were published in Gettysburg, the county seat. Two of the publications are examined here. The pro-Republican Adams Sentinel supported the election of Abraham Lincoln, while the Democratic paper, The Compiler, supported John C. Breckinridge, who was represented by a fusion ticket (the so-called “Reading Ticket”), in conjunction with supporters of Stephen Douglas. The agreement was that one could vote for Breckinridge or Douglas and the final votes would be tabulated for whichever of the two Democrats had the most total votes to beat Lincoln. This essentially meant it was an anti-Lincoln coalition. The two other choices on the ballot in Pennsylvania were the straight ticket for Stephen Douglas and the Union Party ticket for John Bell.

On Election Day, Lincoln won a majority of the popular vote in Pennsylvania and therefore received all 27 of its electoral votes. The vote count for Lincoln was 268,709, with 178,871 for Breckinridge (the Reading Ticket) 16,765 for Douglas, and 12,776 for Bell. The result in Adams County was somewhat different. Lincoln and the Reading Ticket combined to capture from 97% to 99% of the popular vote cast in the county, depending on which newspaper numbers you were trusting. The Compiler reported 2,724 votes for Lincoln and 2,676 for the Reading Ticket, a difference of only 48 votes. The Sentinel also reported 2,724 votes for Lincoln and 2,644 for the Reading Ticket, a difference of 80 votes. This was a far tighter race on the county level than it was on the state level.

The Compiler begrudgingly gave the victory to Lincoln but predicted, “The reign of Black Republicanism in the country will be short—and it will be a glorious privilege to assist in wiping it out, with all its nefarious principles.” Southern states wasted no time in expressing their own objection to the election and on December 20, 1860, South Carolina became the first state to secede from the Union.

#### CRAFT NEW VISION OF AN AMERICAN ICON

Lincoln 151 (Birth of Modern): I had the opportunity to visit the Matisse Museum in Nice, France. Hanging among his modern masterpieces was The Dead Christ, a painting by Philippe de Champaigne (c.1694). I was so struck by startling contrast of styles, I knew immediately that I wanted to incorporate them in my next depiction of Lincoln. By juxtaposing the two styles, I wanted to convey my belief that Lincoln’s tragic death was the signal transition that propelled us into the modern era. The painting is 6’ x 6’.

Lincoln 162 (based on ambrotype by T. P. Pearson, 1858): This painting was a test for me to paint a familiar photo-portrait of Lincoln from memory as quickly as possible with my hands. I also challenged myself to create new colors by mixing unlikely combinations. I discovered a beautiful silver gray color by mixing a light green paint with a light pinky-peach. It took approximately one hour to create the colors and about three hours to complete the painting. I was happy to have achieved my goal.

Lincoln 165 (Triptych): This painting was a design test for me. The different facial angles and close crops achieved the stark, contemporary effect I wanted.

Lincoln 173 (Meet the Lincolns! 1964): This artist confused all her heroes displayed in B&W and duotones! The meaning is in the subtitle.

THE ART OF ABRAHAM LINCOLN: MODERN PAINTERS

Wendy Allen

When the calendar clicked over to 2011, I vowed to myself that, going forward, I would uphold three major requirements for all of my work: I would:
1. Never paint another boring painting.
2. Take full advantage of being in Gettysburg to practice true "immersive" artwork;
3. Make sure to not abandon my basic painting statement—that is, to rebel against the exclusion of history in contemporary art and obsessively show that Lincoln is still an incredibly relevant figure for today's world.

THE LINCOLN FORUM BULLETIN 7

By Henry F. Ballone

A large crowd gathered around the New Jersey State House in anticipation of President-Elect Abraham Lincoln's February visit to Trenton on his way to his inauguration. This time, however, the crowd gathered in February 2011, when the New Jersey Civil War Heritage Association Sesquicentennial Committee (NJCW150) welcomed Lincoln portrayer Robert Costello to a re-creation of the original event 150 years earlier.

