
INKLINGS AND IDLINGS

The Newsletter of the Carl Sandburg Historic Site Association

313 East Third Street • P.O. Box 585 • Galesburg, Illinois 61402 • (309) 342-2361 • www.sandburg.org

SUMMER 2022

FROM SITE SVCS. SPEC. BRYAN ENGELBRECHT

THIS—FOR THE MOON—YES?

THIS is a good book? Yes?
Throw it at the moon.
Stand on the ball of your right foot
And come to the lunge of a center fielder
Straddling in a throw for the home plate,
Let her go—spang—this book for the moon
—yes?
And then—other books, good books, even the
best books—shoot 'em with a long twist
at the moon—yes?

Carl Sandburg
Slabs of the Sunburnt West 1922

After a soggy and chilly spring the staff and volunteers of Carl Sandburg State Historic Site are hoping for a more moderate summer. While record high gas prices have caused some people to pause their plans for travels, we are hoping that at least a few travelers make plans to visit the birthplace of Carl Sandburg during the traditional tourist season. As you prepare your summer itinerary, we hope you will keep a few offerings at our Site in mind.

The Songbag Committee has some great concerts planned for the summer months. Multi-instrumentalist singer-songwriter Marc Janssen returns to the Barn on June 12. Country singer Angela Meyer makes her debut at the Sandburg Site on July 10. Fiddling poet Ken Waldman from Alaska will entertain visitors on September 11. The August 14 performer is unconfirmed as of this writing, so be sure to visit sandburg.org or follow the Carl Sandburg Historic Site Association on Facebook to see who stops by on that date.

We continue to host artifacts from the Charles “Chuck” J. Bednar, Jr. Collection in the Visitor’s Center. Never before shown in public, the collection on display in our audio-visual room features a variety of letters, poems, and images from Carl and Lilian Sandburg. Due to the Bednar family’s personal relationship with the Sandburgs, the items offer a unique perspective into Carl’s work and his personal life. These items are on loan for a limited time so be sure to view them before they are returned to the Bednar family.

If you are not already aware, Sandburg’s poetry collection *Slabs of the Sunburnt West* and his children’s work *Rootabaga Stories* are celebrating their 100th anniversary of publication this year. The fourth major collection of poems published by Sandburg, *Slabs of the Sunburnt West* revolves around the themes of common people and the landscape that permeate much of Sandburg’s works. Conceived for his children, *Rootabaga Stories* consists of American fairy tales that people of all ages will enjoy. Be sure throughout the year to read your personal copies, borrow one from the library, or stop by the gift shop in the Visitor’s Center to purchase these titles and immerse yourself into these important books as they turn a century old.

FROM SITE INTERPRETIVE COORDINATOR – TOM WALLENFELDT

The flowers are colorful, the birds are singing, and tourism season is finally here at the Carl Sandburg State Historic Site! Summertime is at the peak of its season, and people are finding their way to visit unique places of interest. Well, some say, “Let’s go visit the Cottage where Carl Sandburg was born!” Cars are pulling in from all around the nation and sometimes the door is opened by some foreign travelers too. Working as the Site Interpretive Coordinator is never dull. I enjoy advocating for Carl to every visitor. It is edifying to meet people who are interested in knowing about the “Poet of the People.” After they leave, most are taken aback about how little they knew about Carl. I find it exciting when Galesburg citizens stop by for the first time, and they have a look of why they had never stopped here before and are truly amazed that someone from their hometown is a national treasure.

Carl has a legacy that resonates in current times. One young woman was reading some of his works in our bookstore, and she told me that it seems he is writing about this very moment in our history. Carl had his way with words that strikes every reader’s heart. The well-known quote that comes to mind is printed on items for sale, “Nothing happens unless first a dream.” It sells very well on our bookmarks and magnets at the Visitor Center, and I personally use it sometimes when talking to folks.

Songbag Concerts on every second Sunday really spark the Site with energy, and we sometimes run out of parking spots on the property. Yes, Carl is adored from

people near and far, and the Cottage stands as a testament for that indeed! Going on three years this July marks the anniversary of a truly remarkable journey here at the Carl Sandburg State Historic Site, and I look forward to many more!

CARL SANDBURG CONTINUES TO ENCOURAGE US TO DREAM DREAMS OF PEACE

By Naomi Law

On March 12 many people participated in a Peace Vigil for Ukraine rally on the square in downtown Galesburg. This particular event had been the dream of community member Mary Robson.

