

Lewis and Bartholomew's Mechanical Panorama of the Battle of Bunker Hill

By JOSEPH EARL ARRINGTON

THE mechanical diorama of Bunker Hill was produced for public exhibition throughout the country. Its subject had a national appeal, as being the important opening battle of the American Revolution. The people generally were interested in the production, especially those living on the Atlantic coast where the historic battles were fought, where the old shrines still existed and where new memorial monuments were being erected. The older generation, which had participated in these celebrated events, was rapidly passing away and the people did not want the rising generation to forget the sacrifices their fathers had made to win national independence and personal freedom. It was the function and the appeal of the diorama, to perpetuate such "an important historical event." It portrayed "one of the most remarkable epochs of the American Revolution" and "those memorable scenes in our country's history, in times 'that tried men's souls.'" In the diorama, "this glorious battle is refought in a style live to life," or as "the Spirit of '76 Illustrated." The show was designed "to arouse proud and patriotic associations" and every parent was urged "to take his child to see it . . . if he would teach him patriotism." It was also believed that the

re-enactment of the battle, "by a series of mechanical figures," would "strike the mind indelibly" and "convey more information on the subject than the reading of volumes, or the display of numbers of pictures."¹⁹

Another constant appeal of the diorama was its mechanical construction as a notable product of the human mind. It represented a "fine specimen of Yankee ingenuity and skill," and "a wonderful achievement of genius." The public was fascinated at the "perfection of automata," "the chasteness of all the accompaniments" and "to behold with what accuracy the machinery is made to operate." They were astonished at the contrivances used for "the movements of the several pieces" and just how the reality of the battle could be so "faithfully represented." Certain features of it were singled out as outstanding. The "perfect mechanism of the figures" was watched "with astonishment and wonder." All were "delighted with the firing of the automaton artillery men and marching of the infantry regiments." As a whole, it was classed among "the greatest pieces of mechanism ever seen in this country."²⁰

The hall for displaying a diorama of this type was important because its stage had to be spacious enough for the installation of the complex and extensive machinery for both the diorama and the panoramas. It required not only adequate seating capacity for many people, but also

EDITOR'S NOTE: This is the second and concluding portion of Mr. Arrington's article, the first half of which appeared in the Fall issue of OLD-TIME NEW ENGLAND, 1961.

proper seating arrangements for seeing the spectacle. The proprietors selected the hall and made such adjustments in it "that the whole audience is admirably accommodated both as regards comfort and an opportunity to obtain a fine view of the beautiful changing scenes." This required considerable planning, effort and expense. The halls were generally fitted up for convenience and comfort but some of them attained a degree of richness, magnificence and splendor that attracted the well-to-do, cultured and fashionable society of the larger cities. At first, high prices of admission were charged to meet the great "expense of operating the machinery," and the heavy cost of its original production.²¹

Once the hall was prepared for the diorama, the time for showing it was rather short, probably only half an hour. Between its three acts, when the battle scenes and machinery were being changed, drop scenes, often of local subjects painted by the staff artists on the spot, added new interest and these too were changed periodically. Since the battle diorama did not constitute a full evening's entertainment for the nineteenth-century audience, who ordinarily attended lectures and entertainments for two and even three hours, other performances were added to complete the show. These were built up also by the staff artists at convenient times and placed on the itinerary and introduced progressively in the show to hold and increase public interest. These pieces included separately painted scenes and continuous moving panoramas which reportedly were put "all on one cylinder" for convenience and their length much shortened, so as not to take up too much time for any one of them. In addition to these paintings, the proprietors added puppet shows, musical selections and

comical sketches. All were shown with appropriate scenic backgrounds and musical settings.²²

Altogether the various features produced a show of variety and interest, for all classes of people—the young as well as the old. It appealed to the curious, those seeking knowledge of history, and those "enjoying the best specimens of the fine arts." Moreover, it was wholesome entertainment, containing nothing "to offend the most fastidious taste, or inconsistent with purest morality" and the standards of church people. It did not infringe upon "those scruples that properly deter parents from permitting their children to witness" common theatrical shows. Its subject attracted and held public attention over a long period of time in the various cities and towns of the country. The stops on its itinerary were longer than for some panorama shows that could be hastily moved in and out at low expense because of the unusually heavy overhead of installing both the diorama and panoramas. The Battle of Bunker Hill was in the larger cities from three to six months at the premiere showings over the first five-year period of the exhibitions, then only two or three months during the second five-year period, when it was more familiar. It was always assured of good patronage for a few weeks in most places at any time.²³

