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THE

Battle of Gettysburg



Gen. LONGSTREET'S REPULSE

July 3, 1863



GENERALS IN COMMAND

UNION

MEADE, HANCOCK, DOUBLEDAY, HOWARD, SICKLES, SYKES,
SEDGWICK, SLOCUM, PLEASANTON, NEWTON, GIBBON,
BIRNEY, WILLIAMS, HUNT, HOWE, WADSWORTH,
ROBINSON, CALDWELL, HARROW,
HUMPHREY, BARNES, CRAWFORD, WRIGHT, BARLOW, AMES,
STEINWEHR, SCHURZ, GEARY, BUFORD, GREGG,
KILPATRICK, AND SEVERAL THOUSAND
OTHER OFFICERS.

CONFEDERATE

LEE, LONGSTREET, EWELL, A. P. HILL, MCLAWS, PICKETT
HOOD, EARLY, JOHNSON, RODES, ANDERSON, HETH,
PENDER, TRIMBLE, LANE, STUART, PENDLETON,
AND SEVERAL THOUSAND
OTHER OFFICERS.

THE NUMBER OF MEN ENGAGED IN THIS BATTLE

175,000

THE APPROXIMATE NUMBER OF MEN LOST

50,000

THE AREA OF THE BATTLEFIELD

25

SQUARE MILES



Puritan Publishing Company

BOSTON, MASS.

The following announcement was made by Col. JOHN B. BACHELDER,
on the completion of the great Steel Engraving of the Battle of Gettysburg.
—Publishers.

STEEL ENGRAVING
OF THE
BATTLE OF GETTYSBURG.
(*Repulse of Longstreet's Assault.*)

THIS notice will apprise the reader of the successful completion of one of the most intricate and expensive art enterprises ever attempted in this country—the steel engraving of the Battle of Gettysburg. This beautiful work of art, in the painting and engraving, is the result of years of skilled labor, and thousands of dollars expense; and, notwithstanding it has consumed double the original time estimated for completion, and treble the cost of execution, it has been thoroughly and honestly done, without unnecessary delay.

It will be interesting to the possessor of this engraving to know that it is not the result of painted imagination; but was executed by practical men familiar with war in all its details, and who fully appreciate the importance of historical accuracy.

It embodies the movements which actually occurred, as pointed out on the field by the actors themselves. Hence it is with no feeling of egotism that I submit the following statement; but a desire that the owner should know the care exercised in its completion and execution, and the qualifications of the men engaged upon it to do their work thoroughly. It was not a chance enterprise, suggested by the event; but from the commencement of hostilities I determined to seize upon the decisive battle of the war, and devote a life to its written and illustrated history. I was at the time engaged in collecting data for a more comprehensive painting of the Battle of Bunker Hill; and the difficulty experienced in gaining reliable information regarding that event first suggested the idea of attaching myself to the army for the purpose of preserving the history of the decisive battle which must of necessity take place. My early education as a student at Capt. Alden Partridge's military



academy, with four years' experience as principal of a like institution, favored this plan; while an art experience of over one hundred plates—landscape views, cities, towns, military encampments, etc.—sketched from nature, and published by me, supported by good health and a strong constitution, completed my qualifications to engage upon such an important enterprise. I followed the army through all its early engagements, of which I made sketches and collected data; yet none proved decisive. But when in 1863 the army of Northern Virginia commenced its march of invasion into the free states, I was satisfied the great battle must ensue; for a victory by General Lee would naturally be followed by the recognition of foreign powers, while a defeat would crush the hopes of the Confederacy, and overwhelm it with disaster.

I arrived at Gettysburg while the dead lay unburied. For *eighty-four* days I traversed and sketched that vast field of twenty-five square miles, frequently accompanied by convalescents from the hospital, especially Confederates, who pointed out their positions and movements, all of which were carefully noted on the plan. On invitation of General Meade, this drawing was taken to the headquarters of the army, and, during the winter of 1863-64, submitted to the officers of every regiment and battery, by whom the positions of each command were added.

