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A COMPREHENSIVE SKETCH

—:OF:—

THE BATTLE OF MANASSAS

OR

SECOND BATTLE OF BULL RUN,

GIVING A BRIEF ACCOUNT OF ONE OF THE MOST IMPORTANT
ENGAGEMENTS OF THE LATE CIVIL WAR.

ILLUSTRATED.

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COR. FIFTEENTH STREET AND OHIO AVE.,
WASHINGTON, D. C.

1886.

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PANORAMA
— OF —
THE BATTLE OF MANASSAS

OR
SECOND BATTLE OF BULL RUN,

By THEO. POILPOT,

AUTHOR OF

The Panorama of the BATTLE OF REISCHOFFEN, PARIS.

- “ “ STORMING OF THE BASTILE, PARIS.
- “ “ BATTLE OF BUZENVAL, PARIS.
- “ “ CHARGE OF BALACLAVA, LONDON.
- “ “ PASSAGE OF THE DANUBE, RUSSIA.
- “ “ BATTLE OF SHILOH, CHICAGO.
- “ “ MERRIMAC AND MONITOR NAVAL BATTLE, N. Y.
- “ “ BATTLE OF MANASSAS, OR SECOND BATTLE OF
BULL RUN, WASHINGTON, D. C.

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THE BATTLE

— OF —

MANASSAS OR SECOND BULL RUN.

THIS famous battle—called by us the “Second Battle of Bull Run,” and by the Confederates the “Battle of Manassas”—was fought on the 30th day of August, 1862, on ground already rendered historic as the scene of the first great struggle in the civil war—the “First Battle of Bull Run,” July 21st, 1861.

A sanguinary fight on the night of the 28th, and several severe engagements during the 29th, terminating with a furious assault made on the enemy at dark at Groveton, were in themselves battles, and although measured by the events of the day to follow were but combats, yet in a military sense formed an integral part of the Second Battle of Bull Run.

Our forces, known as the “Army of Virginia,” composed of the previously independent commands of Generals McDowell, Banks, and Frémont, were commanded by Major General John Pope; those of the enemy—the “Army of Northern Virginia”—were led by General Robert E. Lee. Numerically these forces were quite evenly balanced, the armies each comprising about 55,000 men of all arms.

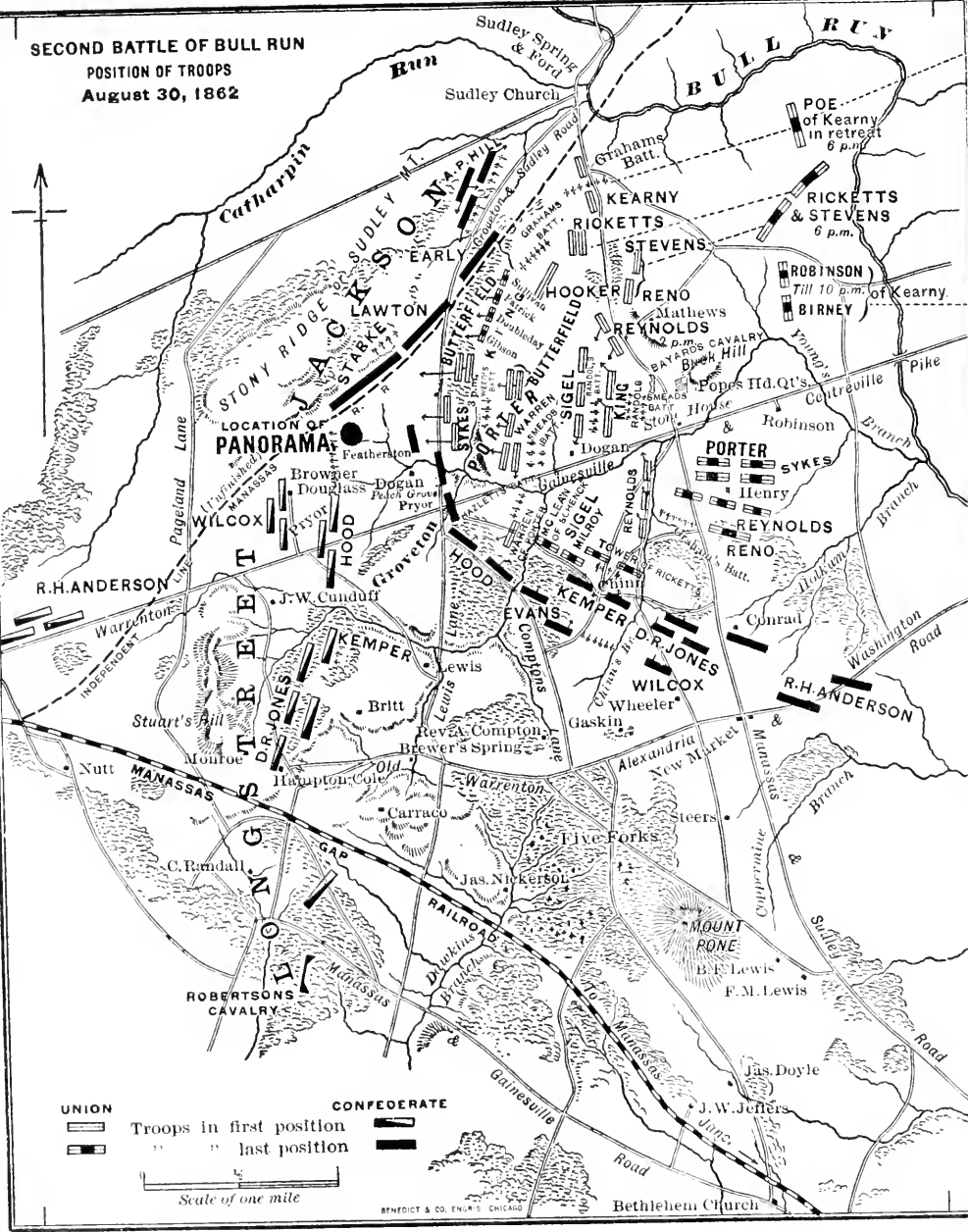
General Pope, in accordance with orders from the President, assumed command of the “Army of Virginia” on the 26th of June, 1862. At that time it was composed of the 1st corps, Major General Franz Sigel; the 2d corps, Major General N. P. Banks; the 3d corps, Major General Irvin McDowell, with 33 batteries of artillery and 2 brigades of cavalry—(those of Buford and Bayard) numbering about 5,000 sabres.

This force, later on, was largely augmented by the arrival of three corps of the “Army of the Potomac,” viz: The 3d corps, Major General S. P. Heintzelman; the 5th corps, Major General Fitz John Porter; and the 9th corps, Brigadier General J. L. Reno, together with 10 batteries of artillery, Major General A. E. Burnside remaining temporarily at Falmouth to facilitate the forwarding of troops and supplies.

Among the division and brigade commanders were names now as “familiar as household words:” Schenck, Schurz, Williams (A. S.), Crawford, Gordon, Greene (Geo. S.), King, Hatch (J. P.), Doubleday, Patrick, Gibbon, Ricketts, Tower, Reynolds, Meade, Seymour, Jackson (C. F.), Kearny, Robinson (J. C.), Birney, Poe, Joe Hooker, Grover, Morell, Griffin, Butterfield, Sykes, Buchanan, Chapman, Warren, Piatt, Stevens, and many others. Almost all of these gentlemen, as well as Pope and the corps commanders already named, were or had been officers of the regular army, educated in military science at the United States Military Academy at West Point, and many of them ripe in experience derived in Mexico, and in the petty but harassing campaigns against the Indians. Large numbers of the officers of lesser rank were also old regulars, and of the others all were earnest and patriotic citizens that the vicissitudes of a year of warfare had already developed into efficient officers. Of the material of the rank and file it is unnecessary to speak. We all know that at that period of the war these men were of the flower of the Northern youth. The arms, the equipment, and all the material of war was as unlimited in quantity as it was unexcelled in quality, and all that a generous, earnest, and wealthy people could give. History affords no instance of an army better equipped to fight the battles of its country.

The Confederate forces, under the command of General Lee, were divided into two wings or grand divisions—the right wing commanded by Lieutenant General James Longstreet—the left by Major General Thomas J. Jackson, who won his sobriquet of “Stonewall” on this same field the year previous. The artillery of the right wing comprised

SECOND BATTLE OF BULL RUN
POSITION OF TROOPS
August 30, 1862

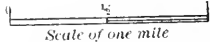


UNION



Troops in first position
 " " last position

CONFEDERATE



Scale of one mile

BENEDICT & CO. ENGRS. CHICAGO

Bethlehem Church

21 batteries, with Colonel Stephen D. Lee as Chief of Artillery; that of the left wing, also 21 batteries, with Colonel Stapleton Crutchfield Chief of Artillery. The cavalry corps, under the famous J. E. B. Stewart, consisted of the brigades of Fitz Hugh Lee and Beverly H. Robertson. Of these, and of the division and brigade commanders, many of them were also ex-officers of the old regular army of the United States, who, in taking up arms against their country, were the antagonists of their old friends, classmates, and comrades, in a cause they believed to be right. Their names—many of them—are as familiar to us all, as are those of the Union Army, and held as dearly in Southern remembrance as are those of the Union roster. There was Evans and Hood and Law and Stevens; there was Wilcox (Cadmus) with Pryor and Featherston; Kemper and Corse, Jenkins and Hutton; Jones (D. R.), Anderson (G. T.), Benning, and Drayton; R. H. Anderson, Mahone, Wright, and Armistead. All these of Longstreet's corps. Of "Stonewall" Jackson's command there was Ewell, Lawton, Jubal Early, Ferno, Trimble, Hill (A. P.), Branch, Gregg, Field, Pender, Archer, Thomas, Starke, Baylor, Johnson (Bradley T.), Taliaferro, Stafford, and many other well known officers. Like the men of the Union Army, the rank and file of the



FIGHTING OVER THE FENCE.

Confederate forces were drawn from the best material of the South. Their terrible earnestness made up in a large measure for many deficiencies in clothing, camp equipage and commissariat; their courage and endurance are known of all men.

