

IN THE TRENCHES

JULY 2024

FROM THE COMMANDER

Edward Campbell

Dear Compatriots:

I do hope that you are all staying cool in this extremely hot weather that we are having. The one thing that I enjoy about the summer months is being able to cool off in a swimming pool. Our AC went out again but it is now fixed so we will be meeting on Tuesday July 2. We will meet at 6 PM at the DAV building. I would like to Thank Bryan Skipworth for helping to find us a Speaker for that date. I am pleased to announce Mrs. Carolyn Reddit will be our Speaker. She will speak about her Confederate ancestor. We are all in for a treat so please come and bring a friend. I will also be giving a short report on the Division Reunion which was held in Flowood the weekend of June 7-9. It was a very successful Reunion and I am pleased to announce that both the Pemberton Camp and the Vicksburg Belles OCR Chapter both won awards at the Reunion and I will be presenting them. If anyone has not yet paid their dues, Larry Holman will be at the meeting and you will have the opportunity to pay them when you come. Cash or Check only please. It is very important that everyone pay their dues before July 31. If you are late and are dropped because of non-payment of dues, it is very hard to get reinstated, you not only have to pay your dues but a reinstatement fee also. If you have not done so, please be prepared to pay your dues on Tuesday night.

I have heard recently that there is a movement in Congress to restore the Arlington Monument to its proper location at Arlington Cemetery. I will be keeping everyone informed as I hear more about it. Also, the

NAACP is currently suing the Virginia school districts that restored the Confederate names to their schools. We need to Pray for these battles, that right will prevail. We also need to stay informed and do what we can to express our opinion about these issues. Closer to home, a Republican Legislator from Brandon will again be bringing up the issue of replacing our Confederate statues in Statuary Hall with those of Civil Right leaders. Forrest Dawes is the Director of Heritage Issues for the Mississippi Division so if we hear anything our first step is to inform Forrest so that he can come up with a plan of action for us. It is important that we stay informed and that we fight but we must also conduct ourselves in the proper manner. I know from experience that the old cliché, "You can kill more flies with Honey than with Vinegar" really works.

Our August meeting will be at Billy's Restaurant on Tuesday August 6. Closer to the date, I will be asking for a headcount on who will be attending. This is always a great time to go to a different location, have a fine meal and enjoy each others fellowship. If anyone would rather eat somewhere else before the meeting and then join us, that would be fine also. I hope that all of you will take advantage of this opportunity to fellowship and eat together. I look forward to seeing all of you on Tuesday, July 2 at the DAV building for an excellent program. Please come and bring a friend.

God Bless you and God Bless the South,

Deo Vindice

Edward Campbell
Commander



*John Clifford Pemberton
Lt. General, CSA.*

SPECIAL POINTS OF INTEREST:

- *Camp Meeting—Tuesday
June 4th DAV Building,
Vicksburg, MS*
- *Living History Demonstration — June 29th —
Old Courthouse Museum,
Vicksburg, MS.*
- *National Reunion—July
17-20th—North
Charleston, SC.*



UNDERSTANDING “THE BATTLE HYMN OF THE REPUBLIC”

Howard Ray White

In the mid-1800's women were not to be leaders in politics and religion, but Harriet Beecher Stowe and Julia Ward Howe did just that. Of Harriet, daughter of Lyman Beecher and sister of Henry Ward Beecher, both influential Abolitionists/ministers/educators, Sinclair Lewis would write: “Uncle Tom’s Cabin was the first evidence to America that no hurricane can be so disastrous to a country as a ruthlessly humanitarian woman.” The same could be equally said of Julia, a close friend of Charles Sumner and, wife of Boston Abolitionist leader Samuel Howe, one of the “Secret Six” financial supporters of the notorious John Brown.

On November 19 a very important event took place in Washington City (Washington, D. C.), and it did not involve political leaders or military leaders. It involved Julia Ward Howe, age 41 years, the wife of Boston political activist Samuel Howe, who was a well known physician and caregiver of the blind, a former secret financial supporter of the nefarious terrorist leader John Brown and a long-time Abolitionist leader. That day, November 19, 1861, Julia wrote the lyrics to the Abolitionist crusade song, “The Battle Hymn of the Republic.”

