

EDWIN FORBES

by

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ABSTRACT

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Edwin Forbes (1839-1895) became a Special Artist for Frank Leslie's Illustrated Newspaper in 1862, and traveled with the Union Armies during the Civil War to record the battles and camp-scenes. Approximately 150 of his battle-field sketches were reproduced in the pages of Leslie's.

After the war, Forbes settled in Brooklyn, New York, where he established himself as an etcher and painter. A vast majority of his work relied on the sketches he had made during the Civil War.

In 1876 he exhibited his Life Studies of the Great Army, a collection of forty etchings, at the Philadelphia Centennial Exhibition. The etchings were well received, and brought him national and international recognition as an etcher. Life Studies remains his major achievement. Forbes published Thirty Years After. An Artist's Story of the Great War in 1891. This second collection consists of several hundred etchings based on the battlefield sketches. Forbes wrote a chatty text to accompany the etchings.

During the 1880's, Forbes illustrated several children's books such as Josephine Pollard's Our Naval Heroes in Words

of Easy Syllables (New York, 1886). The etchings in these books are of a generally poor quality.

Twelve oil paintings dealing with the Gettysburg Campaign are among his better work. They are small canvases which reveal his skill as a painter. Forbes also wrote a short account of "The Gettysburg Campaign," which remains unpublished.

Besides war themes based on the field sketches, Forbes was interested mostly in animal studies. Some of his paintings from the seventies resemble Tait's work during the same period. Several charming pencil studies of ducks, hens, and other barnyard animals have been discovered in Philadelphia and Washington. Forbes' favorite animal, however, was the horse. Unfortunately, most of these studies have disappeared. One of Forbes' last achievements was the invention of a starting-gate for horse races in 1891.

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INTRODUCTION

Relatively little is known about Edwin Forbes' youth except that he was born in New York County, New York, in 1839 to Joseph C. and Anna Forbes. His full name was John Edwin Forbes, but he did not use the name John.

Traditional sources indicate that Forbes began to study art in 1857, and that in 1860 he was a pupil of William F. Tait, who became well known for his paintings of animals and birds, especially hunting scenes.¹ However, Mr. Henry

¹Allen Johnson and Dumas Malone, Dictionary of American Biography (New York, 1931), p. 504.
Michigan State Library, Biographical Sketches of American Artists (Lansing, 1924), p. 117.
William H. Gerds, Jr., Painting and Sculpture in New Jersey (Princeton, 1964), p. 138.

Frederick Marsh, who is presently preparing a book on Tait, does not believe that Forbes was ever Tait's pupil.² The

²Information courtesy of Francis S. Grubar, Assistant Professor of Art, University of Maryland.

matter must remain open to speculation, because there is no concrete evidence to support either view. If Forbes was a pupil of Tait, it may have been through Tait's influence that his painting Noonday Rest was accepted at the National Academy of Design in 1860, although admission to the Academy by any native artist was then a simple matter. The painting

was owned by Mr. J. H. Chambers.³ Unfortunately, the present

³ Bartlett Cowdrey, National Academy of Design Exhibition Record 1826-1860 (New York, 1943), p. 167.

location of Noonday Rest is unknown, and there remains no description of it.

Cowdrey's Exhibition Record (page 167) indicates that in 1860 Forbes was living at the corner of Seventh and Bloomfield Streets in Hoboken, New Jersey. During the mid-nineteenth century, Hoboken was an attractive suburban community with plenty of open country not far from New York City. William Gerds suggests that Hoboken was a popular art colony in the 1850's and 1860's and that Forbes may have met other artists who were living in the area, such as Charles Loring Elliot, a portrait painter, and Thomas W. Whitley, a landscapist.⁴ Forbes, unfortunately, left no

⁴ Letter from Mr. William H. Gerds, Curator of Painting and Sculpture, The Newark Museum, Newark, N. J., Sept. 15, 1965. Also see Gerds, Painting and Sculpture, pp. 42 and 138.

Professor Grubar has pointed out that William Ranney was living in Hoboken at the same time. Since Ranney was already an established artist interested in honest sporting themes, Professor Grubar believes he may have had more influence on artists such as Forbes and Tait than present evidence indicates.

records substantiating his relationship with any other artists working in Hoboken.

Had Edwin Forbes remained in Hoboken and continued painting animals, landscape, and genre, he may have gained

some reputation as a painter. On the other hand, he might have fallen into total obscurity, as do a vast majority of good professional artists. But the bombing of Fort Sumter on April 12 and 13, 1861, precipitated the Civil War and eventually enabled Forbes to establish a unique place for himself in the history of nineteenth century art in America. During the war, Forbes traveled with the Union Army as a Special Artist for Frank Leslie's Illustrated Newspaper, and drew several hundred battlefield sketches. After the war, he relied heavily on these sketches to illustrate his two books, Life Studies of the Great Army (1876) and Thirty Years After (1891). He also painted a series of pictures after the field sketches and illustrated several popular accounts of the war. (See Cat. 421-426.)

CHAPTER I

DEVELOPMENT OF REALISTIC BATTLE-ART IN AMERICA

Battle paintings were traditionally executed by commission for the King or the state in Europe. Generally speaking, these academic machines were considered works of art. They were not literal, but were symbolic and imaginative.¹

¹ William P. Campbell, The Civil War. A Centennial Exhibition of Eyewitness Drawings (Washington, 1961), pp. 46-47.

Gros's Napoleon among the Plague-stricken at Jaffa and Meissonier's battle scenes such as 1814 typify this branch of painting in the European academic tradition.

One of the first examples of American battle art is a hand-colored engraving by Thomas Johnston called A Prospective Plan of the Battle Fought near Lake George, September 8, 1755.² The engraving is a bird's eye view of the area, and

² The Library of Congress, An Album of American Battle Art 1755-1918 (Washington, 1947), p. 13. Johnston's engraving is after a design by Samuel Blodget.

is extremely stylized. It resembles a map of the land with appropriate symbols, such as troops, tents, Indians, and canoes drawn in at the appropriate locations. It is an attempt to note the events which took place near Lake George

on September 8, 1755, but it is not--nor was it intended to be--a pictorially accurate sketch of the battle. American Battle Art (page 3) describes the engraving:

. . . The Blodget-Johnston view really consists of four elements: at the left a small view of the "bloody morning scout," with the head of the New England column broken and completely surrounded by the ambushing French; beside it, a larger view of the assault on the Johnson's camp, with white coated French regulars receiving the fire of three provincial field pieces; along the top, a map of Hudson's River, from New York City on the left to the Great Carrying Place on the right; and finally, in the upper left-hand corner, inset plans of Fort William Henry (constructed after the battle at the site of Johnson's camp) and of Fort Edward, which is still termed "Lyman's Fort" in the map of the river.

Paul Revere's engraving The Bloody Massacre Perpetrated in King Street, Boston, March 5, 1770 represents a very different approach from Blodget and Johnston.³ He recorded

³Ibid., p. 50. Trumbull, of course, painted scenes of carnage and blood during the Revolutionary War.

men killing and being killed. Even though the massacre is not pictorially accurate, one discovers in the engraving a feeling of the event. The Death of General Wolfe, September 13, 1759, an engraving by William Wollett (1776) after Benjamin West's painting, is an interesting contrast to Revere's illustration. The former records a great general's death in the tradition of European Baroque painting. An idealized general, surrounded by his staff, lies dying on the ground. Although the scene is charged with realistic details, such as the contemporary uniforms, there is no

attempt to record objectively the stink and dirt of death in battle. This flamboyant style of historical painting remained popular in the United States until the mid-nineteenth century, when it reached a climax in paintings such as Emanuel Leutze's Washington Crossing the Delaware, which is probably one of the most well known paintings in America.

The Civil War saw a new kind of battle art. From 1779 until 1832, Thomas Bewick's development of wood-engraving remained primarily an art form of original expression. But by 1832 it was no longer necessary to print wood-engravings by hand, because methods of printing engraved blocks and type simultaneously by machine had been discovered, and the art of wood-engraving quickly degenerated from a medium of original expression to a means of rapidly mass-producing facsimiles.⁴ The development of commercial wood-engraving

⁴Ibid., pp. 183-184.

in the United States established the illustrated weekly newspapers as a significant news medium. Frank Leslie's Illustrated Newspaper was founded in 1855, Harper's Weekly in 1857, and the Illustrated News in 1859. The Illustrated newspapers introduced a new dimension of historical art--the accurate pictorial recording of battles and the commonplace events of war for large scale public consumption.⁵ The

⁵"Civil War Art in 1961," Print, XV (Sept.-Oct., 1961), [65]:

. . . Increased circulation opened new avenues for advertising too. Vivid engravings relating scenes from the War began to appear in such magazines as Harper's Weekly. Outstanding woodtypes and woodcuts called for recruits on conscription posters and handbills. With its greater audience, advertising became a larger visual force.

Civil War was also the first American war to be recorded by photography. The bulk of this work was done by Brady and his staff. The camera, however, had many drawbacks, such as its bulk and its inability to record action.

When the war began, the northern illustrated newspapers quickly hired artists to travel with the Union armies to record the action. Sketches sent in by amateurs supplemented the work of professional artists, and Leslie's offered to pay for any sketches they used. The artists drew the battles they witnessed and sent their sketches to the home office as quickly as possible by any means available. They were often very rapidly executed with hand-written notes such as "smoke," "trees," or "infantry" to complete them. William P. Campbell suggests that the sketches were often hastily done because of time. However, an equally important reason the special artists often did not spend much time completing the sketches was their realization that the wood-engravers did not regard the field sketches as art, but merely pictorial notations to be followed in engraving the illustrations for the weekly newspapers.⁶

⁶Campbell, pp. 49-50. See also Philip van Doren Stern, They Were There. The Civil War in Action as Seen by its

Combat Artists (New York, 1959), p. 10.

Constantin Guys (1805-1892), a French contemporary of Daumier, used a technique similar to the Special Artists in America. That is, he supplemented his drawings with additional information written on the sketches for the wood-engravers.

Special Artists was the name by which the Civil War Artists were known.

At the home office, the sketches to be printed were sent to a master engraver, who traced all of the general outlines onto small boxwood blocks that had been bolted together. He then separated the blocks and gave each one to a different wood-engraver who engraved the details. When the small blocks were finished, they were again bolted together, and the master engraver made the final corrections. Wax-mold electrotypes were made of the wood-engravings. "These electrotypes were printed as flat-bevelled plates on Taylor Cylinder Presses or were cast as curved plates to be used on the Hoe Rotary Press which could turn out 5000 sheets an hour."⁷

⁷Stern, p. 9. Also see Frank Leslie's Illustrated Newspaper (Aug. 2, 1856), pp. 124-125 for a description of the production of an illustrated newspaper.

Edwin Forbes was hired as a Special Artist for Frank Leslie's Illustrated Newspaper in 1862, and, on April 12, four wood-engravings after his battlefield sketches appeared in print along with a letter he had written to the paper:

Our Artist, says: "I send you a batch of sketches which I am sure will interest your readers. They have been taken at considerable risk, for the country is over-run with small gangs of sneaking

Secessionists, who are as big thieves as Floyd, and as bloodthirsty as Albert Pike. For one day I got an escort of ten men and made some sketches in comparative safety, which I herewith forward. All who have seen them say they are very accurate. I need hardly assure you that I do my best to make them so, as fidelity to fact is, in my opinion, the first thing to be aimed at. Among those I send are sketches of two bridges destroyed by the rebels at Bull Run and the far-famed plains of Manassas. I also forward you a most careful drawing of Centreville forts. I see it stated in the newspaper that there were no 'Quaker' guns in the rebel lines. This is not the fact. I saw them at Centreville; they were made of rough logs, with the muzzle painted black, with a grey rim around it. I have copied their appearance exactly in my sketch."⁸

⁸Leslie's, XIII (April 12, 1862), 365-366.

On April 26, 1862, three more illustrations after Forbes' sketches were printed, but without the artist's text.

During the first few years of the war, Leslie's maintained the personal identity of their special artists by crediting illustrations to the artist who sketched them and by printing the written accounts they received from the artists. The following letter from Edwin Forbes appeared in Leslie's, August 30, 1862, page 357:

. . . One of our special Artists, Mr. Edwin Forbes, had sent us, previous to the recent battle of Culpeper C.H., several interesting sketches of the places occupied by our armies under Pope, Banks and Sigel, some of which we have engraved for our present paper. That the battle of Cedar Mountain was a sudden affair is evident, since his letter dated August 7--the day before the action--says: "I enclose you several sketches of more or less interest, but I send them, for I see no prospect of anything active occurring for some days at least. Among them is a sketch of some of Sigel's Cavalry escorting a Party of Secesh to Culpepper Court House, to take the oath of

allegiance and give their parole. They resemble more a string of jailbirds than the farmers I am told they are. . . ."

Gradually Leslie's adopted a more impersonal, objective attitude toward reporting the war, and the personal observations of the special artists were replaced by a rather bland paragraph or two written in the home office to describe the illustrations:

. . . A pleasing sketch by our Artist shows a group of soldiers and young contrabands, near Culpeper; a travelling showman is packing up his small profits by a wonderful show.⁹

⁹Ibid., XVII (Jan. 9, 1864), 251. The illustrated papers also employed Special Correspondents whose columns continued to appear throughout the war.

From Edwin Forbes' letters published in Leslie's we can re-capture some of the flavor of his life as a special artist. He was not as dashing in dress or feature as artists such as A. R. Waud, who looked the epitomy of adventure and valor, but he saw as much action and danger as any of the special artists. Mr. Campbell in The Civil War (page 23) points out that the war correspondents and special artists were not supported by the army, but had to fend for themselves. At the same time, they had to share danger, wet, cold, and hunger with the troops. Forbes' letter of August, 1862, described some of the danger and discomfort he was exposed to:

I have been quite ill since the night of the battle, caused by my sleeping on the wet ground without covering. I send with this letter a sketch

of Slaughter, or, as some call it, Cedar Mountain. . . . At about 12 o'clock the cavalry were formed in line of battle and brought forward, at a trot, to the crest of the hill, behind which they had been drawn up. On seeing the movement I immediately rode towards them, but was suddenly halted by several shells thrown from a battery which the enemy that moment unmasked. They were thrown over the heads of the cavalry and came uncomfortably near myself, so I turned about and took position by the side of Capt. Knapps battery of Parrott guns, . . .¹⁰

¹⁰ Ibid., XIV (Aug. 30, 1862), 358.

A few weeks later Forbes again found himself under fire at the Second Battle of Bull Run. "I was in the hottest of the fire for quite awhile. When I attempted to get away I found myself cornered. I started with a party of skirmishers through a dense road, leading my horse, and after passing under a severe fire or shell, got a safe position."¹¹ How-

¹¹ Ibid., XIV (Sept. 13, 1862), 387. From a letter to Leslie's dated Sept. 1, 1862.

ever, unless a small column lurks unnoticed in the pages of Leslie's, there is no indication that he was wounded.

His battlefield sketches record his movement with the Union Army from Manassas in 1862 to the siege of Petersburg in 1864, during which time he witnessed most of the major battles of the Army of the Potomac in Pennsylvania, Maryland, and Virginia.

CHAPTER II

THE BATTLEFIELD SKETCHES

Since little value was placed on the field sketches, they were generally destroyed when the wood-engravers finished copying them. Fortunately, most of Edwin Forbes' sketches were saved, and he reclaimed them after the war. The collection covers all aspects of war--battles, troop movements and panoramic views, individual studies of soldiers and refugees, and sketches of animals he saw with the army.

Although studies such as The Battle of Rappahannock Station (Cat. 150) and The Government Steamboat Wilson Small at Acquia Creek (Cat. 140) are sketchily done, Forbes generally preferred to develop at least part of the sketch with pencil. Areas of shade and a few quick pencil marks quite adequately represent the rows of troops watching The Execution of Five Deserters (Cat. 170), but the buildings in the background are clearly depicted in sharp outline. The cavalry charge against the Confederate artillery--September 14, 1863--finds the foreground cavalry, their mounts, and the cannon drawn in some detail, while the background troops are hastily rendered in line. The sketch of General Grant at Wilderness, May 7, 1864 was rapidly executed in outline with hatching to suggest form. The troops

surrounding him and the background forest are sketched in outline. When time permitted, Forbes developed his sketches into more finished drawings. For instance, in Coming from the Mill (Cat. 135) he recorded the horse and sleigh in detail, but he quickly suggested the trees and shrubs in the distance.

When there was no battle raging, he enjoyed doing full-length studies of the soldiers or the forlorn Negroes. On Picket (Plate I) is a wash drawing--a technique not common to Forbes. The picket has shouldered his gun and is leaning against a tree. Forbes controlled his medium well, but somehow the result lacks life. A Yankee Volunteer (Cat. 162), a pencil sketch, is far superior. The volunteer is a ragged Union soldier, his hat set crooked on his head and his cartridge belt dangling from his musket. Forbes very effectively captured the character of this tired soldier. One can almost hear him cursing! An Album of American Battle Art (page 187) comments on the drawing of Sergeant William J. Jackson:

. . . Few of his sketches are portraits, and of those few, most are stiff and wooden; but the sketch of Sgt. William J. Jackson, a solemn lad with his arm resting on his rifle, has a direct emotional appeal considerably beyond that of Forbes' crowded scenes. Sergeant Jackson is young but toughened by campaigning; the sorry fortunes of the ill-generalled Army of the Potomac have led him to expect little, but it is not likely that rebel raiders will knock out Stoneman's Switch without paying a stiff price for it.

Actually, Forbes did many more portrait sketches than is indicated. Some of his better character studies are those

of Negroes around camp. A Mule Driver (Cat. 180) and Joe, the Driver of the Mess Wagon (Cat. 187) reveal Forbes' ability to capture some of the pathos of these men and boys who were caught up in events they could not fully comprehend.

Edwin Forbes had a good understanding of anatomy, both human and animal. He loved to sketch the horse, and many of his best sketches are of artillery and cavalry horses speeding into action. Old Soldier, February, 1863 is a charming study of a defiant old war-horse who needs a good currying.

Forbes was interested in the day to day activities of the soldiers.¹ He traveled with the Union Army and knew

¹See also William Forrest Dawson, A Civil War Artist at the Front. Edwin Forbes' Life Studies of the Great Army (New York, 1957), p. 5/.

the daily routine of the troops--the way they slept, the way they dressed and constructed their shelters in the winter, the way a few men avoided combat. The Camp Barber (Cat. 194) was sketched at a quiet moment when the men were able to relax and take time for a haircut and shave. He spent the winter of 1863 in camp near Fredericksburg, where he recorded the dreary routine of camp life in sketches such as Soldiers' Huts (Cat. 185), which portrays some of the ingenious shelters the troops constructed against the cold, damp weather. Coffee Coolers is a distasteful subject--men hiding behind a fence row and drinking coffee while their

comrades marched off to battle.²

²Edwin Forbes, Thirty Years After. An Artist's Story of the Great War (New York, 1891), pp. 65-67. Forbes described the "Coffee Coolers" in his book.

Less than half of Forbes' sketches were reproduced in Leslie's. The newspaper was interested in spectacular scenes such as the Battle of Gettysburg or the Execution of Five Deserters. Normally, they did not print the quieter scenes of camp life.

In 1864 the New York Historical Society questioned the accuracy of the wood-engravings being published in the illustrated newspapers.³ Leslie's published their reply

³Louise Morris Starr, Bohemian Brigade. Civil War News-men in Action (New York, 1954), pp. 252-253. Also see Campbell, pp. 59-90 for a further discussion of the accuracy of the published illustrations.

May 21, 1864 (page 130):

The Executive Committee of the New York Historical Society, in a recent Report, employs expressions which are, so far as FRANK LESLIE'S ILLUSTRATED NEWSPAPER and "History of the War" are concerned, grossly unjust. "It is true," say the gentlemen of the Historical Society, "that the illustrated newspapers are full of sketches purporting to be pictures of important scenes, but the testimony of parties engaged shows that these representations, when they are not taken from photographs, are not always reliable."

.

. . . Our Artists are with every important army; and not a movement of consequence in this, we trust, decisive campaign of the war shall take place without our receiving from our corps of Artists full, accurate

and vigorous sketches, which we shall, as far as our limits allow, present to our readers, engraved in our best style. Our only difficulty will be to make the best selection; the sketches will be too numerous and valuable to give us even a temptation to invent.

In 1862 Forbes wrote to Leslie's, "All who have seen them [his sketches] say they are very accurate. I need hardly assure you that I do my best to make them so, as fidelity to fact is, in my opinion, the first thing to be aimed at."⁴ During the battle of Antietam Forbes sketched

⁴Leslie's, XIII (April 12, 1862), 366.

the Union Army charging across Burnside's Bridge (Cat. 50). A visit to Sharpsburg, Maryland, makes it quite clear that Forbes' sketch is essentially correct, although he altered the perspective somewhat. Campbell (page 77) also concluded that Forbes recorded the event accurately, although he sometimes treated scenes arbitrarily to obtain a clearer picture. Campbell's observation is based on an old photograph of the bridge. After examining Edwin Forbes' "oeuvre," one must conclude that he was primarily interested in recording events as accurately as possible.

The illustrated newspapers have been accused of seriously altering the wood-engravings after the battlefield sketches. Stern, in his book They Were There (page 10), contends that, since the field-drawings were rarely considered works of art, the wood-engravers often produced illustrations quite different from the original sketches.⁵ Mr.

⁵Concerning a wash-drawing by William Waud which appeared in Harper's Weekly, November 12, 1864, An Album of American Battle Art, p. 203, laments:

It must be seen to be believed, the distressful result of the process which transferred William Waud's fine wash drawing--a high point of his work, as represented in the Library of Congress Collection--to the pages of "Harpers". Every iota of artistic quality has evaporated.

Campbell contends that the wood-engravers followed the original sketches fairly closely, although they were often forced to adjust the size and perspective so that the illustrations would fit the layout of the newspapers.⁶ Campbell's

⁶Campbell, pp. 72-74.

view is more appropriate to Forbes. In comparing his field sketches and the printed illustrations, one discovers that some scenes have been altered considerably, but most sketches were copied as faithfully as possible.

An Army Graveyard finds a lone soldier sitting by the side of an open grave he has just completed digging. A closed coffin waits to be unceremoniously pushed into the grave. The wood-engravers added several more figures who are lowering the coffin into the grave. The composition has been compressed laterally to make it fit the newspaper.⁷

⁷Ibid., p. 75. "Death here is given a dramatic dignity which is completely lacking in the bleak but more truthful scene drawn on the spot."

The Evacuation of Manassas Junction Virginia April 4, 1862 (Plate II) was illustrated in Leslie's April 12, 1862. (This is an extremely short time between making the sketch and its publication. Most illustrations were not printed for two to three weeks after the sketch was made.) The junction is in the background, and in the foreground are the ruins of the railroad, the remains of the fortifications, and various kinds of debris. Several covered wagons, guarded by troops, are seen in the background. In the distance, small groups of figures are inspecting the area. The wood-engravers added several large foreground figures. In so doing, they destroyed the mood of desertion and decay Forbes captured in the field sketch. The illustrators generally added figures to field sketches that did not contain them. No doubt, the newspaper felt that figures added more action and interest to the wood-engravings. In Leslie's defense, we must remember that their chief concern was to sell newspapers, not to perpetuate art.

Wood-engravings such as The 6th Corps Crossing the Bridge at Funkstown, July 2, 1863 and Gallant Charge by Two Companies of the 6th Michigan, July 14, 1863 (Cat. 285/80 and 82) are but two of the many illustrations after Forbes which reproduce the pictorial elements of his sketches as accurately as possible, although there is generally a shift in perspective to attempt a "grander view." Hard lines and no subtle tonal variations leave the illustrations lifeless and monotonous. Lithography and copper etching could have

produced more subtle tonal variations, but prints could not have been printed rapidly enough for the newspapers' volume. Wood-engraving was the only means of mass production, but, in the hands of commercial wood-engravers, the quality was very low.⁸

⁸Stern, p. 9.

Occasionally Leslie's changed the name of the battle from which an illustration came. June 11, 1864, Leslie's printed The War in Virginia--Sheridan's Great Battle with J. E. B. Stuart, at Yellow Tavern May 11--The Rebel Raider's Last Fight (pages 184-185). Forbes' inscription on the original sketch (Cat. 103), however, proves it was done at Rappahannock Station. Caissons and Horses on the Field at Bristol Station illustrates the carnage of war.⁹ But

⁹Leslie's XVII (Nov. 7, 1863), p. 109. Also see Campbell, pp. 87-88.

Forbes' sketch was made at Gettysburg, not Bristol Station--Caisson and Battery Horses near the Grove of Trees, July 4, 1863 (Cat. 90). One can only speculate why these changes were made. To remain in competition, Leslie's, like the other illustrated papers, had to meet deadlines. After an important engagement, they had to produce a paper or lose readers. But, for any number of reasons, the artists' sketches of Yellow Tavern and Bristol Station may not have

gotten to New York. The following excerpt is an example of what sometimes happened to sketches, "One of our artists lost everything on the rapid movement of the corps to which he was attached, including a portfolio of sketches--the second serious loss of this kind to which we have been subjected within a month."¹⁰ Faced with the necessity of pro-

¹⁰Ibid., XVIII (June 4, 1864), p. 167. There is no indication of which artist lost his equipment. Many other factors, such as the lack of transportation, also prevented the artists from getting their sketches to the home office. Emmet Crozier, Yankee Reporters 1861-68 (New York, 1956), pp. 382-391, records the many dangers that Wing of the Tribune experienced in trying to get his sketches through.

ducing a paper and lacking sketches, the editors probably reasoned that it was better to substitute field sketches from other battles rather than omit illustrations completely or rely on an artist's conception of the battles drawn in New York.

The original sketches of most of Forbes' contemporaries on the illustrated newspapers have disappeared, and the only traces of their art which remain are the empty wood-engravings. Fortunately, a large collection of Alfred R. Waud's and William Waud's sketches are preserved at the Library of Congress. Both men worked for Harper's Weekly, and returned to obscurity after the war. There is also a large collection of Wise Chapman's work at the Confederate Museum and the Valentine Museum in Richmond, Virginia.

Alfred R. Waud and Edwin Forbes were interested in

recording the daily activities of the troops as accurately as possible in much the same spirit as the war-photographers of our century. Both men were at Gettysburg. Waud sketched Entrenched Guns. Stevens Battery with pencil on greenish-blue paper. Waud was looking uphill toward the cemetery gate. The foreground troopers and cannon are very hastily and sketchily done. He used Chinese white [?] to represent the smoke of battle. Forbes' sketch The Gateway of the Cemetery, the Center of the Union Position, Fifth and Eleventh Corps is a much quieter scene. It is a panoramic view of the battlefield indicating the location of various elements. Inscriptions in Forbes' hand identify the action in various parts of the sketch.

