

OUR CAMP JOURNAL

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"We are but few in number but formidable." - Pvt. James Shelton, 7th Md. Co. B

April 2025

Medal of Honor recipient depicted in movie 'Glory' erased from Pentagon website

Denzel Washington reenacted the heroics of Sgt. William Carney. Lawmakers called recent removals from a Pentagon website a "middle finger to veterans."

By Nicholas Slayton, Matt White – Task & Purpose

A Black soldier who was awarded the Medal of Honor at the Civil War battle retold as the finale of the 1989 movie "Glory" has been scrubbed from a Pentagon website, with an article on the soldier labeled as "DEI" in the now-broken web link.

Sgt. William Carney, a member of the 54th Massachusetts Colored Infantry Regiment, was the first Black American to earn the Medal of Honor. He was awarded the medal for fighting at Fort Wagner, South Carolina in July 1863. The 54th's failed assault on Wagner is the climactic scene of "Glory," during which Denzel Washington acts out Carney's battlefield heroics.

But recently the 2017 article "Meet Sgt. William Carney: The first African American Medal of Honor recipient" (archived version) has been removed from the Pentagon's Defense.gov domain, which is the primary public information website of the Department of Defense. The page now reverts to a 404 error — an internet term for a missing page — and the URL address for the page now has "DEI" added to its title.

The same article remained up on Wednesday on the Army's official



Sgt. William Carney's Civil War heroics were depicted in the 1989 film "Glory." The Pentagon removed a story about Carney amid its ongoing hunt for diversity, equity and inclusion material. *Army photo/Screenshot from 'Glory'*

website, without an altered URL.

Carney earned the Medal of Honor at the Second Battle of Fort Wagner in July 1863. During the failed assault, he carried the American flag forward into the fray, sometimes crawling, and planted it at the base of the fort's walls, according to the story on the Army's website. Despite being shot several times, he held the flag aloft until he was rescued and carried it back to Union lines as the 54th retreated.

Pentagon officials did not respond to *Task & Purpose* questions on why Carney was missing from the Defense.gov site, but the Department

of Defense has removed dozens of documents in recent weeks after orders from President Donald Trump and Secretary of Defense Pete Hegseth to scrub the department of race- and gender-focused policies and communications.

Pentagon spokesperson Sean Parnell said recently, "I think the president and the secretary have been very clear on this, that anybody that says in the Department of Defense that diversity is our strength is, frankly, incorrect. Our shared purpose and unity are our strength."

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Upcoming Campaigns

April 12-13: Skirmish of Campbell's Run & Spring Muster
– Olde Fort Site, 7120 Brooklyn Rd, Ft. Loudon, PA 17224
(Lincoln Way West, Route 30)
2nd Regiment Drill. (Individual event)

April 26-27: Carroll County Farm Museum- Col. Monzi, Commanding. (Individual event)

April 26-27: Camp Geiger Civil War Event, Union Volunteer Sponsored. (Individual event)

Medal of Honor recipient erased

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A string of missing pages amid 'DEL' hunt

Carney's missing page is one of a wide range of erased pages from the defense.gov and other military-run websites, many of which now redirect to URLs labeled with "DEL."

The real soldiers behind 'Glory'

Sgt. William Carney was the first Black American to earn the Medal of Honor. Born into slavery, Carney was eventually freed and later joined the 54th Massachusetts during the war.

"Glory," released in 1989, is a true-to-life retelling of the 54th, but neither Carney or any other real Black soldiers are directly portrayed in the movie. Instead, the Black characters in the film were fictionalized versions based on biographical sketches of soldiers known to have been in the 54th.

The movie does include the 54th's real white commander, Col. Robert Gould Shaw, played by Matthew Broderick. Shaw's real-life death in the Wagner assault is depicted in the movie.

