

GETTYSBURG IN COLOR

Volume 3:
Sacred Ground, 1863–1938



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SB

Savas Beatie
California



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INTRODUCTION

When we began this project in 2019, Dylan and I assumed we could cover the battle of Gettysburg and its aftermath in a single volume. About a year into it, we realized the amount of material we had collected would demand a lot more pages. We asked our publisher Ted Savas if we could expand the work to two volumes. He agreed, without hesitation. However, as we searched for suitable postwar images of the veterans and their monuments, we realized another story needed attention. The battlefield itself had its own fascinating history tied directly to the battle but whose story had taken on a life of its own. Additionally, we found the images of thousands of Gettysburg veterans posing on the fields where they fought to be deeply affecting. We approached Ted one last time and asked if we could produce a third volume that covered the battlefield as it morphed from a shattered landscape of death and destruction to America's Valhalla. Arguing that we could cover the three great anniversary reunions, the monument movement, Camp Colt, the 1921 Marine reenactment, the commercial incursions and the preservation movement, we convinced Ted of the project's worth. Concluding with the battle's 75th Anniversary in 1938 also made eminent sense. The celebrations that year would include the last great reunion of Civil War soldiers, coincidentally occurring at the dawn of color photography. Suddenly Gettysburg images could be viewed in their natural hue and shade, making 1938 a perfect place for our series to end.

In the first two volumes of the series, we doffed our caps to long lists of folks who have helped us in our efforts to tell this story. We'd especially like to thank the consistently helpful Greg Goodell and Chris Gwinn of the Gettysburg National Military Park; Maria Lynn and Mary Procopio of the Adams County Historical Society; and Gunny Sergeant Thomas E. Williams, USMC (ret.) of the United States Marine Corps Historical Company. All five lent quick and active support responding to our many inquiries and requests, and we are eternally grateful.

In writing the accompanying narrative to Volume Three, we consulted (among others) the following publications: *On a Great Battlefield* by Jennifer M. Murray; *The Gettysburg Reunion of 1913* by John L. Hopkins; *Soldiers National Cemetery at Gettysburg* by Jarrad Fuoss; *Return of the Vanquished* by William Michels; *A Strange and Blighted Land* by Gregory A. Coco; *Wasted Valor* by Gregory A. Coco; *The Gettysburg Gospel* by Gabor Boritt; *Pennsylvania at Gettysburg: The Fiftieth Anniversary of the Battle of Gettysburg (Report of the Pennsylvania Commission)*; *Pennsylvania at Gettysburg: The Seventy-Fifth Anniversary of the Battle of Gettysburg (Report of the Pennsylvania Commission)* by Paul Roy; *The Won Cause* by Barbara A. Gannon; *The Last To Fall* By Richard D. L. Fulton and James Rada, Jr.; *Hands Across The Wall* by Stan Cohen; *Gettysburg's Battlefield Photographer-William H. Tipton* by Timothy H. Smith; *Farms at Gettysburg* by Timothy H. Smith; *No North, No South* by James Rada, Jr.; *Gettysburg: The Story of Men and Monuments* by Frederick W. Hawthorne; *The Gettysburg Cyclorama* by Chris Brenneman and Sue Boardman; *Encounter at Hanover: Prelude to Gettysburg* by George Reeser Prowell; *The Photographic History of the Civil War in Ten Volumes* by Francis Trevelyan Miller; *Frank Leslie's Illustrated Newspaper*; *Gettysburg: What To See and How To See It* by John Bachelder; *A Brief History of the 69th Regiment Pennsylvania Veteran Volunteers, From Its formation Until Final Muster Out of the United States Service*; *Annual Reports of the Gettysburg National Military Park Commission to the Secretary of War, 1893-1904*; *The Soldiers' National Cemetery at Gettysburg* by John Russell Bartlett; *Ceremonies Attending the Dedication of the Virginia Memorial on the Battlefield of Gettysburg*; *Final Report on the Battlefield of Gettysburg* by the New York Monuments Commission for the Battlefields of Gettysburg and Chattanooga; *Ceremonies at the Dedication of the Monuments* by Pennsylvania at Gettysburg (two volumes); and *Gettysburg: Memory, Market, and an American Shrine* by Jim Weeks.



For their photographic resources, we thank the Library of Congress; the National Archives; the Adams County Historical Society; the Special Collections and College Archives/Musselman Library, at Gettysburg College; the Emmitsburg Historical Society; the United States Marine Corps Historical Company; the Gettysburg Black History Museum; the William L. Clements Library, University of Michigan; and The Huntington Library, San Marino, California.