Fredericksburg--Night of the 11th by Waud is rapidly sketched. The troops are no more than a few quick pencil lines; yet they are quite adequately portrayed. He used a white wash to represent the smoke of the burning town. On March 6, 1862, Forbes sketched Rebuilding the R.R. Bridge over the Rappahannock River, Fredericksburg, Va. It is a close-up view of the river and bridge. Compared to Waud's free style, Forbes' sketch seems rather detailed and studied. Indeed! Forbes was at his best when he did not have time to worry over his sketches. Although Waud preferred working in a quick pencil-shorthand, often heightened with white wash, he sometimes reverted to a more studied, delicate style. See, for example, Slocum's Artillery Engaged with the enemy on the Charles City Road (Seven Days Fighting),

Library of Congress. Forbes also used this style on occasion.

There is a small collection of wash drawings at the New York Public Library by J. F. E. Hillen which deserves attention. Hillen was a very painterly artist, who worked mostly in washes and water colors. He had a particular knack of animating the hundreds of tiny figures which fill his sketches. They are generally nothing more than a touch of color or a line; yet they are incredibly real. His free-style, however, was all but impossible to reproduce in wood-engravings. If more of his work comes to light, he may eventually be recognized as an artist far superior to Waud and Forbes.

Winslow Homer's Civil War art represents an approach different from Forbes, although some of his field sketches were excellent. Homer accompanied Colonel Francis C. Barlow, 61st New York Volunteers, on the Peninsular Campaign for Harper's Weekly, and then he returned to New York, where he set up a studio and established his reputation for large battle scenes in oils, such as Sharpshooter on Picket Duty and Prisoners from the Front.¹¹ After his return to New

¹¹The Library of Congress, American Battle Art, p. 183. Albert Bierstadt also painted war themes, but they represent no particular time nor place. His Guerilla Scene, 1862, represent soldiers in the foreground shooting at an enemy in the sunlighted background. Death is implied by a riderless horse. The strength of the painting lies in its understatement. Forbes never attempted a composition this complex. See James Thomas Flexner, That Wilder Image (Boston, 1962), pp. 297-298.

York, his war paintings were of genre or subjects of a very general nature. Homer was interested in art for art's sake, and, although his work is superior to Forbes', he did far less to record the pictorial history of the war which, of course, was the goal of the special artists.¹²

¹²Stern, pp. 13-14, and Campbell, p. 58.

Forbes sketched Ready for the March. Drummer Boy. Rapahannock Station (Cat. 154) in February, 1864. The young man is seen in profile with his drum slung over his shoulder. He is about nineteen years old and is a powerful lad. His face is serious and somber. Homer also sketched a drummer boy, who is younger and more innocent than Forbes' lad. Indeed! Homer's sketch more closely fits Forbes' description of the drummer boys.

Those omnipresent youngsters whose pranks gave so much life to camp or march deserve more than a passing tribute to their characteristic personality. Through rain or sunshine, at rest or in action, they seemed imbued with the same good-nature; and whether beating the drum or marching with it slung over the shoulder, they were the most picturesque little figures in the Union army.

Many of them were boys of twelve or thirteen, youths in years, but after a season of army life, men in experience. . . .¹³

¹³Forbes, Thirty Years After, p. 21. The sketch Drummer Boy. Taking a Rest (Cat. 127) more closely approaches Forbes' description. Also see Stern, pp. 52-53.

The Bridge over the Mattaponi River was the last of Forbes' battlefield sketches to appear in Leslie's--

September 3, 1864 (page 373). He probably returned to New York in the fall of 1864. The last illustration credited to Forbes to appear in Leslie's was Sleighbing Scene in the Country--'Blood Will Tell', February 11, 1865 (page 332). Despite its rather ominous title, it is a rather amusing illustration depicting a sleigh race between a country horse and a city team.

CHAPTER III

"LIFE STUDIES OF THE GREAT ARMY"

Forbes began the forty finished drawings for his portfolio Life Studies of the Great Army in 1865, but he did not complete them until 1868.¹ The drawings are on brown

¹Edwin Forbes, Catalogue. Historical Art Collection of Battles, Incidents, Characters and Marches of the Union Armies (n.p., 1881), p. 1.

paper, and, except for a few, are heightened in white. They are based on the battlefield sketches. Nathan Appleton commented on Forbes' drawings--or more likely, the etchings after the drawings--in The Boston Globe, October 4, 1876:

It would take too long to go through the sketches in detail, and so I select a few which seem to me to be the most suggestive. They embrace nearly all branches of the service--artillery, cavalry, infantry, the engineers, the supply-trains, the newspaper reporters, the stragglers, and even the herd of cattle who furnished us with such delicious but none the less tough beef. . . .²

²Clara Erskine Clement [Waters] and Lawrence Hutton, Artists of the Nineteenth Century and Their Works (Boston, 1879), p. 261.

The drawings are in the Library of Congress. Forty-two of the forty-four drawings in the collection were transferred to etched plates with no major changes. Two of the drawings--Bummers and Rear of the Column--have not been

discovered on etched plates. (There are several other drawings in the collection of battlefield sketches which resemble the collection of finished drawings in technique. See Cat. 320, 344, and 346).

Several of the drawings are not heightened in white and are more sketchily drawn. They may have been preliminary studies. The etching Rear of the Column was executed after the rough sketch, not the finished drawing. The drawing (not etched) contains the following foreground figures from left to right--a seated soldier holding his foot, a soldier marching, a mule, a zouave leading the mule, a drummer boy. A civilian walks behind the mule and a soldier is marching on the far side of the mule. The head of a Negro is seen between the mule and the zouave. Forbes re-arranged the figures in the untitled sketch he used for the etching. From left to right there are: a seated soldier holding his foot, a marching soldier, a Negro leading the mule, a drummer, and a soldier. The arrangement is similar to a battlefield sketch of the same name, i.e., Rear of the Column.

The drawing Bummers (heightened in white) bears no resemblance to the etching (Plate III) of the same name in Life Studies. There is, however, a rougher sketch which was the obvious model for the etching. It is more quickly rendered in pencil, and is much more interesting than the finished drawing.

The brown paper adds a warmth to the drawings which

rivals the etchings. However, the battlefield sketches, on the whole, retain a vigor which is lost in the more finished drawings.

An Extra. The Race for Camp (drawing, Cat. 308) and Newsboys Passing the Picket Post on the Way to Camp (sketch, Cat. 217) are the same subject, but with various alterations. The sketch is compressed and one feels physically close to the characters portrayed. In the left foreground three pickets are grouped around a camp-fire. Behind them is a lean-to made of ponchos. Two riders are traveling full speed on horseback past the soldiers. In the center foreground a little dog is running along the side of the road. The finished drawing is much more static. Lateral distance has been expanded, and a shift in perspective pushes the scene farther away from the viewer. The soldiers' crude lean-to has given way to a more complex log structure, and two of the soldiers are sitting inside it. The little dog is gone and the horsemen seem frozen in mid-air.

Forbes sometimes re-arranged pictorial elements in the drawings to produce what he hoped would be more interesting compositions. See, for example, A Night March (Plate IV), which is based on Scene on the United States Ford Road at Night (Plate V). The central covered wagon has been replaced by artillery horses and a cannon, the model for which can be found in another battlefield sketch. The large trees that have not been eliminated are pushed into the background. Many of the infantrymen, such as the four carrying

a wounded soldier in the lower left corner, have disappeared. Cavalry replace the infantry on the right. One of the mounted horsemen in the foreground has been eliminated; the other is a background figure. Forbes tried to represent fire on the burning tree with white highlights in the finished drawing, but it is static and falls below the freshness of the field sketch.

The Army Forge is an assimilation of several battlefield sketches. Other drawings such as A Quiet Nibble on the Cavalry Skirmish Line and Beefsteak Rare mirror the battlefield sketches. Rarely are the drawings as interesting as the sketches.

In his book History of British and American Etchings, London, 1929 (page 125), James Laver points out that several attempts were made during the eighteen-sixties and seventies to establish etching in America:

. . . Such men as Sartain, Thomas Moran and S. J. Ferris were interested in etching as early as 1860 or 1861, and in 1866 Cadart, the French publisher of etchings, lit a fire of straw which roared for a moment in the work of George Snell, of Boston, J. Foxcroft Cole, and Edwin Forbes, who was elected a member of the French Etching Club, and published a series of plates illustrating the Civil War in America. . . .

The New York Times, April 8, 1866 (page 5) announced the French Etching Club's exhibit at the Darby Gallery:

It is gratifying to know that many of the leading artists of the City have thrown themselves with enthusiasm into the effort to revivify this fine old art. At the head of these may be named John Falconer, Esq., the President of the Artists Fund Association whose first etchings will be on exhibition in a few days. The initial experiments of many

others as well known will soon greet the public also, and speak for the etchers and for the art. Mr. Forbes, whose little painting of the Camp Scene in Virginia attracted considerable attention some time since, is the first to lead off with a vigorous etching which we noticed lately [unidentified]. It is said to be of particular interest even by Mons. De Villers, the professor and teacher of the art. It can not lessen the interest in the works of Mr. Forbes to know that his labor was done with his left hand.

Despite the hopeful optimism, the French Etching Club shortly degenerated.

Cadart and Luquet, Paris, included one of Forbes' etchings--Episode de la Guerre d'Amerique--in an undated portfolio, which may have been published in 1866 when Cadart unsuccessfully tried to establish an American Branch of the French Society of Etchers.

The Philadelphia Sketch Club included one of Forbes' paintings in its 1866 exhibition.

A picture by Edwin Forbes--"Sounds from Home; a Study from Camp Life"--is a really precious bit of painting, in spite of drawbacks of spottiness and want of light and shade. It tells its story with simple directness, and gives us a more detailed notion of the shifts and contrivances of camp-life than we have seen before. The painter of it is a careful, honest workman, and we hope his pictures will find buyers. . . .³

³"Opening of the Exhibition of the Philadelphia Sketch Club," New York Daily Tribune, XXV (Jan. 19, 1866), 8.

The painting was exhibited the same year at the Boston Athenaeum, where Tait also exhibited in the fifties and sixties.⁴ The fate of the painting is unknown.

⁴Mabel Munson Swan, The Athenaeum Gallery 1827-1873. The Boston Athenaeum as an Early Patron of Art (Boston, 1940), pp. 226 and 278. Also a letter from Mr. Donald C. Kelly, Assistant Art Department, Library of the Boston Athenaeum, 10 1/2 Beacon Street, Boston, Mass., Sept. 24, 1965.

Harper's Weekly published two illustrations after Forbes' sketches in 1866--Cotton Team in North Carolina and Winter. Between 1866 and 1883 Forbes contributed fifteen illustrations to Harper's. They included an epidemic among cattle, a dog show, a fair, fishing, and horse racing. The running horses are of extremely poor quality.

Tuckerman described Lull in the Fight in 1867:

"Lull in the Fight" by Edwin Forbes, is a large picture containing some thirty well-drawn figures, disposed in natural attitudes behind a breastwork which seems to have been hastily thrown up in the woods in anticipation of a battle. It is a life-like scene, and one of the best war pictures which has been exhibited.⁵

⁵Henry Theodore Tuckerman, American Artist Life (New York, 1867), p. 491. Comparing the painting and the field sketch, the same groups of figures remain with some changes, but there is a definite shift of viewpoint. In the drawing, the viewer seems to be looking down on the scene. The background seems quite distant. In the painting, however, the bulwark seems higher and the flaming woods much closer.

Several sources mistakenly indicate that Forbes exhibited Lull in the Fight at the National Academy of Design in 1865.⁶

⁶Johnson and Malone, p. 504; Campbell, p. 116; James Grant Wilson and John Fiske, Appleton's Cyclopaedia of American Biography (New York, 1898), p. 498.

According to the records of that institution, the painting--then owned by Clark Bell--was sent to the National Academy's annual exhibition in 1867-68, but it was withdrawn before the close of the exhibition.⁷ The Lull in the Fight was

⁷Letter from Mr. Vernon C. Porter, Director, National Academy of Design, 1083 Fifth Avenue, New York 28, N. Y., Oct. 8, 1965.

exhibited the same year at the Boston Athenaeum, which may explain why it was withdrawn from the National Academy of Design.⁸

⁸Swan, p. 226. Also a letter from Mr. Donald C. Kelly, Sept. 24, 1965. Lull in the Fight was exhibited at the Harry Shaw Newman Gallery in 1946. See Cat. 407.

In the spring of 1869, Forbes took a trip to Washington, D. C., and on June 1, he sketched Grant's warhorse Cincinnati. Except for the sketch of Grant's horse, there are no other records of his trip.

Edwin Forbes painted Bird Dog and Quail (Cat. 408) in 1871. The canvas, which depicts a seated dog holding a quail in its mouth, was painted in the same spirit and style of many of Tait's canvases of the same period, such as Pointer of 1867 and On a Point, 1871. The following year--1872--Forbes drew a small water color, Herding, which depicts cattle being driven down a winding trail by horsemen. (Cat. 388).

Forbes began preparing the etchings for Life Studies

of the Great Army in 1870, and in 1876 he exhibited the portfolio at the Philadelphia Centennial Exhibition. The etchings won him an award:

COPY OF CENTENNIAL AWARD.

The undersigned have examined the product herein described "Life Studies of the Great Army," respectfully recommended the same to the United States Centennial Commission for award, for the following reasons, viz: FOR EXCELLENT STUDIES FROM NATURE AND LIFE, FIRMNESS IN TONE, AND SPIRITED EXECUTION.

C. W. Copy (Sig. of Judge)⁹

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⁹Forbes, Catalogue, p. 16.

To promote the Life Studies etchings, he sent an edition of the portfolio to several prominent Civil War figures, and received in return letters of praise from several generals, and even the President. Forbes, of course, realized the value of these letters in selling his etchings, and printed several in his Catalogue:

EXECUTIVE MANSION, WASHINGTON, July 28, 1876.

The President directs me to acknowledge the receipt of an India-proof set of engravings entitled "Life Studies of the Great Army," which you so kindly forwarded to him, and to convey to you his sincere thanks. He wishes me to assure you of his appreciation of this valuable work of art, and of the kind sentiments expressed in your note presenting it.

Very Respectfully yours, U.S. GRANT
To Edwin Forbes "Artist" "Per Secretary."

General Sherman was so impressed with the Life Studies that he instructed his aide to purchase the original portfolio to decorate his office in the war department:

HEADQUARTERS ARMY OF THE UNITED STATES, WASHINGTON,
D. C. July 24, 1875.
EDWIN FORBES, "Artist."

My Dear Sir: I beg to acknowledge receipt of the Portfolio containing your series of copper-plate etchings, entitled "Life Studies of the Great Army," and to thank you for the favor. I consider them most valuable; so much so, that I had already instructed my A. D. C., Colonel Audenried, to purchase the first set of proofs now on exhibition at the Centennial in Philadelphia, which set I design for the decoration of my new office in the war department, when finished. I am sure that these pictures will recall to the survivors the memory of many scenes which are fading in the past.

Truly your friend, W. T. SHERMAN, "General"¹⁰

¹⁰Ibid., p. 17.

Forbes also sent a portfolio of etchings to the London Etching Club in England, and, in return, they elected him an honorary member.

HON. SEC. LONDON ETCHING CLUB

London, Feb. 16, 1876, Auburn Lodge

38 VICTORIA ROAD, KENSINGTON, W.

To Edwin Forbes, Esq. Dear Sir: I am directed by the members of the Etching Club, to acknowledge the receipt of the portfolio of Etchings, "Life Studies of the Great Army, which you so kindly forwarded to the society." The etchings were very much admired by the members, and I am instructed to convey to you their best thanks. I have the pleasure to communicate to you that Mr. Redgrave, R. A.; proposed you as a Foreign Honorary Member of the London Etching Club. Mr. Millias, R. A. seconded the proposition and you were unanimously elected. The next work the club publishes, I shall have the pleasure to forward a copy for your kind acceptance.

I am, dear sir, yours very faithfully,

THOS. OLDHAM HARLOW, A. R. A.

"Hon. Secretary"¹¹

¹¹Ibid., pp. 19-20. Miss Daphne Watkins, B. A., Dublin University, has been unable to locate any record of Forbes' work in England.

The copy-right edition of Life Studies of the Great Army--bound in book form--contains forty etchings, plus a Descriptive Index, which includes the following advertisement:

SOLD BY SUBSCRIPTION.
 The Complete Work in Elegant Portfolio,
 " 40 Proofs Tinted Plate Paper " - - - - \$25.00
 " 40 " " India and " " " " \$50.00.
 Sent on Receipt of Price, or C.O.D. if Desired
 Address, EDWIN FORBES,
 PUBLICATIONS OFFICE
 NO. 13 BARCLAY STREET, NEW YORK.

In addition to the forty etchings, Forbes etched three copper plates which are not a part of the series--Awaiting the Attack / Infantry, A Scouting Party / Cavalry, and Just in Time / Artillery. According to pages [one] and twelve of his Catalogue he included these three etchings as a bonus to anyone who purchased the Life Studies.¹²

¹²Several sources, such as Dictionary of American Biography, p. 504, and Laver, p. 125, indicate that Forbes did not etch his own plates but there is no evidence to support this view. It is unlikely, however, he prepared the plates for Bullet and Shell and the children's books.

Life Studies of the Great Army represents the high point of Edwin Forbes' graphic career. He did not use aquatint, but relied on line and acid to achieve the desired effects. The etchings are based on the finished drawings, and a comparison of the two shows that he continually modified the pictorial elements to achieve better compositions. Sometimes the changes were slight; other times they were more

drastic. These changes are evident in etchings such as A Flank March Across Country During a Thunder Shower and Stuck in the Mud. In the former Forbes extended the line of grey marching figures across the entire plate and lengthened the foreground column. With black etched lines he described very well the cloudy sky and the miserable, driving rain. He eliminated the stacked rifles that are found in the drawing Stuck in the Mud, but added several rows of covered wagons and tents to the right background. We find in Coffee Coolers (Plate VI) still more drastic changes between the drawing and the etching. There are six soldiers grouped around the fire in the former--left to right, a soldier lying on the ground, two sitting and facing the fire, two more standing, and one seated on a dead stump and holding a dead chicken. The arrangement of the figures in the etching is far more artificial and uninteresting. They are divided into two groups of three, one group on each side of the fire (left to right, one standing, two seated, one seated, one standing, one seated). Some etchings, such as A Christmas Dinner remain unchanged from the drawing, except for a slight shift of perspective.

When Cadart again tried to revive etching in America by forming the New York Etching Club in 1877, Forbes did not participate. He had, however, already made a major contribution to the cause of etching in America with his Life Studies. The Boston Advertiser, December 16, 1876, wrote:

Aside from the fact that these illustrations have a peculiar value as studies made on the spot, they have additional worth as the first notable example of etchings as yet produced in this country. Mr. Whistler holds the highest rank as an etcher, but his subjects are confined almost entirely to sights and scenes in London and vicinity; he can, therefore, make no claim to be considered an American etcher, since his motives, inspirations and methods, are purely English. Mr. Forbes, on the other hand, in his conceptions and choice of subjects is decidedly national, and his methods are quite as American as it is possible to find in any branch of art practiced here.

The Christian Union, January 12, 1876, recognized Forbes' etchings as the first example of such a series in the United States.

There is in preparation by Mr. Edwin Forbes--a member of the French Etching Society--a series of etchings the like of which has, so far as we know, never before been attempted; certainly no such series has ever been completed with a degree of skill sufficient to command the general attention of artists and connoisseurs. . . .¹³

¹³Forbes, Catalogue, pp. 18-19.

One might add--even a bit facetiously--that if Forbes' Life Studies represent no other achievement, he managed to avoid the romantic sentimentality which plagued late nineteenth century illustrations in America.

CHAPTER IV

FORBES AS A PAINTER AND ILLUSTRATOR

A number of the oil paintings Edwin Forbes did during the seventies and eighties have disappeared. In 1946 the Newman Gallery, New York, exhibited five small canvases by Forbes; all five have Civil War themes.

The Drummer Boy was probably after the field sketch Drummer Boy. Taking a Rest, a youthful lad sitting on his drum. Two tents are lightly sketched in behind him. The painting portrays a devilish urchin also sitting on a drum. He is drinking coffee and is trying to chew a too large mouthful of food. Behind him is a lean-to made of logs and pine branches. Off Guard returns to one of his favorite subjects, Phil, the Company Cook. The young Negro is fast asleep outside the mess tent. The coffee pot in the foreground has tipped over and is drowning the fire. When the captain returns there will be the devil to pay. In both of the above paintings Forbes has tried to take simple portrait sketches and expand them into more complex oil paintings by placing the figures in what he hoped would be meaningful, amusing surroundings. Somehow, he has missed his mark.

Several reviews likened Edwin Forbes' paintings at the Newman Gallery to Homer's Civil War paintings.

The five medium-to-small paintings by Forbes, mostly war scenes, make one wonder about his

relation to Homer. Did they know one another as Union army camp followers, or was the similarity of their work a result of the times and subject matter? Certainly Forbes is no Homer, but he did add something over and above pure reporting. . . .¹

¹Jo Gibbs, "Renewed Interest in American Genre Painting," Art Digest, XXI (Nov. 1, 1946), 14. Also see Harry Shaw Newman Gallery, Panorama, II (Nov., 1946), [27].

As fascinating as the above comparison may be, one must not forget that Homer was an artist far superior to Forbes, and that his early work dealing with the Civil War is overshadowed by his more mature style.

Edwin Forbes painted twelve small canvases of the Battle of Gettysburg.² The best of the paintings is Pursuit of

²There is an unpublished manuscript at the Pierpont Morgan Library, New York, of "The Gettysburg Campaign." Autograph copy by I. B. Forbes after the account written by Edwin Forbes. (n.d.).

Lee's Army. Scene on the Road near Emmitsburg. Marching through the Rain. July 7, 1862 [sic.] (Plate VII). He handled his oils almost as if they were water colors, and one can feel the dampness in the atmosphere and on the ground. Soldiers, horses, and wagons were quickly suggested by large brush strokes of paint. His oils rarely retain the freshness evident here.

Edwin Forbes was essentially interested in recording events as accurately as possible. However, in executing his oil paintings, he saw fit to modify the field sketches. To

bring us closer to the scene General View of the Union Lines on the Morning of July 3rd 10 A.M. (Plate VIII), he shifted our viewpoint slightly. The foreground cannon are gone and the men and stacked arms in the left foreground replace the marching troops. The ambulances and troops moving along the cross roads remain. He emphasized the height of Wolf's Hill and Culp's Hill in the right background, and he contracted the distance to the horizon, which is slightly obscured by smoke.

The Battle of Gettysburg. Culp's Hill (Plate IX) was sketched after the battle. Seven soldiers are either sitting or lying on the ground, while two men stand looking out over the breastworks. Broken limbs hang from the trees, and on the ground are a deserted hat, gun, and cartridge belt, sad symbols of the dead and wounded who have been removed. Forbes chose to show the battle raging in the painting. The soldier seated by the small tree is the only figure remaining from the sketch. Our view of the right side of the breastwork is extended, and the right foreground is filled with men fighting or lying wounded on the ground. He had a tendency to add more figures to the paintings than were in the sketches. A column of fresh troops is marching in from the left. Grey and white smoke obscures our view beyond the breastworks.

Several canvases, such as Charge of Ewell's Corps on the Cemetery Gate and Attack of Johnston's Div. C.S.A. on the Breastworks on Culp's Hill (Plate X) have captured

the smoke and confusion of battle. By suggesting the soldiers with rather large brush strokes, Forbes avoided an undue consideration of detail, which destroys movement. His pallet, which is rather dull to modern eyes, is restricted to greys, browns, and olives, with an occasional splash of red or blue in a flag or uniform.

Forbes entered a new phase of his career--that of book illustrator--when he illustrated Bullet and Shell, a story of the Civil War written by "Geo. F. Williams, of the 5th and 146th Regiments New York Volunteers, and War Correspondent with the Army of the Potomac, the Army of the Shenandoah and the Army of the Cumberland" (title page). Dawson (page [12]) believes Forbes and Williams had known each other since Gettysburg. Reviews spoke highly of the book and the illustrations:

"Profusely illustrated with engravings from sketches by Edwin Forbes, who drew them from actual scenes, and they add greatly to the interest of the book"--Philadelphia Inquirer.

"The story of an important part of our great and awful civil war has never been told so graphically as it is in the handsome volume entitled 'Bullet and Shell.' . . . His book is a succession of vivid pictures, tragic as well as comic. Not like grave 'histories,' it is as good or better as representing the actual facts of real war; . . ."
--Phila. Evening Bulletin.³

³George Forrester Williams, Bullet and Shell: A soldier's Romance (New York, 1882), pp. [1-2].

One hundred and twenty-eight full page illustrations and vignettes decorate the book. Illustrations such as The Dead

Sergeant's Yell (page 747) and The Dying Adjutant (page 213) are purely imaginative and inferior to the few pictures based on the field sketches--The Old Grist Mill (page 43), for example. They vary in quality and detail from quickly executed line etchings to more complex compositions employing etching and aquatint.

The pictures in all the books Forbes illustrated were designed to go with the text. Thus The Fight with the Cumberland from Our Naval Heroes accompanies the following text:

With bows on, the Mer-ri-mac strick the Cumberland with such force that she drove the iron ram so far in-to the planks that it was broken off, and made such a hole in the side of the sloop-of-war that a full stream of wa-ter rushed in. At the same time the black mon-ster sent a fierce broad-side at point-blank range, that mowed down of-fi-cers, guns, sail-ors, and all be-fore it.⁴

⁴ Josephine Pollard, Our Naval Heroes in Words of Easy Syllables (New York, 1887), pp. 64-65.

Recording ships was not uncomfortable for Forbes. In The Storm at Port Royal he delighted in drawing two ships tossed by wind, wave, and rain. The two men in the small boat and the sea gull above them add a romantic touch, but the overall effect is one of detached observation. Forbes, on the whole, remained the recorder of events, and one must wonder if these illustrations were the products of his imagination or the result of sketches he made after observing ships caught in storms around New York.