The first practical result was my ISOMETRICAL DRAWING of the Battlefield of Gettysburg, which was published with marked success, thousands of copies of which were distributed. The favor with which this publication was received encouraged me to continue my labors; to which end I issued invitations to the officers of both armies to meet me at Gettysburg, for the purpose of locating their positions, and establishing the historic data of the battle. These invitations were accepted by over a *thousand commissioned officers, forty-seven* of them *generals* commanding. These visits were extended through a series of years, and were interspersed by thousands of descriptive letters from others who could not come. The conversations with each visitor were noted down, of which I now have books full of the most valuable material. Before it was known that the government survey would be made, I constructed and ran a perambulator for months over the whole field, fixing the measurements and locations of the most notable features. At this juncture the government placed at my disposal the official records of the

battle, including the reports of Confederate officers captured with the city of Richmond, which were all carefully copied and filed.

The next important enterprise was to have executed a representative painting. The repulse of Longstreet's famous assault, the supreme moment of the battle, was the subject chosen; but the difficulty experienced was to find an American artist who possessed the ability to handle such an important subject, who could paint the American soldier, and was familiar with American battles. A French artist would have painted an army of Frenchmen; a German artist would have made them all Germans; and the result would have been a foreign battle on American soil. Fortunately I met with Capt. James Walker, a man of marked artistic ability, and a practical soldier. At the commencement of the Mexican war Captain Walker was a teacher of painting in a college in Mexico. On the approach of the American army he escaped from the city, and was offered a position on General Worth's staff, where his knowledge of the Spanish language and his familiarity with the country made his services peculiarly valuable. His sketches of Mexican battles still grace the offices of the War Department; and his magnificent painting of the "Storming of Chapultepec," over the stairway of the Senate wing of the Capitol, has for many years won the encomiums of art critics. The magnificent painting of the Lookout Mountain, "the battle above the clouds," is also from Mr. Walker's pencil. Before commencing the Gettysburg design, Generals Meade, Hancock, Hunt, Gibbon, Webb, Stannard, and many other officers, participants in the particular scene to be represented, with Mr. Walker, the artist, met at Gettysburg, and determined on the field the exact locality of each particular feature, from which the design was made and subsequently submitted to the same officers, and approved by them at Mr. Walker's studio in New York. From this skeleton drawing Mr. Walker executed the large painting, into which, under his direction, I embodied the vast amount of incident and historic detail for which this famous work of art is noted. The success of this painting was indorsed by Generals Meade, *Longstreet*, Hancock, Hunt, Gibbon, *Wilcox*, Webb, Stannard, and many other officers of distinction, and by the best art connoisseurs of the country.

Mr. Walker commenced at once to produce a reduced copy of the painting (five feet long), for the engraver's use, which for

brilliancy of effect and sharpness of detail is preferred by many to the larger picture.

It was first intended to publish a chromo of this scene ; and a photograph of the painting was sent to Berlin for estimates, which in due time was returned with the statement that the minute and detailed character of the work rendered a chromo impracticable, *as many figures to be represented were no larger than the thickness of a crayon-line in chromo-work*, and that it could only be successfully done on steel in *line-engraving*, which, although four times as expensive, I determined at once on having, and sent to London and Paris for estimates. In the mean time I formed the acquaintance of an engraver in this country, whose experience and qualifications seemed to eminently fit him for this peculiar subject—Capt. Henry B. Hall, Jr., of New York.

Captain Hall is an Americanized Englishman, the son of H. B. Hall, Sr., a steel engraver and artist of great ability, whose father was a publisher of fine subscription books in London. Captain Hall was born and served his apprenticeship in London, and had reached a fine standing in his profession before emigrating to America. At the breaking out of the war of the Rebellion, although doing a good business, he was among the first to volunteer in the Union army, in which he served with distinction and received many wounds, from Bull Run to Appomattox. Captain Hall's reputation as an engraver, supported by his thorough practical military knowledge, including years of experience as a battery commander, determined me to engage him to engrave the battle of Gettysburg, particularly as it could then be done under my immediate supervision.

Thus it will be seen that from its conception this work has been in the hands of practical men. And, as complete success was the standard aimed at, there has been no stint in time or money to secure that result. While my subscribers may have desired their engraving, and felt annoyed at its prolonged delay, I could not conscientiously issue it earlier ; and they should remember that every additional day has not only increased its cost, but has kept me from my returns, while they will receive a more valuable work of art.

The recognition and patronage which the publisher of this engraving has recently received from the United States government is alluded to with pride and pleasure ; and he accepts it as an indorsement from the highest authority of his endeavors to contribute to the history of his country.

PAINTING AND ENGRAVING

OF THE

BATTLE OF GETTYSBURG.

