was Robert E. Lee, such a successful withdrawal might almost be considered as a triumph.

A fresh and vivid impression of the scene of the bloody struggle at Antietam Creek is given in one of the photographs in this great war series. The plucky photographer has succeeded in securing, from the very edge of the battle-field, a view of the movements of the troops that are on the charge; and when, on the further edge of the fields, we actually see the smoke of the long lines of rifles by which that charge is to be repulsed, we feel as if the battle were again "going on" before our eyes, and we find ourselves again infused with mingled dread and expectation as to the result.

In looking at the photographs, the Union veteran recalls the fierce charge of Burnside's men for the possession of the bridge and the sturdy resistance made by the regiments of Longstreet. He will grieve with the Army of the Potomac and with the country at the untimely death of the old hero, General Mansfield; he will recall the graphic description given by the poet Holmes of the weary week's search through the battle-field and the environs for the "body" of his son, the young captain, who lived to become one of the scholarly members of the national Supreme-Court; and he may share the disappointment not only of the army, but of the citizens back of the army, that, notwithstanding his advantages of position, McClellan should have permitted the Confederate army to withdraw without molestation, carrying with it its trains, its artillery, and even its captured prisoners.

Another photograph in the series, which is an example of special enterprise on the part of Mr. Brady, presents Lincoln and McClellan in consultation some time after this bloody and indecisive battle. The pose and the features of the two men are admirably characteristic. Two weeks have elapsed since Lee's withdrawal across the river, but the Army of the Potomac, while rested and fully resupplied, has been held by its young commander in an inexplicable inaction. Lincoln's per-

[64]