APPENDIX A

CATALOGUE OF FORBES' WORK INCLUDING SKETCHES; DRAWINGS;
ETCHINGS; MAGAZINE, NEWSPAPER, AND BOOK ILLUSTRATIONS;
AND BOOKS ILLUSTRATED BY FORBES

His wife Ida B. Forbes, a schoolteacher, wrote the text for General Sherman His Life and Battles. In Words of One Syllable (New York, 1886), and Edwin Forbes illustrated it. Concerning the children's books, Dictionary of American Biography (page 504) commented: "Forbes continued to draw up his war experiences for illustrations for children's histories. . . . These were hastily and crudely produced, and of an even merit with texts which they illustrate. . . ." Many of the sketches are very crudely executed, as is the Interior of Fort Moultrie (page 17). A few of the better sketches--among them Defence of Manassas Junction (page 20) and Rebuilding a Bridge (page 50)--are drawn after the field sketches.

Life and Battles of Napoleon Bonaparte (New York, 1887) represents the lowest ebb in Edwin Forbes' career. The illustrations are drawn from his imagination, which was not his "forte." They are crude, sketchy, and of a generally poor quality. He abandoned his knowledge of proportions and anatomy, and Napoleon Wounded at Ratisbon (page 82) finds the poor general possessed of a giant's head and a doll's feet. Attacked by Arab Cavalry (between pages 52-53) and a few other illustrations are reminiscent of his early work, but are far inferior. Troops marching into battle--The Battle of Jena (page 68)--lack the movement of his serious art, and they remind one of rows of cheap tin soldiers.

Four years before his death, Edwin Forbes published his

second major work dealing with the Civil War, Thirty Years After. An Artist's Story of the Great War, 1891, which consists of his own text, twenty half tone equestrian portraits of generals, and two hundred and seventy-two relief-etchings. According to his obituary in the New York Times, page 3, March 7, 1895, Thirty Years After was published in "twenty volumes" or sections. The copy-righted edition is bound in two volumes. The forty etchings from Life Studies of the Great Army form the core of the second book, although they have been reproduced about two-thirds their actual size. The subtle tonal variations of the originals have been lost in these inferior illustrations.

Thirty Years After is a series of unrelated recollections about the war. The general format is a page or two of text written to enhance a full page plate. The text-pages were decorated with initials and tailpieces. The Dictionary of American Biography (page 504) made the following comment about the book:

Eventually he wrote his own reminiscences, "Thirty Years After, An Artist's Story of the Great War" (1891), which were chatty and entertaining, but written solely as a vehicle for his remaining sketches.

Certainly not all, but a majority of the relief etchings were taken from the field sketches. In sketching the execution of five deserters, Forbes chose the moment the fatal volley was discharged. Although the field study is a large panoramic view, he selected only the area containing the firing squad and the condemned men for A Military Execution

in Thirty Years After (page 155). The background is imaginative, as is the semi-circular tail-piece Dishonored Graves on page 154. Forbes described the execution:

. . . Then, stepping to one side and in front of the firing party, he gave the deadly order: "Ready! Aim! Fire!" At the volley the five white-shirted figures fell back without a struggle, except one, who rolled convulsively off the coffin. Surgeons in attendance stepped forward, and after a brief examination pronounced the men dead.⁵

⁵Forbes, Thirty Years After, p. 154.

Cavalryman. Escort (Cat. 184) is the battlefield sketch of a youthful looking cavalryman standing in front of his horse. Only half of the horse is visible, and is drawn in outline. The trooper is clean shaven and wears a wide-brimmed-hat. The relief-etching--An Orderly. Sketch from Life (page 71)--is far inferior.⁶ The cavalryman sports a

⁶Ibid., p. 71. Both A Dispatch Bearer and Cavalry Foragers are imaginative. That is, they are not based on battlefield sketches.

large moustache and wears a beak-cap that was the traditional headgear of enlisted men. The entire horse is visible behind him. Where the sketch portrayed a real individual, the illustration is only a stereotype.

Thirty Years After is not concerned with the historian's interest in war, its causes and consequences. The approach is much more personal. Forbes tried to depict the war as it appeared to him and the individual soldiers who were caught

up in it.⁷ The following excerpts give us an idea of Forbes'

⁷Forbes seems to have had a great compassion for the Negro, and never missed an opportunity to sketch him. He repeated such themes as Coming into the Lines and Sanctuary in both of his books, Life Studies and Thirty Years After.

chatty style:

. . . The enemy, however, soon returned sharp fire, and the shells came so suggestively close that we moved to the right along the ridges, where we could watch the battle with comparative safety. Soon a body of Union cavalry skirmishers, followed by heavy mounted columns, advanced across the level bottom-lands toward the Rebs. We adjusted glasses and watched with intense interest the game of war that was being enacted at our very feet. . . .

"Hard Tack" for summer rations and bread for winter was a pretty general rule for the "boys in blue." The hard-baked condition of the former made it but slightly susceptible to atmospheric changes, and difficult of penetration by insects. If an occasional white maggot appeared, however, it was brushed off indifferently, and the hungry soldier's appetite was in no degree lessened.

The "fair weather" soldier was common in the army, and under favorable conditions was a "jolly good fellow," and grew fat in prosperity and on good rations; but when taken away from settled camp he became irritable and complaining, and on picket duty his discontent knew no bounds.⁸

⁸Forbes, Thirty Years After, pp. 81, 109, 125.

General Bayard's cavalry swept through Virginia in 1862, and Edwin Forbes accompanied them for several weeks. "It satisfied my desire for adventure, and I stayed near headquarters during the remainder of the campaign, marching with the main column." However, he always spoke with

affection about the cavalry. "For picturesqueness of scene and romantic beauty the cavalry affords greater variety than any other part of army life."⁹ Perhaps it was neither the

⁹Ibid., pp. 9-10. Also see pp. 145-146.

colorful uniform nor the flashing sabre that truly intrigued Forbes, but the sleek horses. There is in all of Forbes' art a fascination for the horse and rider. The Cavalry Skirmisher (page 147) records the colorful cavalryman and his mount advancing on the skirmish line. In Bringing up a Battery (page 7), Forbes focused his attention on the straining horses of the cavalry's very deadly sister, the artillery.

If Forbes was fascinated by the horses, and drew them more than present evidence indicates,¹⁰ he was also a fol-

¹⁰Boston Evening Transcript (March 7, 1895), p. 10. "As a painter of horses Mr. Forbes ranked very high." Unfortunately, his paintings of horses have all disappeared into attics and dank parlors that are rarely opened.

lower of the noble sport of horse-racing, to which he made a valuable contribution a few years before his death. His obituary in The Daily Eagle, March 7, 1895 (page 7) says in part, ". . . Besides being an artist the deceased was an author of considerable note and an inventor, among his inventions being the racetrack starting apparatus now used in Australia." Edwin Forbes filed his patent on December 30,

1891. It is described in the Patent Office's Official Gazette:

Claim--1. The combination, in an apparatus for starting races of a swinging carrier and standards containing bearings therefore, a gate suspended from said carrier, an automatic lifting device applied to said carrier for lifting said gate, and a controlling device applied to said carrier for controlling the operation of the lifting¹¹ device, substantially as herein set forth. . . .

¹¹ Official Gazette of the United States Patent Office, LX (July 5-Sept. 27, 1892), 1094. Forbes' starting-gate, of course, has been replaced by more sophisticated machines.

Let the ivy-clad scholar who deplores the mundane find comfort in the thought that Forbes' invention places him within the artist/craftsman tradition of American painters such as Charles Willson Peale, Samuel Morse, and Gustavus Hesselius, who--if tradition is correct--built the first organ in America and, during the last decade of his life, diverted most of his commissions to his son John so that he could devote his time to building spinets and organs.

CHAPTER V

CONCLUSION

Very little is known about Forbes' private life, except what can be found in a few public records and legal documents. In 1875 Edwin Forbes was living at 251 Baltic Street, Brooklyn, with his parents, an uncle from Scotland, three brothers, and a servant. Charlotte Forbes, age nine, also lived there. Census records indicate that she was the daughter of the head of the family, Joseph Forbes, Edwin's father.¹

¹ Letter from Mr. James F. Waters, Historical Division, County Clerk's Office, County of Kings, Brooklyn, N. Y., Sept. 15, 1965. Census records consulted: New York State Census, 1875, Sixth Ward, Fourth Election District, June 13, Dwelling No. 94, Lines 20-28, and United States Census, 1880, Sixth Ward, 37th Enumeration District, Second Supervisor's District, June 1, p. 26.

It is more likely, however, that Charlotte was Edwin's daughter by his first wife, who was either deceased or divorced from Forbes. The records of the Surrogate's Court, Kings County, June, 1896--where Forbes' will was probated--indicate that Edwin Forbes was survived by a daughter Charlotte Forbes. However, the same records also indicate that Forbes was survived by a son Allan, about whom there is no other known information, not even in Edwin Forbes' obituaries, which mention a daughter.² The problem of Edwin

²Letter from Mr. Albert M. Leavitt, Clerk of the Surrogate's Court, Kings County, 2 Johnson Street, Brooklyn 1, N. Y., Sept. 28, 1965.

Forbes' descendents is further complicated by an article in the Springfield Daily Republican, March 8, 1895 (page 6), which reports that Ida Batty Forbes--Edwin's second wife--had two children by a previous marriage: "She left the city [Springfield] 30 years ago and on the death of her first husband taught school successfully in Brooklyn to support herself and two children." Edwin and Ida Forbes were married between 1880 and 1886 when they published General Sherman His Life and Battles.

Edwin Forbes died on May 6, 1895, of Bright's disease at his home on Lenox Road, Flatbush, New York. Thirty Years After was his last known project, except the starting gate.³

³New York Herald (March 7, 1895), p. 12:

Edwin Forbes, fifty-five years old, who was a well known writer and artist for an illustrated paper of this city during the civil war, died from Bright's disease yesterday at his home, in Lenox Road, Flatbush, L. I. He was the author of a story of the late war, in twenty volumes, which was published by Forbes [sic], Howard & Hulbert, of New York. A bill was introduced in Congress several years ago providing for the purchase by the government of Mr. Forbes' original sketches of war scenes for the Public Library at Washington, but it failed of passage. He leaves a widow and a daughter.

Also see New York Times, (March 7, 1895), p. 3; The Daily Eagle, (March 7, 1895), p. 7.

By coincidence, in 1895 Leslie's published The Civil War in the United States, which contains illustrations after

Waud, Lovie, Schell, Crane, Forbes, and other Special Artists who worked for Leslie's Weekly during the Civil War. It is a popular illustrated history of the war. Leslie's published another book, At the Front with the Army and Navy in 1912 to mark the fiftieth anniversary of the war. It consists of news-clippings taken from the old pages of Leslie's and illustrations after Forbes and other artists.

Shortly after Edwin's death, Ida Forbes received a letter from Congressman Nickles [?] of New York. He suggested that she place several of Edwin Forbes' works on public display in New York, and he promised to call as much attention to them as possible.⁴ In 1897 the President of the City

⁴Letter from Nickles [?], House of Representatives, U. S., Washington ~~[crossed out]~~, N.Y.C. [Inscribed] to Ida B. Forbes, March 17, 1895.

College of New York purchased "2 \$160.00" works--probably Life Studies of the Great Army--from Ida Forbes. One set was for his private collection, the other for the college.⁵

⁵Letter from Alexander S. Webb, College of the City of New York to Ida B. Forbes, Jan. 22, 1897.

A year later Columbia University agreed to purchase a series of Life Studies of the Great Army for \$160.00.⁶

⁶Letter from [?], Secretary, Columbia University to Ida B. Forbes, Jan. 28, 1898.

The Life Studies etchings at Columbia, the College of the City of New York [?], and the Library of Congress⁷ are

⁷This portfolio of Life Studies etchings at the Library of Congress is not to be confused with the 1876 copy-righted edition. J. P. Morgan purchased the portfolio in question and presented it to the Library of Congress in 1919. See Cat. 348.

signed by Mrs. Edwin Forbes. It has generally been accepted that Forbes was right handed, but was paralyzed a few years before his death, and it was felt that his wife signed any remaining work as a matter of convenience for him.⁸ However,

⁸See Stern, They Were There, p. 14; Johnson and Malone, DAB, p. 504; Boston Evening Transcript, (March 7, 1895), p. 10.

the New York Times, April 8, 1866 (page 5) had written, "It can not lessen the interest in the works of Mr. Forbes to know that his labor is done with his left hand." Apparently Forbes was working with his left hand twenty-nine years before his death. (Of course, he may have been paralyzed on his left side, not his right, a few years before his death!) A more probable explanation for Mrs. Forbes' signature on these etchings is that they were either printed and/or signed after Edwin's death when she found a market for his art.

A bill was proposed in Congress in 1884 to purchase Edwin Forbes' Historical Art Collection for \$100,000, but it was defeated.⁹ After Edwin's death, Mrs. Forbes may have

⁹Johnson and Malone, p. 504; Boston Evening Transcript, (March 7, 1895), p. 10; New York Times, (March 7, 1895), p. 3.

again tried to generate interest in the Congress for her husband's collection. On March 12, 1898, she received a letter from Benjamin Harrison, who agreed that Forbes' art should be in the War Department, but suggested that the time was not then favorable.¹⁰

¹⁰Dawson, p. [6], suggests that a bill was introduced in Congress on March 23, 1900, to purchase Forbes' collection of art for \$7500.00. A search of the Congressional Record (n.p., March 23, 1900), pp. 3205-3261, has produced no record of any resolutions concerning Edwin Forbes.

Unable to interest the government in Forbes' art, Mrs. Forbes sold his collection to J. P. Morgan for the sum of \$25,000.00 on January 5, 1901. The Warranty of Title is preserved in the Morgan Library, New York. It is attached to the cover of a copy of Forbes' Catalogue, and the transaction included the items in the Catalogue. The following items, however, were crossed out with ink: "Set of Artist's proofs of the 'Life Studies' signed" (pages [1] and 12) and "85. Breastworks near Williamsport, Md., thrown up by Genl. Lee's Army, on its retreat toward the Potomac River." (page 6). Inscribed in ink on page one of the Catalogue "also twelve oil paintings of [the] Gettysburg campaign 14 x 30. Medal and descriptive [?] . I. B. F."

Forbes' historical art collection finally found its

rightful home in Washington, D. C., in 1919 when J. P. Morgan presented the collection to the Library of Congress.

Recent interest in the Centennial Anniversary of the Civil War has again stimulated interest in Forbes' work, but the extent of his talents has not been fully recognized yet.

Forbes was not as diverse an artist as Homer, and to judge him by the same standards is to do Forbes an injustice. Edwin Forbes traveled with the Union armies for several years to record the war. He was interested in capturing all aspects of the war just as the war photographers of today try to convey the impact of war by use of the camera which instantly records detailed segments of reality. Forbes' work after the Civil War reveals his continued interest in accurately representing visual elements. Homer's art from the war period is of a different nature. Although he traveled briefly with the Union Army in 1862, Homer preferred to avoid the battlefields.¹¹ His paintings of war

¹¹Homer's small painting Defiance (Detroit Institute of Arts) was probably painted after an actual scene he witnessed during his stay with the Union Army in 1862.

themes such as the Sharpshooter and the Prisoners from the Front represent a type of genre produced by the artist in his studio where artistic imagination dictated the scenes. For Homer the actual painting was the important thing. Forbes, on the other hand, saw art as a means of recording the realism of contemporary events. However, one must not

infer that Forbes did not select his material with the eye of an artist.

Although the field sketches of artists such as Alfred R. Waud and Hillen display an excellent quality of draughtsmanship, they apparently abandoned their talents after the war. Forbes alone devoted himself to art. We may lament potential talent lost, but we must recognize productive merits.

After the war Forbes continued selling illustrations to magazines such as Harper's Weekly (Cat. 287-301), but he concentrated his efforts on translating his field sketches into finished etchings and paintings. Life Studies of the Great Army represents a major achievement for an American artist. It was an extremely successful step in the establishment of etching as a fine arts form in the United States. Although Forbes remained an artist dedicated to visual realism, in Life Studies he succeeded in producing a series of etchings whose artistic merit is far superior to anything produced by the commercial illustrators of the nineteenth century.

An interest in realism has characterized American art since the colonial period. As an illustrator, an etcher, and a painter Forbes remained faithful to the American tradition. At a time when American artists yearned for European training, he became a highly productive and competent native artist. If his name is not as well known today as artists such as Johnson, Tait, or Remington, it is because of the fickle nature of fortune, not because Forbes was lacking as an artist.

CATALOGUE NOTES

1. All dimensions are given in inches. Height by Length. Actual size of paper, except where otherwise indicated by the word "image" in parentheses.
2. Sources referring to works by E. Forbes have been limited to those prior to 1903, except in a few cases where more recent materials are directly involved with Forbes' art.
3. Sources referring to specific works are indicated by two numbers. The first number represents the number of the source in the Bibliography. The second number--in parentheses--indicates the page number.
4. Paper is white unless otherwise indicated. "Tinted brown" refers to papers of various shades of brown used by Forbes.
5. Abbreviations: lower left--l.l.; lower right--l.r.; lower center--l.c.
6. The term "Original Mount" in parentheses indicates the material was transcribed from the sketches' mounts. This material was copied directly from handwritten material when the Battlefield Sketches were remounted at the Library of Congress. The information contained on the mounts displays such a thorough knowledge of the sketches that it is assumed Forbes wrote the original descriptions.
7. The titles on the Original Mounts do not coincide with those in Forbes' Catalogue nor the "Descriptive notes relating to Original Sketches" at the Morgan Library, New York City. Forbes probably prepared the three accounts at different times.
8. The number in parentheses after the Library of Congress indicates the number of each of the Battlefield Sketches in that collection.
9. The title Frank Leslie's Illustrated Newspaper is shortened to Leslie's.
10. If a Battlefield Sketch has been identified in Leslie's, it is so indicated in the section marked "Comment."

11. Except where otherwise indicated, titles of Battlefield Sketches have been taken from the titles on the sketches.
12. In several cases where the "title" and "key" on the original mount give a detailed account of the Battlefield Sketch, inscriptions on the sketches have been omitted. This is especially true when the inscriptions either offer no additional information or are partly illegible.
13. Most wood-engravings of battle scenes cited in item 285 are credited to E. Forbes in Leslie's, except for a number credited to "Our Special Artist." In the latter case, the wood-engravings have been checked against Forbes' Battlefield Sketches. An entry has been made for each illustration, regardless of how many are on the same page.
14. The location of the original sketches and drawings for illustrations after Forbes' work in Harper's Weekly is unknown. Except where otherwise indicated, the illustrations were done by professional wood-engravers.
15. Life Studies of the Great Army is shortened to Life Studies.
16. Forbes' Catalogue. Historical Art Collection of Battles, Incidents, Characters and Marches of the Union Armies is shortened to Catalogue.
17. In some Life Studies drawings and etchings, a diagonal (/) in the title indicates there are several small studies on a single sheet of paper.
18. Except where otherwise indicated, the titles of the drawings for the Life Studies came from the inscriptions on the drawings.
19. Except where otherwise indicated, the titles of the Life Studies etchings are those etched on the prints.
20. Catalogue information for the etchings is based on the copy-righted edition of Life Studies of the Great Army.
21. The titles and dates on the mounts of the twelve oil paintings dealing with Gettysburg is inscribed in ink on lined paper which is pasted to the mounts. The initials "E. F." appear on each of the inscriptions.

1. Ruins of the R.R. bridge over Bull Run. Orange & Alexandria R.R. This bridge was destroyed by the troops commanded by Genl. Jos. E. Johnston at the time of the evacuation of Manassas. Rebuilt by the Union Army and again destroyed in 1863. The breastworks on the crest of the hill were occupied by the right wing of Genl. Johnston's army during the battle of Bull Run. (Original Mount).

April 5, 1862; Pencil on tinted brown paper; 6 3/4 x 12 7/8; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Bull Run. 2. Abutments of Orange & Alexandria R.R. Bridge, destroyed by the Confederates on their retreat from Manassas and Centreville. 3. Confederate breastworks commanding the bridge.

Battlefield Sketch; Library of Congress (#1).

Comment: Leslie's, Sept. 27, 1862, p. 12. The date 1863 in the title indicates the information on the original mount was written some time after the sketch was made. Note inscriptions in red ink on the sketch.

The following sources refer to the Battlefield Sketches: 9([3]-11); 37(10); 471(12); 48(3); 49(7); 96; 97; 99; 103; 104.

2. View of the plain of Manassas looking to-ward the Bull Run Mts. from Genl. Thos F. Meaghers Hqs. Irish Brigade. Camps in the distance log huts built by the Army of Virginia. Occupied by Genl. Richardson's Div. Sumner's

Corps. (Original Mount).

April 6, 1862; Pencil on tinted brown paper; 7 3/4 x 12 3/4; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Confederate forts. 2. Bull Run Mountains. 3. Log house camps built by the Confederates and occupied on the evacuation of Manassas Junction by General Richardson's division of the Union army commanded by General McClellan. 4. Orange & Alexandria R.R. 5. Wagon trains. 6. Genl. R. F. Meagher's headquarters in old negro cabin.

Battlefield Sketch; Library of Congress (#2).

Comment: Leslie's, April 12, 1862, p. 357.

3. The evacuation of Manassas Junction Va.

April 4, 1862; Pencil on paper; 10 x 13 3/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#2 1/2).

Comment: Leslie's, April 12, 1862, p. 361.

4. General view of the forts at Manassas Junction, looking in the direction of Washington. (Original Mount).

April 9, 1862; Pencil on tinted brown paper; 8 1/4 x 13 1/4; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Remains of the station of Manassas Junction burnt by the Confederates on the advance of the Union army. 2. Outlying [?] for the defense of the station. 3. Orange & Alexandria R.R. 4. Fort built of planks, sandbags and sugar hogsheads filled with sand. 5. Debris of the retreating army--boxes, broken [sic.] trunks, etc. 6. Embrasure where a gun had been in position--evidently a ship's gun judged by the tackle irons in the posts. 7. Sentry box.

Battlefield Sketch; Library of Congress (#3).

Comment: Leslie's, April 12, 1862, p. 360. Several inscriptions in red ink appear on the drawing explaining

positions such as Lee's headquarters.

5. The defences of Manassas. On the R.R. north of the station, looking S.E. (Original Mount).

Aug. 9, 1862; Pencil on brown paper; 5 1/2 x 13 1/8;

Signed, l.l., "E. F."

Key (Original Mount):

1. Confederate defences of Manassas. 2. Orange & Alexandria R.R. 3. Embrasure for gun with platform.
4. Fort connected by breastworks. 5. Sentry box.
6. Forts on the east side of Railway.

Battlefield Sketch; Library of Congress (#4).

6. Headquarters of Genl. Jos. E. Johnston during the battle of Bull Run. 1st. South of Bald Face Hill. (Original Mount).

April 16, 1862; Pencil on tinted brown paper; 3 1/2 x

6 3/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#5).

7. Burning breastworks and Forts at Mannassas.

April 14, 1862; Pencil on tinted brown paper; 5 1/4 x

10 7/8; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#6).

8. View of the defences of Centreville--forts, breastworks, etc. from a point south of the Warrenton turnpike. Centreville and abandoned log hut camps in the distance.

(Original Mount).

April 18, 1862; Pencil on tinted brown paper; 6 3/4 x

13 1/4; Signed, l.l., "E. F."

Key (Original Mount):

1. Bull Run Mts. 2. The town of Centreville. 3. Forts commanding the country for two miles. 4.

Breastworks connecting the forts. 5. Confederate camps log houses. 6. Burial ground of the 6th Louisiana Vols., C.S.A. 7. Squadron of Union Cavalry on drill.

Battlefield Sketch; Library of Congress (#7).

9. Headquarters Genl. G. A. Smith, C.S.A., near Manassas.
(Original Mount).

April 15, 1862; Pencil on tinted brown paper; 3 1/2 x 6 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#8).

10. View of the defences of Centreville. Fort in foreground with Quaker guns in embrasures. Looking across the Warrenton turnpike towards Bull Run Mts. (Original Mount).

April 18, 1862; Pencil on tinted brown paper; 5 3/4 x 13 1/4; Signed, l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#9).

Comment: Leslie's, April 12, 1862, p. 365. The identification of several military positions are inscribed in ink on the drawing. Their author is uncertain.

11. Catlett's Station of the Orange & Alex. R.R. Road to Fredericksburg. March of Gen. McDowell's Column.

April 29, 1862; Pencil on tinted brown paper; 4 5/8 x 10 7/8; Signed, l.r., "E. Forbes."

Key (Original Mount):

1. Road to Fredericksburg, Va. on which Genl. McDowell's army marched.
2. Genl. Ord's headquarters.
3. Catlett's Station.
4. Freight house.
5. Orange & Alexandria R.R.

Battlefield Sketch; Library of Congress (#10).

12. Ruins of the R.R. bridge over Patomac Creek. Acquia Creek & Fredericksburg R.R. Destroyed by the Confederates on the evacuation of the Potomac River batteries and Manassas. (Original Mount).
 May 10, 1862; Pencil on tinted brown paper; 4 5/8 x 11;
 Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#11).
13. Rebuilding the R.R. bridge over the Rappahannock River. Fredericksburg, Va.
 May 6, 1862; Pencil on tinted brown paper; 9 3/4 x 13 3/4; Unsigned.
 Key (Original Mount):
 1. The town of Fredericksburg.
 Battlefield Sketch; Library of Congress (#11 1/2).
 Comment: Leslie's, June 7, 1862, p. 152.
14. View of the city of Fredericksburg, Va., from the north bank of the Rappahannock River looking up stream towards the town of Falmouth. (Original Mount).
 May 4, 1862; Pencil on tinted brown paper; 5 7/8 x 26 1/2; Signed, l.r., "E. Forbes."
 Key (Original Mount):
 1. Salem Heights. 2. Falmouth. 3. Wagon bridge, burnt by Confederates. 4. Remains of R.R. bridge, destroyed by Confederates. 5. The town of Fredericksburg. 6. Marye's Heights behind the town. 7. Heights occupied by Genl. Lee's army at the battle of Fredericksburg. 8. Banks Ford. 9. Chancellorsville--10 miles away. 10. Rappahannock River. 11. Acquia Creek, Fredericksburg & Richmond R.R.
 Battlefield Sketch; Library of Congress (#12).
 Comment: Leslie's, June 7, 1862, p. 152.

15. Sunken vessels in the Rappahannock River about 4 miles below the town. With earthworks commanding the channel.
(Original Mount).

May 11, 1862; Pencil on tinted brown paper; 4 1/8 x 13 1/16; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Abandoned Confederate work commanding the channel.

Battlefield Sketch; Library of Congress (#13).

16. Remains of burnt Steamers and Sailing Vessels on the Rappahannock.

May 11, 1862; Pencil on tinted brown paper; 4 1/2 x 12 3/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#14).