Lincoln 169 (Lincoln's Peace): This collage took me about two years to complete. I achieved the effect by pasting a cut-up oil-on-canvas painting onto another painted canvas. It is primarily an abstract work.

Lincoln 170 (Lincoln Blue + Black + Red): This painting is primarily an abstract. No message is intended.

Lincoln 142 (Last Best Hope): I have been working on this painting for over a year, and I am now finally finished. I wanted to convey that we are in imminent danger of losing Lincoln's impassioned warning under the many layers of graffiti that characterize the inequality of opportunity and varieties of intolerance that continue to plague us.

Lincoln 172 (1860, photographer unknown): Here I just wanted to paint a beautiful portrait of Lincoln's beautiful, gentle face.

“Lincoln” (Robert Costello) greeted by “Governor Olden” (Bruce Sirak) and Color Guard at the New Jersey State House. (Henry F. Ballone)

Planning for New Jersey’s role in the Civil War Sesquicentennial began in October 2008, when historically minded New Jerseyans gathered to form the NJCW150 as a committee of the New Jersey Civil War Heritage Association (NJCWHA), an already existing SOC (3) corporation founded to commemorate the state’s role in the Civil War. From the start, the committee advocated a diverse and open forum, coordinating with other historical and commemorative groups and interested individuals. The committee saw its primary missions as educating the state’s people on New Jersey’s Civil War experience through public history events and publications and assisting educational institutions in curriculum development on the state’s role in the Civil War. To this end, the committee established an official website njcivwar150.org.

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New Jersey was not spared by any Civil War battles, but it did play an important role in Lincoln’s war to preserve the Union. According to the 1860 census, the state had a population of 672,835 people, including 21,797 native-born African Americans and 18 slaves, with 56,000 people employed in manufacturing and providing services. As many as 88,000 New Jerseyans served in the Union army, and thousands more produced uniforms, guns, railroad engines, and other goods that helped win the war. The committee’s first book, *Jersey Goes to War* (2010, 2nd ed. 2011) is a collection of 150 biographies of diverse individuals connected with New Jersey and the Civil War, researched and written by committee members. The committee’s second book, *Discovering Your Community’s Civil War Heritage* (2010) is a research guide to uncovering the personal stories of Civil War soldiers. One complimentary copy was donated to each New Jersey county historical society.

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Henry F. Ballone, photojournalist, is a member of the NJCW150 committee and serves on the Board of Advisors of the Lincoln Forum.

THE LINCOLN VISITS NEW JERSEY

THE LINCOLN FORUM BULLETIN 10
Why did Lincoln change to Willard's? His trip was undertaken to build public support and make him more familiar as a national leader. Entering Washington would project an image of fear and weakness. Lincoln was reluctant to do it. At one point later he called it his worst mistake. A close reader of the press, Lincoln probably anticipated seeing cartoons and editorials. If he had to pass through Baltimore at night, ending up at Willard’s would help restore an image of confidence and accessibility. He and his secretaries packed for art supplies and venues in Washington and a location where Lincoln would be almost overwhelmed by constant visitors and meetings.

Lincoln was escorted from Illinois—and would be accompanied through Baltimore along with Pinkerton—by his friend Ward Hill Lamon. When Lincoln decided to adopt Weed’s alternative destination, it was Lamon who conveyed the last-minute message to the Willard brothers. On February 14, Lamon wrote, “We have decided after consultation with Mr. Lincoln that he, his family and party will stay at your house. We have learned here that you were expecting us and had rooms reserved.”

Henry Willard also solved one practical problem for the president-elect. Lincoln had left his slippers in Springfield and asked to borrow a pair. Henry remembered that his wife’s grandfather, then visiting, had slippers that were large enough. Lincoln returned them with a note of thanks when he left the hotel, and the Willard family later donated them to the Ford’s Theatre museum.

Dislocating greater influence to Seward and other advocates of compromise? The record is mixed. The moment Lincoln arrived at the hotel he was met by Seward, who joined him for breakfast and then escorted him to the White House and General Scott’s office. That night he hosted Lincoln at dinner at his home, where Lincoln apparently asked Seward to read and comment on his draft inaugural address. Seward took Lincoln to church the next morning and by the end of the day sent Lincoln detailed comments on the draft speech.

