

PICTURE

OF THE

BATTLE OF GETTYSBURG,

Painted by P. F. Rothermel,

Now on Exhibition at

TREMONT TEMPLE,

BOSTON.

PHILADELPHIA:

LEWIS & CO. PRINTERS 30 & 32 SOUTH SEVENTH STREET.

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SBURG.



DUNK, LONGACKER & CO. PHILA

59. Private Jones.
60. Col. Macy, 20th Mass.
61. Col. Hesser, 72d P. V.
62. Capt. Boland.
63. Color Sergeant of 72d Regiment.
64. Maj. Roberts.
65. Col. Mallon, 42d New York.
66. Sergeant Quigley.
67. Capt. Nolen.
68. Capt. Stewart.
69. Agt. Stockton.
70. Confederate Battery.
71. Private Wartman.
72. Capt. Whittear.
73. Explosion of Caisson.
74. McBride.
75. Agt. McDermot.
76. Corp. Mannes.
77. Brown's Battery.
78. Col. Mole, Gibbon's Staff.

KEY TO ROTHERMEL'S BATTLE OF GETTYSBURG.



1. Arnold's Battery.
2. Ben'l Armistead—wounded.
3. Col. Baner.
4. Gen'l Bingham, Hancock's Staff.
5. Wolf's Battery going into position.
6. Wolf's Battery.
7. Clump of Trees.
8. Confederate officer, who mounted one of Cushing's guns and was killed.
9. Confederate line of occupation.
10. Custer's Horse.
11. Sergeant Cunningham.
12. Cushing's Battery.
13. One of Cushing's Guns.
14. Capt. Davis, 6th P. V.
15. Col. Devereux, 10th Mass.
16. Gen'l Doubleday's Division, 1st Corps.
17. Ben'l Evans's Brigade, 1st Corps.
18. Gen'l De Trobriand's Brigade, 3d Corps.
19. Gen'l Garnett, Pickett's Division, C. S. A., killed.

20. Private Geiger.
21. Gen'l Gibbon, Commanding Division, 2d Corps.
22. Gen'l Hunt, Chief of Artillery, Army Potomac.
23. Gen'l Hancock, Commanding 2d Corps.
24. Gen'l Hall, Commanding Brigade.
25. Col. Haskell, Gibbon's Staff.
26. Gen'l Humphrey's Division, 3d Corps.
27. Gen'l Kemper, Commanding Brigade, C. S. A., severely wounded.
28. Line of 60th P. V.
29. Col. Latrobe, Longstreet's Staff.
30. Rifle and direct Round Tops.
31. Capt. Alex. McQueen, capturing Confederate Color.
32. Gen'l Mitchell, Hancock's Staff, 2d Corps.
33. Maj. Gen'l Meade, Commanding Army of Potomac.
34. Col. George Meade, Gen'l Meade's Staff.
35. Mansfield's Brigade of Reserve Artillery.
36. Gen'l Owen.
37. Col. O'Rane.
38. One of Cushing's Guns.

39. Gen'l Pickett.
40. Col. Parker, Hancock's Staff.
41. Reserve Artillery.
42. Rorty's Battery.
43. Private Sills.
44. Col. B. Penn Smith.
45. Sergeant Sweeney.
46. Gen'l Stanum's Vermonters.
47. Gen'l Sedgwick's 6th Corps.
48. Sherfy's Peach Orchard.
49. Gen'l Wilcox's Supporting Column.
50. Private Weeks.
51. Private Watson.
52. Col. Wessels.
53. Gen'l Webb, Commanding Brigade.
54. Private R. Wilson.
55. Private Carpenter.
56. Private Baker.
57. Private McKenna.
58. Capt. McBride.

59. Private Jones.
60. Col. May, 20th Mass.
61. Col. Weaver, 7th P. V.
62. Capt. Ireland.
63. Color Sergeant of 72d Regiment.
64. Maj. Roberts.
65. Col. Ballou, 32d New York.
66. Sergeant Quigley.
67. Capt. Nolen.
68. Capt. Stewart.
69. Agt. Stockton.
70. Confederate Battery.
71. Private Warman.
72. Capt. Whiticar.
73. Explosion of Calson.
74. McBride.
75. Agt. M. Dermot.
76. Corp. Munns.
77. Brown's Battery.
78. Col. Mohr, Gibbon's Staff.

ROYERLICK'S PICTURE

OF THE

BATTLE OF GETTYSBURG.

POSITION OF THE TROOPS, JULY 3, 1863.

THE better to understand the charge and repulse of Pickett's Division, which the artist has endeavored to represent in this picture, it will be necessary to say a few words regarding the position of the contending armies, as well as the formation of the ground over which the battle was fought. First, then, the Second Corps (Hancock's) occupied that part of the line of battle known as the left centre, on the gradual declining slope of Cemetery Hill until near Little Round Top, where the ground becomes quite or nearly level, it then rises, rather abruptly, to the crest of Little Round Top and, with a valley intervening, culminates in Round Top, the extreme left and key-point of the position of the Army of the Union. The observer is placed at the left of Hay's Division, and on the right of Gibbon's (the central Division of Hancock's Corps). The stone wall, in the middle and foreground of the picture, was occupied in part on the left by a portion of the 71st P. V., Col. Smith. A low stone wall, nearly perpendicular to the first named, extended out some distance towards the Emmettsburg Road to an angle, and thence down towards the left, just in front of a clump of trees. Nearest to the angle or right of this wall was placed the remainder of Colonel Smith's, 71st P. V., together with two guns of Cushing's Battery. On the prolongation of this wall was the 69th Pennsylvania Volunteers, commanded by Colonel O'Kane, and reaching to the left of the clump of trees in the centre middle ground of the picture. Then came Hall's Brigade, then Harrow's, and then Caldwell's Division of the Second Corps. Still further to the left, toward Round Top, was stationed Doubleday's Division of the First Corps, in front of which and the line of Batteries was General Stannard's Vermont Brigade; (their first battle and gloriously did they do their duty). General Dana's Brigade, of Doubleday's Division, in line supporting Batteries, and then General Humphrey's Division, Third Corps, (Sickle's) in rear and in support of McGilvery's Brigade of reserve artillery. Further to the left and somewhat further in the rear, De Trobriand's Brigade; and in advance of the line occupied by the artillery, was placed a Brigade of the Sixth Corps (Sedgwick's).

The remainder of the Corps being massed at and near the rear of Little Round Top. This was the position of the troops, with the exception of the 72d Pennsylvania Volunteers, Col. Baxter (wounded the day before), and now under the command of the late Colonel Hesser, in reserve, to the left and in the rear of the clump of trees, where the ground slopes down rapidly for a short distance. The gun in the left foreground represents one of Arnold's R. I. Batteries run forward. At the end of the stone wall, near the middle, is seen a part of Cushing's; further to the left, Rorty's and others, and then McGilvery's Brigade of reserve artillery, towards the slope of Little Round Top.

The line the enemy occupied was on Seminary Ridge, on the right of the picture. The right of Longstreet's Corps extending down some distance beyond the point where the Emmetsburg Road crosses the before mentioned Ridge, somewhat overlapping the extreme Union left on Round Top.

The enemy's troops were formed in line of battle on this Ridge, under cover of the hills and trees. Pickett's Division, three Brigades, Kemper on their right, Garnett's in the centre and Armistead on their left, which was supported by Pettigrew, commanding Heth's Division (who was wounded the day before), and Pender's Division. The right supporting column was lead by General Willcox.

The following is an Extract from JOHN H. B. LATROBES' "PINCH OF THE FIGHT," as described by an Eye Witness.

(First Published in the Baltimore American.)

ACCOUNT OF THE PINCH OF THE FIGHT.

"OF Friday's fight I know more. Lee's attack was, on this day, on what is called the left centre, and mainly took place between the house at the turn of the horse shoe and the clump of trees. This position was held principally by the Second Corps, the second brigade of the second division of which, under General Webb, was on the right, looking over the valley and down upon the Emmetsburg road. Next to it on the left was the third brigade, (Hall's,) the first brigade being still further on the left; the three brigades, forming the second division, being thus in line on the crest. If you bear in mind my description, you will see now that a fire from the opposite side of the valley at the Second Corps (Hancock's,) and the second division of it (Gibbon's), would, if it ranged further, make Meade's headquarters a hot place, and also the house where the officers lunched, as well as the cemetery.

My knowledge being confined mainly to the second division, I will not pretend to say much about anything else, for the reason that a soldier in battle is not always competent to describe more than what passes immediately around him; nor will this failure on my part be of much importance, because, with the fortunes of the Second Corps and its second division, the fate of the fight was closely connected.

Just in front of Webb's brigade, and a little way down the slope towards the valley, was a stone wall, and to the left, and somewhat in advance of the stone wall, was a rail fence in front of Hall's brigade. This wall, and fence and clump of trees were the features of the day, let me tell you. Away to the left was the Third Corps, I think, and on the right, facing Gettysburg, the Eleventh Corps. About what took place on the right, or to the east of the Gettysburg road, I know little or nothing.