In order to a clear understanding of the Battle of Manassas, it seems desirable to explain briefly the military situation immediately preceding this culmination of a short and—to the Union Arms—disastrous campaign.



SYKES' DIVISION CHARGING STONEWALL JACKSON OVER THE RAILROAD EMBANKMENT.

General McClellan had already effected his change of base, from the Chickahominy to the James River, and it had been decided in Washington, to unite the Armies of the Potomac and of Virginia, withdrawing for this purpose the Army of the Potomac from the Peninsula.

On the 11th of July General Halleck was appointed General-in-Chief of all the armies of the United States, and soon afterward reaching Washington, assumed command. Orders were issued to McClellan early in August to withdraw his army from the Peninsula and embark for Aquia Creek on the Potomac. To prevent a concentration of Lee's army upon McClellan while executing this manœuvre by making such demonstrations as would create a diversion was the problem before Pope.

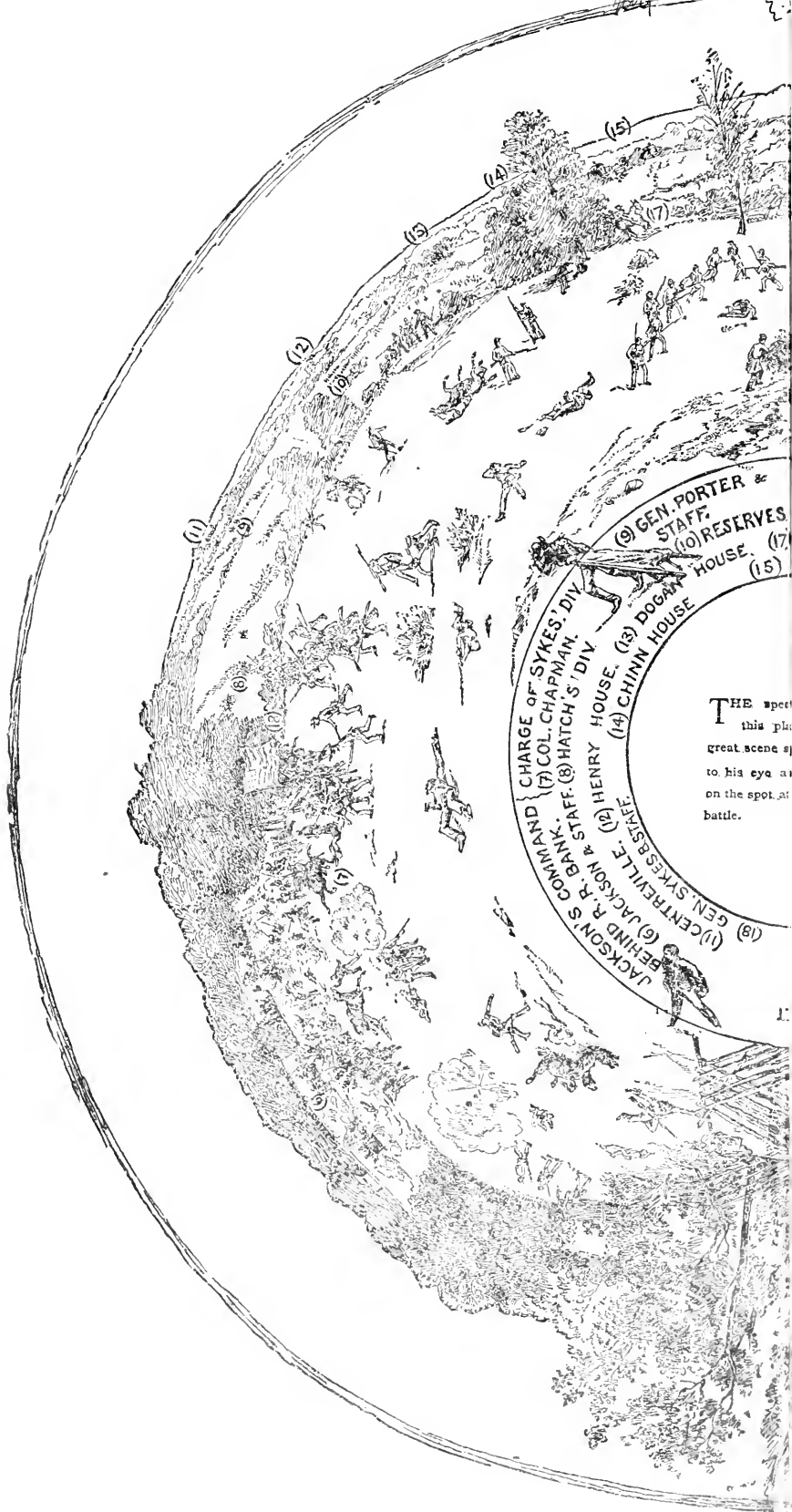
When Lee found McClellan's withdrawal from the Peninsula was determined, he saw also two courses open to him—to concentrate upon and give battle to McClellan—and at least embarrass and delay his embarkation, or, disregarding the manœuvres of the Army of the Potomac, to mass his forces on Pope and crush him before McClellan could unite with him. This latter course General Lee decided upon, with what lamentable result to us we all know.

On August 13th, about the same time McClellan was embarking at Harrison's Landing, the march of Longstreet with his corps of some 25,000 men was directed upon the Rapidan near which, on the 9th of August, Banks had engaged Jackson at Cedar Mountain with disastrous results to the Union arms.

The cavalry corps of the Confederate Army, under Stuart, was directed upon Gordonsville. Pope now fell back behind the Rappahannock, the movement being completed by the 20th, maintaining his communications with Aquia Creek, at which point the corps of the Army of the Potomac were to disembark. Reynolds' division of Pennsylvania Reserves was the first of these troops to arrive on the 23d, when it was attached to the corps of McDowell. For several days movements and counter-movements were taking place—the two armies silently preparing for the great battle that evidently was impending. Presently, on the night of the 22d, Stuart made a dash with his cavalry around our left, striking the railroad at Catlett's Station. This demonstration threatening Pope's rear had the usual disturbing result of a cavalry raid, including the annoying capture of headquarters trains and papers.

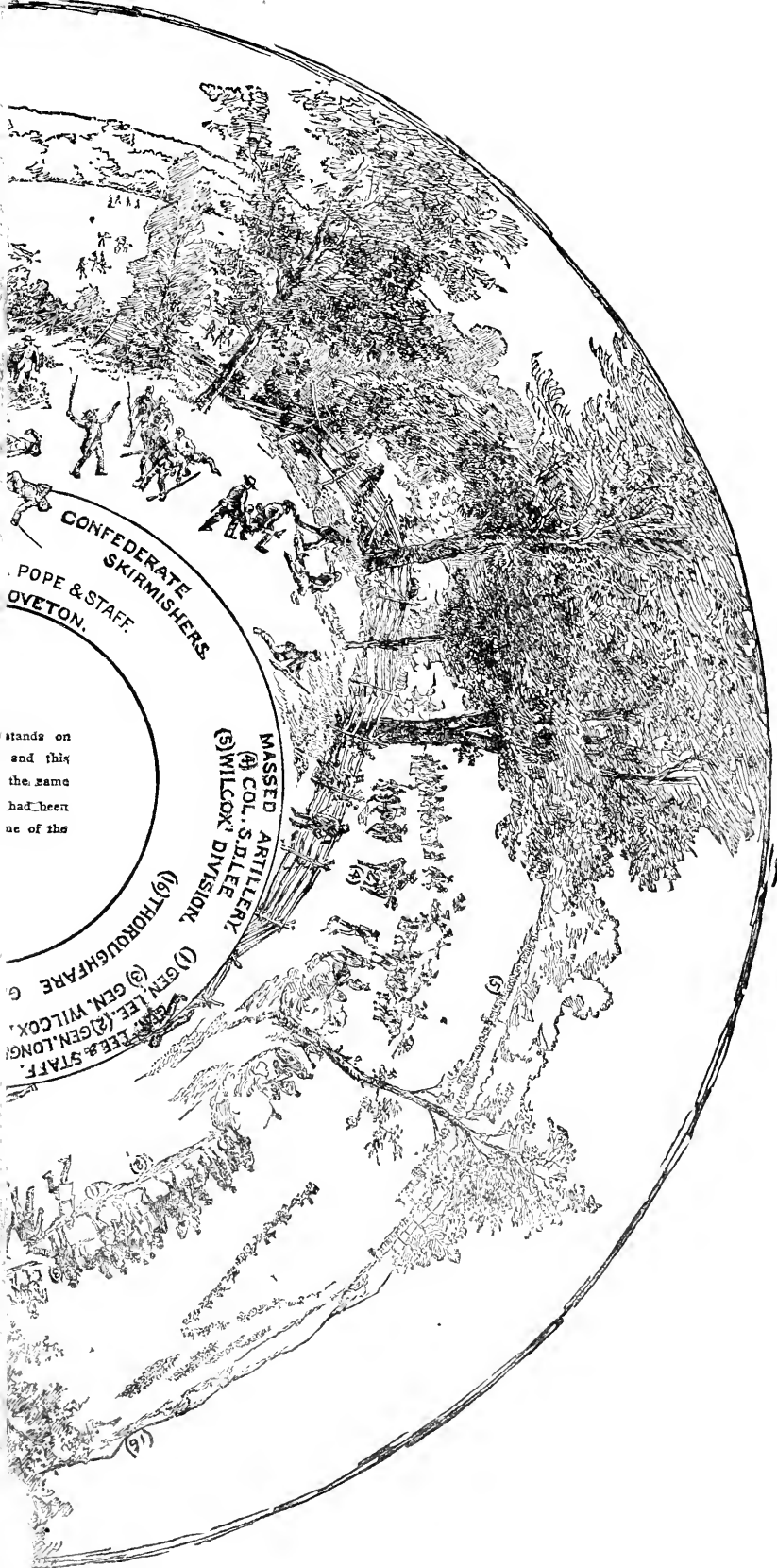
Lee now determined upon another and bolder movement, and Jackson with his whole corps moved out on the morning of the 25th, and swung round our right for the purpose of cutting our railroad communications and capturing or destroying the great mass of stores assembled at Manassas Junction. It was a dangerous move for the enemy since there was the chance of Jackson being crushed by Pope before Lee could send Longstreet to his aid—to say nothing of the risk of his running into large bodies of McClellan's troops advancing from the direction of Alexandria and Falmouth. These troops, some of them, were already en route to the front and some had joined. Heintzelman, with the divisions of Hooker and Phil. Kearny, had already reported for duty with over 10,000 men; Fitz John Porter's two divisions of the 5th corps (Sykes [the regulars] and Morell) were at Kelley's Ford and Bealton Station; and Reynolds, as has been said, was already up and at Warrenton.