Dr. Seamus Reilly, President of Carl Sandburg College, began the event by reading a portion of "Prayers After World War" by Sandburg. As he looked up at the imposing statue, Dr. Reilly jokingly said that he felt as if Carl Sandburg was watching and looking over his shoulder.



Carl Sandburg College President and CSHSA member Dr. Seamus Reilly delivers remarks at the Peace Vigil for Ukraine. Photo by Steve Davis. With permission of Galesburg Register-Mail. .

On that cold March day a very diverse group had gathered to demonstrate their belief in peace and concern for Ukraine. Mr. Sandburg would have been pleased with this demonstration of concern from his hometown. I even believe that he would have joined the people standing and holding blue and yellow symbols of the Ukrainian flag. Had he been there on that cold day Sandburg himself might have recited the poem read by Dr Reilly.

The poem ends with the words, "Keeper of Egypt and Russia and France, Keeper of England and Poland and Spain, Make us a song for to-morrow, Make us one new dream, us who forget, Out of the storm let us have one star."

This is a beautiful dream. However, forgetfulness prevails. Some names of the countries have changed over the years. but we are still not united in our dream for peace.

There have been many rallies on the Galesburg square. This time, it was for peace in Ukraine. The participants were a diverse group of ages, races, and cultures, including at least one Ukrainian citizen. Two women, Pippi and Susan, one African-American and the other white, led the group in singing, "Let There Be Peace On Earth." We were accompanied by musician Dan Leahy.

Carl Sandburg was there in the form of a cast bronze statue created by sculptor Lonnie Stewart. The statue of Mr. Sandburg is holding books and a guitar is on his back. Standing beside him is a Nubian Goat. On that particular day the goat was wearing a blue and yellow scarf tied around her neck. There were numerous, powerful visual and spoken messages shared by many members of the community as they stood at the feet of Carl Sandburg. Carl would have been pleased.

Even after his death in 1967 Sandburg's words and beliefs are being used to encourage people to unite in peace. On that March day I imagined hearing the wind carrying Sandburg's words, "Nothing happens unless first a dream."

I believe that if Carl Sandburg could actually have been there, he would have asked us about our dreams for peace. Whether it be for peace in America or across the world. The hope remains that, finally, maybe, we will all begin to dream a dream of peace.

WALT WHITMAN'S INFLUENCE ON CARL SANDBURG

By Rich Hanson

In a letter to Phillip Green Wright, an early mentor and teacher of his, Carl Sandburg recounted the moment that he first encountered the "Good Grey Poet," After his initial exposure to him in a book of essays by the critic, Brandon Mathews, he went out and bought "a ragged, second-hand copy of *Leaves of Grass*, read it when it was not 'required reading,' then decided to read it again and read it slow."

Carl found much to admire in Whitman's work and much in common with Whitman as well. Both came from working class families, both were largely self-taught, voracious readers, and both were keen observers of their fellow man, and lauded and celebrated the accomplishments of the working man. Both men greatly admired Abraham Lincoln.

In 1903 Sandburg wrote again to Phillip Green Wright, "I have been conferring with Walt Whitman lately on what constitutes life and death and Eternal Verity." He copied pages from Whitman's *Leaves of Grass* and began to experiment with the free verse form that he would eventually master. In another letter to Wright, he wrote:

I like his advice on where to read. He says to read Homer, Virgil, the Bible, etc. on a rocky point on Long Island with

the sea on three sides. I think there's many a man and woman tired of life trying to find what it can mean to laugh, run, leap and exult- probing the mystery in a room where the tomes of lore shut out the life-giving air.

In a poem that he wrote about this time, he acknowledges his debt to Whitman.

*I'll never again write for you any lulling songs with a lovely lilt,
It's entirely improbable that I will compose anymore exquisite verse for you,
The likelihood is great that I will never dally with rhyme or meter again.
And I say this is so because I have been reading Walt Whitman,
And because it is so.
You may not believe that what I write about my writing verse is so;
That what I say about my not writing in rhyme or in meter is not so,
Because it's what I say is so, and what I say is so I really know is so,*

In yet another letter to Professor Wright, written in 1904, Sandburg recounts the pilgrimage that he made to Camden, New Jersey to see the sites associated with Whitman. Eventually, he was directed to the late poet's home where he paid a woman a quarter to show him through it.