Now, that you have my theatre of observation, let me come to what took place on it. The morning of the 3d passed quietly. We had heard, as a camp rumor, that Meade had said, that, "If Lee could afford to wait so could he;" and we fancied that the waiting had begun, when, about one o'clock on Friday, a single gun on the opposite side of the valley went "bang," and then there was the whirr of a shot. Presently, another "bang," and then "bang, bang, bang, bang, bang," until it was impossible to count the shots; and along with these reports came every kind of hurtle, whirr, whistle and shriek, that men had heard or can imagine, the most terrible of all proceeding from some elongated missile, which ceasing to revolve around its axis, dashed "promiscuously" through the air, becoming visible in such event. The twelve pound shot were also to be seen as they came; and the worst of it was, that every shot seemed to be coming straight to hit you between the eyes. Horses were the greatest sufferers here; for the men laid down and escaped; but the poor brutes had to take it standing. General Gibbon had sent two regiments to the brick house on the Emmettsburg Road, from which we infer that he expected an attack in that direction. Although Generals don't stop to tell the soldiers what they are doing this or that for, yet now and then one catches a word, when one happens to be near by, and picks up a hint, if the infernal rampage allows time for thought. So, when General Gibbon was heard to say to an aide, "Tell General Meade that the enemy is advancing his infantry in force upon my front," and the aide was seen to put spurs to his horse and go off in a full gallop, we began to brace up for what was coming. By this time, after an hour and a half of such firing as I have described, we could see, from where we stood, the enemy moving up in three lines from out of the woods. They would come out, marching by a flank, till they reached the desired ground, when they would face to the front. Their second line was about a hundred yards in the rear of the first, and on the edge of the woods, across the valley, was a third line. It was a splendid sight to see them. No one looked at their uniforms or no uniforms, their hats or caps or bare heads. Everybody looked at the beautiful way in which they arrayed themselves in order of attack, regardless of the shot and shell which we threw into their ranks. The soldiers on our side again and again praised it, while they awaited the approach of the enemy. Nor did they wait long. When they approached to within about two hundred yards, a part of our division, I think it was Hall's Brigade opened fire, and we could see men fall, and others go to the rear. Still on they came, crowding a little in front, but as steady as rocks. Just then an officer rode by, and said the Vermont regiment on the left was worrying the enemy. But they did not mind

that either; on they came. When they got within a hundred yards, more of our regiments opened fire; but it did not stop them. Some regiments reserved their fire until they got within fifty yards, and then the enemy fell fast; but still, on they came, and we could see their faces, and hear their officers. It was almost too much for human nature to stand, and a portion of the second brigade, which was behind the stone fence, you will recollect, began to leave cover—not because the enemy was upon it, but because it seemed impossible to stay. Not a man *ran*, or seemed to feel like running, but they fell back slowly, loading as they did so, and firing, while the flags of the enemy—which are small red affairs with a white cross diagonal on them—got up to the stone wall, and some crossed the line of rail fence, perhaps a hundred or so, led, as I heard, by General Armistead. They were able to do this, because, as I have told you, the second brigade did not stand up to the line of the stone wall and rail fence, so that the division was bent backward as it were, in the centre, the ends on the right and left standing fast; at least, so it seemed, for there was a great deal of smoke and a terrific noise to confuse one's power of calm observation.

This was the *pinch*, and the officers knew it. General Gibbon had just been hit, some one said, and almost at the same time General Hancock was badly wounded, and both were taken off the field to the rear. But I recollect seeing Gibbon's aide try to rally the men, and do it manfully, too. He did a man's part in steadying the line. So did Webb, who was on foot in the midst of the men. Entreaty, command, expostulation, encouragement, were employed. Webb was everywhere. So was Colonel Smith, of a Pennsylvania regiment. At this time the enemy were crowding over the stone fence near the clump of trees, and their red flags were waving, as it seemed to me, in triumph already; though Hall was all right and his men were steady on our left. Presently, some one near me said, that the enemy were massing their men in front of Webb, opposite the clump of trees, and we began to wish for Hall's help. By this time, the officers had stopped the falling back and were driving stragglers to the front, though we did not go forward to the stone wall, yet; but all were facing the enemy and firing heavily—not in ranks, for every one seemed going it pretty much on his own hook—but cheerfully, which was a good sign. We had wished for Hall, so he came as wished, and his right marched by a flank to our left and got mixed with our men. As the third brigade (Hall's) came up by the flank, there was a disposition, under the heavy fire to which it was exposed, to edge away from the stone wall; but the officers overcame this, and soon a compact body of men was formed, who delivered a heavy and well directed fire upon the enemy as they came over the wall and rail fence towards us. Just then an officer, Gibbon's aide—I think it was the same who had gone for Hall—came over with some regiments from the first brigade (Harrow's) on our left, and from him it was reported, that the extreme right of the enemy, opposite to our left, was breaking badly, and that men, there, were running to the rear. This greatly encouraged us, and we cheered and went to our work with a will. At this time, we were behind the crest, which was between us

and the stone wall, which was a little way down the hill towards the valley; and at the wall, between fifty and sixty yards from us, were the enemy, many of them over the wall. We now advanced, and could see, as we did so, that the battle was raging in front of the third division. We delivered a steady fire from the crest, at short range, which cleared the wall, to which we then rushed, flags waving and men shouting. Webb, Hall, Devereux, Mallon and Smith were among the men. Officers, on both sides, were using their pistols. The color sergeant of the 72d Pennsylvania went forward with his colors, the lance of which had been shot in two. The soldiers followed him with a rush. No one wanted to straggle now. Other colors were borne forward; the wall was gained and crossed, and the work of taking prisoners commenced. Hundreds, who threw down their arms and rushed towards us, were sent to the rear. Here and there, there was a struggle for flags; but the battle was ended in this part of the field. Lee's great assault had failed. Going back with some prisoners across the wall and over the crest, I saw General Meade, who came on the ground with his son, who was his aide. He stopped to speak to General Gibbon's aide (Hascall) and said, in his sharp way, "How is it going here?" or something that sounded like it. He was told that the attack was repulsed; when he repeated, "What, is the assault entirely repulsed?" When the aide again told him he thought it was, he said, "Thank God," and made a motion to wave his hat, but he did not, but waved his righthand and hurrahed, while his son took off his hat and hurrahed like a good fellow. We men stood and stared, and then passed on, as the General gave orders in a quick, short way, which seemed to be about the placing of reinforcements. The dead men and horses were lying thick around; there was still some firing going on, and we were all—that is, all of us that were left—begrimed with powder and dust, and many were bleeding; but it was a good thing to see our General so cool, so much at his ease, and speaking in such a soldierly way; and when he said "Thank God," many of us said "Amen." The reinforcements soon came up: but we had done without them, and in a little while all was quiet under the clump of trees; and the stone wall and the rail fence, and the heaps of dead, were once more at rest—the last, for ever.

One thing struck me much. It was the intelligence of the men. For a good part of the time, and in the heaviest of the fight, the ranks were lost, and there was no organization. The officers were in our midst, everywhere; but still we kept together, and seemed to understand, without orders, what to do, and to feel that the quicker we fired the sooner the thing would be over. As to standing in line and blazing away regularly, why we never thought of it, and yet our fire was fearful, after the falling back from the wall was checked."

The Point of Time in the Battle as portrayed in the Picture, is thus mentioned in "BACHELDER'S KEY to his ISOMETRICAL MAP of the BATTLE OF GETTYSBURG."

"THE troops on Webb's left rapidly changed front to the right, and, closing *en masse*, rushed upon the headstrong foe. Then commenced one of the most desperate hand to hand encounters of the battle. The bayonet and clubbed musket were freely used; colors were entwined, and men writhed and strove together in mortal combat. Troops were hurried to their support. The First Corps closed up; the Third moved to the right and closed *en masse*. General Stannard, whose Brigade was at the front, moved it by the right flank, changed front forward on first company, and with his Green Mountain boys opened a murderous fire upon their exposed flank. The effect was resistless. The ground lay thickly covered with killed and wounded; hundreds, thousands, threw down their arms; while the broken, shattered mass sought refuge behind the hills from which they had emerged. Turning to the left, Willcox's column, seemingly without an object, came winding its way down the opposite field. They were quickly routed by McGilvery's Brigade of Reserve Artillery, and large numbers were swooped up by Stannard's troops.

Thus terminated one of the most determined and formidable assaults of modern days; a more decided repulse or inglorious defeat could not have befallen their arms; and with it virtually ended the battle, though the affair of Kilpatrick, before mentioned, closed at a later hour. The enemy's loss in numbers was very severe, while the casualties among officers of both armies was unprecedented. On the Union side, General Hancock, Gibbon, Webb and Stannard were wounded; on our enemy's, Generals Kemper, Pettigrew, Trimble, and Colonel Frye, commanding Archer's Brigade, were wounded, all within fifteen minutes' time, and within a hundred and fifty yards of a common centre.

Skirmishing continued during the next day, though the beaten foe at once commenced his retreat, moving on the Fairfield and Chambersburg Roads."

PROGRAMME

OF THE

C E R E M O N I E S

ATTENDANT UPON THE UNVEILING OF

ROTHERMEL'S GREAT PICTURE

OF THE

BATTLE OF GETTYSBURG,

AT THE

ACADEMY OF MUSIC, PHILAD'A,

On Tuesday Evening, December 20th, at 8 o'clock.

Under the auspices of the Pennsylvania Academy of the Fine Arts.

Music by Hassler's Grand Military Band and Drum Corps.

OVERTURE—AMERICAN QUADRILLE.....JULLIEN

UNVEILING OF THE PICTURE.

MARCHE AUX FLAMBEAUX.....MEYERBEER.

ADDRESS.

POLONAISE.....KUHNER.

ADDRESS.

BATTLE OVERTURE.....LINDPAINTNER.

READING OF JANVIER'S POEM OF "THE BATTLE OF GETTYSBURG."

RUSSIAN HYMN.....SWOFF.

Visitors are recommended to bring OPERA GLASSES for the better examination of the Picture.

On July 1, General Reynold's First Corps, until he received his mortal wound, and, after him, General Howard's Eleventh Corps, stubbornly opposed a greatly superior Confederate force, some two miles north of the Town of Gettysburg, but were driven back with loss, through the town, upon Cemetery Hill, Where Steinwehr's Brigade had been posted, as a point to fall back upon in case of disaster. Later in the day, General Hancock (sent in advance of his corps to take the command) organized a line of defence out of the shattered remains of the First and Eleventh Corps.

The following Description is by COLONEL C. H. BANES, Adjutant-General Webb's Brigade, an Eye Witness on the Field of the last great efforts of the Confederates. Pickett's Charge the Subject of this Picture.

"The spectator is supposed to be standing on the line of battle, and looking toward the left of the Union forces. This position was occupied by our troops on the night of the 1st July, and also on the 2d.