The Black soldier in the film who perhaps most resembles a real member of the 54th may be Morgan Freeman's Sgt. Maj. John Rawlins, the unit's senior non-commissioned

officer. Rawlins' seniority and position is a close match to one of the 54th's best-known soldiers, Sgt. Maj. Lewis Douglass, the son of abolitionist Frederick Douglass.

The soldier whose combat actions in the movie most resemble Carney's Medal of Honor actions is Pvt. Trip, played by Denzel Washington, who won an Oscar for the performance.

Historians have long noted that several dramatic elements of the movie are fictional, including Washington's most famous scene as Trip, when he endures a whipping. Historians agree that whipping, or flogging, was officially banned in both armies early in the war and was essentially unheard of. There is no record of a 54th soldier enduring it.

The film also takes liberties with the make-up of the 54th, implying that its soldiers were mostly former slaves when much of the unit was made up of free Black men from, and around, Boston.

The final battle also — like nearly all war movies — is far from wholly accurate, but its general tone, several small actions and its outcome mostly match the record of the 54th's assault on Wagner, including Carney's actions.

In the second battle at the fort, Union forces attempted to breach the defenses. During the battle, Carney saw the soldier carrying the unit's flag fall and proceeded to carry it forward to rally the 54th.

In the film, Pvt. Trip, grabs an American flag from a fallen soldier and carries it forward. In the movie's climactic moment, he holds the flag aloft as Confederate cannons fire at the attacking wave of Union soldiers, killing them all.

That part, though, isn't quite right. Though the 54th suffered over 40% casualties in the battle, Carney and Douglass both survived. Douglass even wrote his father a letter that night that tried to capture the terror and trauma of the fight

"Saturday night we made the most desperate charge of the war on Fort Wagner, losing in killed, wounded and missing in the assault, three hundred of our men," Douglass wrote. "The splendid 54th is cut to pieces.... Goodbye to all. If I die tonight, I will not die a coward."



SING ME THAT SWEET AIR AGAIN.

BY ANNA WILMOT.

THUS sued the youth, in accents low,

"Oh, sing me that sweet air again!"

The maiden touched the quivering strings,

And warbled forth love's thrilling stain.

"Oh, sing me that sweet air again!"

"The lay once more the maiden sung;

While on her words, in music given,

The kneeling lover fondly hang,

"Oh, sing that air again," he said;

"For ever I could bend to hear;

For ever drink the melody

Now falling on my charmed ear."

"Enough!" Thus spoke a sterner voice.

Quick sprung the lover to his feet:

No Gentle maiden's tender eyes

Are those his startled glances meet.

"Away!"— a hand impatient waved—

"Away! When deeds of valor prove

Thy heart with manhood's pulses strong,

Here kneel again, and sue for love."

"Oh, sing me that sweet air again!"

'Twas thus the kneeling lover sued:

Years had passed by, and now his hands

Were with his brother's blood imbued.

More worthy he of woman's love,

For deeds of daring he had done:

Green laurels decked his sterner brow,
Amid the din of battle won.

Thank God, the world is better now;
And maiden's heart may gently yield,

E'en though her lover have not proved
His manhood on the battle-field.

GODEY'S LADY'S BOOK
Philadelphia, April 1850

Fashions for April

GODEY'S LADY'S BOOK
Philadelphia, April 1850

DESCRIPTION OF FASHION PLATE.

Figure 1st.— Opera dress, of light silk or ture satin, low in the neck, short sleeves, and ornamented over the skirt by a triple puffing of the material, with knots



of ribbon of the same color. Cloak of pin satin, surrounded by ribbon quillings and a deep flounce of black lace; a similar trimming finishes the broad loose sleeves. A graceful hood of black lace over pink silk, fastened lightly under the chin. White kid gloves and a fan complete the costume.