17. Occupation of Fredericksburg, Va. Genl. McDowell's Corps crossing the Rappahannock River on pontoon bridge at upper end of the town. Harris light cavalry in advance. (Original Mount).

May 5, 1862; Pencil on tinted brown paper; 10 x 13; Signed, l.r., "E. F."

Key (Original Mount):

1. Town of Fredericksburg. 2. Town Hall & Court House. 3. Foot and wagon bridge burnt on the approach of the Union army. 4. Genl. McDowell and staff. 5. Harris light cavalry leading their horses over the pontoon bridge.

Battlefield Sketch; Library of Congress (#15).

18. Fredericksburg Court House. Occupied by the Union troops as Signal Station. (Original Mount).

May 15, 1862; Pencil on tinted brown paper; 5 1/4 x 8 3/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#16).

Comment: Leslie's, June 14, 1862, p. 161.

19. View of the town of Falmouth, Va., looking up stream.
Union soldiers hauling seine in the Rappahannock River.
 (Original Mount).

May 10, 1862; Pencil on tinted brown paper; 3 5/8 x 13;

Signed, l.r., "E. F."

Key (Original Mount):

1. The town of Falmouth. 2. Wagon bridge burnt by the Confederates on the approach of the Union Army.
3. Heights held by Genl. Sedgwick the following year called the battle of Salem Heights, being a part of the battle of Chancellorsville.

Battlefield Sketch; Library of Congress (#17).

Comment: The Key (item #3) seems to offer conclusive evidence that the information on the original mounts was prepared quite some time after the sketches were made.

20. Sketch of a group of Collis' Zouaves Gen Banks Body-guard now attached to Col. G. /? command near Manassas Gap.

April 17, 1862; Pencil on tinted brown paper; 12 1/4 x 10; Signed, l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#18).

21. Camp Pardee. Col. Gearys Command. Near Upperville Va.

April 17, 1862; Pencil on tinted buff paper; 5 x 13;
 Signed, l.c., "E. Forbes."

Key (Original Mount):

1. The Blue Ridge Mts. 2. Manassas Gap.

Battlefield Sketch; Library of Congress (#19).

22. View of Winchester, Va. From the N. E. Breastwork in foreground. (Original Mount).

July 20, 1862; Pencil on tinted brown paper; 4 1/2 x 13 1/4; Signed, l.r., "E. F."

Key (Original Mount):

1. Blue Ridge Mts. looking S.
2. Town of Winchester.
3. Earthwork with platform for gun constructed by Union troops.

Battlefield Sketch; Library of Congress (#20).

23. The 1st battle of Winchester, Va. The charge on the stone wall. West of the turnpike. Union army commanded by Genl. Shields. Confederate army commanded by Stonewall Jackson. (Original Mount).

March 23, 1862 (Original Mount); Pencil on tinted brown paper; 3 1/4 x 13 1/8; Unsigned.

Key (Original Mount):

1. Confederate line of battle behind stone wall from which they were driven by charge of Union infantry.
2. Union line of battle advancing to the charge.

Battlefield Sketch; Library of Congress (#21).

24. The town of Warrenton, Va. Looking from the southeast. (Original Mount).

July 14, 1862; Pencil on paper; 4 5/8 x 13 1/2; Signed, l.l., "E. F."

Key (Original Mount):

1. Town Hall used by Union army as provost guard headquarters.

Battlefield Sketch; Library of Congress (#22).

25. Grand Review of Genl. Banks Corps.

[?] 28, 1863; Pencil on paper; 6 3/4 x 18 3/4;

Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#23).

Comment: Inscribed in pencil on the drawing left to right, "Sixty pieces of artillery in fort [?], Cavalry charging a square, Genl. Banks and staff."

26. Crossing the north fork of the Rappahannock River by Genl. Banks' Corps while on the march from Shenandoah Valley to Warrenton. Near Waterloo. (Original Mount).

July 12, 1862; Pencil on paper; 4 1/4 x 7 1/2; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#24).

27. Massanutten Mountain near Strasburg, Va. (Original Mount).

July 4, 1862; Ink wash on paper; 4 3/8 x 13 3/8;

Signed, l.l., "E. F."

Key (Original Mount):

1. Massanutten or Three Top Mts. which separate the Shenandoah and Luray Valleys. This is the mountain on which the celebrated Confederate signal station was posted and from which Genl. Sheridan's signal officer intercepted a dispatch which gave warning of Early's designs, carried out at the battle of Cedar Creek. 2. Camp of Geary's brigade. 3. Luray Valley. 4. Shenandoah Valley.

Battlefield Sketch; Library of Congress (#25).

28. Union soldiers crossing the north fork of the Rappahannock River on a rope stretched across. During a freshet. (Original Mount).

July, 1862; Pencil on paper; 3 1/2 x 7 1/4; Signed,

l.l., "E. F."

Battlefield Sketch; Library of Congress (#26).

29. The Battle of Cross Keys. Genl. Fremont and Genl. Jackson.

Sunday, June 7, 1862; Pencil on tinted brown paper;

9 3/4 x 13 7/8; Signed, l.c., "E. Forbes."

Key (Original Mount):

1. The Blue Ridge Mts. 2. The Confederate army in the woods. 3. Cross Keys. 4. Union artillery. 5. Union infantry advancing to attack the Confederate right flank. 6. Ambulances. 7. Union hospital. 8. Point where Jackson attacked Shields on the other side of the Shenandoah. Called the battle of Port Republic. About 8 miles distant. 9. Road to Harrisonburg.

Battlefield Sketch; Library of Congress (#26 1/2).

Comment: Leslie's, July 5, 1862, p. 228.

30. March of Genl. N. P. Banks Corps. Crossing the Blue Ridge Mts. through Chester Gap. Looking east. (Original Mount).

July 8, 1862; Pencil on tinted brown paper; 13 1/8 x

8 7/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#27).

31. Reconnaissance of the Confederate position at Strasburg by a detachment of cavalry under Genl. Bayard and previous to its occupation by Genl. Fremont. (Original Mount).

June 2, 1862 (Original Mount); Pencil on paper; 7 x

17 7/8; Unsigned.

Key (Original Mount):

1. North Mts. 2. Genl. Fremont's army advancing from West Virginia. 3. The town of Strasburg. 4. Forts built by Genl. Banks, but in the possession of the Confederates. 5. The Confederates marching on the pike in retreat. 6. Union prisoners about one thousand in number captured by Genl. Banks.

7. Fishers Hill. 8. Shenandoah River. 9. Manassas Gap R.R. 10. Genl. Bayard and staff watching the Confederate army in retreat.

Battlefield Sketch; Library of Congress (#27 1/2).

Comment: Leslie's, June 28, 1862, p. 196.

32. Prisoners Captured at Woodstock Va.

1862; Pencil on paper; 9 1/4 x 13 1/16; Signed, l.r.,

"E. Forbes."

Battlefield Sketch; Library of Congress (#28).

33. Front Royal Va. The Union Army under General Banks enters the town.

May 20, 1862; Pencil on paper; 10 1/8 x 13 1/4; Unsigned.

Key (Original Mount):

1. Manassas Gap. 2. Front Royal. 3. Luray Valley.
4. Road to Winchester.

Battlefield Sketch; Library of Congress (#28 1/2).

Comment: Leslie's, July 5, 1862, p. 216.

34. The Army of Genl. Fremont crossing the north fork of the Shenandoah at Mt. Jackson. Pursuit of Stonewall Jackson.

June 5, 1862; Pencil on paper; 7 3/4 x 10 3/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#28 3/4).

Comment: Leslie's, July 12, 1862, p. 244.

35. The battle of Cedar Mountain (Slaughter's Mountain). Sketch taken from a point on the left of the turnpike.
(Original Mount).

Aug. 9, 1862 [?]; Pencil on paper; 10 3/4 x 30 1/16;

Signed, l.r., "E. F."

Key (Original Mount):

1. Cedar or Slaughters Mt. 2. Confederate line of battle. 3. Green's brigade. 4. Prince's brigade. 5. Capt. Freeman McGilvery's (Co. K, 1st New York) battery. 6. Knapp's battery. 7. William's Div. 8. Genl. Banks and Staff. 9. Cedar Run. 10. Turnpike. 11. Ewell's div., C.S.A., marching to make an attack on the left flank of the Union Army.

Battlefield Sketch; Library of Congress (#29).

Comment: Leslie's, Aug. 30, 1862, p. 356 and 365.

36. Genl. Fremont's Headquarters Mt. Jackson Va. Pursuit of Stonewall Jackson.

June 3, 1862; Pencil on paper; 7 1/2 x 11 3/8; Unsigned.

Battlefield Sketch; Library of Congress (29 1/4).

Comment: Leslie's, July 5, 1862, p. 240.

37. March of Genl. Fremont's army to Cross Keys, Va. (Original Mount).

Sunday, June 7, 1862; Pencil on paper; 7 11/16 x 11;

Signed, l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#29 3/4).

Comment: Leslie's, July 5, 1862, p. 225.

38. Charge of Union troops on the left flank of the army commanded by Genl. Stonewall Jackson at Cedar Mountain. (Original Mount).

April 9, 1862; Pencil on paper; 5 3/8 x 14 7/8; Signed,

l.l., "E. F."

Battlefield Sketch; Library of Congress (#30).

Comment: Instructions to the wood-engravers are inscribed in pencil on the drawing.

39. The battle of Cedar Mountain. 10 o'clock P.M.

Hospitals in rear of the field. Artillery fight in the distance. Genl. McDowell's Corps arriving on the field.
(Original Mount).

Aug. 9, 1862; Pencil on paper with ink wash and white highlights; 6 7/8 x 14 3/4; Signed, l.r., "E. F."

Key (Original Mount):

1. Blue Ridge Mts. 2. Turnpike. 3. Confederate battery firing on the retreating Union forces. 4. Thompson's Union battery replying. 5. Old farm house used as a Union hospital. Wounded lying on the ground. 6. McDowell's Corps arriving after forced march from Culpeper C. H. 7. Genl. Pope's headquarters.

Battlefield Sketch; Library of Congress (#31).

Comment: Leslie's, Sept. 6, 1862, p. 380.

40. Beginning of 2nd Bull Run Campaign. Artillery fight at Rappahannock Station. (Original Mount).

Aug. 23, 1862; Pencil on paper; varies x 19 15/16;

Signed, l.r., "E. F."

Key (Original Mount):

1. Cedar or Slaughters Mt. 2. Genl. Lee's army moving up the river in plain sight with the evident purpose of turning the Union right. 3. Hills on the south side of the river on which Confederate batteries were posted. 4. Rappahannock River duel was kept up at this point from daylight until dark. 5. Rappahannock Station, O & A R.R. 6. Batteries, Union, posted on the ridge replying to the opposing guns. 7. A desperate artillery. 8. Union infantry supporting batteries.

Battlefield Sketch; Library of Congress (#32).

Comment: Leslie's, Sept. 20, 1862, p. 408-409.

41. Retreat of the Army of the Rappahannock, commanded by Genl. Pope, to Groveton and Manassas Junction. Marching across country from Warrenton Junction. (Original

Mount).

Aug. 28, 1862; Pencil on paper with ink wash and white highlights; 5 5/8 x 14 3/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#33).

Comment: Leslie's, Oct. 31, 1863, p. 89. Center study.

42. The battle of Gainesville, Va. Attack of Genl. King's Division, McDowell's Corps on Genl. Jackson's command. Sketched from a point to the left of the Warrenton turnpike looking towards Centreville. (Original Mount).

Aug. 28, 1862; Pencil on paper; 9 7/8 x 14 1/2; Signed, l.l., "E. F."

Key (Original Mount):

1. Genl. Sigel's Corps attacking near the old Stone House on the pike east of Groveton.
2. Centreville turnpike.
3. Jackson's right flank near the Douglas house.
4. Part of King's Division making an attack.

Battlefield Sketch; Library of Congress (#34).

Comment: Key-numbers are inscribed in ink on the sketch.

43. The battle of Groveton or Second Bull Run. Between the Union army commanded by Genl. Pope and the Confederate army under Genl. Robert E. Lee. Sketched from Baldface Hill on Sat. afternoon, halfpast three o'clock. Looking toward the village of Groveton. (Original Mount).

Aug. 30, 1862; Pencil on paper; 10 1/2 x 29 9/16;

Signed, l.r., "E. Forbes."

Key (Original Mount):

1. Thoroughfare Gap. Through which Genl. Lee's army marched.
2. Confederate line of battle.
3. The old R.R. embankment behind which the Confederates were posted.
4. The old stone house on the

turnpike used as a hospital. 5. Warrenton turnpike. 6. Baldface Hill. 7. Henry Hill. 8. Union line of battle. 9. McDowell's Corps moving to the left flank to repel Longstreet's attack which had just commenced. 10. Sudley Springs road.

Battlefield Sketch; Library of Congress (#35).

Comment: Leslie's, Sept. 20, 1862, pp. 412-413. Instruction to the wood-engravers have been inscribed in pencil and ink on the sketch.

44. Retreat of the Army of the Rappahannock commanded by Genl. Pope through the town of Centreville. After the battle of 2nd Bull Run. Sunday morning. (Original Mount).

Aug. 31, 1862; Pencil on tinted brown paper; 8 1/2 x 15 1/2; Signed, l.c., "E. F."

Key (Original Mount):

1. The fortifications that crown the heights were thrown up by the Confederates in the spring and summer of 1861.
2. Signal station.
3. Warrenton & Alexandria turnpike.

Battlefield Sketch; Library of Congress (#36).

45. The battle of Antietam or Sharpsburg. Sketched at half past 10 A.M. from a point north of Antietam Creek and west of the turnpike. Charge of Genl. Sumner's Corps on centre of the enemy's position in the lane in front of the town. (Original Mount).

Sept. 17 (Original Mount), 1862; 7 1/2 x 19 7/8; Pencil on tinted brown paper; Signed, l.r., "E. F."

Key (Original Mount):

1. Genl. McClellan's headquarters. The Fry house.
2. Antietam Creek in the hollow.
3. Sharpsburg behind the hill.
4. Confederate line of battle.
5. Dunker Church.
6. Hooker's Corps advancing through

the woods. 7. Stonewall Jackson's position. 8. Sumner's Corps advancing on the Confederate centre. 9. Confederate position in the Sunken lane. 10. Porter's Corps. Reserves. 11. Franklin's Corps supporting Sumner. 12. Union batteries playing on the Confederate lines. 13. Sharpsburg road. 14. Sharpsburg bridge. 15. Position stormed and taken by Burnside's Corps late in the afternoon. 16. Confederate skirmish line behind rail fence. 17. Ammunition wagons going to the front.

Battlefield Sketch; Library of Congress (#37).

Comment: There are additional explanations inscribed on the sketch in pencil and ink.

46. The Battle of Antietam. Charge of Burnside 9th Corps on the right flank of the Confederate army. (Original Mount).

Sept. 17, 1862; Pencil on paper; 10 15/16 x 22 5/16;

Signed, l.l., "E. Forbes."

Key (Original Mount):

1. The town of Sharpsburg. 2. The old Lutheran Church. 3. 9th N.Y. Vols. Hawkins Zouaves. 4. Confederates retreating into the town. 5. Confederate line of battle.

Battlefield Sketch; Library of Congress (#37 1/2).

Comment: Leslie's, Oct. 11, 1862, pp. 40-41.

47. View of the camps of the Army of the Potomac commanded by Genl. Geo. B. McClellan on Bolivar Heights near Harpers Ferry, Va. after the battle of Antietam. Looking northwest from Harper's Ferry Heights. (Original Mount).

Sept., 1862; Pencil on tinted brown paper; vary x

32 1/2; Unsigned.

Battlefield Sketch; Library of Congress (#38).

Comment: The following is inscribed in pencil on the

drawing from left to right: "Entrenchment built by Union Troops, Tower Balloon, Ditch and /? work in the foreground, the heights covered with tents and troops, the town of Bolivar, hospital tents."

48. The battle of Groveton or Second Bull Run. Advance of the right wing of Genl. Lee's army commanded by Genl. Longstreet on Genl. McDowell's corps. South of Baldface Hill along the Ridge S.E. of the Warrenton turnpike. Sat. 4 o'clock P.M. (Original Mount).

Aug. 30, 1863; Pencil on tinted brown paper; 10 7/8 x 10 11/16; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#39).

49. Genl. Geo. B. McClellan passing through Frederick City Md. at the head of the Army of the Potomac. Pursuit of Genl. Lee.

Sept. 12, 1862; Pencil on tinted brown paper; 9 3/4 x 12 7/8; Signed, l.c., "E. F."

Key (Original Mount):
1. Genl. McClellan.

Battlefield Sketch; Library of Congress (#39 1/4).

Comment: Leslie's, Oct. 4, 1862, p. 25.

50. The charge across the Burnside Bridge. Antietam.

1 P.M. Sept. 17 1862.

Sept. 17, 1862; Pencil on paper; 7 7/8 x 10 7/8;

Signed, l.c., "E. Forbes."

Battlefield Sketch; Library of Congress (#39 1/2).

Comment: Leslie's, Oct. 11, 1862, p. 33.

51. Farm house used as a hospital by the rebels their dead and wounded lying on the ground.

Sept. 18, 1862 (Original Mount); Pencil on paper;

7 1/4 x 9 7/8; Signed, l.c., "E. F."

Battlefield Sketch; Library of Congress (#40).

52. The advance on Fredericksburg. Genl. Burnside's Corps crossing the Potomac River at Berlin, Va. on pontoon bridge. (Original Mount).

Oct. 27, 1862; Pencil on paper; 6 1/2 x 10; Signed,

l.c., "E. F."

Key (Original Mount):

1. Pontoon bridge. 2. Piers of wagon bridge burned by the Confederates on their occupation of Harpers Ferry the year previous. 3. Potomac River. 4. Union troops marching along the towpath. 5. Berlin.

Battlefield Sketch; Library of Congress (#41).

Comment: Leslie's, Nov. 15, 1862, p. 116. Inscribed in pencil across the bottom of the sketch, "I can not finish this the mail goes immediately."

53. William J. Jackson Sergt. Maj. 12th N. Y. Vol. Sketched at Stoneman's Switch near Fredericksburg, Va.

Jan. 27, 1863; Pencil on tinted brown paper; 12 3/4 x 9 5/8; Unsigned.

Battlefield Sketch; Library of Congress (#43).

54. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade, Genl. Meagher. A hurdle race. (Original Mount).

March 17, 1863; Pencil on tinted brown paper; 3 7/8 x 6 1/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#44).

Comment: Leslie's, April 25, 1863, p. 76.

55. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade, Genl. Meagher. The grand stand.
(Original Mount).

March 17, 1863; Pencil on tinted brown paper; 4 3/4 x 7 1/4; Signed, l.l. "E. F."

Battlefield Sketch; Library of Congress (#45).

Comment: Leslie's, April 25, 1863, p. 76.

56. Jumping the ditch. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade, Genl. Meagher. (Original Mount).

March 17, 1863; Pencil on tinted brown paper; 3 3/4 x 5 1/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#46).

Comment: Leslie's, April 25, 1863, p. 76.

57. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade, Genl. Meagher. The steeple chase.
(Original Mount).

March 17, 1863; Pencil on tinted brown paper; 4 3/4 x 11 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#47).

Comment: Leslie's, April 25, 1863, p. 76.

58. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade. Genl. Meagher. The mule race.
(Original Mount).

March 17, 1863; Pencil on buff paper; 3 3/4 x 7 1/4;

Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#48).

Comment: Leslie's, April 25, 1863, p. 76.

59. St. Patrick's Day at the Army of the Potomac. Sports of the Irish brigade. Genl. Meagher distributing the prizes. (Original Mount).

March 17, 1863; Pencil on tinted brown paper; 4 1/4 x 8 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#49).

60. Winter camp near Stoneman's Switch. Falmouth, Va.
(Original Mount).

Jan. 25, 1863; Pencil on tinted brown paper; 8 1/2 x 11 1/2; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#50).

61. Soldier hut made of logs plastered with mud. (Original Mount).

Jan. 12, 1863; Pencil on paper; 4 3/8 x 7 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#51).

Comment: Leslie's, March 14, 1863, p. 397. Note the close similarity of the soldier and hut to those in Battlefield Sketch #187 (this Catalogue).

62. Building a Chimney. Near Falmouth Va.

Jan. 15, 1863; Pencil on tinted brown paper; 6 7/8 x 9 7/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#52).

63. Stragglers marching to headquarters, guarded by cavalry.

(Original Mount).

Feb. 10, 1863; Pencil on tinted brown paper; 8 1/2 x 11 7/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#53).

64. An army graveyard. Winter camp near Stoneman's Switch. Falmouth, Va. (Original Mount).

March 15, 1863; Pencil on tinted brown paper; 8 1/2 x 11 5/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#54).

Comment: Leslie's, March 21, 1863, p. 401. See text, p. 17, for a discussion of the changes made between sketch and wood-engraving.

65. On picket. Officer's quarters in log houses. Potomac Creek near Falmouth, Va. Scene on the outer picket line. (Original Mount).

March 15, 1863; Pencil on paper; 8 1/2 x 11 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#55).

66. President Lincoln crossing the Potomac Creek on the way to review the Army of the Potomac. Military bridge constructed by the Union troops. (Original Mount).

April 5, 1863; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#56).

67. Review of the Army of the Potomac, commanded by Genl. Jos. H. Hooker, by President Abraham Lincoln. The march past in review. (Original Mount).

April 6, 1863; Pencil on tinted brown paper; 8 1/2 x 11 5/8; Signed, l.r., "E. F."

Key (Original Mount):

1. President Lincoln, General Hooker and staff.
2. Rush's Lancers.

Battlefield Sketch; Library of Congress (#57).

68. Kellys Ford--Stonemans Raid.

April 21, 1863; Pencil on paper; 8 x 10 7/8; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Blue Ridge Mts.
2. Old Mill.
3. Kelly's Ford.
4. Rappahannock River.

Battlefield Sketch; Library of Congress (#57 1/2).

Comment: Leslie's, May 9, 1863, p. 109.

69. President Lincoln reviewing the Army of the Potomac on Monday April 6.

April 6, 1863; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#58).

70. The Army of the Potomac on the march to Chancellorsville. Passing along north bank of the Rappahannock on the way to Kelly's Ford. (Original Mount).

April 30, 1863; Pencil on tinted brown paper; 8 7/16 x 23 1/2; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#59).

Comment: Leslie's, June 6, 1863, pp. 168-169.

71. The 2nd and 3rd Corps crossing the pontoons at the United States ford. The crossing was affected by moonlight on Thursday evening, April 30th, 1863. There is

very little fighting going on today in the woods. Gen. Hooker seems to be acting on the defensive for the purpose of drawing the enemy from his position.

May 2nd [?], 1863; Pencil on paper; 8 1/2 x 11 3/4;
Signed, l.r., "E. F."

Key (Original Mount):

1. Confederate breastworks abandoned when the Union army crossed Ely's Ford. 2. Pontoon bridges. 3. This sketch was taken from the south side.

Battlefield Sketch; Library of Congress (#60).

Comment: Leslie's, May 23, 1863, p. 140.

72. The battle of Chancellorsville. The scene in front of the Chancellorsville House. (Original Mount).

May 1, 1863; Pencil on paper; 8 x 13; Signed, l.r.,
"Edwin Forbes."

Key (Original Mount):

1. The Chancellorsville House. Genl. Jos. E. Hooker's headquarters. Burned during the battle.
2. Point on veranda where Genl. Hooker was injured, while leaning against a post. 3. Road leading to Ely's Ford on which a part of the Union army marched to the field and retreated on Sunday morning. 4. Road leading to the Wilderness tavern, Orange Court House and Germania [?] Ford over which a part of the Union army marched to the field. 5. Plank road leading to Fredericksburg on which a reconnaissance was made Friday. 6. Old turnpike on river road on which a reconnaissance was made Friday. 7. Breastworks occupied by a part of the 12th Corps. The first point attacked by the Confederates Friday afternoon and the last point of the original line held by the Union forces. 8. Last position held by Union troops Monday. 9. Position of batteries Sunday morning to cover the retreat of Union troops. 10. Position of 11th Corps when flanked by Stonewall Jackson about one mile farther.

Battlefield Sketch; Library of Congress (#60 1/2).

Comment: Leslie's, May 30, 1863, p. 156.

73. Attack on the Union position at the Chancellorsville House.

May 1, 1863; Pencil on tinted brown paper; 9 3/4 x 13 7/8; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Chancellorsville House, Hooker's headquarters.
2. Old turnpike road to Fredericksburg. 3. New turnpike to Fredericksburg. 4. Confederates charging. 5. Union line. Geary's division. 6. Road to Ely's and United States fords. 7. Orange Court House and the Wilderness road.

Battlefield Sketch; Library of Congress (#60 3/4).

Comment: Leslie's, May 30, 1863, p. 157.

74. The battle of Chancellorsville. Scene at the junction of U. S. ford road and road from Rapidan river to Chancellorsville. Sunday morning. (Original Mount).

May 3, 1863 (Original Mount); Pencil on tinted brown paper; 7 3/4 x 13 1/4; Unsigned.

Key (Original Mount):

1. United States ford road. 2. Ely's ford road.
3. The White House where General Hooker was brought after being injured at the Chancellorsville House. Used as a hospital during the battle. 4. Union breastworks. 5. Woods through which the Confederates charged and where a great many wounded on both sides were burned to death. 6. Batteries in position ready to sweep the ground in front. 7. Ammunition in rear of the guns ready for an emergency.

Battlefield Sketch; Library of Congress (#61).

75. Rebel prisoners and battle flags captured at Chancellorsville being taken to the rear by Cavalry and Infantry guards.

May 3, 1863; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#62).

Comment: Leslie's, June 6, 1863, p. 168.

76. Hospital on battlefield of Chancellorsville. Operating table and surgeons. Saturday. (Original Mount).

May 2, 1863; Pencil on paper; 6 1/2 x 10 1/8; Signed, l.l., "E. F."

Key (Original Mount):

1. At the White House on the Road to Ely's ford.

Battlefield Sketch; Library of Congress (#63).

Comment: Leslie's, Nov. 7, 1863, p. 109.

77. Dick, sketched on the 6th of May, the afternoon of Gen Hookers retreat across the Rappahannock, on return to camp.

May 6, 1863; Pencil on tinted brown paper; 9 5/8 x 7 5/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#64).

78. Attack on Genl. Sedgwick's Corps near Banks ford on Monday, 6 P.M., from the north side of the Rappahannock looking towards Chancellorsville. (Original Mount).