From its conception to its completion this painting and engraving has been in the hands of practical men. Probably never in the history of warfare has like care been bestowed upon such a subject. In the collection of the material, the sketches of the field, the compilation and composition of the picture, its painting and engraving, each has been under the charge of men of ripe experience. That the result of their efforts is a success, is fully shown by the opinions of the distinguished officers engaged in the battle, and the art critics who have examined the painting and engraving.

OPINIONS OF DISTINGUISHED MEN.

[From Major-Gen. Meade.]

I have carefully examined and studied Mr. Walker's painting of the Battle of Gettysburg; and, as far as my recollection serves me, the work is wonderfully accurate in the delineation of the landscape and position of troops. As commanding general it was not in my power to have a knowledge of the details here represented; but from the confidence I have in the fidelity of research and devotion to the truth of history possessed by Col. Bachelder, from whom Mr. Walker has derived his data, I am satisfied the painting is as accurate in its details, as I know it to be in its general features.

GEO. G. MEADE.

Major-Gen. com'g Army of the Potomac.

[From Major-Gen. Hancock, commanding left centre.]

My command at the battle of Gettysburg on the 3d of July (left centre) occupies the greater portion of the front of this painting. Immediately preceding the time represented, I rode along my entire line; and, in my opinion, this picture not only correctly represents the positions of the troops, but indicates their relative movements with a precision which must always make it invaluable as an historical representation of that scene.

[Later opinion of the Engraving.]

. . . I was struck by the excellence of your engraving of the battle. It seems to me not only to excel as a work of art, but to be a valuable historical production, and to give a correct general representation of one of the great battles of our civil war.

I am very truly yours,

WINF'D S. HANCOCK,
Maj.-Gen. U. S. A.

[From Lieut.-Gen. Longstreet.]

This picture of the Battle of Gettysburg is a remarkably fair and complete representative of that eventful scene.

JAMES LONGSTREET,
Lieut.-Gen. com'g First Corps C. S. A.

[From Major-Gen. Slocum, commanding the right wing of the army.]

COL. JOHN B. BACHELDER.

Dear Sir,—I have received the engraving of the Battle of Gettysburg, and am much pleased with it. It gives one an accurate idea of the scene on the left of our line at the critical hour in that great battle.

H. W. SLOCUM.

[From Major-Gen. Hunt.]

At the beginning of the cannonade which preceded the scene here represented, I was on Little Round Top. I immediately rode along the entire line to Cemetery Hill, observing the enemy's batteries, and directing the fire and movements of our own. At Col. Bachelder's request I have since twice visited Gettysburg with him, and pointed out their positions. I have also in company with other officers several times visited Mr. Walker's studio, and verified the correctness of their location in the picture. To the best of my belief, they are properly represented.

HENRY J. HUNT,
Major-Gen. com'g Artillery of the Army of the Potomac.

[From Major-Gen. Webb,¹ President College of New York.]

I am glad to be able to express in the form of a testimonial my belief that this painting is one of the most faithful and conscientious representations of the battle of Gettysburg that will be or can be produced. . . . The engraving is not only a pleasing and interesting work of art, but it is a most valuable historical representation of exactly what took place at a certain hour of the battle; and, if any person desires to witness an American battle, he can sit down and imagine himself in the midst of this scene.

I remain very respectfully yours,

ALEX. S. WEBB,
Brev. Major-Gen. U. S. A.

[From Major-Gen. Humphreys, Chief Engineer of the Armies of the United States.]

This painting of the Battle of Gettysburg is, I think, the best painting of a battle extant, for it conveys to one, as nearly as a painting can, what actually takes place on the whole line of battle; and that is what very few such pictures really do. Moreover, in the present case it represents correctly the position and condition of the contending troops at the high tide of fighting on the third and last day of the battle, when the contest between the two armies culminated. The engraving faithfully reproduces the painting. It has high merit as a work of art; the action is spirited and life-like; and a view of it cannot fail to excite enthusiasm, at least among those who understand what it all means.

Very truly yours,

A. A. HUMPHREYS.

¹ Gen. Webb personally commanded the brigade in the right foreground of the picture.

[From Major-Gen. Newton.]

I have examined Walker's painting of the Battle of Gettysburg, and believe it to be as faithful a representation of that scene as could be desired. I am particularly acquainted with that portion of the line of battle situated between and including the Third (Doubleday's) Division of the First Corps, and Torbert's brigade of the Sixth Corps, with the formation of which I had much to do on the morning of the 3d of July. The Second (Robinson's) Division of the First Corps is properly located.