Figure 2d.— Dress of an invalid, or rather convalescent.— Robe of white-spotted or embroidered cambric, with a deep



flounce. Dressing-gown of white or any light-colored cashmere, with a rich embroidery surrounding it, lined with rose-colored mantus silk, closely quilted. A cord confines it at the waist. The full cambric sleeves are displayed at the wrist. A pretty morning-cap of white-spotted India muslin is relieved by knots of green ribbon. Embroidered slippers, ornamented by a small rosette upon the instep, ease the feet.

GENERAL OBSERVATIONS.— An opera dress should be arranged more for contrast with a crowd, than with reference to the individual taste. It is not as if the wearer would be moving from room to room; she remains fixed in one position and under a brilliant light. Hence, pure white will not do for the dress circle; there must be something to relieve its plainness. Opera cloaks, if made of white satin or cashmere, should have a colored lining, made so as to be displayed. Ermine and sable were much used the past season as a trimming. Hoods for evening parties through the spring, should be made of some light material that will not crush the hair when once arranged. Those knit or crotchet of worsted are apt to do this, though they are very comfortable in the depth of winter.

Dressing-gowns of printed flannel, cashmere, or chintz of a cashmere pattern, are still much worn. No lady should be without one, both for comfort and convenience. They are almost indispensable for the sick-room or in traveling. The one given in the plate is an admirable pattern. They may be lined throughout with silk, or, if considered too expensive, of any

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The Ladies' Knapsack.

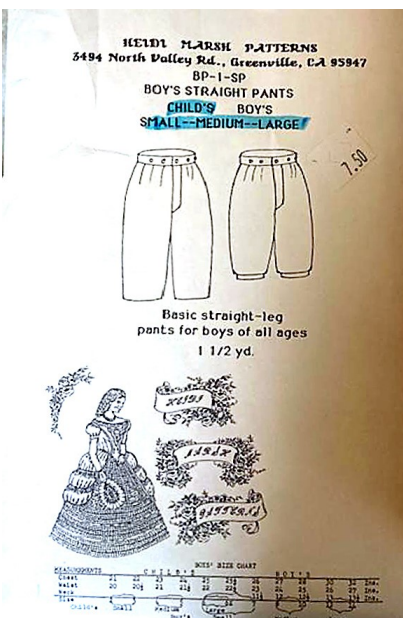
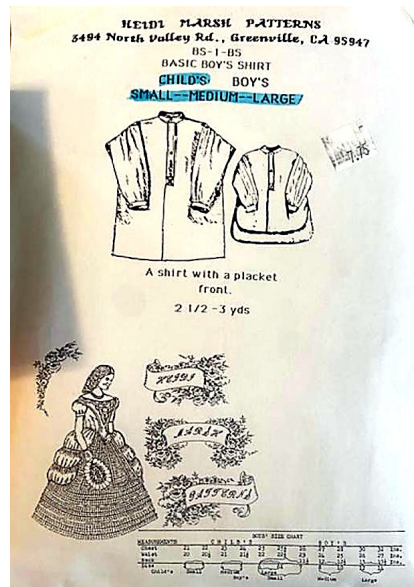


Miss Sarah Harris
Civilian
Coordinator

Let nothing go to waste. It's an old saying, originating from the Bible (at least, according to Google), that can have different meanings for everyone. How does one decide what to hold on to, and what to get rid of? How do we know what will actually come in handy in the next few years; will that miscellaneous Tupperware lid save the day before the random 10" piece of 2x4? Or do you prescribe to the Marie Kondo method of 'does it spark joy?' Over the years, my definitions or philosophies towards waste, and what to keep, has changed. But, there is one item that consistently remains difficult for me to purge or clean out, because it almost always has a random use in the short or long term future: fabric scraps.

Now, the amount of fabric scraps that I've kept around has changed and morphed over time, and the method of storage always changes, but the existence of fabric scraps always remains the same. And this past month, my fabric scraps have been put to good use in making a new 'kit' for my active and feral two-year-old son. After a trip to Gettysburg

to purchase patterns, I was able to dig into fabric storage and piece together enough scraps to fashion several items of clothing that I hope will last at least one season.