May 4, 1863; Pencil on tinted brown paper; 8 3/8 x 13 1/4; Signed, l.r., "E. F."

Key (Original Mount):

1. Rappahannock River.
2. Forts and breastworks (Confederate) captured by Genl. Sedgwick's corps on the previous day but recaptured the same night by the Confederates, who came in his rear and cut him off from his bridges in the town of Fredericksburg.
3. Genl. Sedgwick's line of battle on the edge of the woods on Salem Heights.
4. Confederates advancing in line of battle to attack the Union troops.
5. Confederate troops advancing in column in support.
6. Union batteries.
7. Confederate batteries.
8. Confederate battery.
9. Sandbag

battery, Falmouth Heights, playing on the Confederate columns on the other side of the river.

Battlefield Sketch; Library of Congress (#65).

Comment: Leslie's, May 30, 1863, p. 156. There is a paragraph inscribed in pencil at the bottom of the sketch describing the Confederate action against General Sedgwick. Part of it is illegible.

79. Stoneman's Switch. Va. May 25th [?] 1863.

May 25 [?], 1863; Pencil on tinted brown paper;

8 1/2 x 11 3/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#66).

80. In the woods at Chancellorsville. Bivouac at night.

(Original Mount).

April 30, 1863; Pencil on tinted brown paper; 4 3/8 x

7 1/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#67).

81. The army balloon. Prof. Lowe's. Near Falmouth, Va.

At rest. (Original Mount).

Feb. 5, 1863; Pencil on tinted brown paper; 8 1/2 x

11 1/2; Signed, l.r., "E. F."

Key (Original Mount):

1. Army balloon. Surrounded by pine boughs.
2. Ruins of the Phillips House, General Burnside's headquarters during the battle of Fredericksburg.
3. Tanks with chemicals for making gas.

Battlefield Sketch; Library of Congress (#68).

82. Cavalry fight near Aldie, Va. During the march to Gettysburg; the Union Cav. commanded by Genl. Pleasonton, the Confederate by J. E. B. Stuart. (Original

Mount).

Wednesday, June 24, 1863; Pencil on tinted brown paper;
9 5/8 x 13 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#69).

83. Charge of cavalry under Genl. Pleasonton supported by
the 1st division of the 5th Corps near Ashby's Gap.
(Original Mount).

June, 1863; Pencil on tinted brown paper; 9 5/8 x
20 11/16; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#70).

Comment: Inscribed in pencil, left to right, "Blue
Ridge Mts., Ashby's Gap, Rebels /? up in line,
Rebels, Rebel artillery."

84. Baltimore, Md. Throwing up barricades to repel attack
of the Confederates under Genl. Lee who were reported
as marching on the city by way of Gettysburg. Night.
(Original Mount).

June 28, 1863; Pencil on tinted brown paper; 9 1/2 x
13 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#71).

Comment: Leslie's, July 18, 1863, p. 257.

85. The battle of Gettysburg. View of Little Round Top and
the Devil's Den. Sketched in the morning. (Original
Mount).

July 4, 1863; Pencil on tinted brown paper; 9 5/8 x
13 1/4; Unsigned /? .

Key (Original Mount):

1. Little Round Top. 2. Hazzlit's battery. 3. Big Round Top. 4. Devil's Den. 5. Plum Run. 6. Road on which the 5th Corps marched when coming into the fight.

Battlefield Sketch; Library of Congress (#72).

86. Sketch of the fight on Thursday evening and Friday afternoon from Rocky Hill on the left of Gen Meade's position. Rocky Hill in foreground union battery in position shelling the enemy. This position was held by the 5th Corps. . . .

July 2, 1863 (Original Mount); Pencil on tinted brown paper; 9 5/8 x 13 1/4; Signed, l.r., "E. F."

Key (Original Mount):

1. Confederate batteries along the Emmitsburg road.
2. Longstreet being driven back by Penn. Reserves under General Crawford.
3. The Penn. Reserves advancing through Devil's Den.
4. Big Round Top.
5. Summit of Little Round Top.
6. The Devil's Den.
7. The Peach Orchard.

Battlefield Sketch; Library of Congress (#73).

Comment: Leslie's, July 18, 1863, p. 261.

87. The battle of Gettysburg. Center of Union position Thursday afternoon. Attacked by Genl. Ewell's Corps of Confederate army commanded by Genl. Lee. (Original Mount).

July 2, 1863; Pencil on tinted brown paper; 5 3/4 x 13 1/4; Signed, l.r., "E. F."

Key (Original Mount):

1. The cemetery gate.
2. Battery of artillery covered by earthworks. This position was captured by Confederates on the evening of the 2nd, but retaken at once by the Union forces.
3. Oak Hill from which a battery of heavy artillery played on Union lines.
4. Confederate batteries posted along the ridge.
5. Union breastworks.
6. Ziegler's

grove. 7. Battery in cemetery. 8. Baltimore pike. 9. Direction from which Lee's army came onto the field. 10. Gettysburg is under the hill and cannot be seen in the picture.

Battlefield Sketch; Library of Congress (#74).

Comment: Leslie's, July 25, 1863, p. 281. Instruction to the wood-engravers are inscribed in pencil on the sketch. The sketch served as a model for a later etching and oil painting.

88. The battle of Gettysburg. View from the junction of the Gettysburg turnpike and the Taneytown road.

Sketched in the morning during the attack of Genl.

Ewell's Corps on the right flank of the Union army commanded by Genl. Slocum showing Culp's Hill on the right, the ridge of Cemetery Hill and all movements on right.

(Original Mount).

10 A.M., July 3, 1863; Pencil on tinted brown paper;

9 5/8 x 26 9/16; Signed, l.r., "E. F."

Key (Original Mount):

1. Culp's Hill held by the 12th Corps, commanded by Genl. Slocum repulsing an attack by Johnston's division, Stonewall Jackson's old command. 2. Wolf's Hill. 3. Cemetery and cemetery gate. Genl. O. O. Howard, 11th Corps. 4. Baltimore pike leading to Gettysburg, filled with infantry, ammunition wagons and ambulances. 5. Powers Hill, Genl. Slocum's headquarters. Also headquarters of Genl. Meade later in the day when Pickett charged the center. 6. Knapp's Pa. battery shelling between Culp's and Wolf's Hills and enfilading Johnston's line of battle. 7. Genl. Slocum and staff. 8. Reserve ready to attack Johnston's division should they make a lodgement on Culp's or Wolf's Hill. 9. Smoke from guns of 12th Corps entrenched on Culp's Hill. 10. Wadsworth's division, 1st Corps. 11. Batteries on the ridge--Wadsworth's division. 12. Batteries on the cemetery and on the plateau in front. 1st and 11th Corps. 13. Bursting caissons.

2nd Corps, Genl. Hancock. 14. Point where Pickett's div., Longstreet's Corps, charged. 15. Infantry supporting guns. 16. Road to Taneytown. 17. Ambulances going to the front. 18. Reserve artillery. 19. Brigade marching between Culp's and Wolf's Hills to attack the right flank of Johnston's division. 20. Point to which Johnston's division, C.S.A., penetrated on the night of July 2. . . .

Battlefield Sketch; Library of Congress (#75).

Comment: Leslie's, July 18, 1863, pp. 268-269. Instructions to the wood-engravers are inscribed in pencil on the sketch. The numbers for the key are written in ink. This sketch served as a study for a drawing, an etching, and an oil painting.

89. Sketch of the position of the 2nd and 3rd Div. of the first corps. The attack by Longstreet corps on friday afternoon, July 3rd/63. Union troops on the crest of the ridge behind breastworks, The enemy charging across the open, Heavy white smoke rising from both lines. 2 Corps on left of line.

July 5, 1863 (Original Mount); Pencil on tinted brown paper; 9 5/8 x 13 1/4; Unsigned.

Key (Original Mount):

1. Union lines along the crest. 2. Clump of trees.
3. Ziegler's grove. The cemetery lies behind it.
4. Union batteries. 5. Summit of Culp's Hill. 6. Pickett's division charging on the Union works.
7. Point where Pickett broke through [sic.] and where Genl. Armisted, C.S.A., was killed. 8. 1st Corps. 9. 2nd Corps.

Battlefield Sketch; Library of Congress (#76).

Comment: Leslie's, August 1, 1863, p. 305. This sketch was made on July 5, 1863, after the retreat of Lee's forces.

90. Caisson and battery horses near the grove of trees.
2nd Corps front /? 7 guns of Picketts charge.
Gettysburg. July 4th 1863.
 July 4, 1863; Pencil on paper; 7 3/4 x 11; Signed,
 l.l., "E. Forbes."
 Battlefield Sketch; Library of Congress (#76 1/2).
 Comment: Leslie's, Nov. 7, 1863, p. 109. The caption
 in Leslie's is, "Caissons and Horses on the Field at
 Bristoe Station." The battle at Bristoe Station was
 fought in October, 1863. See text, pp. 19-20.
91. Behind the breastworks on the right. Gettysburg, Pa.
 July 4, 1863; Pencil on tinted brown paper; 9 5/8 x
 13 1/4; Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#77).
92. Ewells Corps attacking the 12th Army Corps in the
breastwork on Friday morning, July 3rd, The rebels made
a most desperate attack on this position for six hours
and a half they hurled the veterans of Jackson's old
corps against the breastwork they were defeated in
every attempt with terrible slaughter.
 10 A.M. July 3, 1863; Pencil on tinted brown paper;
 9 5/8 x 13 1/4; Signed, l.r., "E. F."
- Key (Original Mount):
 1. This particular point was held by Genl. Green's
 brigade of 1500 men on the evening of the 2nd of
 July and by the rest of Geary's division on the 3rd.
 2. Union breastwork built of logs and cordwood. 3.
 Johnston's division advancing under cover of rocks
 and trees.
- Battlefield Sketch; Library of Congress (#78).

93. Gettysburg. 3rd Corps.

July 2, 1863; Pencil on tinted brown paper; 4 1/2 x 13 1/4; Unsigned.

Key (Original Mount):

1. Emmitsburg road along which about forty Confederate guns were posted. 2. The Peach Orchard. 3. Canning factory. 4. Artillery playing on advancing Confederate lines, Genl. Longstreet's Corps.

Battlefield Sketch; Library of Congress (#79).

94. Signal officers watching the army of Genl. Lee. Near Williamsport, Md. Attic of farm house. (Original Mount).

July 12, 1863; Pencil on tinted brown paper; 4 1/2 x 7 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#80).

95. The 6th Corps (Genl. Sedgwick) crossing the bridge at Funkstown (Antietam Creek). Pursuit of Genl. Lee's forces after Gettysburg. (Original Mount).

July 12, 1863; Pencil on tinted brown paper; 4 1/2 x 7 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#81).

Comment: Leslie's, August 1, 1863, p. 304. This is an example of a wood-engraving that faithfully reproduced Forbes' sketch.

96. The battle of Gettysburg. Prisoners from the army of General Lee captured in the final charge of the 3rd of July going to the rear under guard. (Original Mount).

5 P.M., July 3, 1863; Pencil on tinted brown paper; 9 1/2 x 13 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#82).

97. Sketch map of the battle of Gettysburg made while on the march toward Frederick, Md. (Original Mount).

July 8, 1863; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#83).

Comment: The following statements are inscribed in pencil across the sketch. "Mr. Leslie Dear Sir I send you a sketch of the battlefield or rather a map. I think that it will give you a general idea of the fight, I sent off four sketches of the fight last night three on Saturday."

"The army is moving very rapidly, I shall go on if possible tomorrow morning, my horse is lame. It has been raining, almost continually since Saturday. The Potomac can not be forded. Frederick Wednesday, July 8th."

Pencil inscriptions explaining the map also appear on the sketch.

98. Pursuit of Genl. Lee's rebel Army, the heavy guns 30 pounders going to the front during a rain storm.

Undated; Pencil on tinted brown paper; 9 5/8 x 13 1/4;

Signed, l.c., "E. F."

Battlefield Sketch; Library of Congress (#84).

Comment: Inscribed in pencil in lower right corner,

"The whole army has gone from Frederick /?/? /?/?
a soldier is left my horse is a little better I shall
go at daylight in the morning."

99. Breastworks near Williamsport built by the army under

command of Genl. Lee. The last earthworks built by the Confederates north of the Potomac during the war. Sketched on the morning of their evacuation. (Original Mount).

July 14, 1863 (Original Mount); Pencil on paper;

9 5/8 x 13 1/4; Signed, l.r., "E. F."

Key (Original Mount):

1. Confederate breastworks with traverse. 2. Lunettes covering guns. 3. Hagerstown, Md. Union position. 4. South Mountains. 5. Potomac River.

Battlefield Sketch; Library of Congress (#85).

100. Gallant charge by two companies of the 6th Michigan on Tuesday morning on the rebel rear guard near Falling Waters where part of the rebel army crossed the Potomac.

July 14, [1863]; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#86).

Comment: Leslie's, August 8, 1863, p. 321. The following inscription is written in pencil below the sketch; this is probably the way Forbes sent information to Leslie's.

Gallant charge by two companies of the 6th Michigan on Tuesday morning on the rebel rear guard near Falling Waters where part of the rebel army crossed the Potomac. This charge was really a very brilliant and dashing affair, The cavalry numbering not more than fifty or sixty men charged up a steep hill in the face of a terrific fire went over the breastworks and captured nearly the intire [sic.] force of the enemy with two or three regimental battle flags. Our loss was at least two thirds of the men engaged killed and wounded quite a number of the dead were lying inside the works. This charge deserves an illustration as it is brilliant

without exception the most brilliant charge that has been made.

101. The Potomac River near Williamsport, Md. Crossing point of Genl. Lee's army after the battle of Gettysburg. Sketched on the morning of the retreat. (Original Mount).

July 5, 1863; Pencil on paper; 6 x 13 1/4; Unsigned.

Key (Original Mount):

1. Road on which the Confederate army retreated. Confederate pickets on hill. 2. Confederate wagons in the stream swept down below the ford by the high water. Some of the mules were still alive and could be seen struggling. 3. Frameworks on which the ferry rope was fastened. 4. Chesapeake & Ohio canal. 5. Road on which the Confederates marched to the ford. 6. Point where they left the water.

Battlefield Sketch; Library of Congress (#87).

102. A rainy day on the march. (Original Mount).

June 8, 1864; Pencil on paper; 8 1/2 x 11 3/4; Unsigned.

Battlefield Sketch; Library of Congress (#88).

103. Rappahannock Station Va.

1864; Pencil on tinted brown paper; 15 3/4 x 22 1/8;

Signed, l.l., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#89).

Comment: Leslie's, June 11, 1864, pp. 184-185. Forbes' inscription on the sketch indicates Rappahannock Station. Leslie's title was, "The War in Virginia--Sheridan's Great Battle with J. E. B. Stuart, at Yellow Tavern May 11--The Rebel Raider's Last Fight." See text, pp. 19-20.

104. Kilpatrick's Raid to Richmond.

Feb. 28/March /1864/ (Original Mount); Pencil on tinted

brown paper; 9 7/16 x 22 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#90).

Comment: Leslie's, March 26, 1864, pp. 8-9.

105. Study of /an/ infantryman. Culpepper Court House, Va.
(Original Mount).

Sept. 25, 1863; Pencil on paper; 6 1/2 x 10; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#91).

106. Study of /an/ officer of infantry. (Original Mount).

Feb. 10, 1863; Pencil on tinted brown paper; 6 3/4 x
4; Unsigned.

Battlefield Sketch; Library of Congress (#92).

107. Reading the news. Rappahannock Station, Va. (Original
Mount).

March 12, 1863; Pencil on paper; 10 x 6 3/8; Unsigned.

Battlefield Sketch; Library of Congress (#93).

108. Little River, Va.

June 23, 1863; Pencil on paper; 4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#94).

109. Old Mill. Sandy Hook, Myd.

July 26, 1863; Pencil on paper; 4 3/8 x 7 1/8; Signed,

l.r., "E. F."

Battlefield Sketch; Library of Congress (#95).

110. Our kitchen near Beverly Ford.

Aug. 26, 1863; Pencil on paper; 6 1/2 x 10 1/8; Signed,

l.r., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#96).

111. Study of drummer boys on the march. Near Beverly Ford, Va. (Original Mount).
 Aug. 11, 1863; Pencil on tinted brown paper; 9 1/2 x 13 1/8; Signed, l.l., "E. F."
 Battlefield Sketch; Library of Congress (#97).
 Comment: Inscribed in pencil in the lower right portion of the sketch are notations explaining the color combination of the drummer's costume.
112. Rail Road bridge at Rappahannock over the Rpk. river.
 Aug. 20, 1863; Pencil on tinted brown paper; 6 x 12 1/4; Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#98).
 Comment: Leslie's, Oct. 31, 1863, p. 92.
113. In search of freedom. Culpepper Va.
 Sept. 25, 1863, Pencil on paper; 6 1/2 x 10; Unsigned.
 Battlefield Sketch; Library of Congress (#98 1/4).
114. An army mule. Culpeper. (Original Mount).
 Sept. 28, 1863; Pencil on paper; 6 1/2 x 10; Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#98 1/2).
115. Reconnaissance of cavalry under Genl. Pleasonton. Culpeper Court House, Va. Looking south towards the Rapidan River. (Original Mount).
 Sept. 16, 1863; Pencil on tinted brown paper; 5 x 11 1/2 (image); Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#99).
 Comment: Leslie's, Oct. 17, 1863, p. 60. The

wood-engravers eliminated the many troops in the valley and slowed the action of the horsemen on the hill.

116. Picket station on Potomac Creek.

March 13, 1863; Pencil on paper; 4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#100).

Comment: A paragraph of instructions to the wood-engravers is inscribed in pencil on the bottom of the sketch--illegible.

117. The cavalry forge. Warrenton, Va. (Original Mount).

July 30, 1863; Pencil on paper; 4 1/2 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#101).

118. The old barn. Near Warrenton, Va. (Original Mount).

Aug. 5, 1863 [?]; Pencil on paper; 4 3/8 x 7 1/4;

Unsigned.

Battlefield Sketch; Library of Congress (#102).

119. The old spring house. Soldier on guard to prevent the men from muddying the water. Warrenton, Va. (Original Mount).

Aug. 1, 1863; Pencil on paper; 4 1/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#103).

120. Light 12 Pd Napoleon Gun, brass. Rappahannock.

Aug. 27, 1863; Pencil on paper; 6 1/2 x 10 1/8; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#104).

121. On guard.

Aug. 27, 1863; Pencil on tinted brown paper; 6 1/2 x 10;

Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#105).

122. Old Mill near Warrenton.

Aug. 2, 1863; Pencil on paper; 4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#106).

123. Waiting for the blacksmith. Army forge. Near Warrenton, Va. (Original Mount).

Aug. 2, 1863; Pencil on paper; 4 1/2 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#107).

124. Harry. Sketched at Middleburg Va.

June 22, 1863; Pencil on tinted brown paper; 4 3/8 x 7 1/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#108).

125. The 146th N.Y.V. throwing pontoons across the Rappahannock River near Beverly Ford. (Original Mount).

Aug. 8, 1863; Pencil on paper; 4 1/2 x 7 1/4; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#109).

126. Rappahannock Station Va.

March 14, 1864; Pencil on tinted brown paper; 10 x 6 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#110).

127. Drummer boy. Taking a rest. Culpeper Court House, Va.

(Original Sketch).

Sept. 30, 1863; Pencil on tinted brown paper; 10 x 6 1/2; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#111).

128. The Army Blacksmith. Rappahannock.

Oct. 12, 1863 (Original Mount); Pencil on paper; 9 5/8 x 13 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#112).

Comment: Leslie's, April 9, 1864, p. 40.

129. Refugees coming into the lines. Near Culpeper Court House, Va. (Original Mount).

Nov. 8, 1863; Pencil on tinted brown paper; 9 5/8 x 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#113).

Comment: Leslie's, August 20, 1864, p. 340. The figure-group in the wood-engraving has been altered greatly.

130. Sentry walking his beat. Sketched on Saturday August 15th, 1863 near Rappahannock Station.

Aug. 15, 1863; Pencil on tinted brown paper; 9 1/2 x 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#114).

131. Scene on the United States ford road at night. The 2nd and 3rd Corps marching into the fight of Chancellorsville. (Original Mount).

April 30, 1863; Pencil on paper; 9 5/8 x 13 1/4;

Unsigned.

Key (Original Mount):

1. On this night the attack by Stonewall on the right flank of the Union Army was made. The 11th Corps which was routed came down this road on its way to the United States ford road in a confused mass. At this point near Union Mills an effort was made to stop them by placing the Irish brigade

across the road. The effort was quite useless as the demoralized men made their way to the ford. At the conclusion of the battle the Union troops retreated by this road and crossed the river at U. S. Ford.

Battlefield Sketch; Library of Congress (#115).

Comment: Leslie's, June 6, 1863, p. 169.

132. A mule team. C.C.H. Va.

Sept. 3, 1863; Pencil on paper; 9 1/2 x 13 1/8;

Unsigned.

Battlefield Sketch; Library of Congress (#117).

133. Dick. The Cook. Sketched near Culpeper C.H.

Sept., 1863; Pencil on tinted brown paper; 13 1/8 x

9 1/2; Unsigned.

Battlefield Sketch; Library of Congress (#118).

134. Brandy Station on the Orange & Alexandria R.R. A light artillery battery hurrying to the front in pursuit of Stuart's cavalry. (Original Mount).

Sept. 15, 1863; Pencil on paper; 5 1/8 x 10 1/4; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#119).

Comment: Leslie's, Oct. 17, 1863, p. 60.

135. Old Va. Farmer coming from Mill. Rappahannock Station, Va.

Jan. 14, 1864; Pencil on paper; 6 1/2 x 10; Signed,

l.l., "E. F."

Battlefield Sketch; Library of Congress (#120).

Comment: Leslie's, March 12, 1864, p. 388.

136. Warrenton Court House. Provost Marshall's office.

Aug. 27, 1862; Pencil on paper; 6 1/4 x 9 7/8; Unsigned.
Battlefield Sketch; Library of Congress (#121).

137. Bealton Station on the Orange & Alexandria R.R. Supply Depot. (Original Mount).

Oct. 1, 1863; Pencil on tinted brown paper; 5 7/8 x
11 1/2; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#122).

Comment: Leslie's, Oct. 17, 1863, p. 60.

138. The map cart.

Aug. 16, 1863; Pencil on tinted brown paper; 9 1/2 x
13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#123).

139. Stonemans Switch: An old Soldier.

Feb., 1863; Pencil on tinted brown paper; 9 5/8 x
12 1/2; Unsigned.

Battlefield Sketch; Library of Congress (#124).

140. The Govn. Steamboat Wilson Small at Acquia Creek.

March 12, 1863; Pencil on paper; 8 1/2 x 10 3/4;
Unsigned.

Battlefield Sketch; Library of Congress (#125).

141. Signal station on Poney mountain near Culpeper Court House, Va. (Original Mount).

Winter, 1863-1864; Pencil on tinted brown paper; 6 3/8 x
10 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#126).

142. View from the top of Signal station on Poney Mountain. Officers watching the camp of Genl. Lee's army on the

opposite side of the Rapidan River. (Original Mount).

Winter 1863-1864 (Original Mount); Pencil on tinted brown paper; 6 3/8 x 10; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#127).

143. The Army of the Potomac under the command of Genl.

Meade crossing the Rappahannock River at night on pontoon bridge at Rappahannock Station. Looking from the south side. Retreat from Culpeper Court House to Centreville. The army commanded by Genl. Lee at this time made an attempt to turn the Union right flank, which Genl. Meade frustrated by falling back rapidly to Centreville. (Original Mount).

Oct., 1863 (Original Mount); Pencil on tinted brown paper; 9 1/2 x 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#128).

144. Sutler's tent, near Stoneman's Switch. Falmouth, Va. (Original Mount).

Feb., 1863 (Original Mount); Pencil on paper; 4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#129).

145. Falmouth, Va.

May 20, 1863; Pencil on paper; 4 3/8 x 7 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#130).

146. Negro Hut near Warrenton Va.

Aug. 5, 1863; Pencil on paper; 4 3/8 x 7 1/4; Signed, l.c., "E. F."

Battlefield Sketch; Library of Congress (#131).

147. Gum Spring, Va.

June 18, 1863; Pencil on tinted brown paper; 4 3/8 x 7 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#132).

148. Acquia Creek Landing, Potomac River. Depot of supplies for the Army of the Potomac at Fredericksburg. (Original Mount).

Jan. 12, 1863; Pencil on paper with yellow wash; 8 1/2 x 11 3/4; Unsigned.

Battlefield Sketch; Library of Congress (#133).

149. The battle of Rappahannock Station. The storming of the works by the 6th Corps. Saturday eve. (Original Mount).

Nov. 7, 1863; Pencil on tinted brown paper; vary x 20 5/16 [2 pieces of paper]; Signed, l.r., "E. F."

Key (Original Mount):

1. Breastworks held by the Confederates east of the river.
2. The Rappahannock river in rear of the works.
3. Ruins of the R.R. bridge, O. & A.R.R.
4. Confederate fort on the opposite side of the river.
5. The 6th Corps charging the works at the point of the bayonet.
6. Skirmishers from the 5th Corps.
7. 1500 prisoners and eight guns and a large number of flags captured in this fight.

Battlefield Sketch; Library of Congress (#134).

Comment: Leslie's, Nov. 28, 1863, pp. 152-153.

150. The battle of Rappahannock Station. Scene on Sunday morning in front /of/ the works. Soldiers looking at captured battle flags and guns captured by the 6th Corps (Genl. Sedgwick). 1500 prisoners and eight guns

were taken in this fight. (Original Mount).

Nov. 8, 1863; Pencil on paper; 5 7/8 x 11 3/4; Unsigned.
Battlefield Sketch; Library of Congress (#135).

151. A breakdown in the wagon camp. Near Beverly Ford, Va.
(Original Mount).

Undated; Pencil on tinted brown paper; 9 5/8 x 13 1/4;
Unsigned.

Battlefield Sketch; Library of Congress (#136).

152. A cavalry vidette taking it easy. (Original Mount).

Nov. 12, 1863; Pencil on paper; 9 3/4 x 13 1/4; Signed,
l.r., "E. Forbes." [Note that the signature is backward]
Battlefield Sketch; Library of Congress (#137).

153. The signal officer. Off duty. Rappahannock Station,
Va. (Original Mount).

Feb. 8, 1864; Pencil on tinted brown paper; 10 x 6 1/2;
Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#138).

154. Ready for the march. Drummer boy. Rappahannock Sta-
tion, Va. (Original Mount).

Feb. 13, 1864; Pencil on tinted brown paper; 10 x 6 3/8;
Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#139).