You should know that Julia and Samuel Howe were not Christians as we think of Catholics, Baptists, Methodists, Presbyterians and so forth. During the 1850's and 1860's the Howe's were in lock-step with most Unitarians of the northeastern States of that era and thereby embraced a very free-thinking, Transcendentalist, pretend-Christian theology. As was customary with Unitarians in Massachusetts during that era, the Howe's belief in God and Jesus Christ (as we know it from the Christian Bible) was rather confused with Transcendentalism, Rationalism and The Doctrine of Necessity. Such confused religious belief was commonplace among Massachusetts intellectuals who had embraced the Republican Party.

It was from this background that Julia Ward Howe had been inspired to write the lyrics to her “Battle Hymn of the Republic,” the previous day, while picnicking with her husband and others as they watched a review of Massachusetts

troops, just outside of Washington City. During the review she was captivated by Massachusetts soldiers singing “John Brown’s Body” to a lovely tune that had been composed by South Carolinian William Steffe as a Methodist Sunday school and camp meeting song about 5 years earlier. But, it seems the review of troops was disturbed by some Confederate soldiers who opened fire on outlying pickets and sent the picnickers “scurrying back to the capital.” It is appropriate to now examine in detail the evolution of and the meaning of “The Battle Hymn of the Republic.”

If you have read *Bloodstains*, Volume 2, *The Demagogues*, you will recall that Julia and Samuel Howe had known the terrorist leader John Brown personally; that Brown had visited them in their home in Boston; that Samuel had supported Brown with donations of money for the purchase of weapons and ammunition; that Samuel had fled for a while to Canada upon hearing news of Brown’s capture at Harpers Ferry Armory; that Samuel had returned to Massachusetts only after he felt he was immune from imprisonment; that he had been forced to submit to questioning about his involvement before a special committee of the Federal Senate, and that he had lied under oath to the Senators to avoid being implicated in a plot of which he was a participant. Yes, Samuel Howe knew John Brown and he was a fellow conspirator who had given Brown encouragement and money. And his wife Julia, also a dedicated Abolitionist activist, had met Brown and admired him.

Howe was one of 6 prominent Abolitionist political activists who worked together to support John Brown. The others were Theodore Parker of Boston, the famous and very influential Unitarian leader; Gerritt Smith of Peterboro, New York, a bachelor and heir to an immense fortune; Franklin Sanborn of Boston, a bachelor and Abolitionist who had become wealthy by marrying a dying woman; George Stearns of Boston, a wealthy lead-pipe manufacturer who supported Abolitionist causes, and Thomas Higginson of Massachusetts, a full-time Abolition political activist with an intense militant attitude. Their most important project had been raising money during the mid-1850's in support of terrorists from the northern States, including John Brown and his gang, who were going or had gone to Kansas Territory to drive out settlers from the southern States.

When news arrived of the October 16, 1859 raid on Harpers Ferry Armory by Brown’s gang, like Howe, Franklin Sanborn and George Stearns fled to Canada for a while — Theodore Parker, who was very ill at the time over in Italy, hoping to recover, wrote letters praising John Brown’s attack and soon thereafter died — and Gerrit Smith became sick with fear and had himself committed to an insane asylum to avoid being implicated. These were the wealthy and influential supporters of

John Brown's earlier terrorist attacks in Kansas Territory and his last attack, that being against the Harpers Ferry Armory. And Julia Ward Howe was of the same persuasion and supportive of the efforts of her husband and the other 5 men, although she probably did not know the extent to which they were funding terrorist murderers.

Transforming "Say, Brothers" into a Song of Hatred.

Now I turn to William Steffe's song, "Say, Brothers," which Julia Ward Howe appropriated for her "Battle Hymn." William Steffe had composed "Say, Brothers" about 1856 (some sources say 1853). He was a South Carolinian (some sources say a Virginian, some say a Georgian). The tune and lyrics were easy to sing and harmonize and were influenced by African American music and folk music traditions. A leader could easily teach the words to a group of singers as they all sang along. The "Say, Brothers" song had become popular at religious revivals (also called camp meetings) and Sunday schools, both among European Americans and African Americans. It seemed to have first become popular around Charleston, South Carolina. Later, the song had made its way north and had been picked up by Federal army soldiers, who had changed the words, except for the refrain, to transform the song into one praising John Brown.