"On the extreme left, in the distance, are seen the elevations known as the Round Tops, where the Pennsylvania Reserves did such memorable fighting. In front of a line to our right of Round Top, nearer the Emmetsburg Road, is the ground fought over on July 2, by General Sickles' Third Corps, and General Longstreet, of the Confederates. Connecting with the line of the Third Corps, and extending to the foreground of the picture, is the Second Corps, under Hancock. With the exception of a brief and not very spirited attack, immediately after the affair of the afternoon of July 2, this Corps had no severe work, excepting an occasional shelling and sharpshooting fire, until noon of July 3d. Just prior to that hour a temporary lull seemed to betoken a movement of some unusual character. While the officers, with their field-glasses, were trying to descry the next movement in the great battle, a single Whitworth gun was fired from the extreme Rebel left, and just reached the clump of trees in the foreground. Then a shell from the Rebel centre, then a shot from the left, and immediately, from right to centre, and centre to left, burst forth one of the most terrible cannonadings of the war. The fire of over a hundred guns was concentrated on the same portion of Meade's line. Round shot and shell, Whitworth bolts and spherical case, were all in the air at the same time. The Union batteries as quickly responded, and the ground seemed to tremble with the thunder of war. The infantry of both armies were silent before the work of death, watching the destructive effects of the cannonading. The ghastly wounding of men and horses, the dismounting of batteries, and the flying missiles from the explosion of limbers and caissons made a scene of horror never to be forgotten.

"Amidst all this the Union men, grasping their rifles and lying on the ground in silence, anxiously but firmly awaited the inevitable result of this bombardment,—an infantry attack. At three o'clock the fire ceased as suddenly as it had commenced, and from the line of woods beyond the Emmetsburg Road the enemy were seen advancing in force. The Union batteries increased their fire if possible, using case shot instead of shell, making rude gaps in the ranks of the advancing columns, which were closed as quickly as they were made. On they come, looking in the distance like a living thunder-cloud. As new batteries

are placed in position, the fire is increased, with no apparent effect, except to mark the track with dead and wounded over which the force is moving. On they come! Nothing more gallant could be expected of desperate men in a desperate cause. Gallantly the Union forces closed up their ranks, and awaited the attack, like two giants about to grapple in a death struggle, each striving for the impetus to overcome the other. The little stone wall in front of the 69th Pennsylvania Volunteers is reached, and 'Pickett's men' of Longstreet's Corps, who up to this time supposed they were attacking the untried militia, cried out, 'The Army of the Potomac!' General Armistead, of Virginia, in the advance, with hat on his sword, was the first over the wall, exclaiming, 'Give them the cold steel!'

"Here came the grip of the fight. Gallant Hancock is down; Gibbon, severely wounded, is led to the rear; Generals Kemper and Armistead, of the Rebel force, as quickly fall; and officers and men on both sides are as rapidly stricken. For a few moments the antagonists, survey each other, Armistead, the Rebel leader, but a few paces from General Webb, of the Philadelphia Brigade, were literally looking each other in the eyes. Then the final struggle. Rifles and pistols, swords and bayonets, and butts of muskets—all are freely used. Without formation of ranks, Rebels and Union men in their front and rear, and Union men in some places surrounded by the enemy. This lasted for a few moments, when the Southern men could stand no more, and those who were not surrounded, or unwilling to risk an attempt to retreat over their path of death threw down their arms and surrendered. The fight was over, the last attack of Lee at Gettysburg was repulsed, and the highest wave of the Rebellion reached its limit, ever after to recede."

GETTYSBURG.

Rothermel's Picture of the Battle.—The Great Painting is Unveiled.—History of the Struggle it Portrays.—The Addresses.—Description of the Work.

IN the Academy of Music last evening, under the auspices of the Pennsylvania Academy of the Fine Arts, Rothermel's Great Picture of the Battle of Gettysburg was unveiled. A master work of art, the large canvas was stretched behind the curtain on the stage, brilliantly lighted up by multitudes of gas jets in the flies and wings, stretched in such a way and position as to be distinctly seen from every portion of the house. When the curtain rolled up, displaying the Painting, the applause was unbounded, wild for a minute, and then the thronged audience subsided into a death-like stillness, every eye devouring the Picture in its entirety and in its details.

As has been mentioned, the audience was a thronged one, the house being crowded in parquet, balcony and circle.

Hassler's Military Band was present, and interspersed throughout the exercises a number of marches and national and military airs.

After the performance of the first piece of music came the

UNVEILING OF THE PICTURE.

When the curtain rose there was revealed to view the great Painting in all its magnificence and terrible truthfulness. In size it is sixteen by thirty-two feet, one of the largest pictures ever painted anywhere. It was brilliantly lighted by rows of gas jets above and below, and every feature was distinctly visible in all parts of the house. Every one who ever participated in or ever witnessed a battle, knows the impossibility of transferring to canvas an adequate idea of such a gigantic conflict in its entirety, including considerable lapse of time, generally great space, and a thousand sickening incidents. The most the artist can do is to seize upon some one pregnant moment of the struggle, and one portion of the field for his pictorial description. What he thus photographs, as it were, may be regarded as one of numerous shifting scenes of a momentous tragedy.

Mr. Rothermel has evinced his unerring judgment and artistic genius, as much in the selection of this moment or phrase of the grand battle, as in its treatment. The scene he has chosen was the great climax of the tragedy, one which not only gives the most faithful idea possible, of the main portion of the field and of the fight, but has enabled him to represent in a wonderful degree, the action and intense energy so characteristic of a conflict of arms, and which makes the Picture such a marvel of force and fidelity. The scene portrayed occurred on the third day of the conflict, which had been engaging about two hundred thousand men over an area of twenty square miles, and with varying fortunes. Pickett's rebel division had made a desperate charge on that portion of the Union line held by Hancock's corps. A stone wall was between the two armies. The rebels had driven back our men, and had themselves advanced beyond the wall.

A rally was made, the rebels retired behind the wall, and for a few seconds there was here a hand to hand bayonet fight. Its duration was brief, the rebels soon breaking and fleeing in confusion. This terrible bayonet struggle over the meandering stone fence forms the central feature of the Picture. To say that it has been realized with ghastly accuracy and power, is but faint praise compared to that which it deserves. On either side are the masses of the contending armies, officers and men intermingled with the confusion inseparable from such a final tug of war. General Meade has just arrived upon the scene, and together with his son, Colonel George Meade, and Colonel Haskell, all mounted, is shown; at the left, dead, wounded and dying bestrew the ground in front. Away to the rear stretch the lines of the two armies, marked in the distance only by dense clouds of smoke. Bursting shells in the air and under the feet of horses and men lend an added horror to the scene.

The perfection of the Picture rests chiefly in the accuracy with which the locality, the conspicuous features of the two armies, and the particular struggle, as well as many faces of officers and soldiers engaged, are drawn, together with its remarkable breadth. One does not look for beauty in a battle scene, but Mr. Rothermel has produced a sky and clouds in this Picture so poetic and so full of nature's attractiveness, that they go far toward compensating for the horrors depicted below. The work, as a whole, is a most grand and impressive one, and should confer enduring fame upon its author.

Following the unveiling of the Picture came the following

ADDRESS BY JOSEPH HARRISON, JR.

War, with all its horrors, with all its glories—if glory can be educed from such dreadful elements—has been the favorite theme of the Historian and the Poet, the Painter and the Sculptor, the Architect and the Founder, in all the past, as it is now. Holy Writ is full of the records of war. The sculptured slabs of Nineveh,—the mystic cuttings in granite, and the colors still extant amidst the ruins of Egypt, are, in a great degree, the story of war. Greece and Rome, in later days, reared the column the triumphal arch and the temple, in honor of war. Nearer to our time, the pastoral Swiss delight to show in rude colors and in ruder lines, their war-like efforts in struggling for liberty on the fields of Sempach, Morgarten and Morat; of Tell, and of their greater hero, Winkleried, who, in breaking the enemy's line, died with a sheaf of spears centering their points in his single breast. The Red Indian paints on his Buffalo robe in uncouth fashion, the story of his war path; and through all time, the most refined, as well as the rudest nations, have made and perpetuated the records and memorials of war.

Nearer and still nearer to our own time, war and its heroes have been portrayed on glowing canvas, in marble and in bronze. It is curious, too, to contemplate how sacredly and how carefully the story and the memorials of war have been preserved to us. The Iconoclast, in thoughtless rage, broke up the images and destroyed the church relics; but who has ever heard of the wilful destruction of a record or a memorial of war? There is something strange in this.—The invading Prussian, crowds to-day the galleries of Versailles, that marvelous collection, dedicated to "all the glories of France." Here is shown the humiliation of Prussia on a hundred fields, but we have yet to learn that a single canvas has been injured or a single memorial mutilated.

Blucher, brooding over his country's wrongs, might well have been pardoned when he insisted upon blowing up the Bridge of Jena, on entering Paris after Waterloo; but the better taste and judgment of Wellington stayed the old Tenton's hand, and the bridge was saved. It was left for the French people of this day, to discuss the propriety of tearing off the bronze that encircles the column of the Place Vendôme. But Austria, whose cannon—lost at Austerlitz—furnished the material, and whose defeats furnish the story of the scroll, made no such suggestion in 1815. A curious instance of this sacredness may be here related. In the town of Coblenz, on the Rhine, (now Prussian territory,) near which a portion of the Grand Army that afterwards invaded Russia was gathered together, there was erected, in 1812, an obelisk in the Great Square, with a fulsome dedication to the Grand Army. Following Napoleon's defeat, in due time a Russian garrison occupied Coblenz. The military governor placed there by the Emperor Alexander, instead of destroying the memorial of Russia's proposed degradation, in bitter irony, caused to be inscribed underneath the dedication, the words, "Seen and Approved," with day and date, and signing his name at the bottom as Russian Military Commandant of Coblenz. The added words stand there to this day.

The greatest men in art have portrayed the story of war in every shape. Raphael designed, though he did not paint, the Battle of the Ponte Mola, near Rome, where Constantine hurled Maxentius and his legions into the yellow waves of the Tiber, under the rays of what he supposed to be a supernatural cross shining in the heavens. Leonardo Da Vinci painted the "Battle of the Standard." Michael Angelo sketched, but did not live to paint, the "Bathers at Pisa," that wondrous scene, where an army, surprised when bathing, rush in hot haste naked from the stream, to don quickly their armor and to fight. Some of the best works of modern painters of all nations depict the rage of battle, and appeal from glowing canvas to the patriotism of their countrymen.