At the same time Chase retained influence. When Peace Convention delegates asked Chase to join them on his first night at the hotel, Chase introduced each delegate to the president-elect, who astonished them with his knowledge of their backgrounds (probably based on a briefing from Vermont delegate Lucius Chittenden). Despite intense pressures at subsequent meetings in his hotel suite, Lincoln did not publicly endorse any of the compromises considered. When Chase implored him, he probably influenced Illinois delegates behind the scenes to support the final proposal in order to avoid a deadlock that might tip key states towards secession. Chase's intervention in Congress where Republicans supported Chase's national convention alternative.

Chase’s cabinet nomination was another issue that had to be addressed at Willard’s. After much intraparty conflict Pennsylvania Republicans met with Lincoln to urge the appointment of Simon Cameron as Secretary of the Treasury. Pennsylvania’s electoral vote and switch to Lincoln at the Chicago convention gave it a strong claim for a cabinet seat. But Lincoln was determined to have Chase of Illinois called on by the southern Senators to show that Chase had wider support. Cameron had to settle for the War Department.

Chase’s cabinet appointment then became the target of Seward and Weed, who feared the addition of Chase to other cabinet opponents of compromise, Montgomery Blair and Gideon Welles. New York delegation members Leonard and Lincoln had been together for so long that they even shared a draft Lincoln letter declining Chase’s appointment.

The option of staying at Willard’s was proposed by Thurlow Weed, political manager of Senator William Seward of New York. Weed argued that the hotel would be more accessible to the public—but more was at stake politically. Seward was leading an effort to find a compromise to settle for the War Department. The Convention plan to spend the transition days until his March 4 inauguration at Willard’s.

By John T. Elliff

April 2, 2011

Lincoln’s Transition at Willard’s

The option of staying at Willard’s was proposed by Thurlow Weed, political manager of Senator William H. Seward of New York. Weed argued that the hotel would be more accessible to the public—but more was at stake politically. Seward was leading an effort to find a compromise to settle for the War Department. The Convention plan to spend the transition days until his March 4 inauguration at Willard’s.

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Willard’s Hotel in the Lincoln era.

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The Convention plan went nowhere in person or in cartoons and editorials. Instead we have a fairly direct presentation of the most creative and appealing portraiture in the culture. Lincolns have adorned many of our symposium display rooms; the portraits continue on page 10.

Pictured here is a test cover for a self-published monograph which I hope to have ready for examination at our annual symposium. So, for the contemporary American artist, addressing Lincoln as a subject for painting instead of as a problem in historical reconstruction presents esthetic challenges and limitations. Since most of my current work is landscape-derived I was attracted to the idea of using the changes as evident in photographs of wartime Lincoln metaphorically. The Civil War changed us from an agricultural to an industrial nation. The changes so dramatically evident in Lincoln's visage I would use to demonstrate the damage industrialization was doing to a previously bucolic landscape. That was the grandiose idea. Instead, it turned out, utterly beyond my capacity to execute in one painting. Instead, I like so many others before me, became captured by the emotional complexity and spiritual grandeur of this very singular, very essential American. Pictured here is a test cover for a self-published monograph which I hope to have ready for examination at our annual November meeting.
THE ART OF ABRAHAM LINCOLN: MODERN PAINTERS

Wendy Allen

When the calendar clicked over to 2011, I vowed to myself that, going forward, I would uphold three major requirements for all of my work: I would:

1. Never paint another boring painting.
2. Take full advantage of being in Gettysburg to practice true “immersive” artwork;
3. Make sure to not abandon my basic painting statement—that is, to rebel against the exclusion of history in contemporary art and obsessively show that Lincoln is still an incredibly relevant figure for today’s world.

“Lincoln” (Robert Costello) greeted by “Governor Olden” (Bruce Sirak) and Color Guard at the New Jersey State House. (Henry F. Ballone)

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Lincoln 170 (Lincoln Blue + Black + Red): This painting is primarily an abstract. No message is intended.