Generally speaking, "Say, Brothers" was sung while inviting folks to join the church at the conclusion of a revival meeting.

Verse 1:

"Say, brothers, will you meet us,
Say, brothers, will you meet us,
Say, brothers, will you meet us
On Canaan's happy shore?"

Refrain:

"Glory, glory hallelujah,
Glory, glory hallelujah,
Glory, glory hallelujah,
For ever, ever-more!"

Verse 2:

"By the grace of God we'll meet you,
By the grace of God we'll meet you,
By the grace of God we'll meet you,
Where parting is no more."

Verse 3:

"Jesus lives and reigns forever,
Jesus lives and reigns forever,
Jesus lives and reigns forever,
On Canaan's happy shore."

We see that the above was a pure Christian song of invitation. The hymn is about coming together by the grace of God — believers coming together with loved ones and with Jesus after passing on. It's about brotherly love. It's about gladness and happiness. It truly aims to glorify God in accordance with the teachings of Jesus Christ. "Glory glory, hallelujah!"

"John Brown's Body," Praise of a Terrorist Leader.

Well, in 1861, two years after the conviction and execution of terrorist John Brown, certain Federal soldiers, who were imbued with an enthusiasm for Abolitionism, a hatred of southern States people and an admiration of Brown, adapted for their militant purposes the "Say, Brothers" hymn, resulting in a gory hymn praising their hero. The tune was the same and the "Glory, glory hallelujah!" was the same, but the meaning was in no way an expression of Christianity. This is the John Brown song:

Verse 1:

"John Brown's body lies a mould'ring in the grave.
John Brown's body lies a mould'ring in the grave.
John Brown's body lies a mould'ring in the grave.
His soul is marching on!"

The chorus:

"Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His soul is marching on!"

Remaining verses:

"The stars of Heaven are looking kindly down.
The stars of Heaven are looking kindly down.
The stars of Heaven are looking kindly down.
On the grave of old John Brown!

"He's gone to be a soldier in the army of the Lord.
He's gone to be a soldier in the army of the Lord.
He's gone to be a soldier in the army of the Lord.
His soul is marching on!

"John Brown's knapsack is strapped upon his back.
John Brown's knapsack is strapped upon his back.
John Brown's knapsack is strapped upon his back.
His soul is marching on!

"His pet lambs will meet him on the way.
His pet lambs will meet him on the way.
His pet lambs will meet him on the way.
And they'll go marching on!

"They will hang Jeff Davis on a sour apple tree.

They will hang Jeff Davis on a sour apple tree.
They will hang Jeff Davis on a sour apple tree.
As they go marching on!"

Like "Say, Brothers", the song glorifying the terrorist, John Brown, is easily taught by a song leader and easily passed along by oral tradition. It expresses the Unitarianism of the time, with a touch of Christianity, as it elevates John Brown to a militant angel who is admired by "the stars," serves as a soldier in the "army of the Lord," returns in spirit form to lead the Federal soldiers, called his "pet lambs," as they push southward in their invasion of Maryland, Kentucky and Missouri and, that accomplished, on into the Confederacy, climaxing with the hanging of President Jeff Davis. We are struck by the free-thinking 1860's Unitarian mind that makes "stars" into holy beings, glibly transforms a convicted and executed leader of terrorists and murderers like John Brown into a glorious angel, and advances that angel as the leader of Federal invasion forces. We also observe that the song is not critical of the seceded States or the bonding of African Americans; that criticism seems to be taken for granted.

"The Battle Hymn of the Republic," as First Written.

This was the "John Brown" song Julia Ward Howe heard Federal soldiers singing as she, her husband and other picnickers watched a review of Federal troops just outside of Washington City on November 18, 1861; that is before they were disturbed by some Confederate soldiers who opened fire on outlying pickets and sent the picnickers "scurrying back to the capital." She liked the tune and probably did not know its origin — probably did not know that a man from the southern States had written it — did not know that the lovely tune had been composed by South Carolinian William Steffe as a Methodist Sunday school and camp meeting song about 5 years earlier. It seemed to her that Massachusetts soldiers singing the John Brown song symbolized "the glory of the coming of the Lord."