While touring the premises, he chatted with the woman, who told him that she had known the poet. "You couldn't help but like him," she told Sandburg, and continued by telling him that Whitman had told her that "people don't understand what I write, but they will ten years after I am dead." She also told him that Whitman was such a gentle being that he wouldn't let his housekeeper brush down the cobwebs in his room. According to Sandburg's account, the woman said that he seemed to wish to let the spiders have their own sweet way.

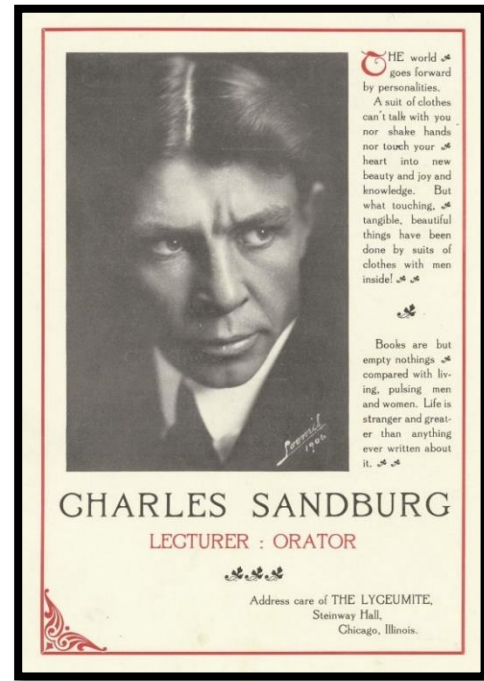
The woman then asked Sandburg, "This Whitman, they say he was an infidel. Was he?"

Sandburg quietly assured her that "he was nearer to God than any man who said that."

His tour of homage culminated with a trip to Harleigh Cemetery to pay his respects at the tomb that the poet had set money aside for so as to have an eternal home for his bones. Sandburg left a rose at the gravesite.

Sandburg's admiration for Whitman also led him to create a lecture on the man and his work, which he christened "The American Vagabond." He delivered it to worker's educational groups and at Chautaugua meetings. Pictured is a copy of one of the posters advertising his speaking appearance, taken from the book *Carl Sandburg, Phillip Green Wright and the Asgard Press*.

Walt Whitman served Carl Sandburg as a kindred spirit and inspiration to look toward as he began his first attempts at poetry. Even Sandburg himself referred to his early verse as "unduly influenced by Whitman" and "dull imitations" of the master. There came a time though, as most critics concede, that Sandburg ceased to lean upon



Charles Sandburg - Lecturer-Orator Poster for Whitman Lecture 1907

Whitman's model and to rely more upon his own aesthetic sense, opting for shorter lines and more economical yet vivid word portraits. Still, Sandburg never forgot, and always acknowledged his debt to Whitman and his poetry

CARL SANDBURG & THE ISSUE OF REMEMBRANCE By Dr. John Hallwas

[Ed. Note: A writer, speaker, and adult-education leader, Dr. John E. Hallwas is Distinguished Profesfor Emeritus at Western Illinois University. He wrote this 2013 article in his "On Communty" column for the Macomb newspaper McDonough County Voice.]

In recent months PBS produced a fine documentary on the life of our region's most beloved 20th-century figure, Carl Sandburg, who was born in Galesburg 135 years ago, on January 6, 1878. The son of a poor railroad blacksmith helper, Sandburg was a hard-working youth who did many low-paying jobs, struggled for an education, became a noted advocate of socialism in Wisconsin, worked as a journalist and poet in Chicago during the World War I era, collected and performed American folk songs, eventually earned Pulitzer Prizes for his celebrated biography of Abraham Lincoln and his poetry, and became an American icon.

The documentary, now available on DVD, is titled "The Day Carl Sandburg Died." While the 84-minute film does end by focusing on Sandburg's death in 1967, when President Lyndon Johnson eulogized him as a beloved symbol of America, the title actually refers to the decline of Sandburg's reputation as a writer during the past half century. The documentary producer, Paul Bonesteel, clearly wanted to revive public interest in the noted Lincoln biographer and "poet of the people."