With the help of the Heidi Marsh Patterns - Basic Boy's Shirt, I was able to make two small shirts. It never hurts to have an extra shirt, especially when spills are incredibly likely. What I love about this pattern in the placket construction. For an adult sized shirt, the placket pieces are cut out separately, and then sewn on with constant references to previously made shirts and pictures to make sure the correct side is overlapping (curse gender roles in button placement and overlapping). However, for this shirt, the placket gets cut out with the actually shirt pattern, making a much easier job for piecing and sewing together. I will still loath button holes and avoid that when possible. I was able to quickly work up two shirts using this pattern, one from leftover dress fabric, and the other of shirting weight wool, which was left over from making

battle shirts for the 150th Bull Run.

I then moved on to the Heidi Marsh Patterns - Boy's Straight Pants. For this pattern, I was able to use left over wool from a long ago pants pattern, to make a smaller pair of pants. I also (hopefully) plan on using some different scraps to make some 'knickers' for the warmer summer months. Since it has been awhile since I've made any version of male pants, I had forgotten my dislike for sewing the flu and fly extension on the pants. This step took several late night sessions (with cursing involved) before I could wrap my head around this step. The directions are relatively well written, but if you're out of practice, it takes a while to correctly get all pieces together and in the right direction. The last step I need for this current pair of patterns is to wrangle a crazy little boy and hold him down long enough to measure his waist, so that I can fit and place the waist band on the pants. And suspenders will be a must - mostly to keep the pants on, but also because I'm sure they'll be adorable.

The last work in progress comes out of the Heidi Marsh Patterns - Boy's Sack Coat. Fortunately, little boys are able to get away with wearing more colors than older boys or men, or else I would have been a little stuck with this one. The results of making multiple great coats over a decade ago, I had enough sky blue wool to piece together an adorable little coat with a green checkered lining. At first I wasn't going to line

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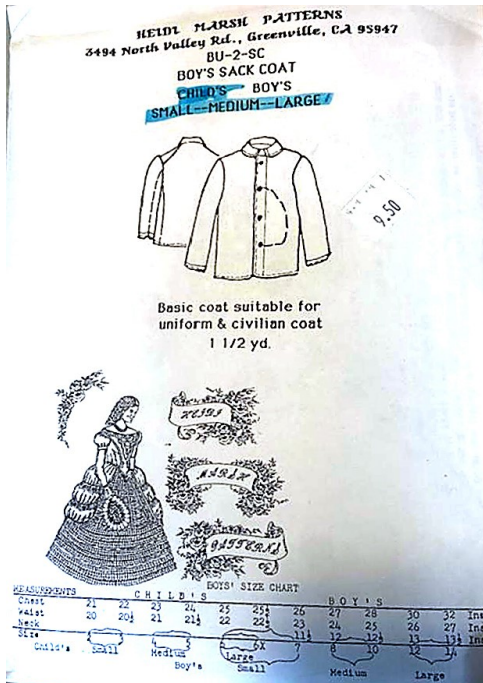


Ladies' Knapsack



(Continued from page 4)

it, more for my own sanity and to complete the project, but the forecast for the first event we'll be at-



[WFCEB9zv1Pw_aem_CeVajfvDqe0_yuO4nZIMB3g](#) And, I even have some white scrap wool, from a previously made vest, that would be perfect for this project. I do fully acknowledge that the color will not remain white for very long, but at least I put more scraps to good use.

After these projects are complete, I will have used scraps that I have been holding on to for almost 10

years, waiting for the perfect opportunity to use them. Once my son outgrows these clothes, I will (unfortunately) have to buy new fabric to make the next set, but who knows how I'll be able to use those future scraps. What I think I like most about using these scraps, more than saving money or limiting waste, is the memories that these scraps can carry with them, and the new memories they can help make.



tending made me want to add a bit more warmth to the coat. What I like about this pattern is that it does provide guidance on where to widen the arm holes, as I personally do not enjoy constricting armholes. So I will have to trick my son into trying on the bodice of the coat before sewing in the sleeves (I also hate sewing sleeves into armholes, it's just a step I do not enjoy).