Buford was on the right, near Waterloo, with his cavalry; Ricketts was near Warrenton; King was stretched out on the road between Warrenton and Sulphur Springs; Sigel was in camp near by; Banks was at Fayetteville; and Heintzelman was near Warrenton Junction where Pope's Headquarters were. On the night of the 26th the "Foot Cavalry" of Stonewall Jackson was at Bristoe Station with the divisions of Taliaferro, A. P. Hill and Ewell—in all some 25,000 men. Pope soon discovered this move, although its magnitude and importance was not primarily apparent. Having first sent a regiment of Heintzelman's down the railroad by cars to feel the enemy, the next morning (the 27th) the results of this reconnaissance determined Pope to move with his whole army on Gainesville. The movement at once began. Hooker was sent in the direction of Manassas, "to drive out the enemy," and near Bristoe encountered Ewell's division of Jackson's corps. Hooker at once attacked, and in a sharp engagement terminating only with night fall, forced Ewell back across Broad Run. It was now apparent that here was the opportunity to smash Jackson before Lee could come to his aid—but the chance was lost. Jackson, after capturing Manassas Junction



(1) JACKSON'S COMMAND
 BEHIND R. R. BANK
 (2) JACOBSON & STAFF
 (3) CENTREVILLE
 (4) GEN. SYKES' STAFF
 (5) CHINN HOUSE
 (6) HENRY HOUSE
 (7) HATCH'S DIV
 (8) COL. CHAPMAN
 (9) SYKES' DIV
 (10) GEN. PORTER & STAFF
 (11) RESERVES
 (12) DOGAN HOUSE
 (13) CHINN HOUSE
 (14) HENRY HOUSE
 (15) DOGAN HOUSE
 (16) CHINN HOUSE
 (17) DOGAN HOUSE

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CONFEDERATE
SKIRMISHERS

POPE & STAFF
OVETON.

MASSSED ARTILLERY
④ COL. S. LEE
③ WILCOX' DIVISION

GEN. LEE & STAFF
① GEN. LEE
② GEN. LONG
③ GEN. WILCOX
⑥ THOROUGHFARE

with its immense quantity of military stores of all sorts (a god-send to his ragged and famished, but indomitable soldiery) destroying all he could not carry off, deftly slipped through our fingers, and unopposed, though marching on three different roads, arrived early on the 28th, on the old battle field of Bull Run, and safely ensconced himself behind and in the cuts and fills of an old unfinished railroad where he rested—and “waited for the hour and the man.”

Although the position occupied by Jackson was at this time unknown to General Pope, it was at least certain that sufficient time had not elapsed for him to have rejoined Longstreet or for that officer to have united with him. Dispositions were at once made by Pope to accomplish one or all of three possible things: 1st, to intercept and retard the march of Longstreet; 2d, to destroy Jackson; and 3d, to beat each in detail.

Early on the morning of the 28th, cavalry was sent to reconnoitre toward Thoroughfare Gap, and on their report Rickett's division was detached to intercept Longstreet's march through the Gap toward Gainesville on the Warrenton Pike. This movement was so effective as not only to delay but divert the march of Longstreet, so that he was compelled to pass a part of his command through Hopewell Gap further north, and consequently did not arrive on the field until near 11 o'clock of the 29th when, accompanied by Lee in person, he rested his left on Jackson's right and stretched out his line of battle far to the south of the Warrenton Pike and beyond our left. In the meantime, King's division was moving by the flank along the Warrenton Pike toward Centreville. About dark, at Groveton, Gibbon's brigade of this



CONFEDERATE OFFICER URGING HIS MEN.

division, supported by two regiments of Doubleday's brigade of the same division, engaged in a fierce and sanguinary conflict with Ewell's division of Jackson's corps, "Stonewall" himself being present on the field. This was practically a drawn battle, and was useless in its results, except in developing the position of the hitherto missing "Stonewall." Our loss was heavy, as was that of the enemy; the position was a critical one for us; no supports were within reach; and the enemy evidently outnumbered King's division, and possessed the advantage of position, although the battle field remained in our possession. It was therefore decided to withdraw the division near and east of Mansassas Junction for the night, which was done in perfect order.

The morning of the 29th opened with Reynolds and Sigel near Groveton, King and Porter at Manassas Junction, Ricketts near Bristoe, and Heintzelman, with Hooker and Kearny's divisions near Centerville. Jackson was still in position on the line of the unfinished railroad, while Lee with Longstreet's whole corps was moving steadily forward, from Thoroughfare and Hopewell Gaps, arriving and forming, as already described, by noon of that day. Toward morning of the 29th, General Pope supposing for some reason that Jackson was in retreat, started Kearny and Hooker forward to attack his rear while Porter was instructed to move upon Centerville. General Pope now learning of the movements of King and Ricketts during the night, ordered Sigel to overtake Jackson and bring him to a stand. Sigel, delivering his attack, developed Jackson's entrenched position from which he had not stirred since Gibbon's fight with him the night before. Porter's corps, of about 9,000 men, had in the meantime been countermarched, and moving out on the road toward Gainesville he deployed Morell's division along the line of Dawkin's branch, where he confronted the right wing of Lee's army under Longstreet, 25,000 strong. Not being at that moment quite fully informed of the enemy's movements, and being then under orders from Pope to push towards Gainesville, with view to cutting off and "bagging" Jackson, Porter was pressing forward to attack the enemy in his front, when General McDowell, arrived on the field at Porter's headquarters with later information of the enemy, and with later and different



LONGSTREET'S SKIRMISHERS.

orders from Pope, assumed command of both Porter's corps and his own division (that of King) and stopped Porter's advance. It was then evident to both Porter and McDowell that a strong force of the enemy was in their immediate front, and from a few prisoners captured the fact was elicited that Longstreet was up. General McDowell decided to advance no further, and leaving Porter where he was, confronting Longstreet, (who with more than double his numbers overlapped his flank with not only his infantry, but with a cloud of cavalry under J. E. B. Stuart,) he took King's division with him back along the Gainesville and Manassas road, past Bethlehem church, and up the Sudley springs road, where these troops, now under command of General J. P. Hatch, awaited events in a field opposite the Henry House until later in the day.

The veterans of Heintzleman, under Kearny and Hooker, early in the morning of the 29th, crossed Bull Run, pressed forward to the front, and deployed opposed to Jackson's left near Sudley Springs. About 3 p. m., under Pope's orders, Hooker and, later, Kearny delivered a gallant attack, which was unsupported; and though attended with severe losses on both sides, left Jackson unshaken. There was no general engagement during the 29th of August. The battle of that day consisted only of a number of sharp and gallant combats. These were of short duration, and were separated by long intervals of simple skirmishing and artillery duels. Only a small part of the troops on either side were engaged at any one time. The attacks of both Hooker and Kearny were conspicuously gallant, and had they been



GENERAL LEE AND STAFF.

simultaneous and properly supported must have resulted in breaking Jackson in twain. Grover's brigade led the attack in the most handsome manner. He charged and carried the railroad embankment, and in an actual hand-to-hand conflict with the bayonet and the butt of the musket, drove the enemy some distance. But both Grover and Kearny were compelled to retire before overwhelming numbers. Then about sunset, Pope still under the mistaken impression that there were no troops in his front except those of Jackson, and that he was in "full retreat," directed McDowell to "pursue him and give him battle." King's division (Hatch commanding) was designated for this duty, and promptly pushed along the pike to Groveton. Nearing this village deployments were made and our skirmishers soon encountered those of the enemy. A well-sustained and rapidly-increasing musketry fire from an unyielding line, together with a vigorous cannonade on his part, soon convinced General Hatch that the enemy, far from being "in retreat" was strongly posted, and determinedly resisting the Union advance. Presently, in the darkness the enemy advanced both his flanks, and finally with a charge delivered from his left, compelled Hatch to retire with considerable loss in killed, wounded, and prisoners, and one gun. It was a gallant fight, but fruitless and useless to the Union arms. The enemy encountered was Hood's division of Longstreet's corps, supported by the division of Cadmus Wilcox.

This ended the contest for the night all along the lines; both sides rectified their positions and slept on their arms, preparatory to the eventful day to come, that for so many gallant souls was to be their last on earth.

The morning of the 30th of August, 1862, broke clear and bright. The beautiful hills and dales, the forests and streams of Prince William county were destined to be the scene of a terrible conflict, the details of which cannot be recalled, even at this late day, without emotion. At an early hour Pope ordered a reconnaissance made in his front. The enemy, in readjusting his lines during the night, had made various unimportant changes in position that persuaded General Pope he was in retreat. The Union army was now all north of the pike facing west, Fitz John Porter having, by General Pope's order, been withdrawn from his position on the left confronting Longstreet and put in at sunrise on the right of the pike. One division alone, that of Reynolds, was on the left (or south) of the turnpike. The rest of the Army stretched off northward toward Sudley Springs in the following order: First, Porter, then Reno, and then Heintzelman, Ricketts and King (Hatch) being in reserve.



LONGSTREET'S ARTILLERY.

Elevated ground immediately in front and to the left of Reynolds was covered with dense timber. A narrow but dense forest was also on Porter's right and extending for a long distance in front of Reno and Heintzelman. Between the forests and skirting the Warrenton pike was cleared ground and a ravine, through which flows the insignificant stream called Dogan's branch, emptying into Young's branch, while beyond a natural glacis rises rapidly to an elevated ridge, along which runs the unfinished railroad, behind which cover Jackson still lurked, hidden and ready for attack. The heights on Jackson's right and between that and the still more closely-hidden Longstreet's left were crowned with numerous artillery, commanding all approaches with both direct and enfilade fire. Away off to our left, buried out of our sight in the forest depths, stretched for a distance of over two miles Longstreet's immense force, where it had been since noon of the day before (the 29th). Nevertheless, at noon of the 30th the commanding general of the Union forces was still of the opinion the Confederate army was in full retreat; so much so that he issued the following order:

“HEADQUARTERS, NEAR GROVETON,
“August 30, 1862. 12 m.