Our country is not prolific in war art, and it is well that it is so, as it proves us to be a peaceful nation. Trumbull has painted well the story of some of the conflicts of the Revolution; but, until the time of our civil strife, our war history has had but few heroic themes. It is not well to foster, or to keep alive too strongly, even in art, the bitterness engendered in the first years of the last decade. But if any theme in this eventful history, appeals to us more strongly for remembrance than any other, it is the Battle of Gettysburg.

Turn we now to the scene before us. When the Legislature of the State of Pennsylvania, in a true spirit of patriotism, determined to order a picture of this great, this decisive battle, a few friends of Mr. Rothermel, who knew his power in other branches of art, believed that he, a native of our State, could paint this picture well. They rejoiced when the order was given to him. How well he has done his work, this audience and posterity must decide. The friends, who have watched the picture from its inception to the present moment, can only say, and this not in pre-judgment, that *they* have not been disappointed. It is no partial picture. Union and Confederate soldier alike, have had full justice done them. Like two sturdy athletes, well-matched, the contending hosts met, and the best man won.

I will prophecy that, so long as this canvas holds together, and these colors remain unfaded, our countrymen, North and South, East and West, will have a just pride in this picture. They will be glad that the Battle of Gettysburg was

fought, and they will rejoice that the "Pinch of the Fight" ended as it did. For here our Union was saved, and here we were preserved a nation. *Esto perpetua!*

You call for the artist, for the man whose brain conceived, and whose hand executed this work, and it becomes my pleasing duty, in taking this modest, this quiet-looking gentleman by the hand, to introduce Mr. Rothermel.

With these concluding words, Mr. Harrison extended his hand to the private box, near which he stood, and the artist,

MR. ROTHERMEL,

arose in full view of all the house. He was time and again cheered.

Then came the following

ADDRESS BY COLONEL WILLIAM M'MICHAEL.

Art, to-night, pays tribute to arms; the genius of the pencil illustrates the genius of the sword; the highest skill of painting depicts the sublimest struggle of patriotism. For in this Picture, fitly unveiled in your presence, where beauty may welcome it with smiles, and valor and judgment endorse it with approval, we behold a work alike noble in the action which it represents and in the power with which that action is delineated. Nor should we fail on this occasion to express our satisfaction that the State has shown appreciation of the Battle of Gettysburg by recording its story in this best of all histories, read in a moment but remembered for a lifetime; and, seeing how admirably it is executed, how true it is, how vivid, how lifelike, showing not the smooth display of a holiday pageant, but the rough encounter of actual fight, the glorious but terrible reality of war, we may well exchange congratulations that to so gifted a Pennsylvanian as Mr. Rothermel, was assigned the important service of portraying this supreme conflict, fought upon Pennsylvania soil, largely maintained by Pennsylvania soldiers, and planned, directed, and victoriously consummated by the most distinguished of Pennsylvania generals.

But not to us alone, nor to our State, belong the fame and the consequence of this great battle. Its result shaped the nation's life, its glory is the nation's property. For, about those once peaceful hills, now historic from bloodshed, hostile armies determined the final issue of the antagonistic ideas which were the occasion and the support of the war; there rebellion made its strongest assault upon government; there caste had its most critical encounter with freedom, and the disintegrating spirit of secession with that of national integrity and Union. The great wave of Southern invasion spending there its power, ebbed back never to return, and when Lee and his followers, after such gallant and persistent endeavors as make us admire their courage, even while we condemn their purpose, turned again, baffled and defeated, to retrace their steps across the Potomac, they started on that portentous march which was to end only by the capitulation at the Appomattox. This is not a mere battle then—it is an epoch. This is not a Picture only—it is an epic—a national struggle, a national record. And so, conscious alike of the magnitude of the work and of the event which it celebrates, let us have this canvas hung where the whole nation may see it. Let it rest in the shadow of old Independence Hall, so that the traveler from every State and from every clime, pausing to look upon the sacred precincts where our liberties

were proclaimed, may learn also of the bloody ordeal by which those liberties were preserved and perpetuated.

We assemble to-night in a season of profound public quiet. Across the ocean rival nations are contending, as Gaul and Saxon renew their ancient struggle for mastery, but no echo of the strife is heard within our own borders. The sword is in truth turned into a plowshare, and the desolating march of armies exchanged for the peaceful tread of the husbandman. No martial proclamations now, no roll of drums in the street, no glowing appeals from the rostrum. It is our taxes we growl about, not our tactics, trade that we want, not troops; and we are interested in the list of customers and clients, not in the muster roll of recruits. These are the piping times of peace; no great perils; no great emotions. The barracks are gone; the hospital broken up; the tents abandoned. But as I see once again, in the scene before us, the blue coat, the cartridge box, the musket, the wounded hero, the dying patriot, they recall a host of memories that thrill me like a trumpet.

The years retire. Time rolls backward in its flight. It is April 16, 1861, and I stand again in yonder armory, with a crowd of young comrades clamoring about me as we rally with vows and acclamations around the uplifted stars and stripes. No idea then of gain, or lure, or personal advantage; but books dropped, counting-rooms deserted, workshops closed—a single thought, a common aspiration—the country assailed, the Union to be saved. For even while we gather the South fomented with angry treason, States break their allegiance, officers their oaths, rebellion flaunts its ensigns, our flag is fired on, Sumpter is overwhelmed. Everywhere citizens hurry to their councils, troops to their standards, the air is full of the auguries of war, banners fly upon the breeze, hand grasps hand, political differences are forgotten, as all rise with majestic resolution in answer to the call to arms of their faithful President. Ah, friends, when we sicken at the corruption that rots about us, let us not forget the clear virtue of that trying time, when we dread the product of the future, let us be cheered by that noble impulse of the past; when we weary of the burden of debt that is upon us, let us remember why it was assumed, and that if of his own countrymen Walpole's bitter expression be true, that "Every man has his price," when our honor and our dignity as a nation were in question, billions were not enough to purchase the American people.

Then came the thick of the war, with our varying reverses and successes, the nation growing calmer, but not less resolute, and through it all our loyal women sustaining the cause with unwavering fidelity. It is a fitting part of these ceremonies that they should be present, and with them one who was conspicuous among these gentler allies by her untiring ministrations, the story of whose good deeds has been told among the angels by many a soldier whose dying anguish she has assuaged, whose orphan children she has so tenderly protected. So the war went on until the early summer of 1863, which found Rosecrans pushing forward his columns towards Georgia, and Pemberton's army closed as in a vice at Vicksburg by the tenacious and indomitable Grant. But while in the West there was promise of triumphs, in the East the aspect was more dubious; for Lee, with a thoroughly disciplined and highly elated army, had left Virginia, crossed through Maryland, and in the last days of June was actually threatening the capital of Pennsylvania. The situation was extremely critical, and it was most fortunate for the country that it could confront the bold legions of the invaders

with the war tried veterans of the noble Army of the Potomac. If they had Pickett and Johnston, Stuart, Hill, Hood, and Longstreet, we gladly challenged them with Birney and Reynolds, Geary and Buford, Hancock, and glorious old Sedgwick, and to the sagacious direction of the rebel leader, could oppose the cool head and stout heart of the intrepid Meade. Under his orders our army was pushed rapidly forward to check the advancing march of the enemy, and on the first of July the heads of the opposing columns met near the town of Gettysburg, when a sharp engagement took place, in which the chivalric Reynolds was slain, but not till his quick military vision had detected the vantage ground, and his movements enabled our forces to occupy it. Our troops were placed from the hill which you see in the background, which is Round Top, along to an eminence to the right, the enemy taking position against our front. Next day, July the 2d, saw desperate fighting, with such fierce assaults as tried our fellows to their marrow, and the night fell upon a field covered with dead, and hospitals crowded with wounded. But no talk of leaving, for here we win the field or here we perish on it. The second day's fighting has compressed our left, but not weakened it, for the line if shorter is more compact; but the enemy has gained some advantage on the right, and effected a lodgment, which threatens that flank. The night of the second is still prolonged in the sombre darkness of the early hours of the morrow, as batteries take position and troops are disposed to regain the ground, and at daybreak the cannons pour forth their fierce summons of removal; then, the infantry moving forward to the encounter, there follow four hours of almost uninterrupted musketry, till the persistent valor of our men retake the hills, and the integrity of the line is recovered.

It is 12 o'clock, July 3d, and to-morrow will be the anniversary of our independence. What tidings of joy or of sorrow shall its bells proclaim to the people. Gird your loins, ye yeomen of our legions, for it is honor and liberty, and a nation for which you are contending! Twelve o'clock, and the heart of nature seems almost to cease its beating in the intensity of dread expectation, while the effulgent sun, looking down at high meridian, seems as of old to stand still in its course, as though shrinking appalled from the fearful slaughter it shall witness. The pause of carnage, the brink of fate, for as the great orb bends slowly toward the western horizon and marks the single hour upon the dial, a signal gun breaks the solemn stillness.

And then from the line of the enemy, all along those hills, where his masses lie waiting, there bursts forth a tempest of flame and smoke and terrific cannonading, such as this continent never before witnessed; nor seems to slacken its thundering death hail, until, from the sulphurous canopy, a part of the rebel front is seen advancing. Now for the tug of war! Now for the death-grip of the battle! For yonder come Pickett's men, who swear by the Lone Star they never have been beaten, and never will be, and on their either flank warriors of a score of fights.

Eighteen thousand tested veterans, wrought into a Titanic war bolt—shaft of adamant, edges of steel—hurled forth to crush our centre, with ponderous onslaught. As they start, down rides Hancock along our line, superb that day in the beauty of his valor. "Here they come!" he cries out cheerily. "Here they come, in three lines of battle! Steady, men, steady!" "All right, General! we are ready! We hold this line, or die on it!" But now, as they develop in the fields and move forward, our artillery rains destruction. It rakes them with shot, it rends

them with shell, until on right and left they falter and stagger. Their flanks are crumbling, but their centre keeps firm. Oh! stay them, Pickett. Your men of iron, they seem too brave to kill! But on they come, and on, and on, till we see their faces and hear their yells. These are not men; they are furies, maddened with treason, frenzied with hate. Now, fire! comrades, fire! Up and at them! Fight, men, fight for your wives and your children, and your homes. They sweep on us like demons—are at the guns, are on the wall! hand to hand, steel to steel, knife to knife—valor of patriots, rage of devils. Now, Cushing, give them your canister! Now, Woodruff, tear them with your grape! Hail to the rescue! 72d down on them like tigers! Flank them, Stannard! Crush them, Gibbon! Mash them, Webb! They reel, they waver, their colors are going! They break, they break! They retreat, they retreat! The charge is repulsed, the battle is won. All honor to our heroes who survive; all reverence for those who have fallen; all praise to their gallant leader, and all thanks unto God who gave us the victory!