We are incredibly grateful to the private collectors who generously shared their archives with us. They include George Deutsch, Mark Gade, Frank Marrone,

the great Greg Ainsworth, Ryan Manlaw, Tim Fulmer (gettysburgremembered.com), and John Waricher.

Finally, of Gettysburg we are reminded that the world will little note nor long remember our modest efforts producing this series. But it can never forget those Americans who fought and died there, those who returned to commemorate their actions and sacrifices there, and those who recognized that the Gettysburg battlefield—this most hallowed ground—touches the eternal

Pat and Dylan Brennan, Chicago, Illinois,
Christmas 2024



FOREWORD

Author Patrick Brennan and I first crossed paths soon after my arrival at Chicago's Abraham Lincoln Book Shop in the winter of '85. I never would have guessed I was in the presence of a budding first-rate Civil War historian.

He was clad in frayed Levis and a piano keyboard scarf, topped with a hat that could only have been lifted from a Dublin chimney sweep. That he was, in fact, a top-flite Windy City keyboard musician and studio proprietor, I could believe. That he would one day be publishing a landmark Gettysburg trilogy, well . . . probably not.

First glimmerings came in the early 90s when he sent me a full-blown 350-page manuscript treating the 1862 Battle of Secessionville. While gigging in Charleston, he had toured the field and came away convinced that earlier accounts were badly skewed. Determined to set the record straight, he researched and stitched together his own and asked me to provide some editorial tightening, which I was happy to do. The result was a solid battle book titled *Secessionville: Assault on Charleston* (Savas Publishing Co., 1996).

By then I had shifted base to the Farnsworth House Book Shop in Gettysburg and was editing a series of Gettysburg-related monographs. I wanted Pat in the authorial mix, but he bridled when I suggested the Irish Brigade as a topic. Nah. Keyboard cavalier that he was, he preferred to ride and wanted Jeb Stuart. What's more, he already had the pitch-perfect Stuart title: *To Die Game* . . . Well okay. Done deal. Pat went on to place several well-regarded pieces in Civil War magazines such as *Blue & Gray* and the *Civil War Monitor*, eventually becoming a contributing editor at the latter.

By 2017 he was itching for something more, something new, and found it in digital color photography. Applying the latest cutting-edge technology to Gettysburg photos of Timothy O'Sullivan and others, he was able to depict 1863 scenes and figures as they actually looked to the soldiers themselves.

For me, observing his progress now from the Gettysburg Horse Soldier, the color impact was stunning. Battle carnage seemed alive and in your face, an emotional wallop lacking in the ethereal 1863 sepia originals. This effect was perhaps most evident in O'Sullivan's spectacular "Harvest of Death" image taken near the Lutheran Seminary.

The result arrived with *Gettysburg in Color: Volume 1: Brandy Station to the Peach Orchard* (Savas Beatie, January 2023) followed quickly by *Volume 2: The Wheatfield to Falling Waters* (June 2023). Both were instant classics.

And so . . . Pat and Dylan Brennan have now completed *Volume 3: Sacred Ground, 1863–1938*, which you hold in your hands. This unique contribution tracks post-war Gettysburg veterans through their 25th and 50th reunions to their twilight 75th in 1938, where President Roosevelt poignantly called them (averaging 93 years of age) "a fragment spared by time."

And a richly rewarding tale it is, supplemented by the story of the evolving National Military Park and Gettysburg tourism in a time of blazing technological change (from flivvers to trolleys to Model Ts). In all, a fine concluding volume to a trilogy following Billy Yank and Johnny Reb from first shots through final taps at Gettysburg . . . in living color.