Although she felt the meaning was tremendous, she felt the lyrics were trite and insufficiently inspiring. So that night and the next morning, at Willards Hotel in Washington City, she wrote the first version of a new set of lyrics which also drew upon the emotions surrounding John Brown's martyrdom. She titled her set of replacement lyrics, "The Battle Hymn of the Republic." Here is the "Battle Hymn" as she first wrote it. Notice how she opens in the first person, witnessing to others about how those Massachusetts troops singing John Brown's "soul is marching on" had inspired her to believe she had "seen the glory of the coming of the Lord."

Verse 1:

"Mine eyes have seen the glory of the coming of the Lord.

He is trampling out the wine press, where the grapes of wrath are stored,
He hath loosed the fateful lightnings of his terrible swift sword,
His truth is marching on.

The chorus:

"Glory, glory hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on."

Remaining verses:

"I have seen him in the watchfires of a hundred circling camps.
They have builded him an altar in the evening dews and damps,
I can read his righteous sentence by the dim and flaring lamps,
His day is marching on.

"I have read a burning Gospel writ in fiery rows of steel,
As ye deal with my contemnners, so with you my grace shall deal,
Let the hero, born of woman, crush the serpent with his heel,
Our God is marching on.

"He has sounded out the trumpet that shall never call retreat,
He has waked the earth's dull sorrow with a high ecstatic beat,
Oh! Be swift my soul to answer him, be jubilant my feet!
Our God is marching on.

"In the whiteness of the lilies he was born across the sea,
With a glory in his bosom that shines out on you and me,
As he died to make men holy, let us die to make men free,
Our God is marching on.

"He is coming like the glory of the morning on the wave,
He is wisdom to the mighty, he is succour to the brave,
So the world shall be his footstool, and the soul of Time his slave,
Our God is marching on."

"The Battle Hymn of the Republic," as Published.

This version of Julia Ward Howe's Lyrics was passed among some friends. Publication was arranged for the February 1, 1862 issue of The Atlantic Monthly magazine, on the front cover, no less. Before publication, Howe and others modified the words a bit. The published version became the official set of lyrics. Here is the "Battle Hymn" as it was published.

Verse 1:

"Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;

He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

The Chorus:

"Glory, glory hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on."

Remaining verses:

"I have seen Him in the watch-fires of a hundred circling
camps,
They have builded Him an altar in the evening dews and
damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

"I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemnners, so with you my grace shall
deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on.

"He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before His judgment-seat:
Oh, be swift, my soul, to answer Him! be jubilant, my feet!
Our God is marching on.

"In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
While God is marching on."

At this time, it is appropriate to examine in detail the evolution
of and the meaning of "The Battle Hymn of the Republic."

The Howe's and most of their friends were Unitarians and
thereby embraced its free-thinking pretend-Christian theology.
As was customary with Unitarians, the Howe's belief in God
and Jesus Christ as presented in the Christian Bible was rather
confused with Transcendentalism, Rationalism and The Doc-
trine of Necessity. Such confused religious belief was common-
place among intellectuals who embraced the Republican Party.
We need to understand this as we examine the lyrics. We also
need to understand the remarkable extent to which Unitarians
and northern States Christian leaders — from the northeastern
States westward along the Great Lakes — glorified John Brown
after his gang's rather foolish terrorist attack at the Harpers
Ferry Armory in northern Virginia — made him into a heroic
martyr — even likened him to Jesus Christ. You may want to
review that history as told in my epic history from which this
booklet is drawn: *Bloodstains, Volume 2, The Demagogues*.

Understanding What "The Battle Hymn" is Saying.

The words of the first verse appear to have been inspired by
hearing the John Brown song the previous day, especially the
third verse: "He's gone to be a soldier in the army of the
Lord." It was there, the previous day, that "Mine eyes" —
that is "Julia Ward Howe's eyes" — saw the "glory." And it
is easy to believe that it is the martyrdom of John Brown that
is "trampling out the wine press" and attacking with "his ter-
rible swift sword" — that John Brown's "truth is marching
on." You see, the "his" is not capitalized. But, in the edited
version of "The Battle Hymn," published in February 1862,
"his" is changed to "His" to switch the meaning from John
Brown's "terrible swift sword" to God's "terrible swift
sword." Since "His" begins the last line of the verse, we can-
not tell if she is talking about God's "truth" or John Brown's
"truth," but it is not hard to assume she means John Brown's
"truth."