By Henry F. Ballone

A large crowd gathered around the New Jersey State House in anticipation of President-Elect Abraham Lincoln’s February visit to Trenton on his way to his inauguration. This time, however, the crowd gathered in February 2011, when the New Jersey Civil War Heritage Association Sesquicentennial Committee (NJCW150) welcomed Lincoln portrayer Robert Costello to a re-creation of the original event 150 years earlier.

Lincoln 169 (Lincoln’s Peace): This collage took me about two years to complete. I achieved the effect by pasting a cut-up oil-on-canvas painting onto another painted canvas. It is primarily an abstract work.

Lincoln 142: (Last Best Hope): I have been working on this painting for over a year, and I am now finally finished. I wanted to convey that we are in imminent danger of losing Lincoln’s impassioned warning under the many layers of graffiti that characterize the inequality of opportunity and varieties of intolerance that continue to plague us.

Lincoln 172 (1860, photographer unknown): Here I just wanted to paint a beautiful portrait of Lincoln’s beautiful, gentle face.

A film was produced of the first 2010 NJCW150 public history event, the Allaire School for the Soldier, a living history encampment at Allaire State Park which drew over 1,700 spectators in 2010. The success of this event inspired a more ambitious affair for 2011, and several hundred reenactors and Beck’s Brass Band of Philadelphia attended the May 2011 New Jersey’s Civil War School of the Soldier.

Books and other commemorative materials will be sold at the committee’s information table at the New Jersey Historical Commission (NJHC) conference that will be held at Princeton University in November 2011, and some members will also take part in an afternoon workshop at the conference. The committee looks forward to collaborating in future events with the NJHC and other historical groups.

The committee has accepted an invitation from the Fairfax County, Virginia Sesquicentennial Committee to participate in the observation of the 150th anniversary of the Battle of Chantilly. The ceremonies, held on the field where New Jersey General Phil Kearny was killed in 1862, will be a major 2011 event for the NJCW150 committee. The committee, in coordination with MacCalluch Hall Museum in Morrisbn, NJ, will present “Gone for a Soldier”, an exhibit of NJCW artifacts that will open on November 6, 2011 and run to June, 2012. A key exhibit item will be the regimental flag of the 26th North Carolina Regiment, once captured by New Jersey soldiers and later returned, on loan from the Museum of the Confederacy in Richmond. The NJCW150 committee aided the museum with expertise and with locating artifacts borrowed from private collections, the Gettysburg Battlefield Museum, and other sources for display. This will be the best New Jersey-connected artifact exhibit in history. Committee members also designed a high quality catalog of the exhibit that will be available for sale at $20 per copy.

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The Adams Sentinel published an article that stated: "Taking possession of Government fortresses, of the Custom House, and the Post Office at Charleston, is an overt act of war upon the Federal authority, and is therefore treason." The Compiler took a somewhat different stance and thought that war could be averted if the Congressional Republicans were "disposed to favor just and harmonizing measures, the trouble might be healed. But they will not. Rather than abate their anti-slavery war-cry, they will let the country go to the wall."

On April 12, 1861, Confederate forces began shelling the United States forces that garrisoned Fort Sumter in Charleston Harbor, thereby signaling the beginning of the American Civil War.

Both papers carried the news of President Lincoln's call for 75,000 troops to suppress the rebellion. In Pennsylvania, Governor Curtin called on the state legislature to improve the state militia in terms of manpower and equipment necessary to meet the president's demand.

The Compiler carried a report of a "Great Stampede of Fugitive Slaves for Canada" in the Detroit and Chicago areas due to the uncertainty of coming events. Reports were published in both papers soon after the secession of Virginia, that the capital was in danger of being taken over by southern forces owing to the fact it was surrounded by Maryland and Virginia. The movement of Union troops to secure the city was widely reported.