JOHN NEWTON,
Major-Gen. Vols. com'g First Corps.

[From Major-Gen. Warren.]

As chief engineer of the army at the battle of Gettysburg, my duties called me to most parts of the field; and I have since carefully examined its topography. I witnessed this scene from Little Round Top. The picture is true to the landscape, and vividly restores the action of the battle.

G. K. WARREN,
Brev. Major-Gen. U. S. A.

[From Brev. Major-Gen. Doubleday.]

I take pleasure in stating that your engraving of the "High-Tide of the Rebellion" (the Battle of Gettysburg) is a beautiful work of art, and a truthful rendering of the scene delineated at the culmination of Pickett's grand charge on our centre.

The different phases of the battle have been carefully studied by you, and are accurately represented.

Yours sincerely,

ABNER DOUBLEDAY,
Brev. Major-Gen of Volunteers.

[From Judge Wills, a citizen of Gettysburg.]

I have examined with great pleasure and satisfaction the steel engraving of the Battle of Gettysburg. It portrays Longstreet's terrific assault at its climax, the repulse of which was the turning point in the Rebellion. Being an eye-witness of the battle, and familiar with the ground, I do not hesitate to pronounce it a correct representative battle picture. The landscape is faithfully delineated, and takes in the full scope of country from a standpoint immediately west from Gen. Meade's headquarters, extending to the cemetery on the right, to Round Top on the left, and front to the South Mountain range.

The engraving as a work of art has great merit, and will rank as a first-class production.

I remain yours truly,

DAVID WILLS.

"I have derived much assistance from Col. John B. Bachelder's oral explanations of his beautiful and minute drawing (about to be engraved) of the field of the three days' struggle." -- *Hon. Edward Everett's Oration at the Dedication of the National Soldiers' Cemetery, at Gettysburg, November 19, 1863.*

TESTIMONIALS.

The undersigned have had the opportunity of viewing the Historical Painting of the Battle of Gettysburg, and of hearing Col. Bachelder's clear and entirely satisfactory statement, in details sufficient to cover all the important movements of each army immediately preceding and during the three days' contest; and we do most heartily commend the painting as a work of high art, and true to history, and Col. Bachelder's description of the battle, in connection with the painting, as being so vivid and clear as to give to all a truthful impression of the scene which never can be forgotten. *Even young children can understand it*, and would receive from a single exhibition a better knowledge of the engagement than could be acquired from years of study. Old and young should improve the opportunity to get a clear understanding of one of the most important events in the history of the nation.

JOHN W. STEWART, *Gov. of Vermont.*

GEO. N. DALE, *Lt.-Gov. of Vermont.*

CHAS. H. JOYCE, *Speaker House of Rep.*

GEO. NICHOLS, *Secretary of State.*

J. S. MORRILL, *U. S. Senator.*

E. P. WALTON, *Ex-Member of Congress.*

G. G. BENEDICT, *State Senator.*

GEO. A. MERRILL, *State Senator.*

[Opinion of the distinguished Army Correspondent of the Boston Journal, Nov. 11, 1863.]

TO THE EDITOR OF THE BOSTON JOURNAL:

Noticing the card of Mr. John B. Bachelder in your columns, I spent an hour this morning in examining his sketches. He is engaged in a great Historical Work. With untiring energy and devotion, and with unbounded enthusiasm he has already given over three months of hard, constant labor to obtain the facts. He has the position of every Confederate Regiment, and now wishes to obtain the position of every Union Regiment. He has sketched every acre of ground—the fences, houses, trees, the undulations—all the minutæ, so accurately, that any one who was in the Battle will be able to indicate the locality at a glance.

It will be the most complete and accurate Battle Picture ever issued.

CHARLES CARLETON COFFIN.

The undersigned have carefully examined Col. Bachelder's drawing of the Gettysburg Battle ground. It represents not less than twenty-five square miles of territory. It has been executed with remarkable fidelity and may be relied upon as a correct delineation of the natural and artificial features of the place where this great battle was fought.

ROBERT MARTIN, *Burgess of Gettysburg.*

M. JACOBS, *Professor of Mathematics and Chemistry
in Penn. College, Gettysburg, Pa.*

O. S. FERRY, *Brig.-Gen. com'g at Gettysburg, York
District.*

H. L. BAUGHER, *President of the Pennsylvania College.*

R. MCCURDY, *President Gettysburg R. R.*

S. S. SCHMUCKER, *Chairman of the Theological Fac-
ulty, Theological Seminary, Gettysburg.*

[Boston Journal.]