The words of the second verse readily suggest that Julia
Ward Howe — she is in first person, she is the "I" — sees
John Brown in the "hundred circling camps" and sees sol-
dier's building "an altar" to John Brown or to his alleged
"spirit" — this being evident by the use of a lower-case "him"
instead of a capitalized "Him." Again, in line three, she uses a
lower case "him" to specify that the "righteous sentence" of
death to Confederates is seen as being handed down by the
spirit of John Brown. But John Brown's presence would be-
come obscured from verse 2 before publication in February,
as the "him" would be replaced with "Him." Yet can anyone
doubt that "His day" is John Brown's day, that John Brown's
"day is marching on?"

The words of the third verse suggest that Julia Ward Howe
— again she is in first person, she is the "I" — has read the
letters and proclamations of John Brown and is equating
them to a "fiery gospel," and seeing them written in "fiery"
or "burnished rows of steel," which reminds us of the 1,000
steel-tipped wooden spears that John Brown's small gang had
on hand during his terrorist attack on Harper's Ferry Ar-
mory. The second line mentions "my contemnners." A
"contemner" is a despiser and a scorner, who treats his ad-
versary as if he is mean and despicable. So, the second line
means this: "As ye (Federal soldiers) deal with my contemn-
ners (Confederate defenders), so with you (Federal soldiers)
my (John Brown's) grace shall deal." You see, I find no evi-
dence that she is invoking God's Grace; she must be invoking
a grace dispensed by John Brown's spirit. Notice that noth-
ing in that line was changed in the edit for publication. In the
third line, "hero born of woman," seems to mean John
Brown, the hero, and "serpent" seems to mean the Confed-
eracy and the practice of bonding African Americans. Of
course, the Devil is often called the "serpent" in the Bible,
but I do not see the Devil being invoked in this set of lyrics.

We are also tempted to see John Brown in the third line because he would be removed from it during the edit prior to publication. The line would be changed to “Let the Hero, born of woman,” — the capitalization of hero serves to transfer the meaning from John Brown to Jesus Christ. Then the verse closes with, “Our God is marching on.” Perhaps it is Howe’s Unitarian thinking that claims “Our God” is different from the God to which many Confederates prayed. Prior to publication, “Our God” was changed to “Since God,” to complement the capitalization of “hero.” So we see in the third verse that there was clearly an initial attempt to glorify, even deify, John Brown, and that this was abandoned before publication.

John Brown is clearly the mover and shaker in the fourth verse. Surely it was John Brown who “Sounded out the trumpet that shall never call retreat” and “has waked the earth’s dull sorrow with a high ecstatic beat.” Julia Ward Howe is crediting John Brown with starting the crusade that she sees unfolding before her eyes — the holy military crusade aimed southward. She equates the political and personal sins of southern States society to “earth’s dull sorrow” and John Brown’s assault upon it as “a high ecstatic beat.” Ecstatic is derived from ecstasy — pertaining to or resulting from ecstasy, being delightful beyond measure. Then Howe admonishes herself, and singers of the lyrics as well, to “be swift . . . to answer him,” that is, “be swift . . . to answer John Brown’s call to battle; and be “jubilant” over the opportunity to so crusade. She closes with reference again to “Our God” inferring that the people of the southern States have some other God. But this obvious calling to follow John Brown to battle would be seriously edited before Howe’s lyrics would be published in February. The second line would be completely rewritten to become, “He is sifting out the hearts of men before His judgment-seat,” and in the third line “him” would become “Him,” thereby removing John Brown and suggesting that God or Jesus Christ is “sifting out the hearts” and sitting in “His judgment-seat.”