155. On picket. Beverly Ford, Va. (Original Mount).

Feb. 20, 1864; Ink wash on paper; 13 x 9 1/8; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#140).

156. Taking it easy. Infantryman. Rappahannock Station, Va.

(Original Mount).

March 14, 1864; Pencil on tinted brown paper; 10 x 6 3/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#141).

157. The Signal Station sketched near Culpeper C.H. Va.

April 28, 1864; Pencil on tinted brown paper; 10 1/8 x 6 3/8; Signed, l.r., "Ed. Forbes."

Battlefield Sketch; Library of Congress (#142).

158. Soldier hut in winter. Soldier Borrowing a chimney.

Rappahannock Station, Va. (Original Mount).

Jan. 13, 1864; Pencil on tinted brown paper; 6 3/8 x 10; Unsigned.

Battlefield Sketch; Library of Congress (#143).

159. The Rappahannock River below the Station.

Jan. 28, 1864; Pencil on tinted brown paper; 6 3/8 x 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#144).

Comment: Leslie's, March 12, 1864, p. 396.

160. Sketched at Culpeper C.H. Va.

May 3, 1864; Pencil on tinted brown paper; 6 3/8 x 10; Signed, l.r., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#145).

161. Mountain Run. Near Culpeper C.H.

April 1, 1864; Pencil on tinted brown paper; 6 1/2 x 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#146).

162. A Yankee Volunteer. Rappahannock.

Aug. 10, 1863; Pencil on tinted brown paper; 8 1/2 x 5 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#147).

163. Old Mill on Mountain Run near Culpeper C.H. Va.

April 21, 1864; Pencil on tinted brown paper; 6 3/8 x 10 1/8; Signed, l.l., "Ed. Forbes."

Battlefield Sketch; Library of Congress (#148).

164. Fireplace in negro shanty. Near Culpeper Court House, Va. (Original Mount).

April 25, 1864; Pencil on paper; 4 3/8 x 7 1/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#149).

165. The showman in camp. Culpeper Court House, Va. (Original Mount).

Feb. 11, 1864 [?]; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#150).

Comment: Leslie's, Jan. 9, 1864, p. 249. According to the date on the sketch, it could not have appeared in Leslie's in January, 1864. The date on the sketch must be in error.

166. Kelly's Ford. On the Rappahannock River. Sketched from the south bank. (Original Mount).

Feb. 10, 1864 [?]; Pencil on tinted brown paper; 6 5/8 x 13 1/4; Signed, l.c., "E. F."

Key (Original Mount):

1. Confederate breastwork. 2. Old house used by Confederates as picket station. 3. A great many

hot fights took place at this ford, notably the one on St. Patrick's Day, 1863, when the Union cavalry charged across the ford, captured the works and a large number of prisoners.

Battlefield Sketch; Library of Congress (#151).

Comment: Leslie's, Dec. 5, 1863, p. 172. Again the date on the sketch must be in error.

Forbes' original pencil inscriptions at the bottom of the sketch have been erased.

167. I've got enough of Chancellorsville. Sketched on the afternoon of Genl. Hookers retreat across the Rappahannock.

May 6, 1863; Pencil on tinted brown paper; 7 7/8 x

13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#152).

168. Cavalry charge near Culpeper Court House. (Original Mount).

Sept. 14, 1863; Pencil on tinted brown paper; 9 5/8 x

13 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#153).

Comment: Leslie's, Oct. 3, 1863, p. 25.

169. Execution of five deserters belonging to the 5th Corps, Gen. Sykes. The procession. (Original Mount).

Sat., Aug. 29, 1863; Pencil on tinted brown paper;

4 3/4 x 23 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#154).

Comment: Inscriptions on the sketch from left to right:

Spectators on foot and horseback, Escort.
Infantry at shoulder arms, Prisoners with shovels

and Picks, Surgeons, Clergeman [sic.], Priest wearing white [?], Rabbi, condemned, Spectators on the hill, General and staff, corps flag, Firing Party, regimental flags, Infantry in Column of division, Zouaves, [?], Band, Capt. and [?] Guard, Firing Party.

170. Execution of five deserters from 118th Penn. Vol. 1 Div. 5th Corps on Saturday Augst 29th. The execution took place in a beautiful valley near 1st Division Headquarters, in the presence of the entire Fifth Corps, under Command of Maj Gen Sykes.

Aug. 29, [1863]; Pencil on tinted brown paper; 9 5/8 x 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#155).

Comment: Leslie's, Sept. 26, 1863, p. 4. Inscribed below the caption of the sketch in pencil, "You can find an account of the execution in the New York papers. I will send a Washington paper tomorrow."

171. Officers and soldiers on the battlefield of the second Bull Run, recognizing the remains of their comrades. Sketched a year after the battle. (Forbes, Catalogue, p. 9.)

1863; Pencil on tinted brown paper; 7 7/8 x 11 3/8;

Unsigned.

Battlefield Sketch; Library of Congress (#156).

172. Going to the commissary for government rations. Culpeper Court House, Va. (Original Mount).

Sept. 25, 1863; Pencil on paper; 6 1/2 x 10; Signed,

l.l., "E. F."

Battlefield Sketch; Library of Congress (#157).

173. The Army of the Potomac marching over the 2nd Bull Run battleground near Groveton. Sunrise.

Oct. 20, 1863; Pencil on paper; 6 1/2 x 10; Unsigned.

Battlefield Sketch; Library of Congress (#158).

174. Slave Cabin near the Long Bridge, Chickahominy Riv. Va.

June 13, 1864; Pencil on tinted brown paper; 4 3/8 x 7 1/8; Signed, l.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#159).

175. Sketches on the march. Bucktails. Falmouth, Va.

(Original Mount).

April 30, 1863; Pencil on paper; 7 1/4 x 4 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#160).

176. Sketch of signal officer. Petersburg, Va. (Original Mount).

June 25, 1864; Pencil on paper; 7 1/8 x 4 3/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#161).

177. The Zouave, a sketch.

June 28, 1864; Pencil on paper; 8 1/4 x 2 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#162).

178. Cavalry outpost near Potomac Creek, Va. Daylight on a cold morning. (Original Mount).

Feb. 10, 1863; Pencil on tinted brown paper; 4 3/8 x 6 7/8; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#163).

179. Old bridge near Culpepper.
 Oct. 15, 1863; Pencil on tinted brown paper; 6 1/2 x 10;
 Signed, l.c., "E. F."
 Battlefield Sketch; Library of Congress (#164).
180. A mule driver. Kelly's Ford. (Original Mount).
 Nov. 20, 1863; Pencil on tinted brown paper; 7 1/8 x
 4 3/8; Signed, l.r., "E. F."
 Battlefield Sketch; Library of Congress (#165).
181. Capt. Joe Hilton. 12 N.Y.V. Culpeper, Va.
 Sept. 27, 1863; Pencil on paper; 6 1/2 x 5; Signed,
 l.r., "E. F."
 Battlefield Sketch; Library of Congress (#166).
182. Phil study from Life. Auburn battlefield Va.
 Sept. 27, 1863; Pencil on paper; 6 1/2 x 10; Unsigned.
 Battlefield Sketch; Library of Congress (#167).
183. Cavalryman waiting for orders. Culpeper Court House,
 Va. (Original Mount).
 Sept. 26, 1863; Pencil on paper; 6 1/2 x 10; Signed,
 l.r., "E. F."
 Battlefield Sketch; Library of Congress (#168).
184. Cavalryman. Escort. Culpeper.
 Sept. 19, 1863; Pencil on paper; 10 x 6 1/2; Signed,
 l.r., "E. F."
 Battlefield Sketch; Library of Congress (#169).
185. Soldiers' huts. Winter camp near Fredericksburg, Va.
 (Original Mount).
 Feb. 12, 1863; Pencil on paper; 8 5/8 x 11; Signed,

l.l., "E. F."

Battlefield Sketch; Library of Congress (#170).

Comment: Leslie's, March 14, 1863, p. 397. Note similarity to sketch #61 (this Catalogue).

186. On the march. Rappahannock Station, Va. (Original Mount).

Feb. 13, 1864; Pencil on paper; 10 1/8 x 6 3/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#171).

187. Joe sketched near Culpeper Va.

Sept. 29, 1863; Pencil on paper; 10 1/4 x 6 1/2; Signed, l.c., "E. F."

Battlefield Sketch; Library of Congress (#172).

188. Signal station, C.S.A., commanded by Genl. R. E. Lee.

Seen through a glass from the north side of Beverly Ford, Va. (Original Mount).

Sept. 20, 1863; Pencil on paper; 5 x 9 1/2; Signed, l.r., "E. F."

Key (Original Mount):

1. The signal station (C S A) was established on the south side of the Rappahannock river near Beverly Ford. It was about four miles distant, and the sketch was made by the aid of the telescope at a Union signal station on the Union side of the river.

Battlefield Sketch; Library of Congress (#173).

Comment: Leslie's, Oct. 17, 1863, p. 60.

189. The Picket. Rappahannock River near Beverly Ford Va.

Sept. 9, 1863; Pencil on paper; 6 1/2 x 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#174).

190. Infantryman. Warrenton, Va. (Original Mount).

Aug. 20, 1863; Pencil on paper; 10 1/8 x 6 1/2; Unsigned.

Battlefield Sketch; Library of Congress (#175).

191. News from home. Culpeper Court House, Va. (Original Mount).

Sept. 30, 1863; Pencil on paper; 6 1/2 x 10; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#176).

192. Study of an officer. Capt. Joe Hilton, 12 N.Y. Vol's.
Rappahannock Station, Va. (Original Mount).

Jan. 11, 1864; Pencil on paper; 10 x 6 3/8; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#177).

193. The commissary, Sergt's quarters. Weighing rations.
(Original Mount).

Jan. 21, 1864; Pencil on paper; 9 3/4 x 13 1/4; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#178).

Comment: Leslie's, May 7, 1864, p. 100.

194. The camp barber. Saturday. Rappahannock Station, Va.
(Original Mount).

Aug. 15, 1863; Pencil on tinted brown paper; 9 5/8 x
13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#179).

Comment: Leslie's, Oct. 31, 1863, p. 81.

195. Genl. U. S. Grant at Wilderness Va.

May 7, 1864; Pencil on tinted brown paper; 9 5/8 x 13 1/4; Unsigned.

Key (Original Mount):

1. Genl. Grant and staff marching on the road to Spotsylvania Court House. The soldiers wild with enthusiasm making the woods ring with their cheers; even the wounded [sic.], thousands of whom were on their way to Fredericksburg joining in the ovation.

Battlefield Sketch; Library of Congress (#180).

196. Papers in Camp. Camp near Rappahannock Station.

Sept. 18, 1863; Pencil on paper; 9 5/8 x 13 1/8;

Unsigned.

Battlefield Sketch; Library of Congress (#181).

Comment: Leslie's, Oct. 31, 1863, pp. 88-89.

197. Beverly Ford, on the Rappahannock River. Looking up stream. (Original Mount).

Sept. 9, 1863; Pencil on paper; 6 1/2 x 10; Signed,

l.r., "E. Forbes."

Key (Original Mount):

1. This was a very important point in military operations in this neighborhood. 2. Genl. Pleasonton's cavalry supported by a division of infantry crossed at this ford just before the march to Gettysburg and attacked the Confederate cavalry under Stuart on the opposite side of the stream.

Battlefield Sketch; Library of Congress (#182).

198. Soldier's theater (14th Brooklyn) in old warehouse,

Culpeper Court House, Va. (Original Mount).

Jan., 1864; Pencil on paper; 6 3/8 x 10; Signed, l.r.

"E. F."

Key (Original Mount):

1. This theater was in an old tobacco warehouse and was quite tastefully fitted up. It was quite a place of entertainment at night, the audiences being large and appreciative. The performance was

negro minstrelsy, and Sam Devere who has made quite a reputation in his line was the star of the performance.

Battlefield Sketch; Library of Congress (#183).

199. Ball of 2nd Corps. Washingtons Birthday.

Feb. 22, 1864; Pencil on paper; 6 1/2 x 10; Unsigned.

Battlefield Sketch; Library of Congress (#184).

Comment: Leslie's, March 17, 1864, p. 412.

200. Ball of 5th Corps, 1st Div. (Gen. Bartlett). Near Beverly Ford, Va. (Original Mount).

March 16, 1864; Pencil on paper; 6 1/2 x 10; Signed, l.c., "E. F."

Key (Original Mount):

1. This ball was held in a large frame structure erected by the troops, handsomely decorated with pine branches, cannon, gun and other military trappings.

Battlefield Sketch; Library of Congress (#185).

201. The headquarters cow. Rappahannock Station, Va. (Original Mount).

Jan. 14, 1864; Pencil on paper; 6 1/2 x 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#186).

202. A tough customer. Army mule. Rappahannock Station, Va. (Original Mount).

Feb. 5, 1864; Pencil on tinted brown paper; 6 1/2 x 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#187).

203. Stacking Wheat. Culpeper, Va.

Sept. 26, 1865 [?]; Pencil on paper; 6 1/2 x 10;

Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#188).

204. Played out. An army mule. Rappahannock Station, Va.
(Original Mount).

Feb. 5, 1864; Pencil on tinted brown paper; 6 1/2 x 10;

Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#189).

205. My Studio. Rappahannock Station, Va.

March 17, 1864; Pencil on paper; 9 5/8 x 13 1/8; Signed,
l.c., "E. Forbes."

Battlefield Sketch; Library of Congress (#190).

206. Rappahannock Station.

Feb. 18, 1864 [?]; Pencil on paper; 9 5/8 x 13 1/8;

Signed, l.r., "E. F."

Key (Original Mount):

1. A great portion of the families living within the Union lines were fed by the government during the war especially during the winter months. Many of the families whose male members were serving in the Confederate army were the subjects of these bounties.

Battlefield Sketch; Library of Congress (#191).

Comment: Leslie's, Nov. 28, 1863, p. 152.

207. Beef for the army. Rappahannock Station, Va. (Original Mount).

Feb. 4, 1864; Pencil on tinted brown paper; 9 5/8 x

13 1/8; Signed, l.r., "E. F."

Key (Original Mount):

1. During the campaigns of the Union armies, the subject of food supplies was an important one. Herds of cattle were driven in rear of the different columns, and on the halt in camp the beeves were

slaughtered by shooting in the forehead, skinned and served up to the hungry men who enjoyed hugely the change from "salt horse" or pork.

Battlefield Sketch; Library of Congress (#192).

208. On the picket line. Blue Ridge Mts. in distance.
Above Beverly Ford. Showing the winter picket line
which extended for over a distance of 40 miles around
the Army of the Potomac. (Original Mount).

Jan. 20, 1864; Pencil on tinted brown paper; 9 5/8 x
 13 1/8; Signed, l.c., "E. F."

Battlefield Sketch; Library of Congress (#193).

209. Picket Hut, near Freeman's Ford.

Feb. 2, 1864; Pencil on tinted brown paper; 9 5/8 x
 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#194).

210. The Veteran. Culpeper.

Sept. 28, 1863; Pencil on paper; 6 1/2 x 10; Signed,
 l.r., "E. F."

Battlefield Sketch; Library of Congress (#195).

211. A cavalry horse. (Original Mount).

Oct. 6, 1863; Pencil on tinted brown paper; 6 1/2 x 10;
 Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#196).

212. Mountain Run. Culpeper Va.

April 21, 1864; Pencil on tinted brown paper; 6 1/8 x
 10; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#197).

213. An army mule. Culpeper Court House, Va. (Original

Mount).

Sept. 28, 1863; Pencil on paper; 6 3/8 x 10; Signed,
l.r., "E. F."

Battlefield Sketch; Library of Congress (#198).

214. Ball of 2nd Corps. Washington's Birthday. Music stand.
Camp near Brandy Station, Va. (Original Mount).

Feb. 22, 1864; Pencil on paper; 6 1/2 x 10; Unsigned.
Battlefield Sketch; Library of Congress (#199).

215. Beef steak rare. Near Petersburg. (Original Mount).

June 17, 1864; Pencil on paper; 7 1/8 x 4 3/8; Unsigned
[corner is torn off].

Battlefield Sketch; Library of Congress (#200).

216. Knapp's Penn. battery in action. Battle of Cedar
Mountain. (Original Mount).

Aug. 9, 1862 (Original Mount); Pencil on paper; 5 3/8 x
10; Unsigned.

Key (Original Mount):

1. Cedar Mountain. 2. Confederate line of battle
artillery & infantry. 3. Knapp's battery.

Battlefield Sketch; Library of Congress (#201).

Comment: Leslie's, Sept. 6, 1862, p. 372.

217. Newsboys passing the picket post on the way to camp.
(Original Mount).

Undated; Pencil on tinted brown paper; 6 5/8 x 13 1/8;
Unsigned.

Battlefield Sketch; Library of Congress (#202).

Comment: Leslie's, Oct. 31, 1863, pp. 88-89.

218. View of Centreville Va. Bull Run battlefield in the

distance.

Aug., 1863; Pencil on paper; 11 3/8 x 14 7/8; Unsigned.

Key (Original Mount):

1. Centreville. 2. 1st and 2nd Bull Run battle-field. 3. Thoroughfare Gap. 4. Culpeper Court House. 5. 1st Connecticut heavy artillery. 6. Warrenton turnpike. 7. Old Confederate breast-works. 8. Warrenton.

Battlefield Sketch; Library of Congress (#202 1/2).

Comment: Leslie's, Nov. 28, 1863, p. 148.

219. The Army of the Potomac (Genl. Meade) crossing the Rappahannock river at Rappahannock Station on R.R. bridge and pontoons. Retreat from Culpeper Court House to Centreville. (Original Mount).

Oct. 13, 1863 (Original Mount); Pencil on paper;

3 1/2 x 10 1/8; Unsigned.

Key (Original Mount):

1. A scene taken from above the bridge looking downstream. 2. Day before the battle of Bristoe Station.

Battlefield Sketch; Library of Congress (#203).

Comment: Leslie's, Nov. 7, 1863, p. 109.

220. The Army of the Potomac. Gnl Meade crossing Kettle Run on the retreat from Culpeper C.H. to Centreville.

Oct. 14, 1863 (Original Mount); Pencil on tinted brown paper; 9 3/16 x 12 1/8 (image); Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#204).

Comment: Leslie's, Nov. 14, 1863, p. 116.

221. Winter camp of the 16th Michigan. Near Falmouth, Va. (Original Mount).

Jan. 10, 1863 (Original Mount); Pencil on paper;

4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#205).

222. The Army of the Potomac crossing Broad Run. Retreat from Culpeper to Centreville. Within half an hour after this sketch was made the battle of Bristoe Station was being fought on this ground. (Original Mount).

Oct. 14, 1864 (Original Mount); Pencil on paper 4 3/8 x 7 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#206).

223. Infantryman on guard. Culpeper Court House, Va. (Original Mount).

Sept. 30, 1863; Pencil on buff paper; 10 x 6 1/2;

Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#207).

224. Railroad train crossing Potomac Creek bridge. Near Falmouth, Va. (Original Mount).

Feb. 1863 (Original Mount); Pencil on paper; 4 1/4 x 6 1/2; Unsigned.

Battlefield Sketch; Library of Congress (#208).

225. The Crossing of the Rapidan at Germania Ford. Wilderness Campaign.

May 5, 1864; Pencil on tinted brown paper; 6 3/8 x 10; Unsigned.

Key (Original Mount):

1. The Wilderness.
2. Infantry in mass preparatory to their advance to the battlefield of the Wilderness, which battle commenced the next morning.
3. Confederate earthworks defending the ford.

Battlefield Sketch; Library of Congress (#209).

Comment: Leslie's, May 28, 1864, p. 148.

226. General View of the battle of the Wilderness from a point north of the Tavern, looking towards Parker's store. (Original Mount).

May 8, 1864; Pencil on tinted brown paper; 9 5/8 x 26 3/8; Unsigned.

Key (Original Mount):

1. Road to Ely's Ford on which the Union army marched.
2. Orange Court House road.
3. Wilderness Tavern, Genl. Grant's headquarters.
4. The Lacy House, Genl. Warren's headquarters.
5. 5th Corps position, Genl. Warren.
6. 6th Corps position, Genl. Sedgwick.
7. Genl. Hancock, 2nd Corps.
8. Genl. Burnside's Corps.

Battlefield Sketch; Library of Congress (#210).

Comment: Leslie's, May 28, 1864, p. 153. Instructions to wood-engravers are inscribed on the drawing.

227. View of /the/ battle of the Wilderness looking towards the Rapidan river. (Original Mount).

May 7, 1864 (Original Mount); Pencil on tinted brown paper; 4 1/2 x 21 5/8; Unsigned.

Key (Original Mount):

1. Burnside's Corps.
2. Part of 1st Corps.
3. Fifth Corps.
4. Lacy House, headquarters of Genl. Warren.
5. Orange turnpike on which the battle commenced.
6. Confederate prisoners under guard.
7. Ammunition trains.
8. Reserve artillery.
9. Position of 6th Corps, Genl. Sedgwick.

Battlefield Sketch; Library of Congress (#211).

228. The Wilderness on the Brock road. 2nd Corps.

May 11, 1864; Pencil on tinted brown paper; 9 5/8 x 13 1/8; Signed, l.r., "E. F."

Key (Original Mount):

1. The woods were very thick at this point and the

men are at work in front clearing a space for the guns to work in. This position was held by hard fighting and under heavy loss.

Battlefield Sketch; Library of Congress (#212).

Comment: Leslie's, June 4, 1864, p. 172.

229. The 6th Corps. Battle of the Wilderness, fighting in the woods.

May 7, 1864 (Original Mount); Pencil on tinted brown paper; 9 5/8 x 13 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#213).

230. Sketches of character. Wilderness. (Original Mount).

May 6, 1864 (Original Mount); Pencil on paper; 7 1/4 x 4 3/8; Unsigned.

Battlefield Sketch; Library of Congress (#214).

231. The Wagon Camp. Siege of Petersburg.

July 20, 1864 (Original Mount); Pencil on tinted brown paper; 6 3/8 x 10; Unsigned.

Battlefield Sketch; Library of Congress (#215).

232. Wounded Soldier leaning on a pitchfork at battle of the Wilderness.

May 7, 1864; Pencil on tinted brown paper; 5 3/8 x 4 3/8; Unsigned.

Battlefield Sketch; Library of Congress (#216).

233. The battle of Spotsylvania. The center of the position. (Original Mount).

May 9, 1864 (Original Mount); Pencil on tinted brown paper; 9 5/8 x 13 1/8; Unsigned.

Key (Original Mount):

1. Position of the Confederate army. 2. Union troops behind breastwork facing the enemy. 3. Alsop house. 4. Road to Spotsylvania Court House. 5. Sedgwick's Corps. 6. Point where Genl. Sedgwick was killed. 7. Spotsylvania Court House, behind the trees. 8. 5th Corps, Genl. Warren. 9. 2nd Corps, Genl. Hancock. 10. Reserve batteries ready to repel an attack. 11. Genl. U. S. Grant and staff. 12. Fence rail breastwork thrown up by Union skirmishers while advancing against the enemy's position. 13. Point where a Cohorn mortar battery was posted. 14. Road on which Genl. Sedgwick's body was brought from the field in an ambulance.

Battlefield Sketch; Library of Congress (#217).

Comment: Leslie's, June 4, 1864, p. 164.

234. Battlefield of Chancellorsville.

May 9, 1864 (Original Mount); Pencil on tinted brown paper; 6 3/8 x 10; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Road to the Wilderness. 2. Road to Ely's Ford.

Battlefield Sketch; Library of Congress (#218).

235. Battlefield of Spotsylvania C.H. Va.

May 10, 1864; Pencil on tinted brown paper; 9 5/8 x 13 1/8; Signed, l.l., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#219).

Comment: Leslie's, June 11, 1864, p. 189.

236. Wounded soldiers crossing the Rappahannock River at Fredericksburg on a flatboat. After the battle of the Wilderness.

May 16, 1864 (Original Mount); Pencil on tinted brown paper; 10 x 13 1/2; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#220).

Comment: Leslie's, June 11, 1864, p. 177.

237. Washing Day. Column on the March.
 May 15, 1864 (Original Mount); Pencil, pen and ink on paper; 8 7/8 x 11 3/4; Unsigned.
 Battlefield Sketch; Library of Congress (#221).
238. Field hospital of the 5th Corps (Genl. Warren) at Spotsylvania Court House, Va. (Original Mount).
 May 12, 1864 (Original Mount); Pencil on paper; 6 3/8 x 10; Unsigned.
 Battlefield Sketch; Library of Congress (#222).
 Comment: Leslie's, June 11, 1864, p. 189.
239. Interior of negro cabin. Listening to the battle. Spotsylvania Court House, Va. (Original Mount).
 May 14, 1864; Pencil on paper; 7 5/8 x 10 1/8; Signed, l.l., "E. F." [?].
 Battlefield Sketch; Library of Congress (#223).
240. Battle of the North Anna. From the hill back of the Jerico ford. (Original Mount).
 May 23, 1864; Pencil on tinted brown paper; 6 3/8 x 10; Signed, l.r., "E. F."
 Key (Original Mount):
 1. Confederate lines. 2. Union line. 3. Road to Jerico ford.
 Battlefield Sketch; Library of Congress (#224).
 Comment: Leslie's, June 18, 1864, p. 205.
241. The Army of the Potomac (5th Corps) crossing the North Anna at Jerico ford. (Original Mount).
 May 23, 1864; Pencil on tinted brown paper; 6 1/2 x 9 5/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#225).

242. Sketched on the battlefield of Wilderness. May 6th 1864. 6 o clock during Burnside's charge.

May 6, 1864; Pencil on tinted brown paper; 6 3/8 x 10;
Unsigned.

Key (Original Mount):

1. This gun was in reserve and the men were making themselves comfortable under an improvised shelter, which shielded them from the sun. 2. Parker's store six miles away. 3. Union troops going into action. 4. Confederate position in the dense woods.

Battlefield Sketch; Library of Congress (#226).

243. A stormy march. (Artillery). Spotsylvania Court House.
(Original Mount).

May 12, 1864; Pencil on tinted brown paper; 9 3/8 x 12 3/4 (image); Unsigned.

Battlefield Sketch; Library of Congress (#227).

244. Crossing the Pamunky /sic.7.

May, 1864 (Original Mount); Pencil on paper; 6 3/4 x 9 5/8; Unsigned.

Battlefield Sketch; Library of Congress (#228).