Better than volumes of description is this historic picture to give one a clear, comprehensive, and truthful conception of the contest which will ever be reckoned as the turning point in the history of the American Republic.

[Boston Post.]

The artist made his studies for the picture upon the field of Gettysburg, spending weeks there, and has reproduced the scenery, in its detail and spirit, to perfection. And thus he has succeeded in making a harmonious and wonderfully comprehensive picture. No feature of the scene, no corps or individual, is brought into undue prominence; but the whole glowing, rushing torrent of fierce action passes before our eyes as if reproduced in fact. The picture is not clouded or obscured, but remarkably clear and satisfactory in every way. In its completion the artist, and especially the compiler, have the gratification of extraordinary success. It will rank as an historical picture of unusual interest and value; and thousands who took part in that great engagement will take pleasure in finding, like Uncle Toby, the exact place in which they were shot, or shot some one else.

It is one of the most intensely vivid scenes that has ever been put on canvas, and as not a New England State but what had soldiers there, so New England will be glad to see this picture.

[Boston Daily Traveler.]

Walker's wonderful painting of the Battle of Gettysburg proves the most popular art exhibition which we have had in Boston. When first opened to the public, those unfamiliar with the paraphernalia and detail of war gazed with uncertain awe upon the confused masses of men and horses hurrying hither and thither,—borne along upon the whirlwind of excitement. Here are long lines of infantry, or dense columns closed *en masse*, apparently indifferent to the scene. Here batteries go rushing to the front, while others have "limbered to the rear." Bursting shells fill the air; and you almost hear the roar of artillery, and the rattle of musketry, as you watch the curling clouds of dust and smoke, which, drifted by the south-west wind, float away in the distance. It is not surprising that critics hesitated to express an opinion upon a scene to them so strange. The absence of the favored emperor, king, prince, or marshal, accompanied by a numerous staff with gayly caparisoned horses, which have usually filled the foreground of battle-scenes, left them in doubt. But the practical soldier from the scene of action has decided the question. This is an *American battle, fought by American soldiers*. It was a bold leap from the conventional school of art, when Col. Bachelder, overlooking the mere episode of a battle which has usually constituted battle-scenes, boldly grasped the whole field, and through SIX and a HALF YEARS of toil and hardship unraveled its intricate details, superintending the arrangement of every regiment and battery in its appropriate place upon the canvas. And it is equally fortunate for the history of American warfare, that a man possessing the ability to execute was found in the person of Mr. Walker, who would willingly and conscientiously use the material thus rescued from oblivion, and weave it into a symmetrical whole, devoting three and a half years of his life to this magnificent work. Critics hesitated to criticise this new departure; but the soldiers have answered the question, and the public have accepted their verdict. Day after day they visit this fascinating painting, always discovering something new to admire. The writer yesterday met at the gallery an officer of the Fifth Maine Battery, who said it was his thirty-second visit, and yet each succes-

sive examination revealed new beauties in the painting. Old soldiers come leading their sons and daughters by the hand, to point out to them the proud scene of their existence, where they had cast their lives into the balance, and rescued liberty from the grasp of invasion.

[Philadelphia Press.]

The execution of the painting is very much admired, the best tribute to Mr. Walker's genius being the fact that the observers do not think of the *painting* until they have lost themselves in the subject; and, when persons have been greatly moved by a picture, the artist is sure not only of fame but of grateful remembrance.

[Washington Sunday Chronicle.]

There is one point in the picture which, as I write, comes as clearly before me as if it had been burned into my brain. It is the copse of trees a little to the left, as one faces the picture, the portion of the line commanded by Gen. Webb, now president of New York College. At this point, which Col. Bachelder calls "the high-water mark" of the Rebellion, Josh. Owen's Sixty-ninth Pennsylvania Regiment, ably supported by the Seventy-first and Seventy-second Pennsylvania Volunteers, the latter of which lost four color-bearers, fought with almost incredible bravery, never yielding an inch. They were re-enforced by the Nineteenth Massachusetts, Forth-second New York, Seventh Michigan, Twentieth Massachusetts, Fifty-ninth and Eighty-second New York, Nineteenth Maine, Twentieth New York State Militia, One Hundred and Fifty-first Pennsylvania, and all that was left of the gallant First Minnesota; while the Thirteenth and Sixteenth Vermont on the left, and Hays's Division on the right (Seville, editor of the "Chronicle," was in this division, and I salute him again) rendered them material assistance.