The Compiler also stated that although it was firmly against President Lincoln's policies since his inauguration, the editor declared, "we will stand by the old flag" in this time of national crisis. As history would show, Adams County did exactly that.

Lincoln 151 (Birth of Modern): I had the opportunity to visit the Matisse Museum in Nice, France. Hanging among his modern masterpieces was The Dead Christ, a painting by Philippe de Champaigne (c.1694). I was so struck by startling contrast of styles, I knew immediately that I wanted to incorporate them in my next depiction of Lincoln. By juxtaposing the two styles, I wanted to convey my belief that Lincoln's tragic death was the signal transition that propelled us into the modern era. The painting is 6' x 6'.

Lincoln 162 (based on ambrotype by T. P. Pearson, 1858): This painting was a test for me to paint a familiar photo-portrait of Lincoln from memory as quickly as possible with my hands. I also challenged myself to create new colors by mixing unlikely combinations. I discovered a beautiful silver gray color by mixing a light green paint with a light pinky-peach. It took approximately one hour to create the colors and about three hours to complete the painting. I was happy to have achieved my goal.

Lincoln 165 (Triptich): This painting was a design test for me. The different facial angles and close crops achieved the stark, contemporary effect I wanted.

Lincoln 173 (Meet the Lincolns! 1964): This artist confounded all her heroes displayed in BW and duotones! The meaning is in the subtitle.
**THE ART OF ABRAHAM LINCOLN: MODERN PAINTERS**

Caitlin the Blue Pool (Andy Thomas)

Smilin Abe (Andy Thomas)

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**Q:** Finally, how can fans access your portfolio—and collect Andy Thomas portraits of Abraham Lincoln?

**A:** I’ll let my wife answer that. Wife’s answer: Andy’s artwork, including Lincoln, is available via the web site at www.andythomas.com or by calling the studio directly at 800.432.1581. Thanks! Dina Thomas.

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**Q:** What Lincoln work do you plan for the future? Any commissions or inspirations your admirers would like to know about?

**A:** No, I don’t think so. We have such good and creative photographers that a memorable portrait is more of a challenge today.

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**Q:** Have Americans lost their taste for representational portraits of their heroes?

**A:** His sense of humor. Much of his life and character is admirable but the incredible wit sets him apart.

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**Q:** Which Lincoln paintings of the past do you admire?

**A:** Because, in my case, it seems to suppress creativity.

---

**Q:** With your work, you join a long and distinguished list of artists who have devoted a considerable amount of their time and talent to Abraham Lincoln. Any favorite of these Lincoln artists?

**A:** Oh, so many. From Leonard Wells Volk and Alban Jasper Conant in the 19th Century to Chas Fagan and Wendy Allen in the 21st. What is it about Lincoln that inspires you?

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---

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The annual Leonard W. Volk Award—the Lincoln Forum’s prize for institutions and organizations that perpetuate the Lincoln story—will go this year to the Lincoln-Douglas Society of Freeport, Illinois. Over the last decade-and-a-half, the group has transformed the site of the second 1858 Lincoln-Douglas senatorial debate. Lily Tolpo’s statue of Abraham Lincoln and Stephen A. Douglas now adorns the historic setting, visitation has increased, and an adjacent public library has become the scene of exhibitions and historic programs.

The prize is in the form of an exquisitely rendered copy of the 1860 Volk life mask of Lincoln, mounted on a marble base. The sculptures are donated by the generous Forum members Dr. and Mrs. Mark Zimmerman.

The particular hero of the Freeport effort has been Lincoln Forum Secretary George Buss, who has evolved from educator and Lincoln re-enactor (roles he continues to play with great success) to champion of Freeport history, Stephen A. Douglas collector, exhibit curator, and historian.

The Bulletin invited George Buss to provide a brief history of the Society and its efforts in anticipation of its award recognition at the 16th annual Forum symposium.

