

Collection #
P 0345

LIFE STUDIES OF THE GREAT ARMY ETCHINGS, CA. 1876

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Processed by

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13 January 2006

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Indianapolis, IN 46202-3269

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COLLECTION INFORMATION

VOLUME OF COLLECTION:	39 prints, 1 oversized folder containing book boards
COLLECTION DATES:	Ca. 1876
PROVENANCE:	Orrin Draver, Richmond, Indiana, August 1961
RESTRICTIONS:	None
COPYRIGHT:	
REPRODUCTION RIGHTS:	No known restrictions on publication.
ALTERNATE FORMATS:	
RELATED	Forbes, Edwin/ edited by William Forrest Dawson. <i>A Civil War</i>

HOLDINGS: *artist at the front: Edwin Forbes' Life studies of the Great Army.*
General Collection: NE2195.F6 D33 1957
Forbes, Edwin. *Thirty years after: an artist's story of the great war, told, and illustrated with nearly 300 relief-etchings after sketches in the field, and 20 half-tone equestrian portraits from original oil paintings.* General Collection Folio: E468.7 .F66
1890

ACCESSION NUMBER: 1961.0809

NOTES: Dis-bound and placed in visual collections 1988.

BIOGRAPHICAL SKETCH

The illustrator Edwin Forbes (1839–1895) is best known for his *Life Studies of the Great Army*. He was born in New York City to Joseph C. and Ann Forbes. At the age of eighteen he began his study of art and by the age of twenty became a pupil of Arthur F. Tait. His early work involved painting animals but he later expanded to genre scenes and landscapes.

In 1861 he was hired as a staff artist for *Frank Leslie's Illustrated Newspaper*. He covered the Army of the Potomac from 1862 to 1864. His drawings appeared in that publication throughout the war. As a sketch artist, he developed his skills during the war years and was known for his ability to draw quickly. His primary interest was in recording the everyday activities of soldiers.

After the war he returned to New York where he began to utilize his wartime sketches to produce copper-plate etchings that were first published without text in 1876 as *Life Studies of the Great Army*. It received an award at the Centennial Exposition in Philadelphia. After his death the Library of Congress acquired Forbes originals through a gift of John Pierpont Morgan in 1919. They included about 300 drawings as well as forty-three etched plates and the original impressions used in *Life Studies of the Great Army*.

Sources:

Forbes, Edwin, Dawson, W. Forrest, ed. [*Life Studies of the Great Army*] *A Civil War Artist at the Front: Edwin Forbes' Life Studies of the Great Army*. New York, Oxford University Press, c1957. General Collection: NE2195.F6 D33 1957

Inspire.net

Who Was Who in American History, Arts and Letters. Chicago: Marquis *Who's Who*, c1975. Reference Room Collection: E176.W643 1975.

SCOPE AND CONTENT NOTE

The 39 prints in this collection were first published in book form in 1876 as *Life Studies of the Great Army*. This is one of the many versions issued by Forbes after the Civil War and was published by Forbes and Samuel Walker & Co. of Boston, Massachusetts. The book boards measure 24 x 19 inches, and the verso of the front book board has an index listing the title, author, publisher, and numbered illustrations but no date of publication. Some of the images have a copyright date of 1876.

The subjects for the illustrations are mostly soldiers engaged in everyday activities, a few combat scenes, and some depictions of slaves.

Because of the fragile condition of the book it was dis-bound. This particular version is missing Plate 37. The remaining 39 prints have been matted and are stored in numerical order with the book boards.

CONTENTS: LIFE STUDIES OF THE GREAT ARMY

CONTENTS

CONTAINER

Book boards for *Life Studies of the Great Army* with descriptive index inside front cover

PART 1.

Plate 1.

The Reveille on the Line of Battle.

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.

Tattoo in Camp.

A moonlight scene. The regimental drum corps is beating “tattoo,” the signal for the men to retire to their tents. “Taps,” the signal for “lights out,” follows half an hour later.

Plate 2.

The Commissary’s Quarters in Winter Camp.

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.

Plate 3.

Through the Wilderness.

A battery of artillery dragged through the mud during a spring rain-storm.

Plate 4.

A Wagoner’s Shanty.

Winter Camp.

The Deserted Picket-hut.

Winter Camp.

Mud Huts.

Winter Camp

PART 2.

Plate 5.

The Pontoon Bridges.

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.

Plate 6.

A Thirsty Crowd at the Old Spring House.

A scene on the line of march during a hot day.