The first exhibition of "Lewis and Bartholomew's Great National and Historical Moving Diorama of the Battle of Bunker Hill and the Conflagration of Charlestown," or "'76 Revived," opened at Amory Hall in Boston, on December 10, 1838, and remained five months until May 11, 1839. The hall was "elegantly and conveniently fitted up" and the admission was fifty cents, with half price for the children. Perform-

ances were held every evening at 7:15 P.M., Monday through Friday. The people crowded the hall nightly and Saturday matinees were soon introduced for families, schools and strangers in town. After two months, the patronage was still increasing and rarely could a visitor "find a seat unoccupied" after the show started. The proprietors were being "amply rewarded . . . for their ingenuity and skill," despite the fact that in March competition appeared at the National Theater in two dramas—"Jonathan in England" and the "Siege of Boston," terminating with a new panorama of the "Evacuation of Boston by the British Troops" and "the entrance of Washington and his triumphant army," which was produced by the Englishman, Robert Jones, a scene painter who had worked earlier in the New York theaters.²⁴

Beginning March 25, Bunker Hill Revived had a new attraction added, "the Fairy Land and Palace of the Fairies," which was probably the work of Robert Jones also. It showed an imposing palace with hilarious dancing figures and a lake on which swans are drawing a car or gondola full of fairies. Again after a month the proprietors had no "lack of patronage, or the failure of a reward for their labors." By April 15 their show "[had] been open eighty evenings and fourteen afternoons and [had] been visited by more than 38,000 persons." That was an average attendance of 400 at each performance and a total financial reward of \$16,000 for the evening performances alone. This was not the end of the Boston run. The patronage being so generous, with the popular demand still strong and many unable to get in the hall, the proprietors continued the performances. Another piece was added—"The Storm, or The Vicissitudes of Rural Life—Cattle, Sheep, &c. are seen return-

ing home," when "a Storm arises, accompanied with Terrific Thunder and Lightning." A new impetus was given to the show, as indicated by the overflowing houses that continued to the closing date, for which gratitude was expressed to the public. Editors believed that this meritorious diorama "[had] been the most popular one ever presented here," for it had "drawn crowded houses in Boston for over five months."²⁵

Lowell, Massachusetts, was the next city on the itinerary. The proprietors had paid hall rent there for some time before opening on May 27, being detained by public demands in Boston. It took two weeks to install the machinery. The Fairy Land was shown with the Battle, the charge being fifty cents. It was well received by the citizens, who thought it "presents more peculiar and stronger attractions for Patronage" than other earlier shows coming into the city. In June the neighboring towns like Nashua, Tyngsborough and North Chelmsford organized Lowell excursions, one "filling two of the large cars of the railroad to overflowing." "The company expected to see something wonderful" and were not disappointed. Two local paintings were most likely added to the repertoire here, though press reports are not available for confirmation. The first one, probably previewed in Boston, was a terrific "Storm scene on the Merrimack River," produced "with the elementary effects of thunder, lightning, rain and howling of the storm, with an accuracy to Mock Reality." The second was a splendid "moonlight view of the city of Lowell, The Manchester of America! In which the factories are seen lighted up as at work. At the ringing of the bells the lights are extinguished and the scene closes."²⁶

The itinerary continued in New Eng-

land and then reached New York on August 12, 1839, being advertised as a "splendid National *Moving Diorama*" of the Bunker Hill Battle. It opened in the Masonic Hall for the season lasting until January 1, 1840. The large room was "fitted up in a style of neatness and convenience hitherto unsurpassed." The admission was still 50 cents. James G. Bennett, editor of the New York *Herald*, had an encounter with its manager, who was described as "a tall, young fellow with elegant, black whiskers enough to make two French counts." The manager solicited a visit by the editor for a write-up of the show either as a "puff" or a "cut," according to his impressions. This editor seems not to have responded, but others did and found the exhibition of "surprising magnificence," and "a wonderful Piece of mechanism." It soon caught the attention of the public and after a month was still "exhibiting to crowded houses." By October it had been "visited with delight by thousands" of citizens. In November Nichols, the ventriloquist, entertained between the battle scenes. The Storm piece was added to the show, with the Fairy Land closing the performance. In December, the last month, the price was reduced to 25 cents and daily matinees were introduced during the holiday season. There was no diminution of public appeal while in New York.²⁷