“*Special Order.*”

“The following forces will be immediately thrown forward in pursuit of the enemy, and press him vigorously during the whole day. Major-General McDowell is assigned to the command of the pursuit. Major-General Porter's corps will push forward on the Warrenton turnpike, followed by the divisions of Brigadier-Generals King and Reynolds.

“The division of Brig. Genl. Ricketts will pursue the Haymarket road, followed by the corps of Maj. Genl. Heintzelman. The necessary cavalry will be assigned to these columns by Maj. Gen. McDowell, to whom regular and frequent reports will be made..

“The general headquarters will be somewhere on the Warrenton turnpike.

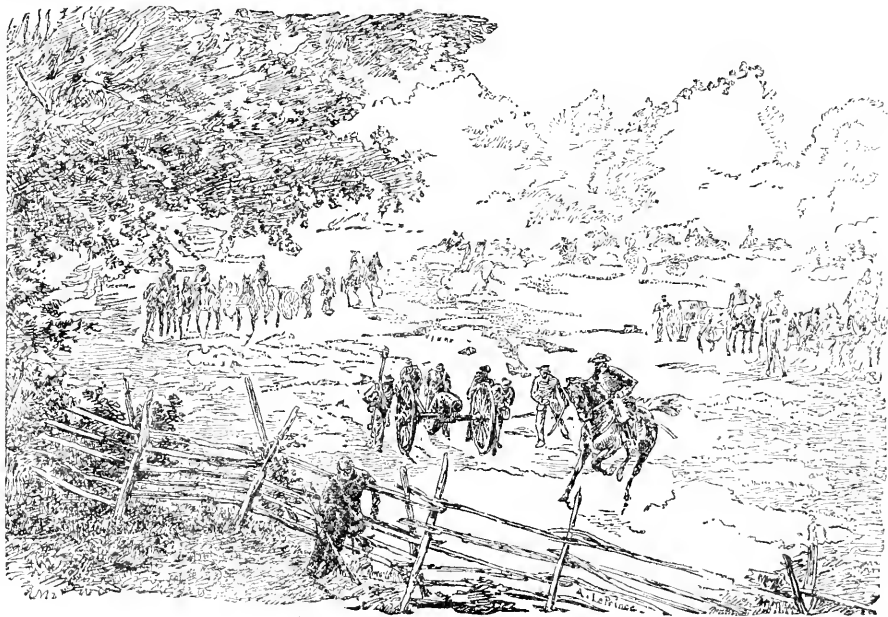
“By command of Maj. Genl. Pope.

“GEO. D. RUGGLES,
“*Colonel and Chief of Staff.*”

In compliance with this General McDowell sent orders to Porter to “organize a strong advance to precede your command and push on rapidly in pursuit of the enemy until you come in contact with him.” Bayard's cavalry was ordered to report to General Porter, who was instructed to push it well to the left. King's division (Hatch commanding), supported by Reynolds, was ordered to follow Porter, while Heintzelman with his corps, preceded by Ricketts' division, was to move on the road from Sudley Springs to Haymarket, skirmishers being thrown out all along the line. Previously to the receipt of this order General Porter and General Reynolds had sent out skirmishers in their fronts, and both ascertained the fact that the enemy was strongly posted, Reynolds' flank being threatened by a turning movement. This was reported to General Pope, but that officer, believing that Jackson was retiring to unite with Longstreet, at 2.30 p. m. directed Porter, with Hatch in support, to move forward and attack. Accordingly General Porter made his dispositions, sending forward two brigades of Morrell's under General Daniel Butterfield, and two brigades of Sykes' regulars under Buchanan and Chapman to develop the enemy, holding the remainder of Sykes' division in supporting distance. At the same time he ordered Hatch to deploy his division on Sykes' right in four lines. Bayard's cavalry was useless if sent forward, and he was directed to deploy in his rear and arrest stragglers. While these preparations were making the order for the pursuit was issued, and Porter pressed forward to the attack, and gallantly charged Jackson's intrenched lines. The murderous enfilading artillery fire, together with the furious direct infantry fire, swept away rank after rank of the gallant Union troops as each was about to crown the embankment. The fighting was, much of it, hand to hand, many being killed and wounded by stones and clubbed muskets. Four times the Federal troops stormed the embankment, and as many times were repulsed, inflicting and receiving extremely severe losses. While this fighting was in progress on our left the right of our line, under Ricketts, Reno, Kearny, Hooker, and Heintzelman, was also hotly engaged, suffering heavy losses. These officers continued the struggle until nearly nightfall, when, on the falling back of the troops of Porter and Hatch on the left, those on the right were, by General Pope's order, retired also in the direction of Centreville. During this time Sigel was held in reserve behind Porter, and Reynolds was withdrawn from his commanding position south of the pike, where he was holding the enemy in check, and put in position on the turnpike in rear of Porter. This move was an unfortunate one, entirely uncovering the left flank of the Union troops. Colonel (afterward the famous Major General) G. K. Warren, ever prompt to remedy errors and to take advantage of positions, seeing the key to our whole line thus vacated by the removal of Reynolds, without waiting for orders, but with Sykes' approval, threw his small brigade into the gap, where, after sustaining a destructive artillery fire and losing very heavily, he stemmed the tide of Confederate advance until compelled by overwhelming numbers to withdraw. Further attack on Jackson was now evidently useless, for Longstreet was turning our left with his powerful force, and the possession of the turnpike became at once the point at issue. Longstreet's command comprised the divisions of Hood, Kenper, D. R. Jones, and Wilcox, besides artillery and cavalry. These troops were pushed steadily forward, and were as steadily and gallantly met by the Union forces. Two principal heights, Bald Hill (better known as Chinn House) and Henry Hill, were occupied, and troops were hurried there as rapidly as possible. Sigel's corps had up to this time been in

reserve and was comparatively fresh, and he was sent to Bald Hill, together with two brigades of Ricketts' division under General Tower and several batteries of artillery. Porter, with the men of his corps available after his heavy losses in front of Jackson, went to Henry Hill, as did also the brigades of Meade and Seymour of Reynolds' division, with Graham's battery and a part of Reno's command and Tower's brigade of Ricketts' division. North of the pike the rest of Reno's corps, with Heintzelman, disputed the advance of Jackson, who had begun a general forward movement all along his line simultaneously with that of Longstreet.

The fighting at Bald Hill was severe in the extreme. McLean's brigade of Schenck's division of Sigel's corps received and repulsed several furious attacks with great gallantry. Stahl and Schurz also, with their brigades and those of Koltes and Kryzanowski, went in here and behaved handsomely. The losses were heavy on both sides. Schenck was severely wounded, as was also General Tower. Colonel Koltes and Colonel Fletcher Webster (son of the great Daniel Webster) were killed. The Confederates also lost heavily in officers as well as men. Notwithstanding the heroic resistance of our brave troops the enemy carried this position by sheer force of numbers.



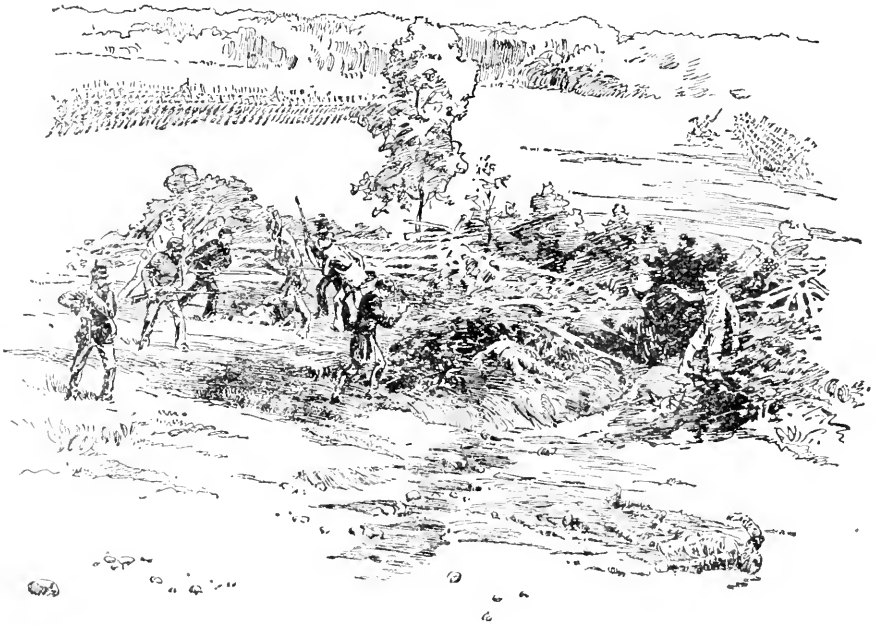
COL. S. D. LEE DIRECTING THE FIRING OF A CANNON.

But Henry Hill still remained to us, and the safety of General Pope's command demanded a determined stand should be made here, and the position held to cover the retreat of the army. As already stated Henry Hill was now occupied by the remnants of the corps of Fitz John Porter with parts of the commands of Reynolds and Reno. With stern bravery, supported in their hearts by a valor born of true patriotism, the Union soldiery received the shock of battle without quailing. The heights were held, though the losses were terrible. Gradually our army withdrew behind Bull Run and toward Centreville—the Confederate advance terminated—and the Second Battle of Bull Run was over.

The stubborn, persistent fighting on both sides on this as on all occasions was distinctively American. The Union army, beaten but undismayed, only two weeks later, under another leader, on the 14th and 17th of September, at South Mountain and Antietam, met, fought, and beat the same Confederate army that had beaten it a fortnight before. The strife is long since ended; the war is long since over; and while we of either side in the fight look, in company, upon this noble picture that thrillingly depicts the bitterness of that awful day, we can surely afford to mutually remember that now we are all Americans with but one country and one flag, and can truthfully and graphically speak of each other as "our friends, the enemy."