A Race for Camp.

Newsboys passing the picket station while on the road to camp with the latest news.

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Plate 7.
The Leader of the Herd.

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.

Plate 8.
A Rainy Day on Picket.

An infantry-man sheltered behind a pine-tree, with his rifle under his arm to protect it from the rain.

Washing Day.

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.

PART 3.

Plate 9.
A Christmas Dinner.

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.

Plate 10.
A Slave Cabin.

The Old Grist Mill.

“Got any pies for sale, Aunty?”

A party straggling from the line of march in search of the luxuries of the season.

[Sam]

[A Picaninny]

Plate 11.
The Newspaper Correspondent.

Riding to send off his dispatches with news of a battle, ahead of rival correspondents.

Plate 12.
Coffee Coolers.

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.

PART 4.

Plate 13.
Officers' Winter Quarters.

Waiting for dinner after dress parade. In the doorway the sergeant of the guard is seen reporting to the officer of the day.

Plate 14.
A Scene on the Roadside near Summer Camp.

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Two cavalymen, who have just returned from a scout, are having their horses shod.

Plate 15.

Returning from Outpost Duty.

A scene in winter camp. A squad of troops have just returned from the picket line and are seeking their quarters.

Plate 16.

A Night March.

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.

PART 5.

Plate 17.

A Halt in Line of Battle.

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.

Plate 18.

The Rear of the Column.

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.

Plate 19.

Stuck in the Mud.

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.

A Flank March Across Country during a Thunder Shower.

Plate 20.

Fall in for Soup—Company Mess.

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.

PART 6.

Plate 21.

Going into Camp at Night.

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.

Plate 22.

On Picket at the River Bank.

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An Old Saw Mill.

Waiting for Something to Turn Up.

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 house. In a tree, beyond the house, a lookout is posted to give warning of the advance of the enemy.

Plate 23.

The “Reliable Contraband.”

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 horse 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.

Plate 24.

Home, Sweet Home.

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.

PART 7.

Plate 25.

A Distant Battle.

Seen at 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.

Plate 26.

A Cavalry Charge.

An advance against the enemy’s guns, which are 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.

Plate 27.

A Hot Day.

Soldiers grouped about a gun in position, and sleeping under a shelter.

Beef Steak Rare.

A Straggler.

Always sick when a fight is expected.

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A Quiet Nibble on the Cavalry Skirmish Lines.

A Cavalry Orderly Waiting Orders.

Plate 28.

Newspapers in Camp.

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.

PART 8.

Plate 29.

A Watched Pot never Boils. The Captain’s Cook.

A Hearty Supper on the Battle Field.

Drummer Boys.

Halted on the road.

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.

Plate 30.

Coming into the Lines.

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 laggards appear in sight, one waving his hat for joy as he catches sight of “Massa Linkum’s sodgers.”

Plate 31.

The Supply Train.

“Hard tack and salt horse’ for the army.

Plate 32.

“Gone off with the Yanks.”

A deserted negro cabin.

A Land Flowing with Milk and Honey.

A Scouting Party.

An Old Campaigner.

A darkey cook with the mess mule.

PART 9.

Plate 33.

The Outer Picket Line, Winter.

A general view overlooking the enemy’s country.

Plate 34.

A Lull in the Fight.

A scene behind the breastworks. Officers and men

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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.

Plate 35.

Traffic Between the Lines.

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.

Plate 36.

Going into Action.

A battery of artillery, under the enemy's fire, dashing up the hill and taking position.

PART 10.

Plate 37.

An Advance of the Cavalry Skirmish Line.

Clearing the way while the main body is moving forward in support.

Plate 38.

Fording a River.

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.

Twenty Minutes Halt.

A column of troops, while on the march, have been halted for rest, and are lying about under the trees and in the road.

Plate 39.

"Bummers."

"They're 'Johnnies,' boys, as sure as you're born." A group of bummers on horse and muleback, huddled in the road, anxiously watching a body of men who have just appeared at a turn in the road.

Plate 40.

The Sanctuary.

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.

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CATALOGING INFORMATION

For additional information on this collection, including a list of subject headings that may lead you to related materials:

1. Go to the Indiana Historical Society's online catalog: <http://opac.indianahistory.org/>

2. Click on the "Basic Search" icon.
3. Select "Call Number" from the "Search In:" box.
4. Search for the collection by its basic call number (in this case, P 0345).
5. When you find the collection, go to the "Full Record" screen for a list of headings that can be searched for related materials.