And if time permits (and perhaps sanity or lack thereof), I may also try the Victorian Wheel Cap pattern from Romantic History. The link to the pattern includes wonderful pictures and measurements for starting points: http://www.romantichistory.com/2014/07/victorian-wheel-cap-tutorial.html?m-1&fbclid=IwY2xjawJJn-tleHRuA2FlbQIxMQABH-SaD4IUZQEKjShW3jl26iPDP_BEC3Hf30WgiGBiCMsZaWX_-

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Fashions for April

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light material faced with silk. A very pretty dressing-gown can be made in a most economical manner, by any lady of good taste and a little ingenuity. Embroidered slippers, now so fashionable for a morning dress, are also cheap as well as comfortable. Some very pretty ones are made of plain cloth, bound with a ribbon that contrasts in color; with rosettes of the same.

FASHION PLATE FOR APRIL

Morning dress of pink and white organdy, with four flounces scalloped and bound. The waist is folded very tastefully, from the band on the shoulder to the rib-

bon girdle, which is a pink centre with a broad white satin stripe on each side. The sleeves are long, and quite full at the wrist; a small collar of embroidered cambric about the throat. The cottage bonnet is of China pearl straw, trimmed in a most tasteful and simple manner, with a rich ribbon the same as the girdle, and bouquets of white convolvulus. White parasol, fringed.

A fanciful child's dress, of blue silk, trimmed with pinked ruffles upon the skirt, waist, and sleeves. An under-dress of white cambric comes close to the throat. Short pantalets of embroidered cambric.

It will be seen that the hair is no longer worn in those broad, descending plaits, but is made to fold about the head in a Grecian braid. This is a new and becoming style.



*Civil War Re-enactors;
America's Living Historians.*

Annual Meeting Highlights

The 7th Maryland annual meeting was held Saturday, March 8, 2025 at the C. Burr Artz Library Maryland Room, in downtown Frederick, Maryland.

The meeting was attended both in person and virtually.

President Kevin Harris related the past year's events and urged more participation by folks who we've not seen lately.

Vice President Sarah Harris Lafferty encourages the company to recognize and attend the smaller "mom and pop" events to maximize the unit's living history skills.

Secretary /Treasurer Jay Henson noted that the company is financially stable, has no liabilities or debts and has a surplus of company materials which should be addressed in the future.

Association officers were sustained for the 2025 season; Kevin

Harris, President, Sarah Harris Lafferty, Vice President & Civilian Co-Ordinator, and Jay Henson, Secretary Treasurer & Newsletter Editor.

The newsletter editor requested anyone who may have an interest in writing an article, or have a question to be answered, send it in for publication.

The 2025 event schedule was introduced with some standards included in the mix along with some smaller living histories and the specter of the event at Renfrew Museum in Waynesboro, Pennsylvania, being resurrected. Traditional events such as the 162nd Gettysburg Anniversary in July and the 160th Battle of Cedar Creek, October 16-18th, were adopted as company events. The annual Remembrance Day parade and ceremonies are a yearly event, though it remains to be seen as to

whether the cemetery event will be permitted.

Smaller events, like the *Skirmish at Funkstown*, that the Federal Volunteer Brigade has opted not to attend this year, has been adopted for 2025 as a company event.

Additional smaller events may be added to the schedule as encountered.

Members attending the meeting were:

Sarah Harris Lafferty and Della
Josh Harris
Kevin Harris
Bill Hart
Rizwan Oskoui
Harrison Fields
Jay Henson

Via phone:
Erik Schwetje
Dan Paterson
Katie Gosmeyer
Katie Blake