In February 1840 the New England Museum of Boston was offering its own puppet show of the Italian Fantoccini, closing with the "Dioramic Scene of the Destruction of the Lexington, painted by Robert Jones." Then on December 14 Lewis and Bartholomew's exhibition returned to Boston, where it had had such a profitable and pleasurable run the previous year. Amory Hall was "very perfectly fitted up" again. The Battle of Bunker Hill continued with its patriotic

appeal, to which the Storm Scene and the Fairy Land added a romantic touch. The 50 cents admission was retained. The diorama was "still in full tide of successful experiment" in February 1841, when matinees were opened to give the children wholesome entertainment, the price now being 25 cents for all ages. In the meantime, a new piece was in preparation, to be staged with the Battle on April 5. It was a "grand perestrophic panorama," entitled "The Enchanted Isle." The subject was "a series of Oriental scenes," on the magic Grotto of the Sultan of the Genii, "forming a scene of surpassing beauty and richness;" "music of various kinds is interspersed throughout the piece." May 8 was the last notice of the show.²⁸

From 1842 to 1844, there seems to be a break in the proprietorship, or at least in the management of the diorama, as it was not exhibited under the name of Lewis and Bartholomew. There are also some indications that it might be another competing diorama, but more decisive factors indicate only the one production, for example, the same descriptions of the battle scenes in the press and playbill, the similarity of pieces being shown with the battle and the apparent lack of itinerary conflicts. Early in October 1842, it was "proving . . . very attractive at the Boston Museum," where it had been given another elaborate set-up. In the performances it was preceded by the moving panorama of the "entrance to the Isle of Cyprus," the Storm Scene, and the city of Lowell. By October 31 Robert Jones had his panorama of the "Mermaid's Cave and Haunts of the Fairy Land" on the program. It was painted on 1,400 feet of canvas. In November the exhibition attracted "large and delighted audiences every evening"; the matinees were "exceedingly popular," with the school chil-



BARTHOLOMEW & CO.
Responsible before the citizens of NEW HAVEN, that their celebrated
HISTORICAL MOVING DIORAMAS,
THE BATTLE OF
BUNKER HILL,

is now open for Exhibitions, at the EXCHANGE HALLS, and will be continued every evening at the above place, until further notice. (Dramatic and Musical Companies excepted.) The Hall has been fitted up in a style which the Proprietors trust will meet public approbation. The Pictures are very different from those of my exhibition last year, having arrived in perfect preservation, dressed in their respective frames, and mounted by application of a beautiful combination of Machinery, made to insure, as I understand, the safety of the pictures.

MOTIVATIONS OF ANTHRAZITIC HAWAIIK.

SYNOPSIS OF SCENES, INCIDENTS, &c.
FIRST DROP SCENE, **View of Boston Common.**
Taken from near the Providence Railroad Depot, exhibiting the State House, Park Street
Church, Masonic Temple, Railroad Depot, &c.

SCENE I. — — — — — Night Scene

NIGHT SCENE.
Uncovered Star-light; Near view of the Ametistina, young Chameo West, on base 100 x 150, negative 200.
Covered scene is based on negative 200, the same size.

SECOND BEST SCENE, FROM ANTHONY'S BARBANAPALE.

Representing the Royal Palace and Court Tard by Moonlight, the River Expresses on the right.

SCENE II. View in Boston.

The author's views on the subject of the "right to self-government" are well known. He has written on it at length in his "Principles of Government," and in his "Principles of Politics." The author's views on the subject of right and wrong, and on the right and wrong of war, are also well known. He has written on them in his "Principles of Right and Wrong," and in his "Principles of War." The author's views on the subject of the "right to self-government" are well known. He has written on them in his "Principles of Government," and in his "Principles of Politics." The author's views on the subject of right and wrong, and on the right and wrong of war, are also well known. He has written on them in his "Principles of Right and Wrong," and in his "Principles of War."

SCENE III

The Embarkation of the British Troops from Windesmit Ferry,
and end of Long Wharf.