As someone who has written and spoken about

Sandburg for almost forty years, I share that purpose. Although I recognize the limitations of his Lincoln biography (which celebrates the mythic figure that Lincoln became for us), I am also aware of its enormous impact on both Lincoln studies and the American perception of our greatest president. And although I recognize the limitations of Sandburg's poetry (which is often not as probing or complex as it might be), I agree that his intense identification with disadvantaged, working-class people was innovative in the early 20th century, and his insight into the American experience remains significant for us.

The best of Sandburg's poems are well worth reading, and I can't help but reflect that the people of our nation would be more sensitive to others, more aware of American realities, and more unified if they read them, or heard them recited. "Mag," from Sandburg's *Chicago Poems* (1916), is a good example. In an angry, desperate voice, a poor worker says to his wife,

*I wish to God I never saw you, Mag.
I wish you never quit your job and came along with me.
I wish we never bought a license and a white dress
For you to get married in the day we ran off to a minister
And told him we would love each other and take care of
each other....*

With every line, as the poem continues, it becomes increasingly apparent that the speaker does love his wife but is filled with anguish because he has failed to provide her and the children with an escape from poverty. As the free verse poem closes, we feel the heartbreak of a man who realizes that, in the never-ending struggle to pay for "rent and coal and clothes," he has been unable to secure a better life for those he loves. Hence: "I wish to God I never saw you, Mag./ I wish to God the kids had never come."

One can only imagine what Carl Sandburg would say about the recent GOP candidate for the presidency, who felt that 47 percent of Americans, including many like the speaker in "Mag," merely want a government handout. Romney surely never read anything by Sandburg, and his obvious lack of empathy for working class people supports the notion that, for many Americans, Sandburg has died and has vanished from the national consciousness.

Of course, there is a sad irony in that act of forgetting, because people who forget the great champions of both the democratic ideal and our pluralistic American culture, which embodies that ideal, only make it more difficult for our society. No wonder Sandburg, in his book-length poem *The People, Yes* (1936), portrays the American people as an heroic and struggling but problematic mass, who are not only duped by the powerful ("tricked and sold and again sold") but also often self-defeated---when they forget that "we all belong to the same big family."

Another favorite Sandburg poem of mine is "Prairie," in which he evokes his spiritual roots in the Midwest, where the natural environment and the tradition-bound culture "gave me a song and a slogan," as he puts it. The poem celebrates the people of America's agricultural heartland for their innate sense of unity: "The men and women are

helpers. They are all cornhuskers together." To explain that committed interrelationship, Sandburg emphasizes that one of their key virtues is remembrance: "The land and the people hold memories, even among gravestone writings rubbed out by the rain---they keep old things that never grow old." So, despite the forces of time and change, the people relate to each other. They all belong.

Yet, even in the heartland, there are cultural forces that denigrate heritage, that proclaim "the past is a bucket of ashes," while celebrating only "new cities and new people," as the poem says. How, then, do Americans reconcile their drive for cultural innovation and progressive refashioning of the nation with their deep need to share a common experience and to appreciate, together, a spiritually significant place?

That question, posed in a poem written a century ago, demonstrates that Sandburg explored some of the deepest challenges of the American spirit and reveals that he was indeed a writer who ought to be remembered.

THE E. SOUTH STREET SANDBURG HOME

By Rex Cherrington

We, myself included, often forget or fail to consider that the E. Third Street, Galesburg, Illinois, Sandburg home had no memories for Carl Sandburg. Carl was but an infant when the family left that residence and moved to E. South Street, which is our real topic here.



Carl Sandburg's family moved to this home on E. South St. in Galesburg. A plaque sponsored by Christopher Verene on the property's terrace notes the family lived here from 1879 to 1882.

Photo courtesy of Rex Cherrington.

I have unofficial word that the owner of the E. South Street Sandburg home plans to demolish it. I understand from conversation it is owned by the same person who owns the property immediately east of it, and he wants more land.