As originally written, the fifth verse continues the deification of John Brown. “In the whiteness of the lilies he was born across the sea,” paints an image of a Christ-like John Brown being carried across a vast span, such as being carried from earth to Heaven. The reference is not to Christ because the “he” is not capitalized. “Born,” also sometimes spelled “Borne,” is the past participle of “bear” and has potentially far more meanings than giving birth to a baby. Anyway, what is the point of mentioning that Jesus Christ was born in Bethlehem, beyond the far shore of the Atlantic Ocean? Furthermore, John Brown is pictured as being carried from earth to Heaven, “With a glory in his bosom that shines out on you and me.” Clearly the terrorist leader is being carried to Heaven by angels, his soul being filled with a “glory” that shines its light down upon the people of the northern States, like a bright star, offering encouragement that they join his spirit in the holy crusade. Equating John Brown to Jesus

Christ reaches a crescendo in the third line, where Howe had written, “As he died to make men holy, let us die to make men free.” Again we see “he” not “He.” Anyway, Jesus Christ did not die to make bonded people independent, he died for their sins, and other people’s sins, to symbolize God’s grace. Again the God that is seen “marching on” is “Our God,” somehow different from other people’s God. But before this verse would be published in February, the meaning would be inverted: Jesus Christ would replace John Brown. The wording would then seem strange and forced as it would become, “In the beauty of the lilies Christ was born across the sea, with a glory in his bosom that transfigures you and me.” This message now strikes me as silly and without pertinence. But did the editors also goof and overlook two capitalizations? Why did they not capitalize “his bosom?” and “he died?” Perhaps that was an oversight.

The sixth verse would not be published in February 1862. It would be discarded for good. It can be read with the “he” representing John Brown or Jesus Christ or God. In any event it speaks of an awesome power in support of the Federal armies. I do not know what is meant by “the soul of Time is his slave,” Whose slave? Why is “Time” capitalized? In any event it is apparent that Julia Ward Howe was determined to end her lyrics with the word “slave.” And that she did. But, alas, the editing process would strike out the sixth verse entirely. That verse would not be published in February.

We see that Julia Ward Howe’s intent was to write a variation of the John Brown song she had heard the day before, but with a much more literary and glorious message — one that would be too complex to pass along orally in sing-alongs, but one that would be enduring in published form and advance the moral cause of the crusade she saw gaining momentum.

But what of the meaning? Whether the lyrics glorify John Brown or glorify Jesus Christ, the allegation is clearly that God — “Our God” — the God of the northern States — is in lock-step with the Federal army as it fights to subjugate Maryland, Kentucky and Missouri and then march on southward to conquer the seceded States of the Confederacy. It clearly condemns the people of those States as being sinful and deserving of the wrath of God. It clearly adorns the Federal Army with the holy task of inflicting God’s wrath upon its intended victim. It clearly advocates a holy crusade against the infidels.

This brings me to a conclusion that I wish to share with you. Here’s a question for you: In our-present day rep-

representative democracy why must the descendents of subjugated Maryland, Kentucky and Missouri and the descendents of the Confederate States suffer through the “Battle Hymn of the Republic” on patriotic occasions? This is a song that justifies the killing of 360,000 Federals and glorifies the killing of 260,000 Confederates, that being required to consummate the conquest of the southern States, to conquer a people who only wanted to be left alone to govern themselves, a right the Federal Constitution had, at that time, granted to each State. This is a song that glorifies the military conquest of one-half of the States by the people of the other half — a war that escalated into a scorched earth policy where Federals destroyed farms and livestock, laying waste to the southern economy and the southern landscape. This is a song about a political Civil War between Republicans and Democrats. This is not a song that honors the defeat of an invading army. Far from it! It is a song praising and urging on that invading army.

Why Not Sing “Say, Brothers” Instead?

If we Americans today wish to ease the pain and suffering of that history, we ought not to be pouring salt into the old wounds! Performances of “The Battle Hymn of the Republic” ought to be banned as unfit for a nation that seeks a united citizenry. The lyrics and tune of “Say, Brothers”, attributed to William Steffe of South Carolina, is wonderful. If folks want to sing that lovely tune, especially in full chorus when it is the most magnificent, then encourage them sing instead with those old words of brotherly love — encourage them to sing:

“Say brothers, will you meet us?
Say brothers, will you meet us?
Say brothers, will you meet us?
On Canaan’s happy shore.”

“Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
For ever, ever more!”

That’s a song about coming together, about happiness. I prefer to sing songs about coming together, about happiness. There is enough hatred and killing in this world — past and present — without glorifying it in song.

And Why Not Sing “Dixie,” Too?

Unlike the “Battle Hymn,” “Dixie,” the most popular song among defenders of the Confederacy, is a happy song about home. Yet, “Dixie” is today effectively banned from public performance while “The Battle Hymn of the Republic” is embraced as supposedly wholesome, uplifting and patriotic. Here are the lyrics to “Dixie” without the original minstrel dialect.