In the States, there are many instances of democratic government in operation. These, according to the Times, are now the rule, though not in Norway's Parliament and elsewhere they are not. There are some remnants from the old regime, but the general tendency is toward a more democratic form of government. The Free Academy of New York is the typical example of the new educational system, which has been adopted by most of the states. The schools in the principal cities are now under the control of the State Education Department. The public school system is now well developed in most of the states and the business administration.

DETAIL OF PLAYBILL FOR BARTHOLO-

MEW'S BATTLE OF BUNKER HILL

Courtesy of The Connecticut Historical

Society.

dren. "The boys of Boylston School, dressed in their neat Winter uniform," and "the naval apprentices of the *Ohio*, accompanied by the band of the ship," visited the exhibition in groups. It closed December 17, 1842, in a grand gala, after having "drawn immense numbers of visitors for the past ten weeks."²⁹

We find the diorama next in Baltimore, opening in the Assembly Rooms on July 17, 1843, as a "NATIONAL AND MILITARY EXHIBITION," for a run of three months. The hall was "fitted up with the advantage of ample room for the extensive Machinery of exhibition" and "in a style of *Grandeur* and *Magnificence* never before witnessed" in the city. On the program were the same moving panoramas, Fairy Land, Isle of Cyprus, and Merrimack River at Lowell. It started at 8:30 P.M., the charge being only 25 cents. The matinee was on Saturday at 3:30 P.M., when "the room [was] darkened and the same effect produced as at night." All school children were given liberal terms. After three weeks the price was reduced to 12½ cents for all ages, and the patronage increased among all classes.³⁰

Then on August 21 two more paintings were added to the repertoire. One was "a new local PANORAMA OF THE BATTLE OF NORTH POINT" in the War of 1812. It was painted by Truman C. Bartholomew and George Curtis "from original drawings and information obtained from Thomas Ruckles Esq. and other survivors of the Battle." It depicted "the landing of the British troops, the formation of the line, and the engagement," with a "correct representation of the American troops." To this was added, by the same artist, "a new and beautiful PANORAMA OF THE CITY OF BALTIMORE, from original sketches taken on Federal Hill." These and other pieces

made a very "extensive exhibition," with the price still 12½ cents and it achieved a "Brilliant Success," the managers being unable "to seat the crowds who nightly assemble." On September 12, local Defenders Day, "THREE representations of the magnificent Pageants," were given at 11:00 A.M., 3:30 P.M. and 8:15 P.M., with the Battle of NORTH POINT taking first honors. A month later there was still an "immense attendance upon this grand and sublime exhibition." Before closing on October 18, the Ethiopian Serenaders, were the entertainers. "Never before was such a fund of attraction presented to this community," and it had "elicited . . . universal and unqualified approbation in the city" during the summer. It was "visited by over 200,000 persons in the cities of Boston and Baltimore."³¹

After 1843 the Bunker Hill diorama continued to have long and successful exhibitions in the eastern cities and towns for a dozen years, about which brief accounts are given in an appendix. Then, on June 29, 1854, after a perennial service since 1838 and seemingly having become a permanent, traveling, theatrical institution, the New York *Herald* contained an inconspicuous advertisement: "the splendid Diorama—'Battle of Bunker Hill' and the beautiful scene 'The Fairy Land' for sale cheap. A rare chance for a gift enterprise." Address C. P., *Herald* Office.

But this was not the end, for it opened at Apollo Hall in Baltimore in March 1855, giving much pleasure once more to many people in that city. It received very extensive patronage in September of the same year at Academy Hall in New York, where the Alleghanians sang the Marseilles Hymn at the battle scene and entertained with other popular songs of the day. It remained in New York to be seen in May and June 1856, at Buckley's

Hall in the Chinese Building. *Fairy Land* was on the program and Sherman the ventriloquist was the entertainer. This is the final known exhibition of the famous diorama. The last advertisement for its sale was found in the New York press, March 8, 1859, as follows: "Must be sold, even at an enormous sacrifice—The mechanical, artistic, life-like and wonderful exhibition of the Battle of Bunker Hill and the Conflagration of Charlestown," by P. J. Thomas & Bros., New York.³²