WHAT THE PANORAMA SHOWS.

Standing upon the platform and looking east we see the town of Centreville in the distance directly over the school-house on the Sudley and Groveton road. A little further to the right is the Henry house, where the first battle of Bull Run was mainly fought, and where the final stand was made by us at the second battle. Still further to the right and nearer us is the Dogan house and peach orchard. On the left of the large tree in the foreground, under which is seen a wounded Union officer, is the Chinn house on Bald Hill, and to the right of the tree is the village of Groveton, at the junction of the Groveton and Sudley road with the Warrenton pike. The dense forests beyond the turnpike are those that hid from view the powerful corps of Longstreet. To the westward is seen the Bull Run range of mountains, the deep notch being Thoroughfare Gap. Still turning to the right we see before us more forest and a stretch of parapet that is part of an unfinished railroad which Stonewall Jackson occupied from here to Sudley Springs with his troops.



THE DUEL.

The point occupied by the platform from which we look out upon this charming landscape is on "Douglas Heights," directly opposite Jackson's right. That officer and his staff are seen in the field directly in rear of the railroad cut occupied by his men. The Union troops represented making the tremendous and gallant charge on Jackson's entrenched lines are some of Sykes' regulars, the brigades of Chapman and Buchanan. The officer on the bay horse with his sabre raised is Colonel Chapman; the officer nearest him is Major Lovell. Captain Collins, with his sword raised, is leading the battalion immediately in rear of the colors, with Captain Powell on his right. The officer who is being dragged by the stirrup is

a staff officer who has been wounded while bearing orders. Captain David McKibben, commanding one of the regular regiments, is seen coming up on a gray horse, his first horse, a bay one in the foreground, having been killed. In the field just beyond is seen part of Buchanan's brigade, led by that veteran officer.

Still further off is King's division, under Hatch, going into action, while near by is General Porter and staff directing the movement. Nearer us to the right of a clump of trees, is Major General John Pope and his staff. Batteries of our artillery are scattered along as far as the Dogan house, while in the open ground beyond are the reserves under Sigel and Reynolds. Warren's brigade can be seen in position in the fields beyond the peach grove, while some few of our skirmishers are deploying in the open ground in front of the village of Groveton. From the woods in their front have just emerged a few troops of the left of Hood's and Wilcox's divisions of the Confederates. General Hood and his staff are shown on their left. In the foreground are skirmishers of Porter and Wilcox engaged at close quarters, while in the distance and in rear of the latter is the left of Wilcox's division. Immediately in his front is the artillery of the Confederates, some of it in battery and some coming up at a gallop. Close by us is General Lee and staff. That officer is mounted on a gray horse and is engaged in conversation with General Longstreet. General Wilcox is on the opposite side of General Lee. The three officers behind General Lee are his personal aides-de-camp—Colonel Long, in the red cap, Colonel Venable, and Colonel Marshall. The other officer in the red cap is Colonel Crutchfield, chief of artillery to General Jackson. Colonel Stephen D. Lee, on the dun horse, is Longstreet's chief of artillery. In rear of Lee and staff is seen a field hospital and beyond a body of Confederate cavalry.

All through the picture will be found very many figures and groups that are in themselves pictures. Some are painted on the canvas, some are part of the artificial foreground, and some are a combination of both. The whole is truthful and realistic and artistic in the highest degree, representing in the best possible manner a momentous page in the history of our common country.

All who are familiar with the features of the landscape pronounce that part of the picture to be wonderfully accurate, and so true to nature, that it is difficult for the spectator to realize that he is not, in fact, standing on Douglass Heights, in Prince William County, Virginia, rather than inside a brick building in Washington.

LOCATION OF PANORAMA

*with reference to the battle field
and*

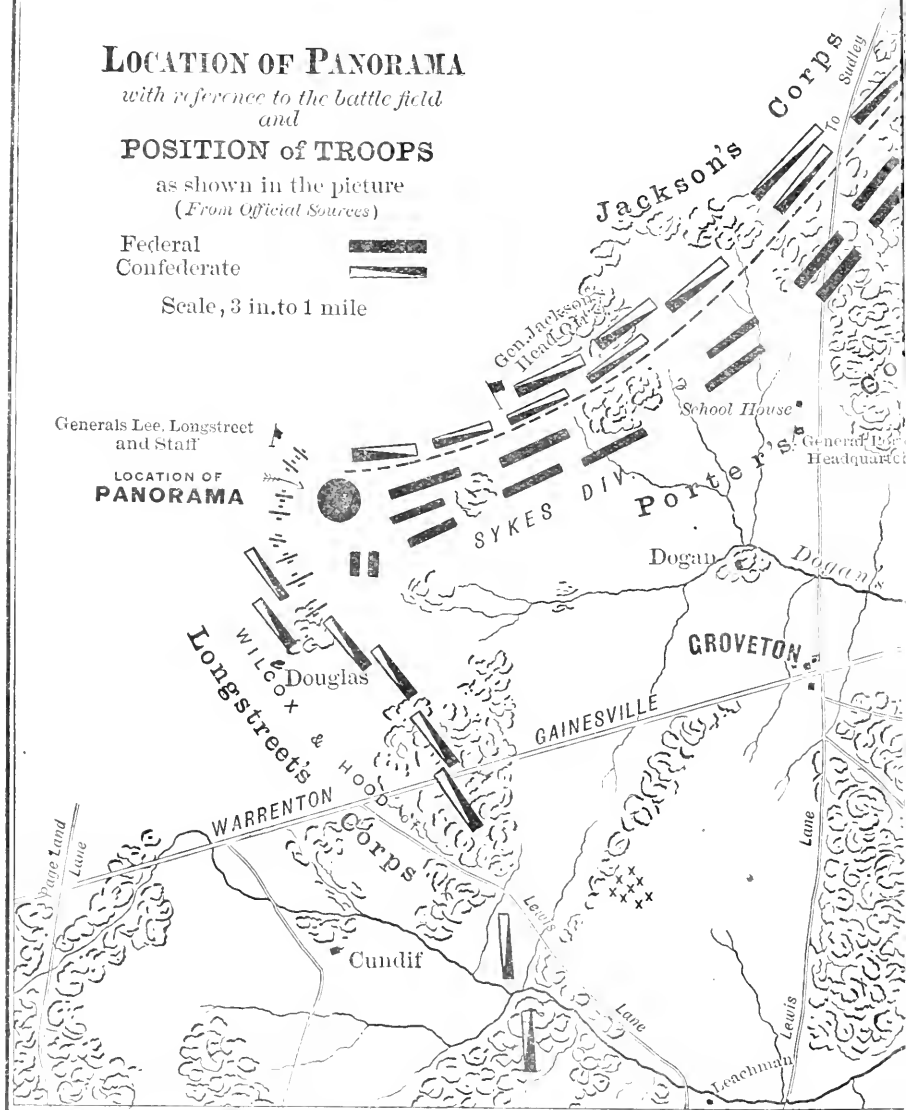
POSITION of TROOPS

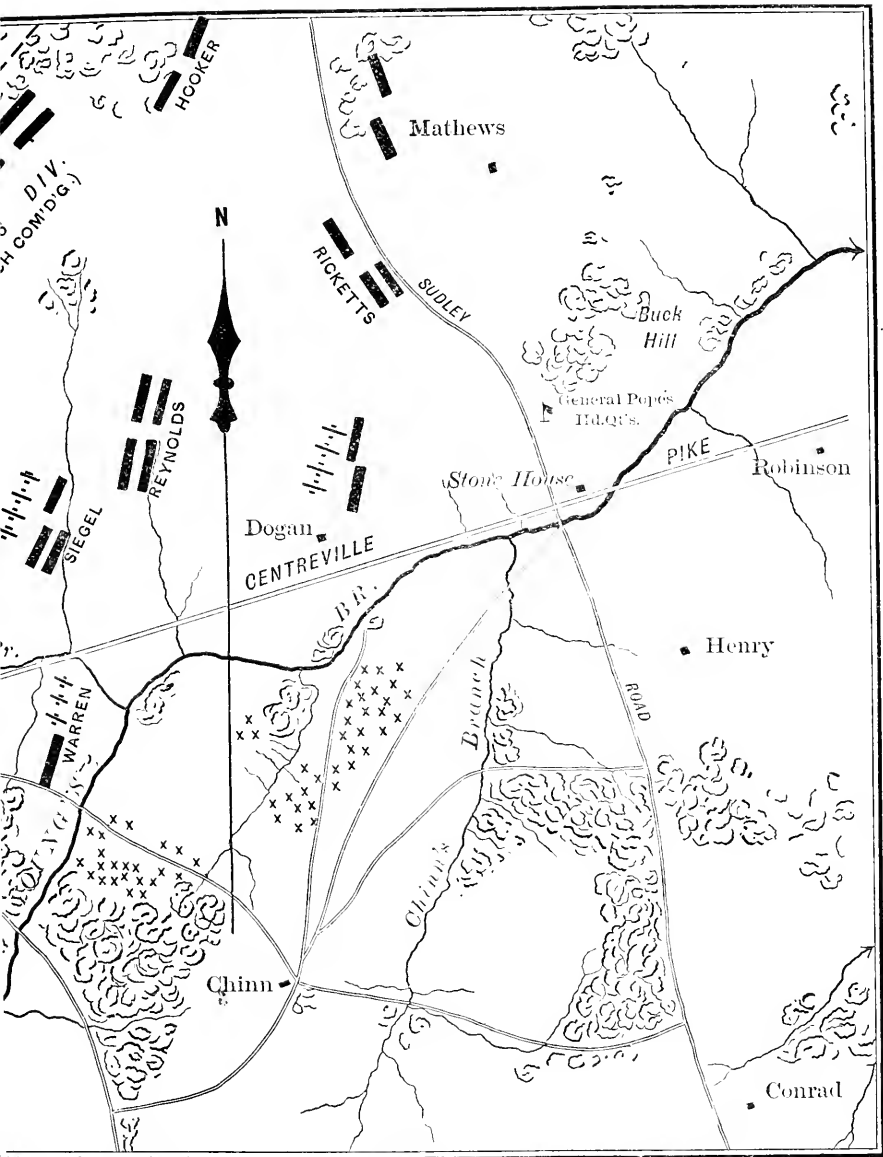
as shown in the picture

(From Official Sources)

Federal 
Confederate 

Scale, 3 in. to 1 mile





OPINIONS OF THE PRESS.