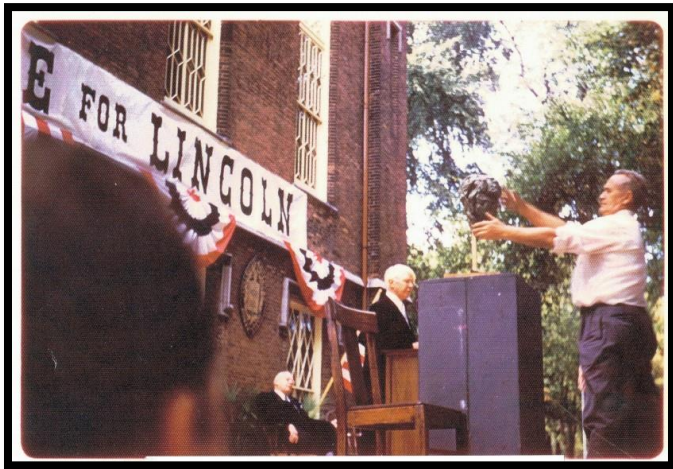
The E. South Street property has few memories for young Carl, but there is one he recalled when he thought he was old enough to handle a team of horses, and he clearly wasn't. A rose bush and trellis stopped the team of horses from becoming runaways and little Carl's life was spared.

The story of the sleeping mortgage is known to most of us. It is in *Always the Young Strangers*

. It seems August Sandburg might have paid for this house twice due to his lack of familiarity with the English language, hence his inability to do a title search and trusting and not thinking he needed to hire someone to do one for him.

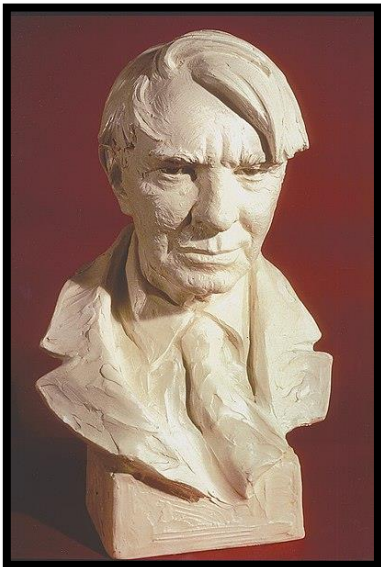
1958 SANDBURG PHOTO & BUST

By Mike Hobbs



Avard Tennyson Fairbanks (1897-1987) sculpts Sandburg's bust at the Centennial Ceremony of the Lincoln-Douglas Debate at Knox College in 1958. Courtesy of Niel Johnson.

In 1958 twenty-seven year old Niel Johnson took this photo of Sandburg and sculptor Avard Tennyson Fairbanks at the ceremony commemorating the centennial of the Lincoln-Douglas Debate held at Old Main on the Knox College campus in Galesburg. Fairbanks sculpted many Lincoln-themed sculptures and busts. One is in the U.S. Supreme Court Building. Another is at Ford's Theatre Museum.



This is the bust of Sandburg sculpted by Avard Fairbanks at the 1958 Centennial Ceremony of the Lincoln-Douglas Debate. CSHSA member Rex Cherrington reports that it is now displayed in the Alumni Room of Old Main at Knox College.

The ninety year old Johnson now lives in Independence, MO. He is a CSHSA member. At the time of the photo Niel was assistant to the chief historian of the Headquarters Army Weapons Command and the Rock Island Arsenal. Niel said he attended the ceremony, because he had a special regard for Galesburg, and as a historian he had an interest in Lincoln and Galesburg's connection with him. His father had grown up near the city and had worked for the railroad there. His paternal grandfather had immigrated to Galesburg from Sweden. Niel recalled that his father knew Sandburg's cousin Charlie Krans. They lived near each other in the Soperville vicinity. Niel speculates that Fairbanks was doing a "rush job" in doing Sandburg's bust during the ceremony.

CARL SANDBURG—THE MAN, THE AUTHOR & PUBLIC EDUCATOR WHO COULD HAVE BEEN PRESIDENT OF THE UNITED STATE

By Tomas Junglander

[Ed. Note: This is the sixth installment of a Carl Sandburg biography written by CSHSA member Tomas Junglander of Vadstena, Sweden.]

ABRAHAM LINCOLN

Carl Sandburg grew up in a community where the presence of Abraham Lincoln was still felt. Citizens of the town had known or voted for Lincoln, and one of the Lincoln-Douglas debates had taken place at the Knox College campus in Galesburg in 1858. Since boyhood he had admired Lincoln. He had grown up listening to the talk of people who saw Lincoln with their own eyes, and heard him speak. Galesburg was full of Lincoln history!

Abraham Lincoln, who became Sandburg's lifelong obsession, grew up in the same area in Illinois as Sandburg did, and in the early period of his professional life Sandburg presented Lincoln as a man of the people who arose from the poverty of the frontier to great eminence.