Lewis and Bartholomew's Battle of Bunker Hill had altogether some twenty years of exhibition service before the American people. We do not have an estimate of the total patronage during that time, though it was commonly acknowledged to be "one of the most successful mechanical performances ever seen in this country." It had followed in the wake of Maelzel's popularity with the Conflagration of Moscow, and enjoyed the added advantage of having unusual public interest in an important native subject. It was the pioneer, extensive, pictorial and dioramic representation of the Battle of Bunker Hill taken directly to the people. It also had some influence on the other pictorial and theatrical shows of similar national subjects during and after running its own course. In 1855 we find Bunker Hill in the "Grand Tableaux of the Battles of the American Revolution" in Indianapolis, Indiana. New York was showing in 1856 the four grand national tableaux—viz—"Battle of Bunker Hill," "Washington Crossing the Delaware," "Washington Planting the Standard of Liberty," and "The Third and Fourth of July." Laura Keene's Theater in New York presented several tableaux of similar subjects in 1858 and the Maryland Institute of Baltimore in 1859 was featuring panoramas and dioramas of

"Washington and His Generals," including "all the principal Revolutionary Battles." As late as July 1868, the New Stadt Theater, near the Old Bowery in New York, carried a show on "1776-Fourth of July-1868." Lewis and Bartholomew's mechanical panorama helped

to transform the Battle of Bunker Hill into a popular symbol of American independence, that increased national unity and patriotic fervor of the people for their country in the early nineteenth century.³³

NOTES

¹⁹ Boston *Transcript*, Oct. *10, 1842; *Whig* (Troy, N. Y.), Jan. *4, 1849; Portland *Advertiser*, Oct. *17, 1845; Portland *Transcript*, June *30, 1849; New York *Herald*, Oct. *23, *25, 1844, Oct. *8, 1855; Philadelphia *Public Ledger*, June *28, Aug. *1, 1844; New York *Commercial Advertiser*, Oct. *5, 1839.

²⁰ Boston *Transcript*, Feb. *7, 1839, Dec. *24, 1840, Jan. *7, 1847; Washington *National Intelligencer*, June *19, *27, 1850; Portland *Advertiser*, Aug. *12, 1839; New York *Herald*, Oct. *10, *23, 1844; Lowell *Advertiser*, May *29, 1839; New York *Commercial Advertiser*, Sept. 19, Dec. *21, 1839.

²¹ New Haven *Paladium*, Nov. *23, 1849; Lowell *Advertiser*, May 29, 1839.

²² Boston *Transcript*, Feb. *8, 1847.

²³ Philadelphia *Sun*, May 8, 1844; Lowell *Advertiser*, May *29, 1839; Philadelphia playbill; New York *Commercial Advertiser*, Sept. 19, Oct. *16, 1839.

²⁴ Boston *Transcript*, Dec. *8, *12, 1838, Feb. *7, March *16, 1839; Boston *Advertiser*, March *7, 1839; Groce & Wallace, 358.

²⁵ Boston *Advertiser*, March 25, 1839; Worcester playbill; Worcester *Spy*, Dec. 6, 1851; Boston *Transcript*, Dec. 12, 1838, Apr. *15, *27, 1839; Lowell *Advertiser*, May *20, 1839; New Haven playbill of the Battle of Bunker Hill, in Connecticut Historical Society (n.d.).

²⁶ Boston *Transcript*, Apr. 27, 1839; Portland *Advertiser*, June *15, 1839; Baltimore *American*, July *14, 1843; *Boston playbill; Lowell *Advertiser*, May 20, *29, 1839.

²⁷ New York *Herald*, Aug. 10, Oct. *3,

Nov. 9, 1839; New York *Commercial Advertiser*, Sept. *19, Oct. *5, Dec. 9, 21, 1839; Portland *Advertiser*, Aug. *12, 1839; New York *Express*, Aug. 2, 11, Sept. 7, 1839; New York *Herald*, Oct. *3, 1839; New York *American*, Sept. 17, 18, 1839.

²⁸ Boston *Transcript*, Feb. *3, Dec. 10, 15, *24, 1840, Jan. 1, Feb. *5, Apr. *5, *10, May 3, 1841; New York *Commercial Advertiser*, Nov. 29, 1839.

²⁹ Boston *Transcript*, Oct. *2, 10, 31, Nov. *4, *7, *18, Dec. *14, 16, 1842; *Boston playbill; Clapp, *op. cit.* 469-470.

