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## The story of an artist while executing a portrait-sketch, the first from life, of Abraham Lincoln

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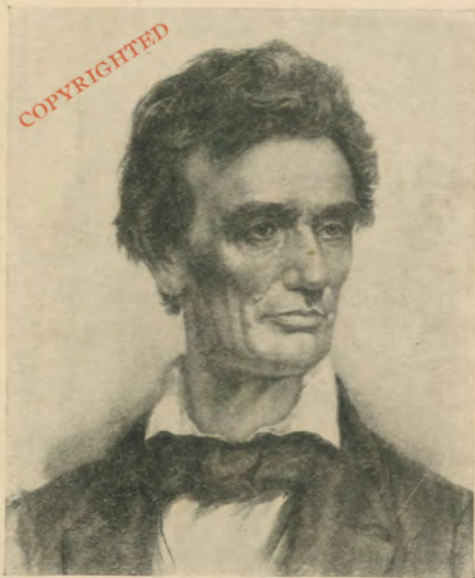
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THE STORY

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

ABRAHAM LINCOLN



IN JUNE, 1860

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

OTHO WIECKER, *Antiquary*,

HARVARD SQUARE

*oppo.* Harvard College

at CAMBRIDGE in MASSACHUSETTS

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*Vita sine litteris arteque mortua est.*

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The Publisher knows that

*Mr.*.....

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

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

# ABRAHAM LINCOLN

IN JUNE, 1860

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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#### GENERAL D. E. SICKLES' LETTER.

23 Fifth Avenue,

New York, August 3rd, 1912.

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



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

I am, dear Sir,  
Yours sincerely,

D. E. SICKLES,  
Major General U. S. Army (retired).

Otho Wiecker,  
Boston, Mass.

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### MR. THOMAS BENTON-KELLEY'S LETTER

Vermont Veteran's Association  
of Boston and vicinity.

Boston, Mass., April 4, 1912.

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

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

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

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

Mr. Otho Wiecker,  
Boston, Mass.

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

### THE ARTIST'S STORY

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

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

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

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

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

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

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

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

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

The artist related the following as part of his experience in connection with the portrait:—When it was first on exhibition in New York City, at the rooms of George Ward Nichols, standing on an easel in the center of the room facing Broadway, a short thick-set gentleman walked in. He did not speak to me, and I did not speak to him. He stood a short distance from the picture for a little while; I turned my head to look at him; then he stepped forward and, folding his arms across his breast, said slowly with clear utterance: "An honest man, God knows." The next instant he passed out of the room—It was *Stephen A. Douglas*

This impressive story of Lincoln and the portrait was recorded by the artist many, many years ago, and it only came to light by purchase of one of the lithographic prints, the owner thereof having preserved this hallowed personal reminiscence of the artist from harm, obscurity and decay.

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

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

**Bank and Commercial References.**

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