Comment: "Infantry marching over the bridge" is inscribed in pencil across the bridge. This is an example of how Forbes sometimes left an area of a sketch blank with instructions to the wood-engraver as to what should be put in an area.

245. Old house on the battlefield of Spotsylvania Court House. (Original Mount).

May, 1864; Pencil on paper; 4 1/2 x 7 1/2; Signed,

1.1., "E. F." [?].

Battlefield Sketch; Library of Congress (#229).

246. Bridge across the Mataponi river near Bowling Green Va.

May 22, 1864; Pencil on paper; 4 3/8 x 7 1/4; Signed,

1.1., "E. F."

Battlefield Sketch; Library of Congress (#230).

Comment: Leslie's, Sept. 3, 1864, p. 373.

247. Jerico Mill.

Tuesday, May 24, 1864; Pencil on paper; 4 3/8 x 7 1/4;

Unsigned.

Battlefield Sketch; Library of Congress (#231).

248. Contrabands escaping. Hanover Town Va.

May 29, 1864 (Original Mount); Pencil on paper; 4 1/2 x

7 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#231 1/2).

249. Log cabin near Cold Harbor, Va. Sketched during the march from Cold Harbor to the James River. (Original Mount).

June 12, 1864; Pencil on tinted brown paper; 4 3/8 x

7 1/8; Signed, 1.1., "Ed. Forbes."

Battlefield Sketch; Library of Congress (#232).

250. The battle of Cold Harbor. Bomb proofs. Scene behind the 2nd Corps line. (Original Mount).

June 8, 1864 (Original Mount); Pencil on tinted brown

paper; 6 3/8 x 10; Signed, 1.r., "E. Forbes."

Battlefield Sketch; Library of Congress (#233).

251. Cold Harbor Tavern.

June 3, 1864; Pencil on paper; 9 5/8 x 13 1/4; Unsigned.
Battlefield Sketch; Library of Congress (#233 1/2).

Comment: Leslie's, July 2, 1864, p. 236.

252. Cold Harbour Va.

June, 1864; Pencil on tinted brown paper; 7 1/8 x
13 1/4; Signed, l.r., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#234).

253. The battle of Cold Harbor. Throwing up breastworks
near Hawes' store. (Original Mount).

June, 1864 (Original Mount); Pencil on tinted brown
paper; 7 7/8 x 13 1/8; Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#235).

Comment: Leslie's, June 25, 1864, p. 221.

254. Ricketts div 6th Corps. Cold Harbour.

Wed., June 1, 1864; Pencil on tinted brown paper;
9 5/8 x 13 1/8; Unsigned.

Battlefield Sketch; Library of Congress (#236).

Comment: Leslie's, June 25, 1864, pp. 216-217. The
wood-engraving has been greatly altered.

255. The Bucktails last shot. Bethesda Church Va.

June 8, 1864 (Original Mount); Pencil on tinted brown
paper; 9 5/8 x 13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#237).

256. The battle of Bethesda Church. Repulse of a charge by
the Penn. Bucktail Div. (Genl. Crawford). Penn. Re-
serves. (Original Mount).

June 2, 1864; Pencil on tinted brown paper; 5 1/4 x

13 1/4; Unsigned.

Key (Original Mount):

1. Penn. Bucktails behind breastworks of fence rails.
2. Confederate line of battle advancing at a charge.
3. Mechanicsville turnpike road to Richmond.

Battlefield Sketch; Library of Congress (#238).

Comment: Leslie's, June 25, 1864, pp. 216-217.

257. The Army of the Potomac crossing the Chickahominy River at Long Bridge, Sunday night. Looking towards Richmond. Under command of Genl. U. S. Grant who crossed this bridge. (Original Mount).

June 12, 1864; Pencil on paper; 6 3/8 x 10; Unsigned.

Battlefield Sketch; Library of Congress (#239).

258. From the Chickahominy to the James. Genl. Grant's March.

June, 1864; Pencil on tinted brown paper; 10 3/8 x 9 5/8; Unsigned.

Battlefield Sketch; Library of Congress (#240).

259. The Army of the Potomac crossing the James river near fort Powhattan on Pontoons.

June 17, 1864; Pencil on tinted brown paper; 7 3/4 x 26 9/16; Signed, l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#241).

Comment: Leslie's, July 9, 1864, p. 248-249. Inscribed on the sketch, "Iron clad Atalantic, Fort Powhatan, Mud."

260. Panoramic view of the first line of work defending Petersburg, Va. Stormed and captured by the 18th Corps on Wednesday. The 18th and 2nd Corps camped in front

of the position preparing for their attack on the next line on the eve of the 16th. (The first day of the siege of Petersburg by the Army of the Potomac after losing over fifty thousand men between Culpepper /sic./ Court House and the James River.) (Original Mount).

June 15, 1864; Pencil on paper (three sections joined); vary x 39 7/8; Signed, l.l., "E. Forbes."

Key (Original Mount):

1. Church spires of Petersburg. 2. Line of works captured by the 18th Corps (General Smith). 3. Reservoir Hill. 4. Appomattox River. 5. Confederate guns firing at Union Troops. 6. Ground over which 18th Corps charged. 7. Pits occupied by Confederate skirmishers. 8. Second Corps (General Hancock). 9. The 18th Corps (General "Baldy" Smith). 10. Richmond. The Confederate Capital 19 miles away. 11. Union soldiers on captured confederate fort watching the firing of the Confederate battery on the opposite side of the Appomattox River. 12. Point where the 2nd Corps crossed the Confederate works to make an attack on the evening of the 16th when they were repulsed with a loss of 3500 men.

Battlefield Sketch; Library of Congress (#242).

Comment: Leslie's, July 9, 1864, p. 248-249 (left two sections of the sketch) and Leslie's, July 16, 1864, p. 260 (right section).

261. The storming of the first line of works at Petersburg, Wednesday evening. The 18th Corps charging on the fort at the right of the line. (Original Mount).

June 15, 1864; Pencil on paper; 9 11/16 x 13 1/4;
Signed, l.r., "E. F."

Battlefield Sketch; Library of Congress (#243).

Comment: Leslie's, July 9, 1864, p. 244.

262. The tired Soldier a sketch from life at Petersburg

during the siege.

June 19, 1864; Pencil on tinted brown paper; 6 3/8 x 10;
Signed, l.c., "Edwin Forbes."

Battlefield Sketch; Library of Congress (#244).

263. Off duty. Petersburg, Va. (Original Mount).

Undated; Pencil on paper; 7 1/8 x 4 3/8; Unsigned.

Battlefield Sketch; Library of Congress (#245).

264. Guarding the prisoners. Petersburg.

June 30, 1864; Pencil on paper; 7 1/8 x 4 3/8; Unsigned.

Battlefield Sketch; Library of Congress (#246).

265. Rebel Officers taken at /? / Petersburg Va. Sketched
on board a steamboat coming down the James River.

June 30, 1864; Pencil on paper; 9 3/4 x 13 1/4; Signed,
l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#247).

266. The siege of Petersburg Va. Advance of the Union on
the right near the Appomattox river on the morning of
June 18th 1864 showing the captured works and the part
of the city near the river.

June 18, 1864; Pencil on paper; 8 3/16 x 20 3/4; Signed,
l.l., "E. Forbes."

Battlefield Sketch; Library of Congress (#247 1/2).

Comment: Leslie's, July 16, 1864, pp. 264-265. The
following is inscribed in pencil on the battlefield
sketch (left to right):

Captured Confederate works, Confederate fort, Union
infantry 18th Corps, Petersburg, 18th Corps right
flank, Confederate fort, Union line behind

breastworks, Appomattox river, Confederate battery on the other side of the river, Captured Confederate works.

267. The siege of Petersburg. Interior of fort on left of the first line of Confederate works defending Petersburg, stormed and captured by the 18th Corps on the eve. of June 15. Sketched the morning of the 16th. Soldiers on the parapet watching the shells from a Confederate battery on the opposite bank of the Appomattox. (Original Mount).

June 16, 1864; Pencil on paper; 6 3/8 x 10; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#248).

268. Sketch of officer of infantry, U.S.V. (Original Mount).
Undated; Pencil on tinted brown paper; 13 1/4 x 9 5/8;
Unsigned.

Battlefield Sketch; Library of Congress (#248 1/2).

269. Rappahannock Station, Va.
1864; Pencil on tinted brown paper; 15 3/8 x 22 1/8;
Signed, l.l., "Edwin Forbes."

Battlefield Sketch; Library of Congress (# [?]).

270. Cavalry orderly, Rappahanock /sic./ Station, Va. Study in oil. (Original Mount).

Undated; Oil on canvas; 10 1/2 x 13 1/4; Unsigned.

Battlefield Sketch; Library of Congress (#249).

271. Rappahannock Station, Va.

Jan. 22, 1864; Oil on canvas; 14 5/8 x 8; Unsigned.

Battlefield Sketch; Library of Congress (#250).

272. Rappahannock Station.
Jan. 18, 1864; Oil on canvas; 13 1/4 x 9 7/8; Unsigned.
Battlefield Sketch; Library of Congress (#251).
273. Review of Gen. Ords division opposite Fredericksburg on Tuesday May /? 7 by Major Geo McDowell and staff.
Undated; 9 1/2 x 27; Pencil on paper; Unsigned.
Battlefield Sketch; Library of Congress (#252).
274. Just in time (Horse drawn caisson). (Original Mount).
Undated; Pencil on paper; 9 x 13 3/4; Signed, l.r.,
"Edwin Forbes."
Battlefield Sketch; Library of Congress (#253).
275. A scouting party. (Original Mount).
Undated; Pencil on paper; 9 1/4 x 13 3/4; Signed, l.r.,
"Edwin Forbes."
Battlefield Sketch; Library of Congress (#256).
276. Kitty. Culpeper.
Sept. 29, 1864 /? /; Pencil on paper; 6 1/2 x 10;
Signed, l.r., "E. F."
Battlefield Sketch; Library of Congress (#258).
Comment: Kitty was the horse Forbes rode during 1862, 63, 64, and 65.
277. Cincinnatti sketched from life. Washington, D. C.
Genl. U. S. Grant's War Horse.
June 1, 1869; Pencil on paper; 7 1/8 x 9; Signed, l.c.,
"E. Forbes."
Battlefield Sketch; Library of Congress (#259).
278. Charge of Hancocks Corps in Front of Spottsylvania C.H.

May 12, 1864; Pencil on paper; 10 1/4 x 13 1/2; Signed,
l.c., "E. F."

Battlefield Sketch; Library of Congress (#260).

Comment: Leslie's, June 11, 1864, p. 180.

279. 7th Corps Opera House--Culpepper /sic.7.

Undated; Pencil on paper; 6 1/4 x 9 3/4; Unsigned.

Battlefield Sketch; New York Public Library, New York
City.

280. _____ /Illegible7.

May 2, 1863; Pencil on paper; 9 3/8 x 13; Unsigned.

Battlefield Sketch; New York Public Library, New York
City.

Comment: The scene depicts men and animals marching
along a bend in the road.

281. The struggle for the guidon.

Dec. 8, 1862; Pencil on paper; 8 x 10; Unsigned.

Battlefield Sketch; New York Public Library, New York
City.

Comment: Two cavalymen are seen in conflict. One is
killing the other with his saber.

282. Going into Winter Quarters.

Undated; Pencil on paper; 5 3/8 x 8 5/8; Signed, l.l.,
"E. F."

Battlefield Sketch; New York Public Library, New York
City.

Comment: Three men are seen constructing a hut. One
is working on the chimney, one is holding a shovel of

dirt, one is digging in a hole.

283. Going into Winter Quarters.

Undated; Pencil on paper; 5 3/8 x 8 7/8; Signed, l.l., "E. F."

Battlefield Sketch; New York Public Library, New York City.

Comment: Two soldiers are seen pulling a set of wheels with a barrel full of something mounted on the axel. A third man walks behind holding the barrel. They are moving toward a camp or town in the background.

284. Foraging for hay outside the lines in Virginia.

Oct. 30, 1862; Pencil on paper; 11 3/8 x 8 1/2; Signed, l.l., "E. F."

Battlefield Sketch; Library of Congress (#116).

285. Below are listed the dates that wood-engravings after Forbes' battlefield sketches appeared in Frank Leslie's Illustrated Newspaper.

1. April 12, 1862, p. 357.
2. April 12, 1862, p. 360.
3. April 12, 1862, p. 361.
4. April 12, 1862, p. 365.
5. April 26, 1862, pp. 392-393.
6. April 26, 1862, pp. 392-393.
7. April 26, 1862, p. 397.
8. May 10, 1862, p. 41.
9. June 7, 1862, p. 152.
10. June 7, 1862, p. 152.
11. June 7, 1862, p. 156.
12. June 14, 1862, p. 161.
13. June 14, 1862, p. 161.
14. June 28, 1862, p. 196.
15. June 28, 1862, pp. 200-201.
16. June 28, 1862, p. 208.
17. July 5, 1862, p. 216.
18. July 5, 1862, p. 217.
19. July 5, 1862, p. 221.

20. July 5, 1862, p. 225.
21. July 5, 1862, p. 228.
22. July 5, 1862, pp. 228-229.
23. July 5, 1862, p. 229.
24. July 5, 1862, pp. 232-233.
25. July 5, 1862, pp. 232-233.
26. July 5, 1862, p. 240.
27. July 5, 1862, p. 240.
28. July 5, 1862, p. 240.
29. July 12, 1862, p. 244.
30. July 19, 1862, pp. 264-265.
31. Aug. 30, 1862, pp. 356 and 365.
32. Aug. 30, 1862, pp. 356 and 365.
33. Aug. 30, 1862, p. 357.
34. Aug. 30, 1862, p. 357.
35. Sept. 6, 1862, p. 372.
36. Sept. 6, 1862, p. 373.
37. Sept. 6, 1862, p. 380.
38. Sept. 13, 1862, p. 385.
39. Sept. 20, 1862, p. 401.
40. Sept. 20, 1862, pp. 408-409.
41. Sept. 20, 1862, pp. 412-413.
42. Sept. 27, 1862, p. 12.
43. Oct. 4, 1862, p. 25.
44. Oct. 4, 1862, p. 28.
45. Oct. 4, 1862, p. 28.
46. Oct. 11, 1862, p. 33.
47. Oct. 11, 1862, pp. 40-41.
48. Oct. 11, 1862, pp. 40-41.
49. Nov. 15, 1862, p. 116.
50. Jan. 31, 1863, p. 301.
51. Feb. 7, 1863, p. 313.
52. March 14, 1863, p. 397.
53. March 14, 1863, p. 397.
54. March 14, 1863, p. 397.
55. March 14, 1863, p. 397.
56. March 14, 1863, p. 396 [?].
57. March 21, 1863, p. 401.
58. April 25, 1863, p. 76.
59. April 25, 1863, p. 76.
60. April 25, 1863, p. 76.
61. April 25, 1863, p. 76.
62. April 25, 1863, p. 76.
63. May 9, 1863, p. 109.
64. May 23, 1863, pp. 136-137.
65. May 23, 1863, p. 140.
66. May 30, 1863, p. 156.
67. May 30, 1863, p. 156.
68. May 30, 1863, p. 157.
69. June 6, 1863, pp. 168-169.
70. June 6, 1863, pp. 168-169.
71. June 6, 1863, p. 168.
72. June 6, 1863, p. 169.

73. July 11, 1863, p. 248.
74. July 11, 1863, p. 249.
75. July 18, 1863, p. 247.
76. July 18, 1863, p. 261.
77. July 18, 1863, pp. 268-269.
78. July 25, 1863, p. 281.
79. July 25, 1863, p. 284.
80. Aug. 1, 1863, p. 304.
81. Aug. 1, 1863, p. 305.
82. Aug. 8, 1863, p. 321.
83. Sept. 26, 1863, p. 4.
84. Oct. 3, 1863, p. 20.
85. Oct. 3, 1863, p. 24.
86. Oct. 3, 1863, p. 25.
87. Oct. 17, 1863, p. 60.
88. Oct. 17, 1863, p. 60.
89. Oct. 17, 1863, p. 60.
90. Oct. 17, 1863, p. 60.
91. Oct. 31, 1863, p. 81.
92. Oct. 31, 1863, p. 88.
93. Oct. 31, 1863, p. 88.
94. Oct. 31, 1863, p. 88.
95. Oct. 31, 1863, pp. 88-89.
96. Oct. 31, 1863, pp. 88-89.
97. Oct. 31, 1863, p. 89.
98. Oct. 31, 1863, p. 89.
99. Oct. 31, 1863, p. 89.
100. Oct. 31, 1863, p. 92.
101. Nov. 7, 1863, p. 109.
102. Nov. 7, 1863, p. 109.
103. Nov. 7, 1863, p. 109.
104. Nov. 14, 1863, p. 116.
105. Nov. 14, 1863, p. 120.
106. Nov. 28, 1863, p. 148.
107. Nov. 28, 1863, pp. 152-153.
108. Nov. 28, 1863, p. 152.
109. Dec. 5, 1863, p. 172.
110. Dec. 12, 1863, p. 180.
111. Dec. 26, 1863, p. 212.
112. Jan. 9, 1864, p. 249.
113. March 12, 1864, p. 388.
114. March 12, 1864, p. 396.
115. March 19, 1864, p. 412.
116. March 26, 1864, p. 1.
117. March 26, 1864, p. 1.
118. March 26, 1864, pp. 8-9.
119. April 9, 1864, p. 40.
120. May 7, 1864, p. 100.
121. May 28, 1864, p. 148.
122. May 28, 1864, p. 153.
123. May 28, 1864, pp. 152-153.
124. June 4, 1864, p. 164.
125. June 4, 1864, p. 172.

- 126. June 11, 1864, p. 177.
- 127. June 11, 1864, p. 180.
- 128. June 11, 1864, p. 180.
- 129. June 11, 1864, pp. 184-185.
- 130. June 11, 1864, p. 189.
- 131. June 11, 1864, p. 189.
- 132. June 18, 1864, p. 205.
- 133. June 25, 1864, pp. 216-217.
- 134. June 25, 1864, pp. 216-217.
- 135. June 25, 1864, p. 221.
- 136. July 2, 1864, pp. 232-233.
- 137. July 2, 1864, p. 236.
- 138. July 9, 1864, p. 244.
- 139. July 9, 1864, p. 244.
- 140. July 9, 1864, pp. 248-249.
- 141. July 9, 1864, pp. 248-249.
- 142. July 16, 1864, p. 260.
- 143. July 16, 1864, p. 260.
- 144. July 16, 1864, pp. 264-265.
- 145. July 23, 1864, pp. 280-281.
- 146. July 30, 1864, pp. 296-297.
- 147. Aug. 20, 1864, p. 340.
- 148. Sept. 3, 1864, p. 373.

286. Sleighting Scene in the Country--"Blood Will Tell."

Wood-engraving; 9 1/16 x 14 (image); Illustration signed, l.l., "E. Forbes."

Comment: Leslie's, Feb. 11, 1865, p. 332. It is unclear whether Forbes prepared the actual wood-engraving for this illustration.

287. Winter.

Wood-engraving; 9 x 13 1/2 (image); Illustration signed, l.r., "Edwin Forbes."

Comment: Harper's Weekly, Jan. 20, 1866, p. 40. It is unclear whether Forbes prepared the actual wood-engraving for this illustration.

288. Cotton Team in North Carolina.

Wood-engraving; 9 x 13 1/2 (image); Illustration signed, l.r., "Edwin Forbes."

Comment: Harper's Weekly, May 12, 1866, p. 297. It is unclear whether Forbes prepared the actual wood-engraving for this illustration.

289. The New England Agricultural Fair at Narraganset Park, Providence, Rhode Island.

Wood-engraving after sketches by E. Forbes; 13 1/2 x 20 3/4 (image).

Comment: Harper's Weekly, Sept. 21, 1867, pp. 600-601.

The illustration consists of eight vignettes showing various animals and a central plate showing the fair.

290. The Barn-Yard.

Jan. 11, 1868; Wood-engraving after a drawing by E.

Forbes, 9 1/16 x 13 3/4 (image).

Comment: Harper's Weekly, Jan. 11, 1868, p. 24.

291. Washing and Shearing Sheep in the Country.

Wood-engraving after sketches by E. Forbes; 13 5/8 x 9 (image).

Comment: Harper's Weekly, July 18, 1868, p. 461. The illustration consists of two images.

292. Slaughtering Diseased Cattle.

Wood-engraving after a sketch by E. Forbes; 5 3/16 x 7 1/8 (image).

Comment: Harper's Weekly, Aug. 29, 1868, p. 552.

293. Sick and Dying Cattle at the Communipaw Drove-Yards.

Wood-engraving after a sketch by E. Forbes; 7 3/16 x 9 3/4 (image).

Comment: Harper's Weekly, Aug. 29, 1868, pp. 552-553.

294. Dragging Dead Cattle to the Vats.
 Wood-engraving after a sketch by E. Forbes; 6 x 6 1/2 (image).
 Comment: Harper's Weekly, Aug. 29, 1868, p. 552.
295. Cattle Dying in the Slaughter Pens.
 Wood-engraving after a sketch by E. Forbes; 6 1/8 x 8 1/4 (image).
 Comment: Harper's Weekly, Aug. 29, 1868, pp. 552-553.
296. Collecting Diseased Parts of the Cattle.
 Wood-engraving after a sketch by E. Forbes; 6 x 6 (image).
 Comment: Harper's Weekly, Aug. 29, 1868, p. 553.
297. Unloading Cattle from the Cars.
 Wood-engraving after a sketch by E. Forbes; 5 3/16 x 7 (image).
 Comment: Harper's Weekly, Aug. 29, 1868, p. 553.
298. Winter Sports--Fishing for Pickerel Through the Ice.
 Wood-engraving after a drawing by E. Forbes; 6 3/4 x 9 (image).
 Comment: Harper's Weekly, Dec. 26, 1868, p. 817.
299. The Dog Show in New York.
 Wood-engraving after a drawing by E. Forbes; 13 1/2 x 9 (Image); Illustration signed, l.r., "Edwin Forbes."
 Comment: Harper's Weekly, May 7, 1881, p. 305.
300. The Coney Island Cup Race.
 Wood-engraving after drawings by E. Forbes; 13 3/8 x 9 1/8 (image); Illustration number 5 is signed, l.l.,

"Edwin Forbes."

Comment: Harper's Weekly, July 9, 1881, p. 448. It is unclear whether Forbes prepared the actual wood-engraving for this illustration. There are five images on one page.

301. Monmouth Park Races. The Omnibus Stake and the All-Age Champions, August 18.

Half-tone illustration; 9 1/4 x 13 1/2.

Comment: Harper's Weekly, Sept. 1, 1883, p. 549.

Printed after the title: "Drawn by Forbes." It is unclear whether Forbes prepared the actual plate for the illustration. There are nine images on a single page.

302. The revielle / Retreat.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 1; Library of Congress.

Comment: Forbes, Catalogue, p. [1]:

The original drawings of the Life Studies of the Great Army, from painting and sketches executed during the years 1865, 1866, 1867, 1868.

The following sources refer to the Life Studies drawings: 9([1]); 33(261); 103; 104.

303. Drawing rations.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 2; Library of Congress.

304. A hard pull.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 3; Library of Congress.

305. The Waggoners Shanty / An abandoned hut / soldiers huts--Winter Camp.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."

Drawing for Life Studies, plate 4; Library of Congress.

Comment: The log is removed from the foreground in the etching.

306. The pontoons.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."

Drawing for Life Studies, plate 5; Library of Congress.

Comment: The three right foreground figures were omitted in the etching.

307. A thirsty crowd.

Undated; Pencil on brown paper; 5 3/16 x 14 11/16;

Signed, l.r., "E. Forbes."

Drawing for Life Studies, plate 6 (upper portion);

Library of Congress (#261).

Comment: This drawing is not as highly finished as most of the drawings for the Life Studies etchings.

308. An extra: The race for camp.

Undated; Pencil drawing on brown paper with white highlights; 6 1/8 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 6 (lower portion);

Library of Congress.

309. The leader of the herd.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
Drawing for Life Studies, plate 7; Library of Congress.

310. On Picket A Stormy day / Washing day.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
Drawing for Life Studies, plate 8; Library of Congress.

311. A Christmas dinner.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 3/4; Signed, l.r., "Edwin Forbes."
Drawing for Life Studies, plate 9; Library of Congress.

312. A negro Cabin / The old Grist mill / Sam / Got any pies
for sale, Aunty? / Dat little baby.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
Drawing for Life Studies, plate 10; Library of Congress.

313. News from the front. The Army correspondent.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
Drawing for Life Studies, plate 11; Library of Congress.

314. Coffee boilers.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
Drawing for Life Studies, plate 12; Library of Congress.
Comment: The arrangement of the figures in the drawing
and the final etching vary drastically. See p. 35.

315. Officers Winter Hut.

Undated; Pencil on brown paper with white highlights;
 10 1/2 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 13; Library of Congress.

316. The Army forge.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 14; Library of Congress.

317. Returning from outpost duty.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 15; Library of Congress.

318. A night march.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 16; Library of Congress.

319. The halt of the line of battle.

Undated; Pencil drawing on brown paper with white highlights;
 10 1/2 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 17; Library of Congress.

320. The rear of the column.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies [?]; Library of Congress

(#254).

Comment: This is not the drawing which Forbes used as
 the model for plate #18 of Life Studies of the Great

Army, although the technique--brown paper with white highlights--seems to indicate that this drawing was executed as a part of the series. There is no evidence this particular drawing was ever etched. See pp. 25-26.

321. /Rear of the Column.7

Undated; Pencil on brown paper; 10 9/16 x 14 11/16;

Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 18; Library of Congress.

Comment: Forbes used this less finished drawing for plate #18 of his Life Studies of the Great Army. See Catalogue #320 and pp. 25-26.

322. Stuck in the mud / A thunder shower.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."

Drawing for Life Studies, plate 19; Library of Congress.

323. Fall in for soup.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies, plate 20; Library of Congress.

324. Going into bivouac at night.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."

Drawing for Life Studies, plate 21; Library of Congress.

325. On picket / The Old Saw Mill / Waiting for something to turn up.

Undated; Pencil on brown paper with white highlights;

10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."

- Drawing for Life Studies, plate 22; Library of Congress.
326. The reliable contraband. The Cavalry outpost.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 23; Library of Congress.
327. Home, sweet home.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 24; Library of Congress.
328. The distant battle.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 25; Library of Congress.
329. /A Cavalry Charge.7
 Undated; Pencil on brown paper with white highlights;
 10 1/2 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 26; Library of Congress.
330. A Siesta / A Bucktail / Beef Steak, Rare! / A Straggler /
Taking it easy. The Cavalry. Skirmish line. / An
Orderly.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 27; Library of Congress.
331. Newspapers in Camp.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 28; Library of Congress.