At the age of seventeen Sandburg worked ten-hour days to help support his family. On his way to his daily job in his hometown of Galesburg, Sandburg walked through the Knox College campus where Abraham Lincoln and Stephen Douglas had debated in October 1858. There on the east front of Old Main he regularly read on a bronze plaque Lincoln's spoken words, and they were soon etched in his memory: "I remembered them and sometimes I used to stop reading the words Lincoln had said to twenty thousand people.' He [Douglas] is blowing out the moral lights around us, when he contends that whoever want slaves has a right to hold them.'" He studied Lincoln's words, "in winter sunrise, in broad summer daylight, in falling snow or rain, in all the weathers of the year."

Abraham Lincoln became the 1860 Republican Party candidate for U.S. President. Stephen Douglas was a Senator with great influence, and he was the nominee for the Democrats. Lincoln was elected President of the United States, and the southern states left the Union, and the Civil War broke out. The commercial and critical

success of the *Rootabaga Stories* encouraged Sandburg to think about another book for young people. There was no good juvenile biography of Abraham Lincoln. He began to consider writing one.

FIRST VOLUME: *THE PRAIRIE YEARS*

For years Sandburg had been collecting Lincoln material and had enough by 1921. He and his publisher Alfred Harcourt began to talk about a biography, four hundred pages long, written in simple language for young people. As Sandburg began intensive work on the biography, he realized that a great deal of the material called for more mature treatment, and his proposed one-volume book grew into two volumes. It was already clear that the biography would not be for young people alone. He realized that much of what he wrote fit better for an adult audience.

Sandburg's publisher set publication of the book, *The Prairie Years*, for Lincoln's birthday February 12, 1926, and 10,000 copies were sold in advance. The volume covered Lincoln's prairie years ending with the election and departure for his inauguration as President of the United States. But before the release, in September 1925, a magazine, *Pictorial Review*, published five installments of the book. Sandburg got \$ 21,600, an almost unimaginable amount of money for the author. It corresponds approximately to the same amount of money his father earned, for more than thirty years, as a railroad blacksmith's helper. His father had died already in 1910, but his mother Clara Mathilda Andersdotter from Appuna in Sweden was full of pride in her son's work and his great achievements. She died in December 1926.

The Sandburg family now made up of five people could live a much more comfortable life after this economic lift. The critique of the Lincoln biography was generally very good. Some historians objected to the lack of footnotes and to Sandburg's poetic method of imagining Lincoln's thoughts. Several objected to such an unorthodox writing of history.

Literary critics, however, praised his work. Mark van Doren, who himself had written about Lincoln, wrote in *The Nation*; "It's Sandburg the artist, the epic poet who has attacked this largest and most complicated subject. The subject being, of course, not merely Lincoln himself. Though Lincoln was complicated enough, but in addition the whirlpool of cultures out of which he was flung into fame"

Sandburg did not originally intend to write about Lincoln the President. Further, he lacked support from universities and foundations to subsidize the massive research to cover the years 1861-1865 of Lincoln's life.

Sandburg took a breather from his Lincoln research but by 1928: "I made my decision, without telling it to anyone, that I would take my chances on doing the war years." He continued to work as a journalist at *Chicago Daily News* and at this time he received more lecture invitations than he could accept. He began to plan his lecture schedule with three purposes in mind: "to entertain

his audiences, earn the much-needed money and put himself close to important sources of Lincoln material."

Whenever possible he arranged his trips to meet Lincoln scholars and to travel to American cities where there were libraries with primary Lincoln materials. It was long before the day of inexpensive photocopying, he had to make notes from documents or have expensive photocopies made.

SECOND VOLUME *THE WAR YEARS*

Sandburg gave up his job as a reporter in 1932 to have more time to finish the biography. He worked for several years before he showed his manuscripts to his publisher. Then he toiled on the four volumes of the Lincoln biography *The War Years* during most of the 1930s with strong support from his publisher. The manuscript of 3,400 pages was finally delivered to his publisher on Dec 1, 1939. The entire Lincoln biography contained six volumes and ends with the assassination of the President in 1865. The critical reception for *The War Years* was generally more favorable than for *The Prairie Years*. Again the language was poetic, but Sandburg refrained from fictionalizing. Some historians had their objections this time also, not least as regards the lack of footnotes. Other historians are lyrical, among them Henry Steele Commager who wrote in the *Yale Review*: "The poets have always understood Lincoln, from Whitman and Emerson to Lindsay and Bénéet, and it is fitting that from a pen of a poet should come the greatest of all Lincoln biographies, one of the great biographies in our literature. "