Attention is invited to the following extracts from the newspapers concerning this great work of art:

[From the Washington "Sunday Herald."]

Every one who has entered the circular structure at the corner of Ohio avenue and Fifteenth street to see the Bull Run Panorama has come away surprised and delighted. "Wonderful!" "Amazing!" are the kind of adjectives visitors use to express how far the view exceeds their wildest anticipations. No optical illusion most of us have ever experienced approaches that as one steps out on the platform and looks at what does not seem like canvas, but like a real landscape stretching over meadow, swale, and forest to the distant blue mountains. The sense of immensity of space is exactly what one gets looking from the crest of a mountain in the open air. The manner in which the battle scenes are grouped and managed is also most striking. The old soldier, it is true, will find at points a little straining for effect—something too theatrical to be true as representing occurrences in actual war—but he will also find much that is wonderfully and graphically realistic, and which brings back vividly the stirring scenes of twenty-odd years ago. No one who visits this panorama but will want to go again and again, and there can be no doubt it will become one of the most popular resorts at the Capital, not alone with tourists, nor even with the veterans of the civil war and their families and children, but with all classes and conditions. There is so much in it which appeals to the universal human heart. It not only commemorates one of the memorable battles in history, but the view is intrinsically one of the most magically inspiring which can be presented to human eyes.

[From the "Washington Post."]

THE BATTLE OF MANASSAS.

A Graphic Description of a Very Realistic Panorama.

Thanks to the energy and enterprise of a number of gentlemen, whose action in the matter cannot be too highly commended, the city of Washington has been provided with a scenic representation of the panoramic order that has been equaled in few features by similar exhibitions in other places and excelled in none.

Passing Fifteenth street to D, and then across one of those expansive commons that still mark the era of architectural possibilities in Washington, the building which encloses "The Battle of Manassas, or the Second Bull Run," is reached. The visitor proceeds along a covered passage and up a winding staircase. The fast step up is a long one. It covers many miles and twenty-four years. Banish all things present and past, Washington, we are on Douglas Heights! It is no longer to-day; it is the 30th of August, 1862. Peace was a dream of yesterday; this is war and we are in the midst of it. On this reality the sun looks down and smiles through rustling trees and casts long shadows on the yellow fields. Away to the east the blue hills rise and fade into the tender sky. A white village nestles nearer; nearer still stands a frightened-looking little school-house; a homestead here and there, fruitful orchards, and peaceful meadows. The village is Centreville, the hills are the Bull Run range, the homesteads have historic names, and the fruitful orchards and peaceful meadows are obscured by the smoke and strewn with the killed and wounded of the battle of Manassas. Far away lines of Union infantry make steady progress with disciplined purpose in this direction or in that. Nearer squads of Longstreet's artillery come galloping into action. Here a group of gunners in grey, tense and eager, load and fire; there, across a placid brook, weed-grown and stony, ring—or will ring, in a moment—three distinct reports that mark the duels of as many Federal

and Confederate officers. Vines climb and nod over the shattered rail fences that shelter Confederate gunners; a thin red stream trickles into a lucid brown pool that reflects a lazy cloud. And there is Lee—no chromo Lee, but the hero himself, erect, breathing—talking to the unmistakable Longstreet, and Wilcox sits his horse superbly to the right. Somewhere in this wide horror, if one's glasses are strong enough, one could find every gallant boy the newspapers put in the list of "killed and wounded at Manassas" all those years ago. A dead negro lies supinely by the ruins of a supply wagon; a piteous hand with a stain on it is lifted from a tangle of briars in a fence corner. Staggering men, bursting shells, and maddened horses are everywhere. To the left is the wild, gallant charge of the brigades of Chapman and Buchanan upon Jackson's lines, entrenched in the railroad cut that stretches sharply across the fields in the middle distance.

It is not real; it is illusion; yet the art that produced it is perfect. The movement of these massed men struggling forward in spite of the awful fire of the Confederate gunners into their unprotected flank is marvelously as it must have been.

The historic inaccuracy of the group of generals to the left is more than atoned for by the resemblance of the portraits to the originals, dead and living. The admirable composition of the groups; the careful attention to relative values in the disposition of every detail; the remarkable skill, of which the whole is the more remarkable evidence—all this it is impossible to convey in words. Nevertheless there are one or two exceptional features which may be noted. One is the distinctively American type displayed in every soldier's face. Executed, as the work was, by artists exclusively French, this is not its least remarkable characteristic. The entire absence of all unnecessarily repulsive details is also exceptional. The scene is grimly realistic, but we are spared its most revolting aspects.

This is more than a novel sensation, it is an awful fact, and its impressive educational value to the people of this city can hardly be overestimated. And it is an achievement in art to which one may bring all one's appreciation brightened for pleasure, all one's critical faculty whetted for use. It is an art exhibition with as many phases as most galleries, without the frames.

For the sake of those who measure their appreciation in currency, it may be said that it cost \$135,000 and that twelve men, under the supervision of Mons. Polipot, made the picture out of innumerable yards of canvas and 7,000 pounds of paint.

[From the Washington Critic.]

THE SECOND BULL RUN.

A Panorama of Wondrous Impressiveness and Spectacular Effects.

Could a veteran of Manassas, who had never seen or heard of this great battle picture, be escorted blindfolded to the magnificent panorama building, on the corner of Fifteenth street and Ohio avenue, and upon ascending to the central platform be suddenly restored to light, how wondrous and overwhelming the spectacle that, like a supernatural revelation, would burst upon his vision.

Familiar landscapes would surround him in all directions, from Thoroughfare Gap in the distant west to the cottages of Centreville along the hazy east-meadows, slopes, forests, mountains—as distinct to his gaze as they were upon that eventful day in August twenty-four years ago, when, out upon the skirmish line, he stood on Douglas Heights and caught the advancing roar of battle. Here and there, in close proximity, are friend and foe pressing to the conflict, battalions hurrying to the front, batteries rushing into line, the powder smoke creeping like mist along the earth or inwaving the green foliage with azure; here a shell exploding with deadly crash, there a cannon belching fire; in all directions the dreadful monitions of impending conflict, and death, already

busy with his harvest, crimsoning their common mother earth with blood of Blue and Gray. Within the sound of his voice are Lee and Longstreet; further in the distance Fitz John Porter and his staff, Warren's brigade, the divisions of Hood and Wilcox, the reserves of Sigel and Keynolds, and all the awful paraphernalia of war, sternly contrasting with the peaceful quietude and dreamful shadows of the summer fields beyond.

Such are the scenes in brief and imperfect outline that are presented upon this eloquent and impressive canvas. The spectator doubts for the moment whether it is a memory or a dream, imagination or reality—whether it is life abruptly called to a halt by art or art abruptly awakened into life—whether he himself, by some weird spell, is being transported backward through the lapse of years, or whether it is an artistic conjuration of the past which he beholds, with all its salient recollections reproduced. It is enough for him to know that the picture is so lifelike as to be startling; that it is a master-work of genius in its details; that the topography of the field is so natural as to be recognized at once; that the movements so graphically projected by the painter are historically accurate. Thus does the great panoramic spectacle, with its marvelous optical effects, become not only a fascination, but an instruction—not only a diversion, but a lesson, carrying with it a forceful moral as to the horrors of war and a sublime sense of congratulation that the Union is once more and forever made one in the bonds of peace.

[From the "Washington Critic."]

SECOND BULL RUN.

Its Realistic Representation at the New Cyclorama.

In the large new brick building just erected on Fifteenth street, south of Pennsylvania avenue, is a magnificent oil painting containing eighteen thousand square feet of canvas. It is a panorama of the battle of Manassas. The building will be open to the public in about six weeks, and it is safe to say that the panorama will be one of the fixtures of Washington curiosities and a center of attraction to sight-seers.

The painting is the work of fifteen French artists, who were brought to this country for the purpose, and is a master-piece of artistic execution. The artists spent several weeks in the vicinity of Manassas sketching the country. The ever-varying light and shade of field and forest of a summer afternoon is perfect; the perspective is magnificent, and the *tout ensemble* of the whole picture is so realistic that as one stands in the center of the building he seems to be in the field, the painted forms alive, and he almost hears the screaming of the shells through the air and instinctively dodges a fancied ball.

The construction of the piece is such that the spectator seems to stand in the center of the field; at his feet is a dark pool of clotted blood, a musket, an old haversack, or a soldier's cap; over yonder a dead man, his glassy eyes looking at you with a ghastly stare. At a glance you take in the battle-field. Far away to the right, over the stubble fields, nestling in a grove of green trees that seem to rustle in the summer wind, is the village of Groveton, Fitz John Porter's headquarters. That is his command that you see coming over the field there, in solid phalanx, in long battalions, in straggling companies, the sun glinting on the points of their bayonets and lightning up the stern faces of the men. On they come, charging up the slight declivity toward the line of Jackson's men, entrenched over there by their railroad. Just as they reach the crest of the hill a volley of grape crashes through their left flank and there are horrible gaps in the line of blue. Colonel Lee's artillery of twenty-four guns is hurrying over the field from the westward, and three guns are in position. Again, a crash from the artillery, a rattle of musketry from the Confederates concealed in the copse, and the lines of blue waver for a moment.

But only for a moment; the gaps close up and on over the crest of the hill they come—a company deploys to the left, and, kneeling in the grass, begins to pick off the artillerists. At a break-neck speed over the fields come more of Colonel Lee's artillery, and taking position behind the rail fence open fire on the advancing Federals. The shells go hissing through the air high over the heads of the first rank of the foe and drop in the middle of the phalanx moving on through "Peach Orchard Farm." Great bare spots

on the side of the hill mark where the shells fall. To the right of Colonel Lee's battery is Longstreet's command coming through the woods and over the rail fence. They emerge from the cover of the woods just in time to meet a body of Federals on the hill. The Blues drop upon one knee, a quick command, the carbines flash out their messages of death, and the Confederates waver. The sun is glistening brightly on something in the bushes behind the rail fence. It is the rifles of the Confederate sharpshooters; there is a rattle of musketry and the front rank of the Blues dissolves. Then a hand-to-hand conflict ensues.