“Oh, I wish I was in the land of cotton;
Old times there are not forgotten.

Look away! Look away!
Look away! Dixie Land.

“In Dixie Land where I was born,
Early on one frosty morn.
Look away! Look away!
Look away! Dixie Land.

“Oh, I wish I was in Dixie!
Hooray! Hooray!
In Dixie Land I’ll take my stand
To live and die in Dixie.
Away! Away!
Away down south! In Dixie!

Frankly, as a nation today, we ought to be proudly singing “Dixie” as a regional song and reverently singing “Say, Brothers” as a national song, while we relegate “The Battle Hymn of the Republic” to historical libraries and museums to be occasionally sung to students who are trying to understand how civil wars get started and get sustained.

Concluding Remarks.

I can only hope my essay on these songs has helped you sort out the issues related to them, the attitudes that caused and sustained the War Between the States and the trouble we have today in teaching its truthful history.

We must always remember that the Federal Invasion of the Confederacy (in violation of the Federal Constitution which then did not disallow State secession) killed 360,000 Federal invaders and 260,000 Confederate defenders. Thinking of those dead, what guidance should we acquire from our new understanding of “Say, Brothers,” “John Brown’s Body” and “The Battle Hymn of the Republic?

For the past 20 years Howard Ray White has studied American political history in great depth with a particular focus on understanding the political causes of the horrific War Between the States, the political passions that sustained the fighting in spite of the death of 360,000 Federals and 260,000 Confederates, and the political passions that forced the political reconstruction of the conquered states. White's study has resulted in his amazing book series of four volumes, titled: "Bloodstains, An Epic History of the Politics that Produced and Sustained the American Civil War and the Political Reconstruction that Followed." White hosts a weekly public access television show in Charlotte, North Carolina, titled "True American History, 1763 to 1885." These are shown locally at 8pm every Tuesday. Many of the 180 episodes of this TV series can also be viewed online at vimeo.com/trueamericanhistory.