THE NOVELIST

Sandburg had been discussing with Metro-Goldwyn Mayer the idea for a full-length novel and feature film about American life. It was to "depict the courage, foresight and fortitude of the people who built up the nation" and those who followed. That novel was never written but was the germination of his big novel *Remembrance Rock*. The novel took almost five years to complete, and it ran over a thousand pages in length. It actually was broken into five independent parts, a prologue, and an epilogue – each narrative covering a different era in America's history: "what the American people, the American flag, the American citizen stand for in relation to the world scene and the widespread family of man over the earth." The Prologue, set in the 1940s during World War II; Book One, "The First Comers," about the Mayflower, (1620), Pilgrim, and Puritan Years; Book Two, "The Arch Begins," set during the American Revolution (1775-1783); Book Three, "The Arch Holds," about the Civil War era (1861-1865); and the Epilogue, "Storm and Stars," set at the end of World War II (1945).

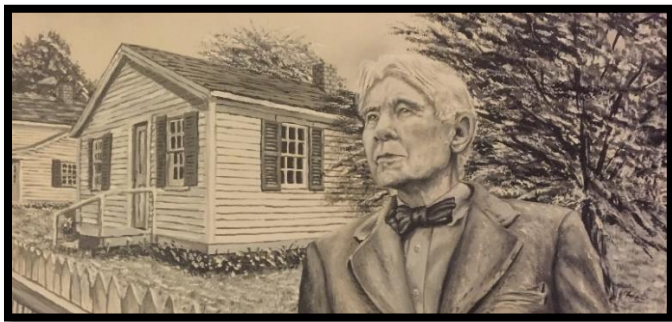
Remembrance Rock was another form through which Carl Sandburg expressed himself, and it was yet another form through which he expressed his fascination with and devotion to America and her promise. It really was a panorama of American history. He had sets of characters in each era of American history. Also, this novel was written at the request of a film company, but

Remembrance Rock was never made into a Hollywood film. The fundamental reason, was the book itself – far too complex, too vast for adaptation, too ponderous and overwhelming to be reduced to a movie script. The novel is, like the Lincoln biography, full of proverbs, anecdotes, and folklore. Sandburg had serious difficulties with his huge, often, chaotic manuscript. The book slowly grew into proportions beyond expectations. Sandburg's friends and fans had flooded his mail with letters of praise for the novel when it came out in 1948. On the whole, however, critics were not enthusiastic, but it sold well on the strength of Sandburg's name alone. The novel is a testament to Sandburg's love for his country and for the universal "Family of Man." It was his first and only novel.

SANDBURG BIRTHPLACE COTTAGE

By Mike Hobbs

In 2021 I volunteered to host a group of visitors to the Carl Sandburg State Historic Site. I was assigned to show them the Birthplace Cottage. Because my knowledge of the Cottage was limited I consulted the "Carl Sandburg State Historic Site Interpretive Manual." You might find what it says about the Cottage interesting.



"Reflection". By Dusty Scott (2017)-
Acrylic on canvas

The home contains only one story. A small coal scoop resided underneath the home. Built as a workmen's cottage, the house measures twenty-one feet one inch wide, by twenty feet ten inches and a half by length. Only three rooms existed during its original construction. These included a parlor, a bedroom, and a kitchen area. At some point after the Sandburg's owned the home, an addition of a summer kitchen occurred directly to the back of the home. Measuring twenty-one feet six inches wide by twenty-four feet one and a half inches long this doubled the size of the house. After the [Birthplace] Association took over ownership of the home, they renovated the exterior and interior of the home back to its original appearance. They also expanded the cellar into a full basement. In 1949, the Association turned the summer kitchen into the Lincoln Room. This space contained a visitor's center, exhibition space, and restroom. After State ownership occurred, periodic restoration work occurred. In 1993, the Illinois Historic Preservation Agency removed the Lincoln Room and placed it on the back of the current Visitor's Center. This restored the home back to its original configuration along with

providing much needed exhibition space at the Visitor's Center.