For decades, the site of the Lincoln-Douglas Debates in Freeport, Illinois, was a municipal parking lot with a large stone and forces. It was determined by a coffee shop discussion that a parking lot was no longer befitting as the site for the Freeport Doctrine. It was here that a 20-year-old Knox College student named Rich Sokup was ordered by his onetime high school drama coach to portray Stephen Douglas for the very first time. Discovering his extensive talent, Knox in turn asked Rich to be “its” Douglas as well. That work would lead Rich to portrayals on C-SPAN, to Gettysburg, and to the Lincoln Forum some 40 years later. Had Rich stayed with us just a few years longer he would have done Douglas longer than Douglas did Douglas! He is much missed.

Annual commemorations began in the early 1980’s, when speech and debate coach Dr. Edward Finch and Rich Sokup joined forces. It was determined by a coffee shop discussion that a parking lot was no longer befitting as the site for the Freeport Doctrine. It was Sokup’s view that a campus setting should be developed on the site where the second meeting of the joint canvas took place. Sokup would author a script titled “A Discussion with President Lincoln and Senator Douglas,” which is still produced today (and was also on the program for Lincoln Forum III with Rich again bringing Douglas to life and me in the role of Lincoln, which I’ve played since 1986).

Local attorney Robert Plager was president of the Society at that time and threw himself into the project. With Finch and Sokup on the board, plans moved forward to request the city to vacate one row of parking spaces to allow for seating, a flagpole, and landscaping. A total of three phases were put into a master plan, with phase two calling for expanding landscaping in making the site match the original description of “a grove of trees a couple of blocks from the Brewster House.” In a separate venue, Alderman Mickey Martin generated the idea for funding a statue of Lincoln and Douglas in Debate which was designed and executed by Lily Tolpo. With the statue dedication completed, Lincoln 1864 (Peter Campbell)

Lincoln 1861 (Peter Campbell)

Lincoln 1860 (Peter Campbell)
By E. Phelps Hay

Not as famous as the letter to Mrs. Lydia Birch of November 21, 1864, not as formal as the letter to Colonel Elmer Ellsworth's parents of May 24, 1861, Abraham Lincoln's letter to Miss Fanny McCullough of December 23, 1861, not as likely to be remembered in a story and its unusual expression of sympathy extended to someone grieving over “the loved and lost.” Like those letters, the McCullough letter is worth examining in detail both as part of an underlying story and its unusual literary merit.

Dear Fanny, It is with deep grief that I learn of the death of your kind and brave Father; and, especially, that it is affecting your young heart beyond what is common in such cases. In this sad world of ours, sorrow comes to all; and, to the young, it comes with bitter agony, because it takes them unawares. The older have learned to expect it ever. I am anxious to afford some alleviation of your present distress. Perfect relief is not possible, except with time. You cannot now realize that you will ever feel better. Is not this so? And yet it is a mistake. You are sure to be happy again. To know this, you must have experience enough to know what I say; and you need only to believe it, to feel better at once. The memory of your dear Father, instead of an agony, will yet be a sad sweet feeling in your heart, of a purer, and holier sort than you have ever known. At first, perhaps, your dear Father, instead of an agony, will yet be a sad sweet feeling in your heart, of a purer, and holier sort than you have ever known.

The letter, which has been called “one of the finest in the Lincoln Sesquicentennial.” Their efforts promise to galvanize significant numbers of scholars, students, and enthusiasts to further explore the Lincoln legacy and its significance to both historical commemoration and the national future. The Foundation remains committed to stimulating that dialogue. The ABF is the official successor organization of the U.S. Lincoln Bicentennial Commission, which oversaw observances of Lincoln’s 200th birthday. Members of the foundation are Mark A. B. Ledman, Vernon Burton (vice chairman), Thomas Campbell (treasurer), Charles Scholz (secretary), Darrel Biggley, David Lawrence Irwin, Antonio Mora, Edna Greene Medford, Jean Powers Somman, and Hon. Frank J. Williams, who serves also as Chairman of the Lincoln Forum.

Applications for future funding are encouraged to log onto the ABF website (abrahamlincoln200.org) to consult guidelines, or to write the chairman for further information at 205 East 78th Street, #14E, New York, NY 10075. The next meeting and funding cycle are scheduled for January 2012.