After repeated calls,

MAJOR GENERAL GEORGE G. MEADE,

who was seated in a private box, arose and said

MY FRIENDS:—I thank you sincerely for thus honoring me with your calls, and the more since I am only a spectator here. We are assembled to-night to do honor to one, the artist, who has painted the greatest battle of the war. It would be inappropriate in me to say anything about the battle, and particularly after the eloquent manner in which you have just heard it described; but I take this occasion to bear my testimony to the correctness and fidelity with which this picture has been painted, and to the great labors of the artist, Mr. Rothermel. I have had some connection with the picture, so far as having been acquainted with Mr. Rothermel since the time he was appointed to paint it. When I first met him and learned he was to paint the Battle of Gettysburg, I said to him what really was my sincere view, that I thought he had almost as hard a task as I had to win the battle [applause]; and if you will remember all the while, that this battle covered a space of over twenty square miles, that it lasted for three days, that it had involved in it over two hundred thousand men, and that it was to be put on a space of 32 by 18 feet, you will see that the artist had a great deal to do. In the first place he had to select some special and particular episode of this battle, it being impossible to show the whole; and then, with great judgment, he had to present a scene full of the life and energy and strength of a great battle-field. After that selection there were many things not known to many of you, not known to him who was to labor in the description of the episode. He was perfectly ignorant of the battle in all its details; he had to study out every thing he desired to represent. His difficulties were great, and there were great difficulties in the way of his getting accurate information. The persons to whom he applied could hardly give it, though engaged in the conflict, for in the excitement of battle men take but little notice of things transpiring around them. I, myself, have not seen things on the battle-field, and often when asked in relation to them, I always say that I can't say they didn't take place, but that I didn't see them.

The General here at some length dwelt upon this difficulty and other difficulties in the way of the artist, and said that the only error in the picture was one in relation to himself. The artist had painted him on it, when in reality he was not on the scene at the moment of time selected, not arriving there until some

few minutes afterwards. He then, referring to different points of the picture, described the battle in connection with it, and concluded his address by saying that it taught one lesson strongly, among others—the evil and the horror of war.

MR. M'CULLOUGH

was then introduced, and read in excellent style Janvier's poem on the "Battle of Gettysburg." He was warmly applauded.

GENERAL SHERMAN,

who had left the seat he at first had occupied in the house, and was now with General Meade in the box, was then loudly called for, and responded in a few remarks:

He said it was hardly fair to call on him when he was only a spectator. He had not been at the Battle of Gettysburg, but at that time was far away at Vicksburg. Upon the State of Pennsylvania he passed a handsome compliment for her liberality and patriotism, in having preserved on canvas a scene of the battle which had been fought on her soil, and expressed a hope that other States would imitate her example. He agreed with the words of General Meade, that many good lessons could be gathered from such a painting, especially to the young, chief among which was a lesson about the evils of war.

When he had concluded the audience dispersed.

PROCEEDINGS

OF

The Pennsylvania Academy of the Fine Arts.

IN RELATION TO THE FIRST EXHIBITION OF

P. F. Rothermel's Picture of the "Battle of Gettysburg."

"Philadelphia September 12th, 1876

Stated meeting of the Directors of the Pennsylvania Academy of the Fine Arts.

Present—Messrs. Cope, (President,) Harrison, Claghorn, Stevenson, Gibson, Struthers and Sartain (Secretary).

The minutes of the last meeting were read and approved. After the regular business was finished, Mr. Harrison stated to the meeting his views relative to the propriety of taking such steps as would keep the Academy before the public, and do away with the idea that the Institution was entirely inactive. A favorable opportunity for doing so, was now presented in the near approach to completion of Mr. Rothermel's picture of the Battle of Gettysburg, and which is to be exhibited to the public in this city.

The importance and merit of the work itself, added to the circumstance that it will belong to the State, and was painted to adorn the State Capitol, will doubtless render its exhibition an *event* in the history of Art in this city. Should its exhibition be conducted under the auspices of the Academy, and in a gallery provided therefor by the Institution, the effect would be to reflect credit on the Academy, and aid its future operations. After general interchange of views on the subject, it was on motion, *Resolved*, that a committee be appointed by the President to consider the matter; and the committee was then appointed as follows: Messrs. Harrison, Struthers, Gibson and Morris."

"Philadelphia October 17th, 1876.

Special meeting of the Directors of the Pennsylvania Academy of the Fine Arts.

Present—Messrs. Cope, Harrison, Claghorn, Sartain, Stevenson, Fell and Gibson.

After the regular business was over, Mr. Claghorn called the attention of the Directors to the circumstance that Mr. Rothermel's picture of the Battle of Gettysburg was nearly ready for exhibition, and that the artist had succeeded in

obtaining a place whereon to erect a building in which to display it properly. He thought a work of such importance produced in our midst, called for the adoption of unusual measures in first opening it to the public, and that it was proper that the Academy should connect itself with the occasion, so as to assist in imparting to it as much *eclat* as possible.

The Directors entertained this sentiment, as was shown by their action in relation to the subject at their meeting September 12th. It was accordingly on motion, *Resolved*, that the entire Board of Directors be constituted a committee of the whole to take charge of the arrangements for the opening exhibition of Mr. Rothermel's picture, and that a letter be addressed by the President to the artist, asking that they may be permitted to act on the occasion in the manner proposed."

LETTER OF CALEB COPE, ESQ., TO P. F. ROTHERMEL.

"Pennsylvania Academy of the Fine Arts, Philadelphia, Nov. 10th, 1870.

P. F. ROTHERMEL, ESQ.

Dear Sir:—Your friends and fellow members of the Pennsylvania Academy of the Fine Arts, have a just pride in the extraordinary success which has attended your efforts to portray the leading incident in the great Battle of Gettysburg.

A work so full of merit, emanating from the patriotic sentiment of our noble Commonwealth, and appealing directly to the warmest sympathies of the people, should not be permitted to come before our citizens under the circumstances attendant upon the exhibition of an ordinary painting.

For your sake, therefore, and for the universal interest felt in the subject, the Board of Directors of this Institution, have informally desired me to request that you will allow the first public display of your great Picture, to be made under their auspices, at the Academy of Music, on some evening during the next month.

Anticipating a favorable answer,

I am, very truly yours,

CALEB COPE, PRES."

LETTER OF P. F. ROTHERMEL TO CALEB COPE, ESQ.

"Philadelphia, November 14th, 1870.

CALEB COPE, ESQ.,

President Pennsylvania Academy of the Fine Arts,

My dear Sir:—Your communication on behalf of the Board of Directors of the Pennsylvania Academy of the Fine Arts, in relation to the Picture of the 'Battle of Gettysburg,' I esteem as an exceeding high compliment to my earnest effort at representing an episode in that great event upon canvas.

As an evidence of their favorable opinion of my work, and as a disposition to foster American Art, I frankly accept the proposal of the Board you represent, that the Picture be opened to the public, under their auspices, at the Academy of Music, in the month of December.

Accept my thanks for your kind expressions.

Very respectfully yours, &c.,

P. F. ROTHERMEL."

"Philadelphia November 18th, 1870.

Special meeting of the Directors of the Pennsylvania Academy of the Fine Arts, as a committee of the whole on the exhibition of Mr. Rothermel's Picture of the Battle of Gettysburg.

Present—Messrs. Cope, Claghorn, Struthers, Morris and Sartain. Mr. Cope in the chair, Mr. Sartain, Secretary.

The Chairman stated that the meeting had been convened for the purpose of taking action on the subject set forth in the resolution adopted at the last meeting of the Directors, relating to the opening exhibition of Mr. Rothermel's picture.

It being deemed advisable to confide the preparation to a sub-committee, it was on motion, *Resolved*, that a sub-committee of three, be appointed by the chairman, to attend to the details of the opening of Mr. Rothermel's picture of the Battle of Gettysburg at the Academy of Music. The following gentlemen were appointed as a sub-committee, *viz.*, Messrs Claghorn, Harrison and Struthers."

The first official act of the above sub-committee, was to address the following letter to the Governor of the Commonwealth:

"Pennsylvania Academy of the Fine Arts, December 2d, 1870.

TO HIS EXCELLENCY, JOHN W. GEARY,
Governor of Pennsylvania.

Sir :—The undersigned, a committee appointed in accordance with proceedings printed on the annexed slip,* most particularly desire that you may make it convenient to be present on the occasion mentioned. As Governor of our noble Commonwealth, to the patriotism and liberality of whose Legislature we owe this great work of Historic Art, and as a prominent and distinguished actor in the momentous struggle, which it so well portrays, it seems specially fitting that you, Sir, should be present and take part in the proceedings attendant upon the first introduction of the picture to the public. We, therefore, earnestly request you to be present at the Academy of Music in this city, on the evening of Tuesday, December 20th. In due time a programme will be sent to you setting forth the character of the ceremonies.

Very respectfully,

JAMES L. CLAGHORN,
WILLIAM STRUTHERS,
JOSEPH HARRISON, JR.,
Committee of Arrangement."

* Slip contained, Caleb Cope's letter to Mr. Rothermel, and reply of the latter. See pages 20 and 21.

COPY OF LETTER SENT TO INVITED GUESTS.

Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 2d, 1870.

To _____

In a spirit of commendable patriotism and liberality, the Legislature of the State of Pennsylvania at the close of the civil war, ordered from our distinguished artist, P. F. ROTHERMEL, a Picture of the Battle of Gettysburg, of such dimensions as would give a good idea of this great and decisive struggle. The Picture is now finished. The friends of the artist, deeming his success so striking in the great work which he has conceived and executed, wish to present it to the public for the first time in such way as will mark the event as an epoch in American Art, and as an appeal to the patriotism of our people in all coming time. The Picture, under the auspices of the Pennsylvania Academy of the Fine Arts, will be unveiled at the Academy of Music in this city, on the Evening of December, 20th inst., accompanied by appropriate ceremonies.