[From the "National Republican."]

THE BATTLE PANORAMA.

A Private View by Grand Army Men of the Manassas Field—A Wonderful Optical Illusion.

The panorama of the Battle of Manassas, or the Second Battle of Bull Run, as it is more generally called, was completed by the Manassas Panorama Company yesterday afternoon, and several hundred invited guests inspected it in the evening. The big rotunda at the corner of Ohio avenue and Fifteenth street was thronged all the evening, and every person who came out expressed wonder and pleasure at what they had seen. A long passage is traversed in reaching the platform from which the panorama is observed, which is gained by ascending the winding flight of steps. When the top is reached the visitor is bewildered at the scene before him. Following the contour of the circular walls is the canvas upon which the scene is depicted, and a more realistic or thrilling sight has never been witnessed in this city. The spectators' platform, from which the panorama is looked upon, is situated in the center of the building, and a few steps will bring to view the several features of the battle. Looking from the east are the hills beyond Centreville and to the west is seen the Bull Run mountains. The scene between the two points covers a distance of twenty-five miles, and one would hardly believe that the canvas is so small, so vividly do the various features stand out. Many thousands of figures are seen, and the average is not in actual size more than three inches in dimensions. So realistic is the painting, and the illusion made by the playing of the lights, that the bodies of soldiers lying on the ground and those of men in the charging and defensive lines seem several times larger, and it appears impossible, from the view, that the figures are so small. Both armies are shown advancing upon each other's lines at the railroad cut, lying between Centreville turnpike and the base of the mountains, and the lines of battle are plain and accurate.

The canvas stretches from the dome of the building to the ground, and the space between the walls and the central platform is filled in by earth and sand, with the vegetation of the country. Saddles, guns, bodies, and the equipments of the soldiers are scattered around, and represent the munitions used during the war. The perspective is good, and the various topographical features of the country for the twenty-five miles covered are brought out in bold relief, and form an excellent background for the operations of the two armies.

The panorama was opened about 5 o'clock, and was being viewed by people all the evening. The spectators included Senators, Representatives, Government officials, and Grand Army men. The largest attendance was about 8 o'clock, and several addresses were made. The lecturer described the picture, and then Capt. Andreas, the secretary of the company, described the work. Gen. Mussey, on behalf of the Loyal Legion, thanked the company for their excellent painting, and said it was very acceptable. Gen. S. S. Burdett, the commander-in-chief of the G. A. R., followed, and pronounced the picture a most excellent one, and that it would instruct the younger generation as to the manner in which their fathers fought their battles.

Gen. Burdett was asked by a "Republican" reporter if the picture was in any way objectionable to the G. A. R., and he said: "Certainly not; it is a fair painting and a good one."

Maj. Poore, on behalf of the press, thought that the picture was a good one, and Gen. Bragg, who was present at the battle, gave a very instructive description of the picture.

Commissioner of Pensions Black, who was present, was called on, but said that he knew nothing about

the merits of the battle yet, and would prefer to look rather than speak.

Seen through a rift in the smoke are the writhing forms of men upon the ground, little streams of crimson trickling through the tender grass, great furrows turning up the red clay, showing where the minnie balls have plowed through. Over toward the railroad where the Confederates are entrenched is the thickest of the fight. A bursting shell lights up the smoky scene for an instant; dead men cover the ground; guns and accoutrements scattered around; a riderless horse with a great clot of human blood upon his shoulder dashes past, dragging the dead form of his master, whose foot is caught in the stirrup. Flashes of fire in front show the position of the Confederates. A sudden puff of wind dispels the smoke for an instant and the whole scene is clear. It is a beautiful August afternoon; the long shadows of the trees on the grass show the sun is going down; away in the distant west, covered with a blue mist, are the mountains. A magnificent panorama of rolling upland, yellow field, and shady wood intervene. Above, the blue sky filled with fleecy clouds piled up in lazy confusion. To the eastward, over the stubble fields, are the farm houses of Groveton, the quaint old gabled houses nestling in the grove, the rooks and swallows circling above. The wind gently sways the branches of the trees in the wood and the sunshine drifts through the leaves, tenderly bathing the brow of a prostrate man lying in the cool moss; a mocking bird on a swinging bough singing sadly for its mate. The soft glow of a southern summer day envelops the scene. In harsh contrast is this little spot of hell on the crest of the hill, this abyss of dead belching forth flame, this chaos into which have fallen so many brave men to day.

[From the "Washington Evening Star."]

THE MANASSAS BATTLE-FIELD.

The Battle Scene Now on View in the Panorama Building.

An acre of canvas and 7,000 pounds of paint is what the visitor to the huge panorama building, corner of Fifteenth street and Ohio avenue, will see. These raw materials, however, have been touched by the genius of the artist until they have combined in one of the most vivid and marvelous battle scenes that art has produced. The scene represented is the main incident of the battle of Manassas, or the Second Bull Run, August 30, 1862. The spectator, from his elevated position, has before him, spreading out on all sides apparently for many miles, the perspective is so deep and fine, a beautiful landscape view. It is a Virginia scene. Far in the distance, eight miles away, can be seen, glistening in the light of the afternoon sun, the white houses of Centerville, and on the surrounding heights, the view discloses other well known points of the famous battle-field. The corps of artists, under the direction of Theodore Polpot, of Paris, spent two months on the field making studies and sketches of the landscape and of the atmospheric effects. Judged merely as a landscape view, the panorama is magnificent. Its thrilling interest, though, lies in the vivid depiction of the fearful activity of a desperate battle. In the foreground, almost at the feet of the spectator, Porter's troops are making a desperate charge on the railroad embankment defended so strongly by Stonewall Jackson. In other directions are seen artillery in battery or going into action and troops hastening to the front. Every detail and every figure is worth studying—groups of gunners about their guns, disordered lines of soldiers scrambling under destructive fire, all well drawn and painted in a most realistic manner. Out of the huge canvas a thousand small pictures might be cut, and each would be filled with the terrible intensity of a battle. Aside from the historical truthfulness of the picture and the value which it has on account of portraits of famous soldiers included in it, it has a curious interest as an illusion. The foreground is not painted, but made artificially of soil, sand, trees, vines, and grasses. A Virginia rail fence begins as a reality in the foreground and blends with a painted fence on the canvas. There are trees partly real and partly painted. Bodies of soldiers appear partly as effigies and partly painted on the canvas. With such art has the real and the unreal been blended that the eye is wholly deceived. Hundreds of people are daily visiting the panorama, which is open to the public from 9 a. m. to 11 p. m.

[The Washington "Sunday Gazette."]

THE CYCLORAMA.

On Monday of last week there was opened to the press and invited guests a panorama of the battle of Manassas, or as it is more popularly termed the Second Bull Run Fight. The panorama, or cyclorama, as the exhibitors call it, is contained in a beautiful substantial brick structure of octagonal form, which stands at the southeast corner of Fifteenth street and Ohio avenue northwest. All of the appointments of the premises are in the best possible taste, and the convenience of their patrons seems to have been the thought uppermost in the minds of the projectors.

At any rate they have provided a noble building in which to place their great picture, and made it extremely comfortable for all who go there to view the same. The picture is viewed from a central platform, which is placed under an immense canopy of brown stuff, and is furnished with luxuriously-cushioned seats and carpeted floor. There is a rostrum on the platform for the accommodation of the lecturer, who is in constant attendance to point out persons portrayed, points of special interest, to explain the plan of battle, and to locate features of the landscape, all of which he does in a most graphic and enjoyable manner.

As to the picture itself there have been many ineffectual attempts to convey some idea of its force and beauty. It is too vast a scene to be painted with words. If it were not then there had been no need to go to the great expense for artistic talent and material. The events of that great day have been described over and over again, but no words can possibly convey the vivid impression to the mind that this vast circle of woods, villages, mountains, as well as suffering and death, make a real thing through the panorama of the battle of Manassas. The place is thronged all through the day and evening.

[The National Republican of Washington.]

THE MANASSAS PANORAMA.

Some Account of the Wonderful Picture of the Second Bull Run Fight.

The panorama of the battle of Manassas, or Second Bull Run, recently erected at the corner of Fifteenth street and Ohio avenue, has attracted hundreds of spectators during the last week. It is not only a credit and attraction to Washington, but reflects honor on its originators.

This famous battle—called by us the "Second Battle of Bull Run," and by the Confederates the "Battle of Manassas"—was fought on the 30th day of August, 1862, on ground already rendered historic as the scene of the first great struggle in the civil war—the "First Battle of Bull Run," July 21, 1861.

A sanguinary fight on the night of the 28th and several severe engagements during the 29th, terminating with a furious assault made on the enemy at dark at Groveton, were in themselves battles, and, although measured by the events of the day to follow, were but combats, yet in a military sense formed an integral part of the second battle of Bull Run.

Our forces, known as the "Army of Virginia," composed of the previously independent commands of Generals McDowell, Banks, and Fremont, were commanded by Major General John Pope; those of the enemy—the "Army of Northern Virginia"—were led by General Robert E. Lee. Numerically these forces were quite evenly balanced, the armies each comprising about 55,000 men of all arms.

The panorama contains 20,000 square feet of canvas, and represents the battle-field of Manassas and the surrounding country. In the center of the building in which it is located is a raised platform, upon which the spectator stands. Below the platform is the natural ground, upon which short pine trees and bushes are growing. Stones, old muskets, canteens, and equipments are strewn about, and an army ambulance overturned and shattered. An old Virginia rail fence extends a short way and joins one painted in the picture. The painting is so realistic that it is difficult to distinguish where the real foreground ceases and the painting begins. Several figures of soldiers are stretched upon the ground, with little streams of blood trickling along in the sand. These are partly painted and partly artificial forms, and the delusion is so perfect that it is impossible to distinguish between the painted and artificial.