The Abraham Lincoln Bicentennial Foundation (ALBF) announced in August its latest round of grants to museum exhibitions, grant-supported programs, preservice efforts, and other projects around the country that plan to emphasize the Lincoln theme during the Civil War Sesquicentennial. Support will go to the following organizations:

- The College of Charleston in South Carolina (the city where the Civil War began 150 years ago with the firing on Fort Sumter in April 1861) to co-sponsor a 2013 conference of the African American Literature Association focused on the sesquicentennial of the Emancipation Proclamation.
- The Lincoln Monument Association in Springfield, Illinois, to support preliminary outreach, fundraising, and marketing for the rehabilitation and preservation of Abraham Lincoln’s tomb and other historic monuments at historic Oak Ridge Cemetery. The Huntington Library in San Marino, California, to co-sponsor its 2012 exhibition: “A Strange and Feared Interest: Death, Mourning, and Memory in the American Civil War.”
- The National Park Service in Philadelphia, Pennsylvania, to co-sponsor a number of initiatives, including new educational outreach programs, document transcription, and sesquicentennial symposia.
- The New York State Archives Partnership Trust in Albany, New York, to support Civil War sesquicentennial events, particularly a lecture series.
- The Lincoln at the Crossroads Alliance to co-sponsor its forthcoming Lincoln in the National Park Service’s Sesquicentennial year and commemorate the Grand Review of the Army at Bailey’s Crossroads, Virginia in 1861.
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- The National Civil War Museum in Harrisburg, Pennsylvania, to co-sponsor a number of initiatives, including new educational outreach programs, document transcription, and sesquicentennial symposia.
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In this letter, as in so many others, Lincoln demonstrated perfect pitch. He joins Fanny in grief over her father’s passing, yet subtly shifts the balance of his words to recover a deeper sense of meaning from his own experience and delivered in a sensitive, fatherly tone. He winds up expressing optimism about the young woman’s future. For Fanny, Lincoln has achieved such a remarkable effect in the space of 187 words.

“It is with deep grief that I learn of the death of your kind and brave Father. I have read through your letter, every word of it, and your letter is a model of propriety, every word of it.

"And, to the young, it comes with bitterest agony, because it takes them unawares."

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"The 15 previous winners of the coveted Richard Nelson Current Award include Lincoln: his historic letter to Fanny McCullough was written at the age of 80, the letter was found in a secret drawer in her desk. Years after Lincoln’s death, when Fanny McCullough kept Lincoln’s letter for the rest of her life, she kept it in her desk. She is in the room. You can hear his voice.

I am anxious to afford some alleviation of your present distress. He states his purpose: not only does he want to help her; he wants to be there for her. Fanny, Lincoln conveys, is in the room. You can hear his voice. He is in the room. You can hear his voice.

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October 1—Jefferson Davis holds war conference with military commanders at Centreville, VA. Lincoln orders complex action against Carolina.

October 3—Lincoln signs his latest photograph to old family friend with his most famous inscription: “To Lucy Speed from whose pious hand I accepted the present of an Oxford Bible twenty years ago.”

October 8—President and Mrs. Lincoln attend military review near Capitol.

October 11—Lincoln names William S. Rosecrans to command army department of West Virginia.

October 17—Lincoln writes his most famous job reference, to the commander of the Washington Arsenal: “The lady—bearer of this—wishes to know that my bill at your house has not yet been paid. Receipt it and hand it to Mr. Nicola & he will give you a check for the amount. Yours truly, A. Lincoln.”

October 24—With a final segment of wire installed between Denver and Sacramento, the transcontinental telegraph is completed, Lincoln receives first message on October 26.

November 1—General Winfield Scott retires and Lincoln names General George B. McClellan to succeed him as chief of the army.

November 2—Lincoln removes General John C. Fremont in Western Department.

November 6—Jefferson Davis elected President of the Confederacy by popular vote—unopposed—for a six year term.

November 7—Battle of Belmont, MO focuses attention on Ulysses S. Grant.