You are respectfully invited to be present on this occasion. If accepted, an early answer is requested, so that tickets may be sent you in due time.

Respectfully,

JAMES L. CLAGHORN,	} <i>Committee of Arrangements.</i>
JOSEPH HARRISON, JR.,	
WILLIAM STRUTHERS,	

"Philadelphia December 17th, 1870.

Special meeting of the Directors of the Pennsylvania Academy of the Fine Arts, as a committee of the whole on the opening exhibition of Rothermel's picture of the Battle of Gettysburg:

Present—Messrs. Claghorn, Jessup, Struthers and Sartain. Mr. Jessup in the chair. Mr. Sartain, Secretary.

Mr. Claghorn stated that the meeting had been called to hear a report from the sub-committee of all that had been accomplished since its appointment, and also to settle some matters of detail necessary to be arranged, prior to the evening of the 20th inst., when the opening exhibition would take place at the Academy of Music. A verbal report was then made.

The names of invited guests were, to some extent, classified in the general appropriation of locality. It was agreed that the invited guests should first assemble in the Foyer of the Academy, and afterwards proceed from thence to the seats assigned to them in the house. It was also agreed that the members of the committee wear a distinctive badge (a small ribbon on the button-hole), on the evening of the exhibition, and that they should meet in the Foyer at seven o'clock precisely, when their several duties should be made known to them. It was further agreed, that the Committee of the whole, should hold a meeting at twelve o'clock noon, on Tuesday the 20th of December, and the Secretary was directed to request punctual attendance at both meetings, especially in the evening."

Philadelphia December 20th 1870. 12 o'clock noon.

Special meeting of the Directors of the Pennsylvania Academy of the Fine Arts, as a committee of the whole on the exhibition of Mr. Rotnremel's Picture.

Present—Messrs. Claghorn, Struthers, Dr. Lewis, Jessup and Sartain. Dr. Lewis in the chair. Mr. Sartain, Secretary.

Various matters of detail came up and were disposed of, and then particular seats were marked off for each individual guest who had accepted, when at half past three o'clock the committee adjourned to meet again in the evening, at the appointed hour.

The Directors met in the evening at the Foyer of the Academy of Music, and at the time appointed, proceeded with the invited guests to the seats reserved for them in the body of the house. The President of the United States had been invited to be present, but public duties prevented his attendance. Among the distinguished guests present, were General William T. Sherman, General Meade, General George Cadwallader, General Patterson, Surgeon Neal, General Van Vliet, General Owen, General Collis, General Mulholland, Admiral Turner, Commodore Adams, Colonel Wm. McMichael, Colonel Wm. H. Harrison, Colonel Brinton, Colonel Mitchel, Judge Cadwallader, Judge Ludlow, Judge Allison, Judge Pierce, Senator Connell, and Messrs. McConaghy, Markley, Kerns and Katz, Committee of the Legislature, ordering the picture. Hon. Morton McMichael, Hon. John W. Forney, Bishop Wood, Rev. Mr. Suddards, Rev. Mr. Furness, Rev. Mr. Hutter, Albert Bierstadt, Theo. Cuyler, Thad. Norris, W. H. Eisenbrey, W. H. Harrison, David D. Paul, Thomas Hicks, J. H. B. Latrobe, Wm. V. McKean, A. I. Drexel, Daniel Dougherty, H. C. Harrison, Dawson Coleman, Wm. B. Mann, Coleman Sellars, Joseph Patterson, Edward Patterson, F. I. Dreer, Alfred Jessup; with many other gentlemen. Many distinguished ladies of our city and State, were also present.

OPINIONS OF THE PRESS.

From the Public Ledger, December 28th, 1870.

OUR OWN ARTISTS.—There is now on public exhibition in this city Rothermel's great work, representing the Battle of Gettysburg—the largest battle Picture, with perhaps one exception, in the world. Its magnitude, however, is not its chief merit. In conception and execution it well deserves the praise it has largely received from competent art critics, as being perhaps the best as well as the largest war picture on this side of the Atlantic. Its recent exhibition at the Academy of Music in this city, when it was first presented to the public view, was intended by the Committee of the Academy of Fine Arts, who directed and arranged that exhibition, to do something more than to commend the artist, by availing themselves of that opportunity to do honor to American Art.

On that evening, at the Academy, honored as the occasion was, by the presence of that great commander whose brilliant and conquering march across the continent from the Mississippi to the South Atlantic coast, has made the name of Sherman illustrious; with that other illustrious soldier, Meade, whose name is identified with the great battle of Gettysburg; with brave officers and gallant men there who shared in that mighty and successful struggle; with solemn memories of the dead remaining on that bloody field, whose places are missed in many a sorrowing household—with these associations and memories, the committee felt that something more might be done, than to present any one name as the sole object of praise or homage. As we understood that meeting, its purpose was to do honor to the power and value of American art, as illustrated in that large and magnificent picture, and in view of that canvas and the expression which Mr. Rothermel has given to it, and in view of what our other artists have done and are now doing, have we not been, are we not now as a people too indifferent to the culture and encouragement of the higher arts in our country? Have we not American art, not only in the sense of our country being the residence of artists, but, also, in the sense of the spirit and tone of their work corresponding to the ideal of our national greatness and glory, and of the lofty hopes of the future of our Republic? Have we not had prophets with us who received no honor at our hands? From this quiet city of ours, in its earlier times, there departed West and Leslie. Here, they were unhonored and unsung, and would probably have remained so. Abroad, they acquired great success and high renown.

We do not forget that there have been, and are now in our city, liberal gentlemen who have given their time and money, to the development of native art, and we freely give them praise. But much more should be done in this direction, and we would stimulate the thought as the main purpose of these remarks, that it is a duty of American citizenship to promote American art and encourage native artists, for it is doubtless true that we have in our country men of artistic power, with great capacity to express their conceptions on canvas and in marble, who lack nothing but the indispensable encouragement and opportunity of doing

so. Surely we have subjects for the pencil of the landscape painter, as shown by Church, Bierstadt and others, and we have themes varied and sublime for historical art, as Rothermel has now shown. The State of Pennsylvania, through its Legislature, has done well in ordering this picture to commemorate the important and decisive battle on its own soil.

The value of the arts of painting, sculpture and architecture, as giving permanence to the records by which a knowledge of how men lived and what they did, can be transmitted to future ages, should not be disregarded. We see and understand ancient Rome better by looking at her Coliseum, forum, and ancient temples, although in ruins. Farther back, the Pyramids, obelisks, and sculptured and painted tombs of Egypt, tell us nearly all we know of the high civilization of the remote antiquity of that interesting country. Later than either, the religious edifices, and historical and religious art of the middle ages of Continental Europe, remain to the world, associated with the names of Michael Angelo, Raphael, Giotto and Titian, while the names of many of the civil rulers of that day and their deeds are almost forgotten.

Hymns of praise are being sung almost daily in honor of our abundant energy in developing the material resources of our country, and the glory with which we are crowning the day in which we live. We have tunnelled great mountains, bridged mighty rivers, bound the old and new worlds together, and the Atlantic Coast to the far Pacific Ocean, and have carried our Western civilization to stand face to face, with that older civilization of the Asiatic East. We have exhumed hundreds of millions of tons of coal, and have wrought into form other hundred of millions of tons of iron, and we have duly registered and recorded all this with much self-approval in statistics. And this is noble; but it is not all. Our life here has higher purposes and enjoyments than those created by the blast of the furnace and the rolling of the wheel. The value of a refined and elevated public sentiment cannot be estimated in dollars and cents. In our devotion to the material we may have neglected too much the culture of the true, the good and the beautiful. The one should be done and the other not left undone. Let us see to it that we make some worthy effort in the right direction. We have men in our country, and in our own city, "native here and to the manor born," with large capacity and fervent love of art, who, unknown to the bustling world outside of their quiet studies, are coloring the canvas, chiselling the marble, moulding the metal into picturesque and beautiful forms—men capable of giving expression to the heroic sentiment in our national character and history; who, if the citizens of this republic will do their duty to them, will with Rothermel, bequeath to the world the creations of their genius to give delight and instruction to coming generations of men.

CORRESPONDENCE IN REGARD TO MR. ROTHERMEL'S RIGHT TO EXHIBIT HIS PICTURE.

LETTER OF JOSEPH HARRISON, JR.

"221 South 18th Street, Philadelphia, December 24th, 1870

To———Esq.,

My Dear Sir:—A lover of Art myself, and one who thinks its encouragement a necessity, if we wish to keep pace with the civilization of the refined nations of the world, I have felt, with many others, a just pride in watching Mr. Rothermel's Painting from its commencement until the unveiling at the Academy of Music. I think the genius that could conceive, and the hand that could execute such a work, confer honor upon our city, our State and the whole nation. It could not have been ordered like a bale of goods. We must *wait*, until some one appears who can render possible such a result as the Picture now before us. I had great faith in Mr. Rothermel's ability, when the Commission appointed by our Legislature, ordered the Painting from him; and I now believe that no artist, living or dead, of our own country could have produced so fine a work. Nay, more, with a knowledge of the best works of the kind abroad, I have no hesitation in saying, that no artist of our time could have painted what Mr. Rothermel started to portray, better, if as well as he has done it. At this moment there seems to be a general desire on the part of the public to see the Picture, and the artist has adopted a course that will enable them to do this. It appears, however, from the remarks of a few persons, and from statements in some of the journals, that there is a question as to Mr. Rothermel's legal and moral right to exhibit his picture for pay or profit, previous to the middle of next July, the term fixed by the contract for its delivery to the state. Those who know the artist best, know that under no consideration could he be induced to infringe either law or morals, in a matter of this kind. If the Painting was sent to Harrisburg at this time, it is well known that there is no place in the capitol building where it can be properly shown, and it might remain rolled up for years, to its probable serious injury, before a fitting place can be provided for it. In the meantime, that portion of the people of our State and city, who would be willing to incur even the expense of going to Harrisburg to see it, would be debarred this pleasure.