All through the picture will be found very many figures and groups that are in themselves pictures. Some are painted on the canvas, some are part of the artificial foreground, and some are a combination of both. The whole is truthful and realistic and artistic in the highest degree, representing in the best possible manner a momentous page in the history of our common country.

As a work of art the picture demands more than passing attention. It was executed under the direction of M. Theodore Poilpot, of Paris, a famous French artist, assisted by nine or ten talented and well-known French artists, all of whom have been admitted to the French Salon. In order to gain a correct idea of the battle-field, two months were spent by the artists in the neighborhood of Manassas painting studies of the landscape, and four months were consumed in executing this picture. All the figures in the foreground are lifelike. The lights and shadows introduced are excellent in the vividness of their portrayal. As a study of history the cyclorama is excellent, as no better idea of the famous battle and those who fought it can be gained than by half an hour spent in looking at the picture. The building is well warmed, and lighted at night by 300 Edison electric lights. The platform and passages are carpeted, and comfortable seats provided. An elegantly furnished ladies' parlor, with toilet room and wardrobe attached, adjoins the entrance. A large amount of money has been spent in erecting the building, and it is a permanent affair. It is open from 9 a. m. to 11 p. m., an explanatory lecture being delivered frequently.

The lapse of years serves only to increase public interest in the events of our great civil war. Accounts of the principal battles are read with greater interest than any other literary products of the time. This panorama is admirably adapted to meet this growing demand. It has come in good time, in good shape, and it will stay.

[From *Washington Critic*.]

A VIVID SCENE.

A Visit to the Cyclorama Representing the Battle of Manassas.

The cyclorama of the battle of Manassas, or Second Bull Run, is attracting considerable attention, and, for the benefit of those who have not seen it, it may be said that it is a circular picture containing 20,000 square feet of canvas, and represents the battle-field of Manassas and the surrounding country. In the center of the building in which it is located is a raised platform, upon which the spectator stands. Below the platform is the natural ground, upon which short pine trees and bushes are growing. Stones, old muskets, canteens, and equipments are strewn about, and an army ambulance overturned and shattered. An old Virginia rail fence extends a short way and joins one painted in the picture. The painting is so realistic that it is difficult to distinguish where the real foreground ceases and the painting begins. Several figures of soldiers are stretched upon the ground, with little streams of blood trickling along in the sand. These are partly painted and partly artificial forms, and the illusion is so perfect that it is absolutely impossible to distinguish between the painted and artificial.

As a work of art the picture demands more than passing attention. It was executed under the direction of M. Theodore Poilpot, of Paris, a famous French artist, assisted by nine or ten talented and well-known French artists, all of whom have been admitted to the French Salon. In order to gain a correct idea of the battle-field two months were spent by the artists in the neighborhood of Manassas painting studies of the landscape, and four months were consumed in executing this picture. All the figures in the foreground are lifelike. The lights and shadows introduced are excellent in the vividness of their portrayal. As a study of history the cyclorama is excellent, as no better idea of the famous battle and those who fought it can be gained than by half an hour spent in looking at the picture. The building is well warmed and lighted at night by 300 Edison electric lights. The platform and passages are carpeted and comfortable seats provided. An elegantly furnished ladies' parlor with toilet-room and wardrobe attached adjoins the entrance. The cyclorama is here to stay. A large amount of money has been spent in erecting the building, and it is a permanent affair. It is open from 9 a. m. to 11 p. m., an explanatory lecture being delivered frequently.

[From the *Indianapolis Journal*.]

THE BULL-RUN PANORAMA.

Exciting Scenes Between Ex-Federals and Ex-Confederates Who View the Painting.

Special to the *Indianapolis Journal*.

WASHINGTON, March 12.—Some very stormy scenes are reported to have taken place at the panorama of the second battle of Bull Run, or the battle of Manassas, recently constructed here. The men who fought for the Confederacy and those who struggled for the Union on that memorable field get together here very often and have friendly chats and pass mutual criticisms, but a few times they have grown excited and hot words have passed between them. These contentions have almost invariably grown out of a dispute as to which side deserved the most credit in the fight.

Here, more than at any other point in the country, perhaps, do the ex-Confederates and ex-Federals meet in about equal numbers. Maryland and the Virginias and the contiguous Carolinas, that turned out so many men in the Southern army, now flood Washington with those who fought under the stars and bars. In social intercourse these old veterans are pretty uniformly courteous, but so near their homes they do not like to hear their actions criticised or unfair estimates placed upon their efforts by the fractious ones who fought in the Union army.

Not infrequently does one see a one-armed ex-Confederate, or a one-legged ex-Confederate, standing beside a man with but one arm or leg who fought for the preservation of the Union, and together they recount their struggles, and point out on the vast canvas, which looks so nearly like the natural landscape that one loses the beginning of the illusion and the ending of the real, the courses they followed on that bloody field.

The other day two of these maimed soldiers who fought at Manassas in opposing armies were moving around the railing on the lookout inside of the panorama, pointing to the different divisions and naming them and their officers as each came in view, when a fence was encountered. The natural and actual rails were laid on the solid ground before them, and extending down to the canvas were joined to the painting so perfectly that the real and artificial could not be distinguished one from the other. Just over the fence, which divided the two armies, and not, seemingly, more than ten rods distant from the Federals, who were in a terrific conflict with another wing of the Confederate army, sat upon a horse a Confederate general and his staff. A pistol, according to the range of the painting, in the hands of a Federal would have been sufficient to have dispatched the general or any member of his staff.

"There's a lie!" exclaimed the one-legged ex-Federal, pointing to the close proximity of the Confederate general. "I was right over there in that bunch of men, and had your fellows been so close I'd have popped one of them off their horses!"

"It is you that lie, sir!" flashed back the one-armed ex-Confederate. "I was right over there in that company by them, and they were in the heart of the fight, tho-e officers were."

The men had to be separated. Their friendly reminiscences were at an end.

[From the "*Washington Traveller*."]]

BATTLE OF MANASSAS.

The panorama of the "Battle of Manassas," or "Second Bull Run," now being exhibited at the corner of Fifteenth street and Ohio avenue is worthy of especial attention as being the first appearance in Washington of these war representations which have become chief and permanent attractions in other cities. Only the first glance at this panorama is needed to explain the wonderful popularity of similar exhibitions elsewhere, and the fascination which this particular representation has already gained for the Washington public. It is even more than a representation of a battle, seeming as it does to the beholder's eye, a battle itself. Not only as a delight to the senses, but as an education of the taste, such an exposition of art deserves to be seen by every citizen of Washington, old or young. An old soldier who had fought and lost an arm at Manassas, standing before the vast scene, during the present week, gave, perhaps, the best possible tribute to its merit in speaking of it to his friends: "I forgot everything," he said, "the minute I entered. I did not think of the picture. I thought I was out there in the Bull Run fight again."



[From the "Washington Journal," German.]

Das Panorama der zweiten Schlacht von Bull Run, welches diese Woche Ecke der 15. Straße und Ohio Avenue eröffnet wurde, erregt hier besonders Aufsehen und erfreuet sich der ganzen Woche über eines zahlreichen Besuchs. Das Bild an und für sich bildet einen Kreis, welcher 20,000 Quadratfuß bedeckt, und die Wiedergabe der Schlacht ist eine so naturgetreue und unparteiische, sowie die künstlerische Ausstattung eine so vollendete, daß selbst der schärfste Kritiker und Sachkundige darüber entzückt sein muß. Das Bild ist kein Produkt oberflächlicher Zeichnung, sondern erst nach langem Studium auf dem Schlachtfelde selbst, welches der berühmte Schlachtenmaler Theodore Poitpot von Paris, unterstützt von 9 bis 10 anderen französischen Künstlern besucht hat, zur Vollendung gekommen. Die Figuren sind so natürlich wieder gegeben und der Reflektor durch 300 elektrische Lichter so vortheilhaft hergestellt, daß man sich beinahe versucht fühlt zu glauben, lebende Körper vor sich zu haben. Für die Bequemlichkeit der Besucher ist ebenfalls gesorgt und besonders für die Damen ist ein eleganter Parlor nebst Toilettenzimmer eingerichtet. Das Panorama ist von 9 Uhr Vormittags bis 11 Uhr Abends offen und die Schlacht wird in angemessenen Zwischenräumen durch ausführliche Erklärungen noch mehr verdeutlicht.

[From the "Hatchet."]

THE BULL RUN PANORAMA.

The panorama of the second battle of Bull Run is now on exhibition in this city. It is vivid and realistic and worth a visit. The general effect is most admirable and has been generally admired during the week by thousands who have been attracted to the exhibition. The managers have succeeded in getting a great deal of free advertising, and, as the panorama can stand the test of close examination, it has been of value.

[From "The
BATTLE

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MANASSAS.

To those who have not visited the Panorama of the Second Battle of Bull Run or Manassas, a great pleasure is in store, and those who have once seen this marvelous work of art, find at each successive visit something new to startle or to please. It is undoubtedly one of the most strikingly effective works of art ever conceived or executed by man. It is beyond the power of description; to be understood and appreciated it must be seen. The optical illusion is so perfect that one gazing upon the scene can with difficulty understand that the participants in the battle are not flesh and blood; and that the hills, fields, forest, and very atmosphere is not real.

[From "The Sunday Herald and Weekly National Intelligencecr."]

THE PANORAMA.

Visitors to the Manassas Panorama have been numerous all the week, and it is not too much to say that they have been unstinting in their praise of it. This wonderful view is one which every person will wish to see again and again. No one in a single visit can see half that is to be found in this wonderful life-like picture. It is equally interesting to veterans of the Civil War and to those who are ignorant of the reality of battles.

[From the Washington "Republic."]

BATTLE OF MANASSAS.

This fine panorama continues to attract large crowds, and deservedly, too, for it is, aside from its value as a historical painting, a work of art that any artist might feel proud of. It is very touching to see the veteran, accompanied by his children, stand and gaze at this picture with opened-eyed wonder at the accuracy of the details, while he points out to his children where his command was and tells with ill-concealed enthusiasm of the part he took in that memorable battle. The gentlemen who have given us this grand picture have added another to the many interesting places in this city.



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