August Sandburg purchased the Cottage in 1873. The home had the three rooms it represents today. These include a parlor, a bedroom, and a kitchen with dining space. As the Sandburg's lived here before electricity, they would have used oil or kerosene lamps. The cookstove in the kitchen would have heated the home in cold months. Built prior to indoor plumbing becoming common the family relied on a well. It existed on the eastside of the house. The family used an outhouse as currently represented north of the home. Many of the furnishings in the home today are original Sandburg pieces. Items not original are period correct items from 1870 through 1890.

Until August and Clara married in August of 1874, he lived there by himself. The newlyweds shared the home together for less than a year. In May of 1875, daughter Mary arrived in the home. Mary shared the bedroom with her parents until Carl's birth in 1878. After Carl's birth, Mary slept on a trundle bed in the parlor. In 1879, the family moved out of the home to 641 E. South Street into a rented home.

Due to only being one and a half at the time of the move, Carl does not elaborate much on the home when he writes about it. In *Always the Young Strangers* he advised, "Of the house I was born I remember nothing." He also recounts how his mother told him about his birth on a cornhusk mattress in their bedroom just after midnight. Shortly after his birth, he took over the family's three-legged cradle. Besides delivering milk in the neighborhood of the home as a teenager, Sandburg had no other experiences with the house while he lived in Galesburg.

Carl Sandburg did view the Cottage after Adda George and the Birthplace Association restored it. His first visit came in 1948 for his seventieth birthday. According to an Adda George interview recounted in 1977 by former employee Lauren Goff, Carl appeared embarrassed when he arrived. At the time of leaving though, he appeared pleased. The following incident also occurred, "When she was taking him through the house, they got to the bathroom that she had installed at the time the house was being restored. He opened the door and saw what it was and backed out of there. He looked at Mrs. George and kind of smiled and said, "We didn't have a bathroom in our birthplace. This is an anachronism, if I ever saw one." He visited the home in 1953 when promoting his autobiography *Always the Young Strangers*. His final visit came in 1958 during the commemoration of the Lincoln-Douglas Debate Centennial. On one of the visits he flopped down on the bed stating, "Now you can say Sandburg slept here."

2022 CSHSA MEMBERSHIP RENEWALS

Thanks to all for your continuing support! If you have not renewed in 2022, find a form with membership options for paying dues on page 8 of this newsletter.

2022 MEMBERSHIP FORM

Membership Categories <i>(Check one)</i>	
<input type="checkbox"/>	\$10.00 Student / Senior (62+)
<input type="checkbox"/>	\$20.00 Individual
<input type="checkbox"/>	\$40.00 Family
<input type="checkbox"/>	\$100.00 Donor
<input type="checkbox"/>	\$250.00 Sponsor
<input type="checkbox"/>	\$500.00 Patron
<input type="checkbox"/>	\$1,000.00 Benefactor
<input type="checkbox"/> Gift Membership	

Name(s): _____

Address: _____

City: _____

State: _____, Zip: _____

Phone: _____

E-mail: _____

Inklings and Idlings Delivery: Check one option below:

E-mail U.S. Mail Both

Mail Checks to:

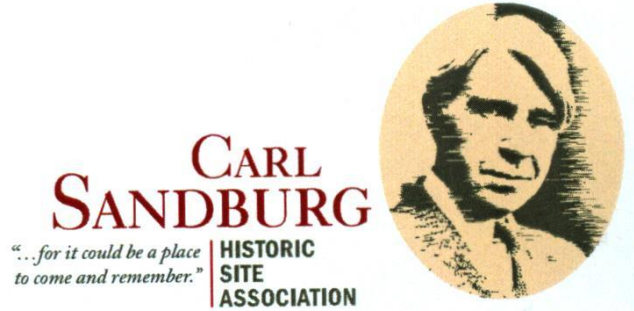
Carl Sandburg Historic Site Association
P.O. Box 585
Galesburg, Illinois 61402

-OR-

Pay Online with PayPal or Credit Card or Facebook

<http://www.sandburg.org/membership.html>

Thank you for your support!



*The **Carl Sandburg Historic Site Association** promotes awareness of the historical and cultural significance of Carl Sandburg and the Carl Sandburg State Historic Site in Galesburg, Illinois. We support a variety of educational programs and the collection, preservation, and display of materials which demonstrate the life, times, and achievements of Carl Sandburg.*

RETURN SERVICE REQUESTED

