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ENGRAVERS AND ARTISTS.

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1888.

PUBLISHERS' NOTE.

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THE story of the life of General Sheridan seemed to the publishers of this volume a matter of public interest well worth recording. He had had a great and romantic career. At the time the work was first contemplated there was a possibility of his being the candidate of a great political party for President of the United States, if not in '88, perhaps in '92. However this might be, the publishers believed that the public would fully appreciate a Life of Sheridan, and that it would meet with a substantial sale. They therefore entered upon the work of furnishing it. It was the intention to have thus honored Sheridan while he was living. There was no popular life written that the publishers knew of, nor any intimation of one, and the General's *Memoirs* had not been announced.\*

Under these circumstances, it appeared good judgment and a legitimate business enterprise to perfect and publish in a creditable and convenient form such a "Life" as should be within the reach of the humblest American, to whom the story of "Little Phil's" career is of as much interest as to the highest.

With this object in view the names of a number of distinguished writers were considered. After due deliberation, arrangements were made with the author, who was quite familiar with the subject. He had served in the army under Sheridan, had much of the needed material already collected, and had such previous training as was ample to qualify him for the work proposed.

The writing, gathering of materials, the manufacture of the paper for the first edition, the making of the engravings, arranging with agents

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\*In justice to themselves it should be stated that the *Memoirs* were not publicly, or to the trade, announced until some months after prospectus circulars regarding this work had been sent out by the publishers.

in different parts of the country, etc., were pushed with all possible energy, that the book might be available for sale during the campaign, should "Little Phil" be one of the nominees for the presidency. It was also considered wise to associate with Colonel Burr, Colonel Richard J. Hinton, an author of repute and a soldier of distinction, to bring the work to a successful issue.

The information regarding the youth of Sheridan was gathered at his early home, from his mother and her neighbors, and much of the material from the General himself, while a large portion, forming the great life work of the General, was public property, and open to all having the literary ability to bring the facts together, and give in consecutive and rounded form the story of the man and the soldier.

Later came the sickness of the General, the long suspense, and his death. The publishers then deemed it wise to delay the work to enable them to include the events in the last sad chapters of the General's career.

They have considered the life and services of General Sheridan, as they would those of Washington, Lincoln, or Grant, a matter of public record and of public interest, and have endeavored to do the work with honor to the General and credit to themselves — and without detriment to others.

How well the work has been performed, and how well Colonels Burr and Hinton have succeeded in portraying the life of the hero in a popular manner, as they saw and knew it, the publishers leave to the judgment of the reader to decide.

That there may be no good reason for misinterpreting or misrepresenting, as has been attempted, either the book itself, or the motives of its publishers, they are thus explicit.

THE PUBLISHERS.

## PREFACE.

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### THE CAVALRYMAN.

ABOUT the man who fights on horseback the romance of war has always centred. From the first chronicled battle the horseman has been not only the most picturesque, but the most dramatic figure in warfare. Writers who have recorded the history of armed conflicts have found the most thrilling climaxes in the sweep of riding squadrons. Tennyson's "Charge of the Light Brigade" will be read when the stories of greater combats have been forgotten.

In the days of chivalry the mounted man was the main reliance in war. But gradually the more deadly musket became the chief instrument of death. Drill and discipline were reduced to a science. The art of war was revolutionized.

There have been still greater changes since. The duties of mounted men have greatly expanded. They not only rush upon the solid lines of infantry, in battle array, but in a thousand minor ways lend aid and inspiration to great armies. They flash upon the flanks of the enemy, and make daring raids for the destruction of lines of communication or war supplies. They are the swift annoyance of the enemy, the restless messengers of defeat and death. The hoof-beats of the horseman fall through every gap in the lines, and the reckless charge marks the end of battle, and the beginning of pursuit.

The cavalry feels the enemy, and reports upon the presence and condition of his armies. It is the resistless support of the infantry in the horrible clash of steel which forces the final decision. Such, in greater

or less degree, has been its place and function for many years. But in our late war it largely increased its usefulness, and won a broader recognition than ever before.

The cavalryman still maintains his romantic preëminence. The poet who sings of battle instinctively makes the trooper his model. Read "Paul Revere's Ride" to arouse the men of Middlesex, "Loch-invar," Tom Hood's "Wild Steed of the Plains," and a dozen other songs, where even a single trooper has made his cause famous. The rush of Murat's squadrons is heard through all the long story of Napoleon's struggle for existence. With us the record has been the same. The history of the Revolution is enriched by the exploits of Marion's horsemen. Black-horse cavalry has been ever a conspicuous figure in the romance of all wars. In our latest conflict, the music of battle comes to us laden with the blare of Sheridan's bugles and the rush of Stuart's rough riders. Custer's resistless charges, Kilpatrick's raids, Pleasonton's, Torbett's, Wilson's, Merritt's, Gregg's swift dashes by day and by night, are filled with the vigor of movement and the charm of success. Buford, Bayard, Grierson, and a hundred other generals, knights of the sabre and the stirrup, fill in a wonderful picture of dashing heroism that will live in song and story as long as the record of war is read. These horsemen taught the world new lessons of the uses of cavalry. The story of Brandy Station, Kilpatrick's raid on Richmond, the charge at Yellow Tavern, the cavalry fight at Trevilian Station, Sheridan's first battle at Booneville, the romance of Wilson's raid, and the rough experiences of Averill's battalions, will form for all mankind a thrilling and instructive story. To record the heroism of the men on horseback, directed, as it was in our war, by the best intelligence and the loftiest patriotism, as embodied in the person of their commanding general, Philip H. Sheridan, is the purpose of these pages.

F. A. B.