³⁰ Baltimore *Sun*, July *14, 19, 22, Aug. 19, 1843; Baltimore *American*, Aug. 7, 14, 1843.

³¹ Baltimore *American*, Aug. *21, Sept. *12, Oct. *10, *16, 1843; Baltimore *Sun*, Aug. *28, 1843; *Philadelphia playbill; Philadelphia *Public Ledger*, Oct. *30, 1843; Maryland Historical Society, Letters of James W. Foster, dated Baltimore, Apr. 18, 28, 1960; J. N. Larned, *History for Ready Reference* (Springfield, Mass., 1901), V, 3469; Groce & Wallace, 550.

³² Baltimore *Sun*, Feb. 28, March, 1, 7, 8, 1855; New York *Herald*, Sept. 21, 24, 25, Oct. 1, 6-8, 10-11, 16, 24, 28, 1855, May 17, 21, 25-27, June 1-4, 7-10, 1856; March *8, 1859.

³³ Portland *Advertiser*, July *19, 1851; New York *Herald*, July *4, 1856; Indianapolis *Indiana State Sentinel*, Feb. *13, March 6, 1855; Baltimore *Sun*, July *1, 1859; Playbills of Laura Keene's New Theater, *op. cit.* and New Stadt Theater, *July 1868, in Brander Mathews Dramatic Museum, Columbia University.

APPENDIX

The progress of the exhibitions of the Bunker Hill Diorama is noted here in somewhat abbreviated form up until the final perform-

ances in Baltimore and New York in 1855.

From Oct. 30, 1843, to Jan. 5, 1844, the battle scenes were performed in Masonic Hall,

Philadelphia. Samuels, the ventriloquist, was added to the program after Nov. 20, and later the manager employed other entertainers as well, among them a London singer, Harrison by name; Dan Rice, the comic singer; and the "Ole Bull Band" of the Ethiopian Serenaders.

Then followed four months in Charleston, South Carolina, and other parts of the South, for which there are no records available. (*Philadelphia Public Ledger*, Oct. 30, Nov. 4, *17, 20, 25, 29, Dec. 2, *15, 16, 1843, *May 4, 1844; Philadelphia playbill.)

There was a return showing from May 6 to Sept. 1844, in the Assembly Building of Philadelphia (seating 1,000 people). The program was constantly improved and periodically changed, being interspersed with selections on the piano, dances, and folk songs; they were performed before four new drop scenes: (1) "An Old English Bridge," (2) "Sultan Mohammed Shah's Tomb Beejapors," by Jones, (3) "View of Charlestown Bridge and Navy Yard," by Curtis, and (4) "View of Bunker Hill Monument," by Jones and/or Curtis. (*Philadelphia Public Ledger*, May 4, *7, 22, 1844; Philadelphia playbill of the Battle of Bunker Hill, May *6, 27, 1844, Library Company of Philadelphia.) Later were brought in Dr. Valentine, the comical delineator of character; Seminole Indians; ballads and recitations; youthful accordionists, bone players and performers of a "Grand Burlesque on Italian Opera." The two new drop scenes were John Wiser's "Fairmonts Bridge and Waterworks" and George Heilge's "Southwarks Riots." During the second half of May a mammoth fan, eighty feet long, was installed lengthwise on the ceiling of the hall, to keep the audiences cool during the summer. (*Philadelphia Sun*, May 15, 23, 27, 1844; *Philadelphia Native American*, May 28, 1844; Groce & Wallace, 307, 697; *Philadelphia Public Ledger*, May 29, June 7, 8, 10, 14, 25, 28, July 2, *8, 13, *15, Aug. 3, 7, 13, 26, Sept. *10, 21, 1844; *New York Herald*, Oct. 10, 27, 1844.)

From Oct. 14 to Nov. 5, 1844, the show was at the Coliseum, 450 Broadway, New York City. Music, both vocal and instrumental, accompanied the diorama and panoramas which now required two or three hours for a complete showing. (*New York Herald*, Oct. 10, 23, *25, 27, Nov. *2, 3, 1844.)

Dec., 1844 (probably), New Haven, Conn. (now under the proprietorship of just Bartholomew & Co.). Here Bunker Hill Battle was

first on the program and there were two new drop scenes: (1) a "view of Boston Commons, taken from near the Providence Railroad Depot, exhibiting the State House, Park Street Church, Masonic Temple, Railroad Depot, &c;" (2) a scene from "Byron's Sardanapolis, representing the Royal Palace and Courthouse by moonlight, the River Euphrates on the right."