November 11—Captain Charles Wilkes, commanding USS San Jacinto in waters of Old Bahama Channel, seizing Confederate envoys Mason and Slidell at the end of the year.

November 20—Lincoln and cabinet members attend Grand Review at Bailey’s Cross Roads, VA, “the largest and most magnificent military review ever held on this continent.”

November 28—Lincoln and Mary celebrate Thanksgiving with holiday dinner at White House with old friend Joshua Speed and Mrs. Speed.

December 3—President issues first annual message to Congress, warning prophetically: “The Union must be preserved, and hence, all indispenisible means must be employed. . . . The struggle for today, is not altogether for today—it is for a vast future also!”

150 YEARS AGO: AUTUMN 1861 IN A DIVIDED AMERICA

The annual Richard Nelson Current Award—The Lincoln Forum’s highest honor for lifetime achievement—will go this year to the legendary Civil War military historian, battlefield guide, preservationist, and Linear Park treasure Edwin Cole Bearss. This year’s 16th annual award will be presented November 18 at The Lincoln Forum symposium closing banquet at the Wyndham in Gettysburg.

The 87-year-old Bearss, who served with distinction as Chief Historian of the National Park Service from 1981 to 1994, is universally acclaimed as the pre-eminent Civil War tour guide of the last half century. Since the 1950s he has offered dramatic, vivid, much-imitated, but unsurpassable commentary at every major battlefield of the conflict e the delight of tens of thousands of enthralled devotees. The Wall Street Journal noted that Bearss has evoked “almost hallucinatory sensations” on these unpressed tours. His combination of encyclopedic knowledge, dramatic flair, booming voice, and extraordinary memory for rich and colorful anecdotes, has made him the greatest-ever of all on-site interpreters of the Civil War. He continues to spend some 200 days a year on the road in the U.S., the Pacific, and Europe, giving tours about both the Civil War and World War II.

Forum Chairman Frank J. Williams commented: “For many of us who have been fascinated since childhood by both the small human dramas and the massive scale of the American Civil War, Ed Bearss is nothing less than one of the greatest and most inspiring teachers of our time—someone who lives and breathes military history and evokes awe and excitement in the hearts and minds of generation after generation. Bearss is nothing less than the voice of Civil War battlefield, and we are thrilled to honor him for his lifetime of magnetism and commitment to their understanding and their security. It is an additional privilege to acknowledge Ed Bearss as a war hero who gave so much for his country as a young man—and throughout his life has remained a true patriot.”

Even among those who have never toured with him personally, Bearss is a familiar face and voice from such television specials as Ken Burns’ The Civil War on PBS, Civil War Journal on the A&E Network, Civil War Combat on History, and The Great American Civil War on the Learning Channel. Notably, he has also championed the protection and preservation of the sacred ground of the Civil War, battling development and overbuilding in the quest to preserve thousands of acres of historic ground in all parts of the country.

Forum Vice Chairman Harold Holzer, who by tradition presents the annual award at the closing banquet, added: “Ed Bearss’ unique gift is that he is not only capable of making us believe we are walking amidst the smoke of 19th-century battle, but that he has helped make sure that 21st-century students can enjoy the privilege of walking the same historic landscape—and that it will be there for others, always. He has invested a lifetime in understanding, interpreting, and protecting this hallowed ground, and we are all in his debt for it.”

A scholar and historical detective as well as a guide and interpreter, Bearss’ long career includes such major research discoveries as locating, along with colleagues, the lost Union gunboat USS Cairo in Old Bahama Channel, seizes Confederate envoys, respectively, from the decks of British mail packet Trent. When British demand their immediate release, the Lincoln Administration hesitates—setting off a diplomatic crisis that comes close to plunging the Union into an international war. (Lincoln will release Mason and Slidell at the end of the year.)

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LEGENDARY ED BEARSS—PIED PIPER OF CIVIL WAR HISTORY—EARNED RICHARD NELSON CURRENT LIFETIME ACHIEVEMENT AWARD

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