[The New England Farmer.]

The artist has given a living picture of the repulse of Longstreet's grand charge. Its *naturalness* is one of its greatest merits. The spectator can hardly realize that he is looking upon a mere picture, but finds himself involuntarily listening to hear the roar of the guns and the groans of the wounded.

[Lynn Reporter.]

We might fill columns with expressions of admiration for this great production of study and genius, but have only space to say that among America's most wonderful works is the splendid picture of the Battle of Gettysburg.

As a work of art the picture is a masterpiece, and at once delights the beholder. The action of the horses is splendid, and it has been well said that no one could have painted such horses who had not seen them in battle. All the details of the picture are perfectly brought out, and the smallest and most distant portions of it will bear the closest examination. Lovers of art can spend an hour very pleasantly and profitably in examining this painting, and no one will regret having done so.

[Worcester, Mass., Spy.]

I was astonished at the real pleasure the first glance gave me.—a calm sky, a long irregular line of hills on the horizon, with tents softened by distance and hazy from the smoke and dust of battle; the foreground crowded with soldiers; mounted officers gesticulating eagerly, or pointing to some

portion of the action; a wrecked caisson on the right, with horses struggling in their harness; and the solid columns of men, with tattered flags waving, stretching far on till the eye ceases to follow them. The idea of numbers, discipline, and determination is admirably expressed. In the very front of the picture (that is, in the rear of the army) are wounded and dead men, and the ground is strewn with caps, guns, blankets, and knapsacks; yet the horrors are not made conspicuous,—they do not catch the eye at first.

As a work of art it grows with acquaintance. It has nothing of the sensational or dramatic in its composition. The traditional thrust of bayonets and clubbing of muskets, so seldom witnessed in American battles, yet so often represented in paintings, has been entirely ignored in this; nor has the artist exhausted himself on a single episode with a few prominent officers in the foreground: on the contrary, the battle in all its grandeur has been grasped. . . . It is full of action—natural action. Everyone seems to have something to do, and to be doing it.

[Watchman and Reflector.]

The exhibition room is crowded with visitors, and the interest manifested at first sight holds the audience for hours. As is natural, this picture draws together the men whose work it portrays; and the easy, conversational style of the description gives one a better idea of that conflict—which may be regarded as the turning-point of the war—than any written account could possibly do. The painting, which is by Walker of New York, is excellent, and the drawing is full of spirit.

No written description, even by one who was an eye-witness, could give any idea of the picture. It must be seen to be appreciated; and no one who loves his country or who is grateful to the heroes whose gallant acts are here delineated should let this opportunity slip of visiting it.

[The Morning Herald, Providence, R. I.]

As a work of art it stands in the front rank of great battle pieces, while as an historical representation it must form an important aid to the composition of that history which the future will write of our national struggle. The striking features of the picture are its truthfulness to nature, and conscientious execution. The wonder is, how upon a canvas twenty feet long and seven and a half high, covering one hundred and fifty square feet, the artist has managed to crowd three hundred and nine regiments and seventy-eight batteries, and that too with such rare clearness and exactness, each one being in its place, and visible. The "action" of the picture is also noticeable. Every man appears to have something to do, and to be doing it; no grouping of officers in the foreground for the sake of the portraits, and no regiments on dress parade, but every man in his place, as on that memorable day, and doing his duty.

The engraving of the Battle of Gettysburg has never been canvassed, but the following orders were given during the exhibition of the painting in Boston, or were sent in by mail. — PUBLISHER.

LIST OF SUBSCRIBERS.

NAMES.	RESIDENCE.
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Abner Doubleday, <i>Bvt. Major-Gen., U. S. A.</i> ,	New York City.
Joseph Hooker, <i>Major-Gen., U. S. A.</i> ,	New York.
James Longstreet, <i>Lieut.-Gen. Com. First Corps, C.S.A.</i>	
H. W. Slocum, <i>Major-Gen.</i> ,	Brooklyn, N. Y.
Alex. S. Webb, <i>Bvt. Major-Gen., Pres. Coll. of N. Y.</i> ,	New York.
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Dr. George P. Miles,	New York.
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