Confederate Living History

June 29, 2024

On the Old Courthouse Lawn

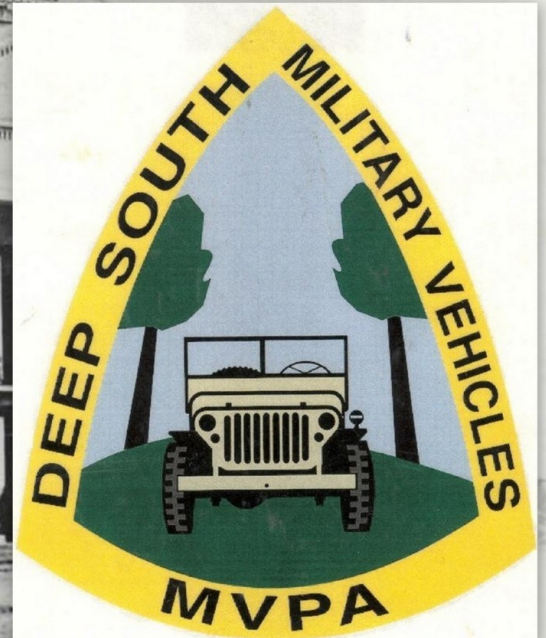
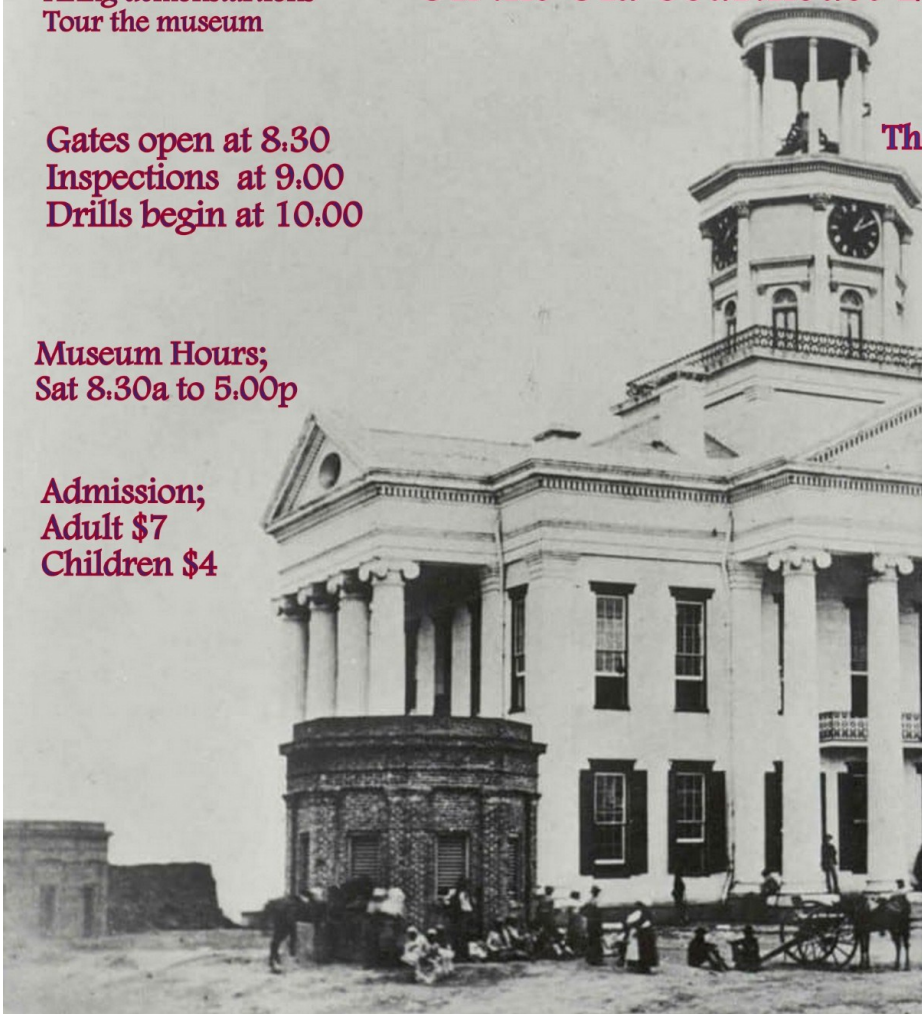
Tour the camps
Interact with reenactors
Watch the men drill
Firing demonstrations
Tour the museum

Gates open at 8:30
Inspections at 9:00
Drills begin at 10:00

Museum Hours;
Sat 8.30a to 5.00p

Admission;
Adult \$7
Children \$4

The Deep South Military Vehicle Club
From WW2 to Desert Storm
Will be set up to display their
vehicles on the North side
of the Old Courthouse.





JOHN C. PEMBERTON
CAMP 1354

216 Miller Street
Vicksburg, MS 39180

<http://www.scv-camp-1354.com>

FIND US ON FACEBOOK AT
WWW.FACEBOOK.COM/SCVCAMP1354

DEFENDING HISTORY SINCE 1896
WWW.SCV.ORG

The Sons of Confederate Veterans (SCV) is a hereditary organization for male descendants of Confederate veterans. It was formed in 1896 as the direct heir of the United Confederate Veterans and serves to preserve the history and legacy of the Confederate soldier. There are ongoing programs at the local, state and national levels in the form of preservation work, marking Confederate soldiers' graves, historical re-enactments, scholarly publications, and regular meetings to discuss the military and political history of the War Between the States and the colorful and heroic men who fought it.

Membership is open to all male descendants of any veteran who served honorably in the Confederate armed forces, and can be obtained through direct or collateral family lines which must be documented genealogically.

For more information, please visit www.scv.org

Edward Campbell

Commander

Larry Holman

Adjutant / Membership

UPCOMING MEETINGS

Tuesday July 2nd—Camp Meeting at DAV Building—Vicksburg, MS

If you are interested in presenting at future meetings,
please contact Commander Edward Campbell : ewccrystalsprings@yahoo.com

To you, Sons of Confederate Veterans, we submit the vindication of the Cause for which we fought; to your strength will be given the defense of the Confederate soldier's good name, the guardianship of his history, the emulation of his virtues, the perpetuation of those principles he loved and which made him glorious and which you also cherish.

From the stirring speech delivered by Lt. Gen. Stephen Dill Lee, Commander General of the United Confederate Veterans at the New Orleans, Louisiana UCV Convention of 1906.