The advent of this Picture marks an epoch, as I think, in American historic art. It should not for a moment be hidden under a bushel. I have never doubted, under the circumstances, the legal and moral right of Mr. Rothermel to exhibit his Picture for his own benefit, when and where he pleases, until the full term fixed for its delivery. But, to confirm my opinion, and for my own satisfaction, I have asked the advice of an eminent counsellor of our city, whose letter to me I enclose. I think his letter disposes of the subject.

Very truly yours,

JOSEPH HARRISON, JR."

LETTER FROM THEODORE CUYLER, ESQ., TO JOSEPH HARRISON, JR.

"704 Walnut Street, December 24th, 1870.

TO JOSEPH HARRISON, JR., ESQ.

My Dear Sir:—You ask me whether our mutual friend, Mr. Rothermel, in view of his relations to the State, has a right to exhibit his Picture of the Battle of Gettysburg, and I answer, That I entertain no doubt that he is fully entitled, both in law and in morals, to do so. It ought to be deemed a sufficient reason to say, that it was distinctly understood between Mr. Rothermel and the Committee, or more properly Commission, appointed by the Legislature, at the time they made the contract with him, that he should have this right. I am assured by a distinguished Senator (Honorable Geo. Connell), who is a member of this Commission, that such is the fact. I have further and conclusive evidence of it before me, in the form of a Resolution, adopted unanimously by the Commission early in last June, in the following words: 'Philadelphia, June 2, 1870. At a meeting of the Committee upon the Painting of the Battle of Gettysburg, appointed by the Legislature on behalf of the State of Pennsylvania, it was unanimously Resolved, That in accordance with professional usage and as some expression of our high appreciation of the success of the artist, P. F. Rothermel, in the execution of this Great Historical Painting, this Committee by this action, consent and authorize the artist to exhibit the Painting of the Battle of Gettysburg in such of the cities of this State, and within the United States, as shall be agreeable to him, and receive the proceeds of such exhibition for his personal benefit. Attest, Geo. Connell, D. McConaughy, James N. Kerns, A. D. Markley, A. Hiestand Glatz.

It would seem to be superfluous to add arguments drawn from the law in support of a right which rests upon an express contract, but if it is important to do so, I might add that Mr. Rothermel's Contract provides for the delivery of the Picture in July, 1871. Until that period arrives, it is his property, and not the property of the State, and he may do with his own as he wills.

It has ever been the custom of artists painting great historical works for public authorities, to exhibit their Pictures for a limited time, before delivering it to the purchaser. Trumbull did so with each of his Paintings, which now fill panels in the Rotunda of the Capitol at Washington. In his Autobiography this fact is stated, and his correspondence with the Government authorities fully recognizing this right, is given. This was the case also with Weir's great Picture of the Embarkation of the Pilgrims, which fills another panel of the same Rotunda. Such also was the case with Singleton Copley's Picture of the Assault upon Gibraltar, painted for the Corporation of the City of London.

It is believed that such examples might be multiplied indefinitely. This Picture of Mr. Rothermel's represents more than four years' of earnest and absorbing thought and study, by a man of genius. Why should the State, and why should any citizen of the State, begrudge him the sum, be it much or be it small, which its exhibition for a little time may realize for him. Let us rejoice that in a country where art and taste are just beginning to be rewarded, an opportunity occurs which enables the citizen to prove his conviction of the fact, that men of genius in any department of art and taste, are the truest and the greatest treasures of the State.

Truly yours,

THEO. CUYLER."

PROCEEDINGS
OF
Governor Curtin and the Legislature of Pennsylvania,
RELATING TO THE
PICTURE OF THE BATTLE OF GETTYSBURG.

GOVERNOR CURTIN, the earnest and reliable friend of the Pennsylvania Soldiers from the commencement to the end of the War of the Rebellion, and at its close, the originator and practical advocate of the wise Legislative system for the support and education of the soldiers' orphans, suggested an historical painting commemorative of the Battle of Gettysburg.

In his Annual Message to the Legislature in January, 1866, anxious and thoughtful to preserve in an enduring form, the theme of the decisive and victorious struggle of the Great battle of the Rebellion, he recommended as follows:—

"As the Battle of Gettysburg resulted in a glorious victory, and was in fact the beginning of the end of the war, and occurred on the soil of the Commonwealth, I think it would be well that it should be commemorated by an historical painting, to be placed in the Capitol of the State; and I recommend that the Legislature take measures for that purpose."

The Governor's suggestion and recommendation was promptly adopted by the Legislature, in the following proceedings therein:

Feb. 7, 1866. Journal H. R., 1866. P. 189.

J. N. Kerns offered the following resolution, which was thrice read, considered and adopted, viz.:

Resolved, (if the Senate concur) That so much of the Governor's Message as refers to the Report of David Wills, Esq., President of the Soldiers' National Cemetery, at Gettysburg, relative to the procuring of a commemorative historical Painting, to be placed in the Capitol of the State, be referred to a joint Committee of three Members of each House.

Ordered, That Messrs. Kerns, Markley and Allen be the said Committee, and that the Clerk inform the Senate of the same.

Feb. 13, *Ibid.*, p. 253. The Speaker announced that he had appointed Messrs. Kerns, Markley and Allen the Committee, to whom was referred so much of the Governor's Annual Message as refers to a Memorial Painting, descriptive of the Battle of Gettysburg.

Feb. 16, *Ibid.*, p. 290. The Senate concurred in the resolution of the House, with an amendment in which the House was requested to concur. The House concurred, and the resolution was made to read as follows, viz.:

Resolved, (if the Senate concur) That so much of the Governor's Message as refers to the procuring of a commemorative historical Painting of the Battle of Gettysburg, to be placed in the Capitol of the State, be referred to a joint Committee of three Members of each House; and that before entering into any contract upon the subject, the Committee shall report to their respective Houses, a description of the painting, its probable cost, and the name of the artist.

Ordered, That Messrs. Connell, McConaughy and Clymer, be the Committee on the part of the Senate. Said amendment was twice read, considered and concurred in, and ordered that the Clerk inform the Senate of the same.

April 10, Ibid, p. 981. J. N. Kerns, from the Select Committee on the subject, made report in relation to the procuring of an historical Painting, commemorative of the Battle of Gettysburg, which was read as follows, viz.:

That in pursuance of their appointment, they have, in conjunction with the Governor, consulted with a large number of artists and other gentlemen, whose opinions are entitled to great weight, for the reason that they have for years given the FINE ARTS special attention in our own country, and also in the old world, where they have spent much time in examining the various galleries of Art; they have also had the views of the distinguished Commander-in-Chief of our army in the battle of Gettysburg, and of other superior officers, who participated, with illustrious valor, in that ever memorable conflict, which it is proposed to commemorate by Art.

The great importance of the subject, the deep interest felt in securing a work which shall be alike creditable to the State and honorable to the heroic commanders, whose names are indelibly associated with the battle, and gratifying to the tens of thousands of our gallant soldiers, embracing more than seventy Pennsylvania regiments, that upon our soil rolled back the tide of rebel invasion in the turning battle of the war, the great diversity of opinion as to the particular study (the place or event) which should be selected as the great theme for a picture, all have concurred to cause the Committee to proceed cautiously, and more time must necessarily elapse before a definite judgment can be reached as to what shall constitute the striking features and leading characteristics of the painting or paintings.

The Committee have been strongly impressed with the view, that as the subject embraces not merely a single battle but the battles of Gettysburg, involving the grand martial conflict of three distinct days, each of which takes rank with the first battles of the world, the proper and successful execution of the work may require three paintings, so as to embody a theme from some grand epoch of the struggle of each day.

Since the Committee were in conference with Major General Meade, who kindly offered to accompany any artists of distinguished merit to the battle field, for the purpose of giving all needful explanations as to the particular and striking incidents of the three days' struggle, he has been called away on duty to St. Louis, and as an accurate representation of the battle field with its scenery can be properly taken only at the same season of the year in which the battle was fought, the visit of General Meade and the artists may be deferred until the month of June or July.

Several Pennsylvania artists of high reputation, and others from other States, have expressed a desire to be entrusted with the execution of the work. The Committee have been assured, by those whose judgments are entitled to confidence,

that in our own State there may be found artists who are fully equal to the production of the great historical painting or paintings, which should chronicle the battle and adorn the Capitol. As in their selection they should call to their aid studies by artists, they do not propose to confine the invitation for such studies to the State.

The Committee take great pleasure in expressing their acknowledgments of the deep and active interest taken by his Excellency, the Governor, in the subject committed to them, and for the many valuable suggestions made by him to the Committee, and to which they have largely deferred in the effort to fulfil the object of their appointment.

They are also under deep obligations to Generals Meade, Hancock and Crawford, for their counsel, which was essentially important, and, for the voluntary tender of their time and services for the purpose of securing a correct artistic representation of this the greatest battle of the war. They are also much indebted to Joseph Harrison, Jr., Esq., a well known citizen of Philadelphia, for bringing them at his private gallery of Art, the finest in the State, into direct intercourse with a number of gentlemen—with the works of the most eminent artists, and whose suggestions and judgments have been highly serviceable to the Committee.

In conclusion, the Committee recommend the adoption of a section already inserted in the general appropriations, viz.:

Section 63. That the Joint Committee of the Senate and House of Representatives, appointed for the purpose, in connection with the Governor, are hereby authorised and empowered to procure for the State, Paintings of the Battle of Gettysburg, not exceeding three, with authority to obtain studies, and contract for such Paintings, and the Governor is hereby authorized to draw the moneys required by his warrant upon the State Treasurer.

All which is respectfully submitted.

GEO. CONNELL,

D. MCCONAUGHY,

A. HEISTAND GLATZ.

Committee of the Senate.

J. N. KERNS,

A. W. MARKLEY,

H. ALLEN,

Committee of the House of Reps.

The Legislature took no further action on the subject, and on the 12th of April adjourned *sine die*.