Jan. 21 to Apr. 3, 1845, Franklin Hall, Providence, R. I.

Sept. 1 to Oct. 22, 1845, Exchange Hall, Portland, Maine, including a new local drop scene entitled "view of Portland." (*New Haven playbill*; Anna Wells Rutledge, "Artists in the Life of Charleston, S. C.", *Transactions of the American Philosophical Society*, Vol. I, Pt. 2 (Nov. 1949); *Providence Manufacturers and Farmers Journal*, Jan. 21, Feb. *24, 27, Mar. 17, Apr. 3, 1845; *Portland Advertiser*, Sept. 6, 30, Oct. 6, 13, 17, 20, 1845; *Portland playbill*, Exchange Hall, Oct. *13, 1845, Houghton Library, Harvard.)

The proprietors planned to depart for an itinerary in the Great West after Oct. 1845, but confirming reports are not available.

Nov. 16, 1846, to Mar. 6, 1847, Boston Museum. A military band furnished the music.

July 4, 1827, Portsmouth, N. H., with other unspecified appearances in New England throughout this period.

Jan. 1 to Jan. 6, 1849, Morris Place Hall, Troy, N. Y.

June 25 to Aug. 1849, Portland, Maine, with new drop scene, "The Capture of Andre" by Bartholomew.

Aug. 15 to Sept. 5, 1849, Market Hall, Bangor, Maine.

Sept. 17, 1849 (for a short period), Saco and Biddeford, Maine. (**Boston playbill*; *Portland Advertiser*, Oct. 13, 1845; *Boston Transcript*, Jan. 1, 7, 9, 16, Feb. 8, 23, Mar. 26, 1845; *Portsmouth, N. H. Journal*, July 3, 10, 1847; *Troy Whig*, Dec. *30, 1848, Jan. *4, 6, 1849; *Portland Advertiser*, June *2, *21, 23, 1849; *Portland Transcript*, June 30, July 14, 21, 1849; *Washington National Intelligencer*, June *19, 1850; *Bangor Whig and Courier*, Aug. 11, 13, 20, 27, 1849; *Saco Maine Democrat*, Sept. 11, 1849; Cowdrey, Am. Acad. of Fine Arts, 122, 248.)

Nov. 19 to Dec. 1, 1849, Exchange Hall, New Haven, Conn.

Dec. 12, 1849 (for a month), American Hall, Hartford, Conn., with Di Voll & Co. as the new proprietors or managers. Here were added Nichol's Panorama of the British "Evacuation of Boston" and his two drop scenes "Washington reading the Declaration" and the "Chain of Union." (New Haven *Palladium*, Nov. 20, 22, 26, Dec. 1, 1849; New Haven *Register*, Nov. 19, *21, 26, *27, 1849; Hartford *Courant*; Groce & Wallace, 471.)

Mar. 18, to May 14, 1850, Franklin Saloon, Richmond, Va.

June 3 to July, 1850, Odd Fellow's Hall, Washington, D. C.

July 2 to 22, 1851, Libby Hall, Portland, Maine.

Dec. 1851, Waldo Hall, Worcester, Mass., with the new "Treaty of Ghent" drop scene.

(Richmond, Va., *Enquirer*, Mar. 19, Apr. 9, 23, May 7, 14, 1850; Washington *National Intelligencer*, May 30, June *3, *10, 19, 24, 27, July 1, 1850; Portland *Transcript*, July 5, 12, 19, 1851; Worcester *Spy*, Dec. 2, 6, 9, 10-15, 22, 25, 1851; Worcester playbill; Boston playbill, Amory Hall, 1851?, copy, American Antiquarian Soc. Library.)

Probably returned to Boston sometime in 1851.

Jan. 1852, Franklin Hall, Providence, R. I.

May 25, 1853 (for a period), Amory Hall, Boston, during which period the diorama was slightly damaged, probably by fire, but quickly repaired. (Providence *Journal*, Jan. 7, 14, 27, 1852; Boston *Transcript*, May *23, 24, 26, 27, 30, 31, June 2, *4, 1853; New York *Herald*, *June 29, 1854.)