332. A watched pot never boils / A tasty supper / Drummer boys / Played out.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 29; Library of Congress.
333. Coming into the lines.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 30; Library of Congress.
334. The Supply Train.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 31; Library of Congress.
335. Gone off with the Yankees / A land flowing with milk and honey / A scouting Party / An Old Campaigner.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 32; Library of Congress.
336. The picket line.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 33; Library of Congress.
337. Behind the breastworks.
 Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 34; Library of Congress.
338. Pickets trading. Between the lines.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.l., "Edwin Forbes."
 Drawing for Life Studies, plate 35; Library of Congress.

339. Going into action.

Undated; Pencil on brown paper with white highlights;
 10 1/2 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 36; Library of Congress.

340. The Cavalry skirmish line.

Undated; Pencil on brown paper with white highlights;
 10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 37; Library of Congress.

341. /Twenty Minute Halt.7

Undated; Pencil on brown paper; 5 3/4 x 14 11/16;
 Signed, l.c., "Edwin Forbes."
 Drawing for Life Studies, plate 38 (lower portion);
 Library of Congress.

Comment: This drawing is not as highly finished as
 most of the series.

342. Fording a river.

Undated; Pencil on brown paper with white highlights;
 5 1/4 x 14 11/16; Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 38 (upper portion);
 Library of Congress.

343. /Bummers.7

Undated; Pencil on brown paper; 10 1/2 x 14 11/16;
 Signed, l.r., "Edwin Forbes."
 Drawing for Life Studies, plate 39; Library of Congress

(#257).

Comment: See p. 26.

344. Bummers.

Undated; Pencil on brown paper with white highlights;
10 11/16 x 14 11/16; Signed, l.r., "Edwin Forbes."

Drawing for Life Studies [?]; Library of Congress.

Comment: This drawing is totally different from the
etching Bummers in Forbes' Life Studies of the Great
Army. No etching has been found after this drawing.

345. The Sanctuary.

Undated; Pencil on paper; 10 9/16 x 14 11/16; Signed,
l.r., "Edwin Forbes."

Drawing for Life Studies, plate 40; Library of Congress.

346. The Surgeon's Call. Come get your quinine.

Undated; Pencil on brown paper with white highlights;

10 5/8 x 14 11/16; Signed, l.l., "E. Forbes."

Drawing for Life Studies [?]; Library of Congress

(#255).

Comment: Although no etching has been found after this
drawing, it is similar in technique to the above draw-
ings and was probably originally intended to be a part
of the Life Studies of the Great Army.

347. 1. AWAITING THE ATTACK / INFANTRY.

2. A SCOUTING PARTY / CAVALRY.

3. JUST IN TIME / ARTILLERY.

Three unpublished copper plates with the forty copper
plates of Life Studies of the Great Army at the Library

of Congress.

Comment: The above titles are etched in the plates below the images on double lines, indicated by the diagonal (/). Forbes' Catalogue, p. [1], indicates that these three extra etchings came with the Life Studies portfolio:

Three extra plates, Artillery, Infantry and Cavalry, by Edwin Forbes Special artist with the Armies of the Union, during the years 1862-3-4.

Prints of the above plates have not been located.

348. The reveille / Tattoo.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

Representing the line of battle at daylight. The regimental bugler stands on the crest of the hill playing the reveille to arouse the troops, who are lying on the ground wrapped in their blankets. In the middle distance a battery is seen in position with "caissons" and "limbers" to the rear.

A moonlight scene. The regimental drum-corps is beating "tatto," the signal for the men to retire to their tents. "Taps," the signal for "lights out," follows half an hour later.

Life Studies, plate 1.

Comment: The copyright edition of Life Studies, 1876, was bound in a brown canvas cover with the title in gold. The prints in this edition are on India Paper laid on Plate Paper. The book consists of 40 plates, plus a Descriptive Index. The prints are unsigned

except for the etched signatures. However, the Plate number has been inscribed in pencil on the Plate Paper below (1.1.) each of the etchings. Dimensions: 23 1/2 x 18 3/4.

There are several portfolios of Life Studies etchings signed by "Mrs. Edwin Forbes." The Library of Congress, Columbia University, and City College of New York [?] own such portfolios. Various colored inks were used in printing these later etchings. See p. 51. The inscription "Copy-righted 1876 by E. Forbes" and the Plate Numbers were etched into the forty copper plates and appear on those etchings signed by Mrs. Forbes. There are no other alterations.

The following sources refer to Life Studies: 3(71); 9([1], 12-20); 33(261); 35(498); 37(10); 47(12); 48(3); 98; 99; 100; 102; 103; 104.

349. The Commissary's Quarters in Winter Camp (Descriptive Index).

1876 (Copy-right date); Etching, black ink on India Paper; 10 3/4 x 15 3/4 (image); Unsigned.

Descriptive Index:

The Commissary Sergeant is seen in the foreground weighing out rations of meat for the company cook. The structure on the left is an improvised stable built of pine-boughs.

Life Studies, plate 2.

350. Through the Wilderness.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 13/16 (image); Signature, etched

1.1., "E. Forbes."

Descriptive Index:

A battery of artillery dragged through the mud during a spring rain-storm.

Life Studies, plate 3.

351. A Wagoner's Shanty / A Deserted Picket-hut / Mud Huts
(Descriptive Index).

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 3/4 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index: "Winter Camp."

Life Studies, plate 4.

352. The Pontoon Bridges.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

The army crossing a river and closing up in column on the hill, while the advance is pushing into the woods, which have caught fire from exploded cartridges.

Life Studies, plate 5.

353. A thirsty crowd / Newspapers for the Army. The race for camp.

1876 (Copy-right date); Etching, black ink on India Paper; 10 11/16 x 15 5/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene on the line of march during a hot day.

Newsboys passing the picket station while

on the road to camp with the latest news.

Life Studies, plate 6.

354. The Leader of the Herd (Descriptive Index).

1876 (Copy-right date); Etching, black ink on India Paper; 10 13/16 x 15 3/4 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

Cattle for army use led by a Zouave butcher. Across the road, under the pine trees, can be seen the graves of two Union soldiers, who have been killed in a roadside skirmish.

Life Studies, plate 7.

355. On picket / Washing day.

1876 (Copy-right date); Etching, black ink on India Paper; 10 5/8 x 15 7/8 (image); Signature, etched l.l. and l.r., "E. Forbes."

Descriptive Index:

An infantry-man sheltered behind a pine-tree, with his rifle under his arm to protect it from the rain.

A soldier with his latest wash hung out to dry on the barrel of his rifle. In the distance the column is seen on the march.

Life Studies, plate 8.

356. A Christmas dinner.

1876 (Copy-right date); Etching, black ink on India Paper; 10 15/16 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene on the outer picket line. A soldier off duty is cooking his frugal meal in front of an improvised shelter made of pine-boughs and fence-rails.

Life Studies, plate 9.

357. A slave cabin / The old Grist mill / Sam / Got any pies for sale Aunty? / A picaninny.

1876 (Copy-right date); Etching, black ink on India Paper; 10 13/16 x 16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index: "Got any pies for sale, Aunty?"
A party straggling from the line of march in search of luxuries of the season.

Life Studies, plate 10.

358. The Newspaper Correspondent. News of the battle.

1876 (Copy-right date); Etching; black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

Riding to send off his despatches with news of a battle, ahead of rival correspondents.

Life Studies, plate 11.

Comment: W. F. Dawson comments on Forbes' treatment of the horse in his book Edwin Forbes' Life Studies of the Great Army, p. 80:

As odd as they may look today, Forbes' galloping horses, like the one here, were much admired at the time he drew them. He first gained fame as an animal artist. His horse always had the exaggerated features popular in contemporary art: snorting nostrils and frantic eyes. . . .

359. "Coffee Coolers."

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 13/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A party of stragglers from the column which is seen marching over the hill in the distance. These are the men who always shirked a battle, and were to be found with their regiments only when rations were to be served out, at a safe distance from the enemy.

Life Studies, plate 12.

360. After dress parade.

1876 (Copy-right date); Etching, black ink on India Paper; 10 13/16 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

Waiting for dinner after dress parade. In the doorway the sergeant of the guard is seen reporting to the officer of the day.

Life Studies, plate 13.

361. An Army forge.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

Two cavalrymen, who have just returned from a scout, are having their horses shod.

Life Studies, plate 14.

362. The return from Picket duty.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 15/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene in winter camp. A squad of troops have just returned from the picket line and are seeking their quarters.

Life Studies, plate 15.

363. A night march.

1876 (Copy-right date); Etching, black ink on India Paper; 11 1/8 x 16 1/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

The army going into action through the pine woods. In the foreground a tree has been fired to give light for the march, and over the distant woods dense volumes of smoke are rolling up, the underbrush having caught fire from burning cartridges.

Life Studies, plate 16.

364. The halt of the line of battle.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 15/16 (image); Signature, etched l.l., "Edwin Forbes."

Descriptive Index:

The line, having advanced and driven the enemy, whose dead are lying in front, is "dressing up," while a reinforcing column can be seen coming over the hill in the distance. Shells from the enemy's batteries are bursting in the air.

Life Studies, plate 17.

365. The rear of the column.

1876 (Copy-right date); Etching, black ink on India Paper; 10 13/16 x 15 15/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

Stragglers and wagon guards are bringing up the rear, while the wagon train is seen coming down the distant hill, with flankers thrown out to protect it from the enemy's horsemen.

Life Studies, plate 18.

366. Stuck in the mud / A flank march across country during

a thunder shower.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 9/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A pontoon wagon with boat fast in a slough. A regiment of infantry is pulling on a rope attached to the head of the team, trying to drag them to firmer ground.

Life Studies, plate 19.

367. Fall in for soup.

1876 (Copy-right date); Etching, black ink on India Paper; 11 x 15 13/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene in winter camp, giving a general idea of the style of huts built and occupied by the troops. A wagon train is coming down the road from the distant camp on its way to the depot for forage.

Life Studies, plate 20.

368. Going into Camp at Night (Descriptive Index).

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

The fields on all sides are covered with troops who are engaged in cooking supper, the column in the road marching on and disappearing over the hill in the distance.

Life Studies, plate 21.

369. On picket / The Old Saw Mill / Waiting for something to turn up.

1876 (Copy-right date); Etching, black ink on India Paper; 10 15/16 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

A scene behind the breastworks during a lull in the battle. The troops defending this position of the line are sleeping under their shelter-tents or lounging under the shade of the trees and houses. In a tree, beyond the house, a lookout is posted to give warning of the advance of the enemy.

Life Studies, plate 22.

370. "The reliable Contraband."

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

A scene at the cavalry outpost. In the foreground a negro, "leading an old horse," is seen hesitatingly imparting to anxious officers what little information he possesses of the enemy's movements. Cavalrymen and their horses are grouped about the house in the middle ground, and in the distance a vidette is sitting on his horse watching the road through the woods, in anticipation of the approach of the enemy.

Life Studies, plate 23.

371. Home, sweet Home.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene in winter camp. Two soldiers sitting in front of their quarters which are built with logs plastered with clay, and covered with canvas. The soldier sitting on the drum is playing the old tune on an improvised fiddle made from a cigar box, while the younger sits leaning against the mud chimney, which is crowned with a ploughshare to keep the smoke from blowing into the tent.

Life Studies, plate 24.

372. The distant battle.

1876 (Copy-right date); Etching, black ink on India Paper; 7 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

Seen at a distance of about six miles. In the foreground is an abandoned breastwork; and on the road to the left a column of troops is seen hurrying toward the sound of distant cannon.

Life Studies, plate 25.

373. A Cavalry Charge.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

An advance against the enemy's guns, which were posted on the hill. The enemy's line has met the charge, and is trying to save the guns, which are hurrying to the rear.

Life Studies, plate 26.

374. A hot day / Beef steak, rare! / A Straggler / A quiet nibble on the Cavalry skirmish line / An Orderly.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.c., "E. Forbes."

Life Studies, plate 27.

375. Newspaper in Camp.

1876 (Copy-right date); Etching, black ink on India Paper; 11 x 15 7/8 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

The newsman is sitting on horseback, surrounded by men who are buying and reading the latest "news from the front," as it comes from the rear.

Life Studies, plate 28.

376. A watched pot never boils / A hasty supper / Drummer boys / Played Out.

1876 (Copy-right date); Etching, black ink on India Paper; 10 15/16 x 15 13/16 (image); Signature, etched l.r., "E. Forbes."

Descriptive Index:

"Played Out"

Two foot-sore and used-up soldiers have dropped out of the column and fallen asleep at the foot of a tree, while the rear of the detachment is seen disappearing up the road.

Life Studies, plate 29.

377. Coming into the lines.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 3/4 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A party of slaves have taken massa's old schooner (wagon) and with a "spike" team, have started for the Union lines.. They are passing the picket post. On the distant hill some lag-gars appear in sight, one waving his hat for joy as he catches sight of "Massa Linkum's sodgers."

Life Studies, plate 30.

378. The Supply train.

1876 (Copy-right date); Etching, black ink on India Paper; 10 15/16 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

"Hard tack and salt horse" for the army.

Life Studies, plate 31.

379. Gone off with the Yankees / A land flowing with milk and honey / A scouting party / An old campaigner.

1876 (Copy-right date); Etching, black ink on India Paper; 10 13/16 x 15 7/8 (image); Signature, etched l.c., "E. Forbes."

Life Studies, plate 32.

380. The picket line.

1876 (Copy-right date); Etching, black ink on India Paper; 10 3/4 x 15 13/16 (image); Signature, etched l.l., "E. Forbes."

Life Studies, plate 33.

381. The lull in the fight.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A scene behind the breastworks. Officers and men are grouped about the guns, while some of the latter are playing cards, cooking, and amusing themselves generally. In the centre of the picture a squad of prisoners is seen coming in from the front under guard.

Life Studies, plate 34.

382. Trading for coffee and tobacco. Between the fortified lines during a truce.

1876 (Copy-right date); Etching, black ink on India Paper; 10 3/4 x 15 3/4 (image); Signature, etched l.l.,

"Edwin Forbes."

Descriptive Index:

Pickets trading for coffee and tobacco between the fortified lines during a truce. The enemy's works (protected by abattis and cheveaux-de-frise) are seen in the background, with groups of soldiers on the parapet.

Life Studies, plate 35.

383. Going into Action.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A battery of artillery under the enemy's fire, dashing up the hill and taking position.

Life Studies, plate 36.

384. The advance of the Cavalry Skirmish line.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 13/16 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

Clearing the way while the main body is moving forward in support.

Life Studies, plate 37.

385. Fording a river / A halt for twenty minutes.

1876 (Copy-right date); Etching, black ink on India Paper; 10 7/8 x 15 13/16 (image); Signature, etched l.l., "E. F."

Descriptive Index:

Infantry are wading the stream at the ford, with a line of cavalry posted below to catch any unlucky soldier who may be carried away by the force of the current.

A column of troops, while on the march, have

been halted for rest, and are lying about under the trees and in the road.

Life Studies, plate 38.

386. "Bummers." They're Johnnies as sure as you're born, boys!

1876 (Copy-right date); Etching, black ink on India Paper; 10 3/4 x 15 7/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

"They're 'Johnnies', boys, as sure as you're born." A group of bummers on horse and mule-back, huddled in the road, anxiously watching a body of men who have just appeared at a turn in the road.

Life Studies, plate 39.

387. The Sanctuary.

1876 (Copy-right date); Etching, black ink on India Paper; 10 11/16 x 15 5/8 (image); Signature, etched l.l., "E. Forbes."

Descriptive Index:

A negro family has just come in sight of the fortified lines of the Union army. The old mother has thrown herself on her knees, praising the Lord, while the rest of the family are grouped behind, contemplating the scene in silent wonder.

Life Studies, plate 40.

388. HERDING.

1872; Water color; 6 7/8 x 9 3/4; Signed, l.l., "Forbes."

"Mounted horsemen herding cattle down winding road."

Property of Boston Museum of Fine Arts, M & M Karolik Collection, Boston, Mass.

Comment: The above information was taken from Boston Museum of Fine Arts, M. & M. Karolik Collection of American Water Colors and Drawings 1800-1875 (Boston, 1962), p. 163.

389. "ÉPISODE DE LA GUERRE D'AMÉRIQUE. A loose plate from a folio entitled Société des Aqua-Fortistes. Eaux-Fortes Modernes Originales et Inédités. Published by Cadart and Luquet, Paris (n.d.) [1863-1868]. 8 13/16 x 12 1/4 (Composition). The number 250 appears in the upper rt. corner. Below the composition from L to R: Ed. Forbes Sculp. Épisode De La Guerre D'Amérique Imp. Delâtre, Rue St. Jacques, 303, Paris."

Property of the Philadelphia Museum of Art, Philadelphia, Pa.

Comment: Information courtesy Mr. Kneeland McNulty, Curator of Prints and Drawings, Philadelphia Museum of Art, Box 7646, Philadelphia, Pa., Sept. 17, 1965. Also see p. 29.

390. Mackeral fishing off the coast of Maine.

Pencil and water color drawings (five views on one sheet); 7 1/4 x 8 7/8; Signed by Forbes.

Property of the Free Library of Philadelphia, Philadelphia, Pa.

Comment: Information courtesy of Mr. Robert F. Looney, Librarian, Print and Picture Department, the Free Library of Philadelphia, Logan Square, Philadelphia, Pa., August 5, 1965.

391. Hen.

Pencil; 7 x 5; Signed by Forbes.

Property of the Free Library of Philadelphia, Philadelphia, Pa.

Comment: Information courtesy of Mr. Robert F. Looney, August 5, 1965.

392. Aylesbury Ducks.

April 15, 1869 [?]; Pencil on paper; 7 3/8 x 4 7/8;
Signed, l.r., "Edwin Forbes."

Property of Francis S. Grubar, Washington, D. C.

393. Gallus Sonneratii.

Ca. 1869; Pencil on paper; 9 3/8 x 6 3/16; Signed, l.l.,
"Edwin Forbes."

Property of Francis S. Grubar, Washington, D. C.

394. Noonday Rest.

Oil on canvas [?].

Location unknown.

Comment: Exhibited 1860 in New York. See p. 1.

The following sources refer to Noonday Rest: 4(167; 90.

395. Camp Scene in Virginia.

Oil on canvas [?].

Location unknown.

Comment: The following source refers to Camp Scene:

41. See pp. 28-29, text.

396. Sounds from Home; a Study from Camp Life.

Oil on canvas [?].

Location unknown.

Comment: Exhibited in 1866 in Philadelphia and Boston.

See p. 29.

The following sources refer to Sounds from Home: 30
(226); 51(8); 84.

397. Early Morning in an Orange County Pasture.

1879 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Orange County Pasture: 3(71); 35(498).

398. On the Meadows.

1880 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Meadows:
3(71); 35(498).

399. On the Skirmish Line.

1880 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Skirmish Line:
3(71); 35(498).

400. Roughing.

1880 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Roughing:
3(71); 35(498).

401. Stormy March.

1880 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Stormy March:
3(79); 35(498).

402. Evening in the Sheep Pasture.

1881 [?]; Oil on canvas [?].

Location unknown.

Comment: The following sources refer to Sheep Pasture:
3(79); 35(498).

403. Off Guard.

Oil on canvas; 13 3/4 x 20.

Location unknown.

Comment: Advertised for sale in 1946 by the Harry Shaw Newman Gallery, New York City. Price asked \$200.00.
Information from Harry Shaw Newman Gallery, Panorama, II (Nov. 1946), 30.

404. The Cavalryman.

Oil on canvas; 14 x 17.

Location unknown.

Comment: Advertised for sale in 1946 by the Harry Shaw Newman Gallery, New York City. Price asked \$150.00.
Information from Panorama, II (Nov. 1946), 32.

405. The Drummer Boy.

Oil on canvas; 12 x 10.

Location unknown.

Comment: Advertised for sale in 1946 by the Harry Shaw Newman Gallery, New York City. Price asked \$250.00.
Information from Panorama, II (Nov. 1946), 31.

406. The Foragers.

Oil on canvas; 19 3/4 x 30 1/2.

Location unknown.

Comment: Advertised for sale in 1946 by the Harry Shaw Newman Gallery, New York City. Price asked \$400.00.

Information from Panorama, II (Nov. 1946), 31.

407. A Lull in the Fight.

1867 [?] ; Oil on canvas; 12 x 26.

Location unknown.

Comment: Advertised for sale in 1946 by the Harry Shaw Newman Gallery, New York City. Price asked \$350.00.

See pp. 30-31, text.

Information from Panorama, II (Nov. 1946), 30-31.

The following sources refer to Lull in the Fight: 3(71); 30(226); 32(491); 33(261); 35(498); 84; 90.

408. Bird Dog and Quail.

1871; Oil on canvas; 20 x 16; Signed, "E. Forbes."

Location unknown.

Comment: Advertised for sale in 1949 by the Harry Shaw Newman Gallery, New York City. Price asked \$85.00.

See text p. 31.

Information from Panorama, IV (May-June, 1949), 103.

409. The Battle of Gettysburg. 3. P.M. July 2nd 1863.

Attack of Longstreets Corps on the left flank of the Union Army at the Peach Orchard. 3rd Corps Com. by Genl. Tait E. Sickles. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 7/8; Signed, l.l., "Edwin Forbes."

Library of Congress.

Comment: The following sources refer to the twelve (12) oil paintings of Gettysburg: 97, 104.

410. Attack on Little Round Top held by the 5th Corps Com. Genl Sykes. The Confederates Com by Genl. Longstreet. about 4:30 P M July 2n, 1863. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 15/16; Signed, l.l., "Edwin Forbes." [Signature partly destroyed.]

Library of Congress.

411. View from the summit of Little Round Top at 7:30 P.M. July 3rd 1863. The Penn. Reserves driving back a portion of Longstreets Corps beyond the Devils Den Ridge. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 15/16; Signed, l.l., "Edwin Forbes."

Library of Congress.

412. Charge of Ewells corps on the Cemetery Gate and Capture of Rickett's [?] Battery. 8 P.M. July 2nd 1862 [sic.]. Genl. O. O. Howard Com. "E. F."

Undated; Oil on canvas; 13 13/16 x 29 7/8; Signed, l.l., "Edwin Forbes."

Library of Congress.

413. Attack of Johnstons Div. C.S.A. on the breastworks on Culps Hill defended by Wadsworths Div 1st Corps and a part of the 12th Corps Gen. Slocum. Half Past Seven P.M. July 2nd. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 7/8; Signed, l.l.,

"Edwin Forbes."

Library of Congress.

14. General View of the Union lines on the morning of July 3rd 10 A.M. during the attack of Johnstons Div. C.S.A. Wolf and Culp Hill on the right. Cemetery Gate in the centre and Powers Hill headquarters of Genl. Slocum in the left foreground. "E. F."
Undated; Oil on canvas; 14 x 30; Signed, 1.1., "Edwin Forbes."

Library of Congress.

15. Scene behind the breastworks on Culps Hill morning of July 3rd 1862 [sic.] 10 A.M. Union Forces repulsing the Attack of Johnstons Div. "E. F."
Undated; Oil on canvas; 13 7/8 x 29 7/8; Signed, 1.1., "Edwin Forbes."

Library of Congress.

16. Picketts Charge on the Union Center at the Grove of trees about 3 P.M. View looking toward the front.
"E. F."
Undated; Oil on canvas; 13 3/4 x 29 15/16; Signed, 1.1.,

"Edwin Forbes."

Library of Congress.

17. Pickett's Charge from a position on the enemy line looking toward the Union lines. Ziegler's grove on the left. Clump of trees on right. "E. F."
Undated; Oil on canvas; 13 3/4 x 29 7/8; Signed, 1.1.,
"Edwin Forbes."

Library of Congress.

418. Pursuit of Lees Army. Scene on the Road near Emmits-
burg. Marching through the Rain. July 7th, 1862.

"E. F."

Undated; Oil on canvas; 14 x 29 3/4; Signed, l.l.,

"Edwin Forbes."

Library of Congress.

419. Last Stand of the Army of Virginia Com by Genl. Lee.
Near Hagerstown Myd. July. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 15/16; Signed, l.l.,

"Edwin Forbes."

Library of Congress.

420. Escape of the Army of Virginia Com by Genl. Lee over
the Potomac River near Williamsport & Falling Waters.
July 13th. "E. F."

Undated; Oil on canvas; 13 7/8 x 29 7/8; Signed, l.l.,

"Edwin Forbes."

Library of Congress.

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421. Life Studies of the Great Army. n.p., 1876.

See Catalogue numbers 348-387.

422. Bullet and Shell. New York, 1882.

Text by George F. Williams; Illustrated by Edwin Forbes.
128 etchings.

423. General Sherman His Life and Battles. In Words of One
Syllable. New York, 1886.

Text by Ida B. Forbes; Illustrated by Edwin Forbes.
96 etchings.

424. Our Naval Heroes in Words of Easy Syllables. New York,
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Text by Josephine Pollard; Illustrated by Edwin Forbes.
95 etchings.

425. Life and Battles of Napoleon Bonaparte. In Words of
One Syllable. New York, 1887.

Text by Helen W. Pierson; Illustrated by Edwin Forbes.
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426. Thirty Years After. An Artist's Story of the Great War.
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Text and illustrations by Edwin Forbes.

20 half-tone equestrian portraits.

272 "Relief-etchings after sketches in the field"

[title page].

Comment: The following sources refer to Thirty Years

After: 471(12); 48(3); 49(7).

APPENDIX B

PLATES



Plate I

On Picket. Beverly Ford, Va. (Cat. 155).



Plate II

The Evacuation of Manassas Junction Va. (Cat. 3).



Plate III

"Bummers." They're Johnnies as sure as you're born, boys! (Cat. 386).



Plate IV

A Night March. (Cat. 318).



Plate V

Scene on the United States Ford Road at Night. (Cat. 131).



Plate VI

"Coffee coolers." (Cat. 359).



Plate VII

Pursuit of Lee's Army. Scene on the Road near Emmitsburg. Marching
through the Rain. (Cat. 418).



Plate VIII

General View of the Union Lines on the Morning of July 3rd 10 A.M. during the Attack of Johnston's Div. (Cat. 414).



Plate IX

Scene behind the Breastworks on Culp's Hill Morning of July 3rd 1862 [sic.].
(Cat. 415).



Plate X

Attack of Johnston's Div. C.S.A. on the Breastworks on Culp's Hill defended
by Wadsworth's Div. (Cat. 413).

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