Thus it will be observed that the Joint Committee of the Legislature was a Commission. The subject matter and the nature of the duties to be discharged necessarily placed the Committee in that character. The act of the Legislature creating the Commission, and the highly interesting report made by the Commission to the Legislature two days previous to the final adjournment of the session, show that the Commission was vested with large discretionary powers, some of which could be advantageously exercised only at that season of the year when the great battle was fought. The authority and labors of the Commission would, of course, terminate when the Pictures of the battle were wholly finished by the artist and ready for delivery.

The Commission whose names are attached to the above Report, after submitting it, lost no time in considering the various claims of the several artists with whom they had been brought into connection, and their labors in the matter of ordering the picture or pictures, illustrating the three days' struggle at Gettysburg, resulted in making the following contract with a distinguished artist of our own State:

MEMORANDUM OF A CONTRACT MADE BETWEEN THE STATE OF PENNSYLVANIA
AND P. F. ROTHERMEL, FOR PAINTING A PICTURE OR PICTURES OF THE
BATTLE OF GETTYSBURG.

MEMORANDUM of agreement entered into this thirteenth day of July, A. D. eighteen hundred and sixty-six, by and between the undersigned Joint Committee of the Senate and House of Representatives of the Commonwealth of Pennsylvania in connection with the Governor, appointed and empowered by act of Assembly to contract for and procure for the said Commonwealth a historical Painting of the Battle of Gettysburg, fought in July, 1863, of the first part, and P. F. Rothermel, artist, of the city of Philadelphia, of the second part. It is agreed by the said Committee and Governor, to engage and contract with the said P. F. Rothermel, for and on behalf of the State of Pennsylvania, and by the said P. F. Rothermel, artist, on his part, to undertake to execute a historical painting of the Battle of Gettysburg, fought in July, A. D. 1863, upon the terms and conditions set forth in the following specifications, to wit: *First*, The said artist undertakes to execute the proposed painting of the Battle of Gettysburg in the best style of his art, of a size not less than thirty feet in length and fifteen feet in height; the same embracing a Landscape View, with Battle Scene in large figures, embodying some great epoch in said battle, and also in connection therewith, a panel border, not less than three feet in width, extending around the principal painting, *Second*, The design for the said principal painting is to be executed by the said artist, first in a study of not less (6) six feet in length by (5) five feet in height; which study is to embrace all the features of the proposed painting, on a reduced scale. The theme or subject to be selected by the said Committee and Governor, in consultation with the said artist, and to conform in the main to the views of said Commission. The said study to be completed within one year from the date of this agreement; which study shall be subject to the approval of said Committee, and if satisfactory to them to be accepted, but if otherwise not to be accepted until the said study or another shall be made satisfactory. *Three*, The said painting is to be, in artistic merit, equal to the best of the said artist's former works, and in point of accuracy to be, so far as practicable, historically true, which requirements shall be indispensable perquisites to its acceptance. *Four*, The panel border is to contain the great conflicts of the Battle of Gettysburg, and such interesting episodes as shall be determined by the Committee, in consultation with the said artist, and with like condition as to being satisfactory, as in the case of the principal painting. *Fifth*, The price to be paid for the said painting, with panel verdu, executed as above specified, and executed in the most finished style of his art, with appropriate frame, and including the delivery and placing of the painting in the State Capitol in a place to be designated by the Committee or State Authorities, shall be Twenty-five Thousand Dollars. *Sixth*, The price shall be payable as follows, to wit: When all the material shall have been obtained and the requisite sketches completed by said artist and the execution of the study commenced, Three Thousand Dollars shall be paid; when the study shall be completed and accepted by the Committee, the further sum of Seven Thousand Dollars, and the residue of the price proportionally with the progress of the work, reserving Ten Thousand Dollars, to be paid upon the completion and delivery. *Seventh*, In the contingency of the death of the said artist during the progress of the painting, or in the event of his failure, from any cause, to commence, to progress with, or to finish the

said painting, the Committee reserve the right to employ such artist as they may select to proceed with and complete the said painting. *Eighth*, The said painting is to be completed and delivered, as above stipulated, within three years from the date of this agreement; but the failure of the said artist to complete it within said period is not to work a forfeiture of payment, as herein stipulated, without six month's notice after the expiration thereof; that such forfeiture will result in the event of a continued failure to complete. And the Committee reserve the power for a sufficient reason now unforeseen, should such arise, to make a reasonable extension of such time, so that the whole period for completion shall not exceed Five years from this date. *Ninth*, The said Joint Committee and Governor contract for the State of Pennsylvania, and obligate the said Commonwealth for the performance of the stipulations above made on its behalf, by virtue and pursuance of their appointment for said purpose, and of the provisions of the Fifty ninth section of the Act approved the eleventh day of April, A. D., 1866, entitled an Act to provide for the ordinary expenses of the Government and other general and specific appropriations, which section is as follows, to wit: 'Section 59. That the Joint Committees of the Senate and House of Representatives, appointed for the purpose, in connection with the Governor, are hereby authorized and empowered to procure for the State a painting of the Battle of Gettysburg, with authority to obtain studies and contract for such painting, and the Governor is authorized to draw the moneys required by his warrants upon the State Treasurer.' In testimony of which agreement, in accordance with the foregoing specifications, the said Joint Committees and said Governor and the said artist have hereunto subscribed their names, on the day of the date thereof.

Attest,

J. ROBLEY DUNGLISON.
J. F. HARTRANFT.

Attest,

J. ROBLEY DUNGLISON.
J. F. HARTRANFT.

Signed,

A. G. CURTIN,
Governor of Penna.

Signed,

GEORGE CONNELL,
D. MCCONAUGHY,
A. HEISTAND GLATZ,
Senate Committee.

Signed,

JAMES N. KERNS,
A. D. MARKLEY,
H. ALLEN,
House Committee.

Signed,

P. F. ROTHERMEL.

A resolution was adopted unanimously by the Commission early in last June, in the following words: "Philadelphia, June 2, 1870. At a meeting of the Committee upon the painting of the Battle of Gettysburg, appointed by the Legislature on behalf of the State of Pennsylvania, it was unanimously Resolved, That in accordance with professional usage and as some expression of our high appreciation of the success of the artist, P. F. Rothermel, in the execution of this Great Historical Painting, this Committee by this action, consent and authorize the artist to exhibit the painting of the Battle of Gettysburg in such of the cities of this State, and within the United States, as shall be agreeable to him, and receive

the proceeds of such exhibition for his personal benefit. Attest, Geo. Connell, D. McConaughy, James N. Kerns, A. D. Markley, A. Heistand Glatz.'

The Commission, mindful of their duties under the above contract, had, individually and collectively, frequent interviews with Mr Rothermel, at his studio in Philadelphia, during the several years that the picture was in hand, thus giving much time and thought to the subject, although their term of office in the Legislature had expired, with a single exception (Mr Connell) long before the picture was finished. They are still giving and intend to give their attention to the work committed to their care, until the artist has completed in a satisfactory manner the smaller pictures included in the contract. How well the Commission have fulfilled the important and difficult trust which the Legislature had placed in their keeping, the finished principal picture under the contract, now before the public, fully bears witness. How well the public are satisfied with their labors, the numbers that daily visit the exhibition at No. 1003 Chestnut street sufficiently testifies. That the subordinate pictures, yet to be completed by Mr Rothermel, will be equally satisfactory to the Commission and to the public, can scarcely admit of a doubt.

As the picture neared completion, Mr Rothermel's numerous friends were desirous that its first introduction to the public should be done in such a manner as would mark the importance of the event, and do credit to our State, whose Legislature had ordered the work, and also to do honor to the artist whose genius had so well fulfilled the task assigned to him. In accordance with this idea, and under the auspices of the Pennsylvania Academy of the Fine Arts, the picture was unveiled with appropriate ceremonies at the Academy of Music, on the evening of December 20th, 1870, before an enthusiastic and highly appreciative audience. Previous to this merited tribute to Mr Rothermel, Mr Caleb Cope, President of the Academy of the Fine Arts, and the Committee of arrangements, Messrs. Claghorn, Harrison and Struthers, assisted by Colonel Wylie Mitchell, and Messrs. James S. Martin and John Rice, endeavored to find a suitable room to exhibit the picture to the general public, for the benefit of the artist. No such place being available, a site was looked for in a proper locality on which to erect a temporary gallery for this purpose. The vacant lot of ground on Chestnut street, above Tenth, the property of the late Miss S. L. Keene, was applied for, and Mrs. Ellen Keene Mitchell, the executrix of the estate, with the approval of her counsel, Henry E. Keene, acceded to the solicitation, and cheerfully gave Mr. Rothermel permission to occupy the lot temporarily for the exhibition exclusively of his painting of the "Battle of Gettysburg."

(FROM AN UNPUBLISHED POEM, BY GENERAL WM. F. SMALL.)

Gettysburg



AND now thy crowning labor glads the eyes
Of thousands, as in awe or pride they trace
The FIELD OF GETTYSBURG, in tints that rise,
All life-like from the canvas and the place;
The mortal struggle for immortal prize,
The agony and triumph, face to face,
Stand out before us to inspire anew,
The valor that is ever FREEDOM's due!

Who, that once looks upon that fearful scene,
Can ere forget the praise and honor due,
To heroes who were then, as they had been
Through years of strife, to FLAG AND COUNTRY true;
Their pictured story shall, forever green,
Preserve their actions, and in every hue,
Hallow the virtues that proclaim and grace,
The glorious record of a noble race.

Oh! who can say what would have been the fate
Of this great nation, if the bloody tide,
Which then rushed headlong on our startled State,
Had not been bravely checked and turned aside?
Our cities wasted, fields all desolate,
Our FREEDOM crushed and shorn of all her pride—
But for that Army, gathered in our need,
Of matchless valor, led by matchless MEADE.

Then give our thanks to God, and praise to those
Stern warriors, who stretched their hands to save
Our UNION and our LIBERTIES from foes,
As wild in faith, as they were madly brave.
And as we mark the battle, as it rose
And fell, as rolls the ocean storm-lashed wave,
Depicted here; let us not fail to yield
Honor to him who limn'd the immortal field



THE EXHIBITION IS OPEN DAILY,

FROM 10 A. M. UNTIL 10 P. M.

(SUNDAYS EXCEPTED.)

Price of Admission, - - - 35 Cents.

Children (under 10), - - - 15 "

Descriptive Pamphlet, - - - 15 "