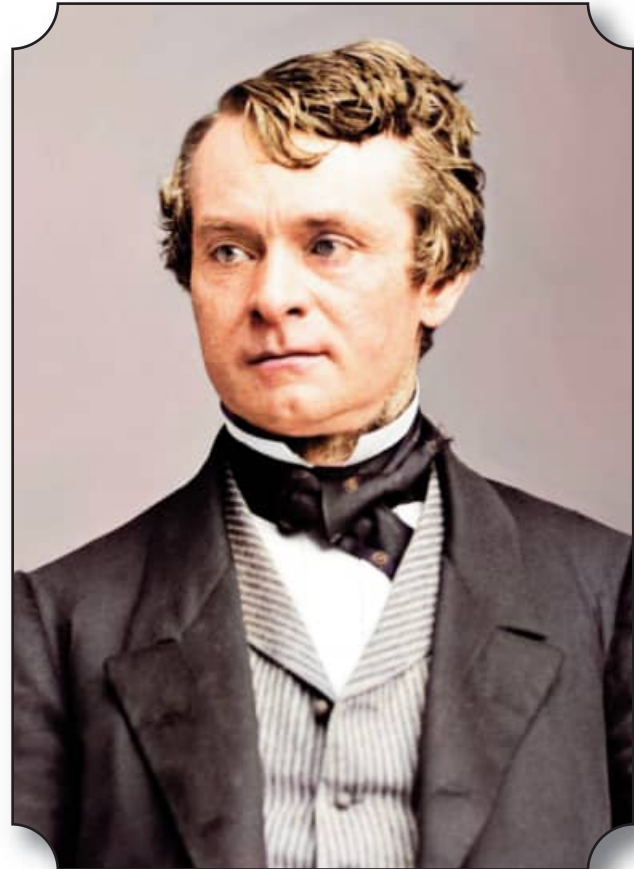
John S. Peterson / Gettysburg

CHAPTER

1

JUNE OF 1863 PROVED to be a rough month for Pennsylvania governor Andrew Curtin. He watched with major concern as a Confederate army entered his state and marched to the very gates of Harrisburg, his capital. He had aided in organizing a 90-day volunteer force to gather important intelligence on the Rebel tide and resist its movement. Now, on July 4, the governor celebrated Independence Day, secure in the knowledge that George Meade and the Army of the Potomac had defeated the fearsome Confederates at the crossroads town of Gettysburg, 40 miles south of the capital. However, he recognized quickly that as one crisis passed, another loomed.

Within days of the battle, Curtin made the trip to Gettysburg. What he found there was profoundly shocking. Unburied bodies lay splayed and piled, some surprisingly peaceful, others bloated and putrefying.



Above: A former Whig turned staunch Republican, 48-year-old Andrew Curtin emerged from an active political family to become Pennsylvania's governor during the secession crisis. The lawyer deftly led his state through the Civil War, and his interest in the welfare of his troops in the field earned him the nickname "The Soldier's Friend."

(Library of Congress, hereafter LOC)

Left: Soon after arriving in Gettysburg, photographers Alexander Gardner, Timothy O'Sullivan, and James Gibson found this group of Confederate dead awaiting burial on the Rose farm. *(LOC)*

Gettysburg in Color



Above: Also near the Rose farm, Gardner's team captured this image of a dead Confederate and identified it as *War effect of a shell on a Confederate soldier at battle of Gettysburg*. In his monumental study *Early Photography at Gettysburg*, William Frassanito argues that the abdominal wounds in this and the preceding image could be the result of rooting hogs. Whatever the case, these photos remain some of the goriest of the entire war. (LOC)

Right: Jacob Stock operated the Swan Inn on Washington Street that became a Confederate citadel during the battle. From the attic window, Rebel sharpshooters pestered the XI Corps lines along the western base of Cemetery Hill. Members of the 55th Ohio tried to suppress the fire by deploying a cannon and blasting a hole in the third floor, but after a short pause, the shooting continued. Today you can still inspect the damage from over 70 different projectiles that hit the building. (Adams County Historical Society, hereafter ACHS)

Uncounted shallow graves hurriedly dug by burial parties gashed the fields and hills, often marked by blackened limbs bulging from the earth. The death and destruction fouled the area's water sources.



Chapter 1



Pock-marked trees on Culp's Hill show the deadly effect of the extraordinary rate of fire during the battle for the heights. (LOC)



A tree stripped of its bark and hammered in half barely survives near the Union earthworks on northern Culp's Hill. (LOC)

Battered buildings and fences showed bullet holes and artillery strikes. Large timber stands on Culp's Hill had their bark ripped off the tree trunks from the hail of gunfire, prompting one observer to wonder how anyone survived the storm. Dead horses seemed to be

everywhere. The detritus of war—rifles, clothing, abandoned wagons and broken caissons, unexploded shells and solid shots, bullet casings and personal effects—seemed to be everywhere. Even the summer heat added to the horror as it trebled the miasmatic stench



General George Meade's headquarters at the Leister house shows extensive damage just days after the battle. According to the Elliot Burial Map, the three dead horses were interred almost exactly where they lay. (LOC)