

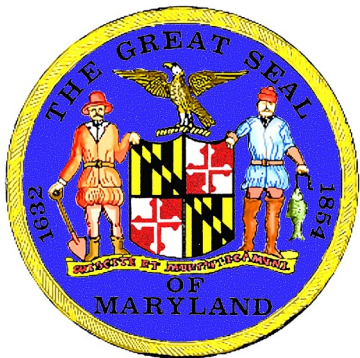
OUR CAMP JOURNAL



Volume 27, Issue 3

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

October 2023



1st Regiment
Federal Volunteer Brigade

Alfred Waud, Special Artist of the Civil War

By Pvt. Bill Hart



Alfred Waud, artist

The American Civil War is likely the most photographed event of the 19th century. Photographs of the civil war are well known and have been extensively reproduced. The names of civil war photographers such as Mathew Brady, Alexander Gardner, and Timothy O'Sullivan are still well-known today.

These men had numerous challenges in their work. Photographic equipment of the time involved bulky cameras, large heavy tripods, the requirement of a nearby darkroom (often a wagon when working in the field) to prepare and develop wet plates, plus

technical limitations which made long exposure times necessary and required processing within a short time after exposure. This meant that most photographs of the era were likely to be of motionless subjects, often portraits.

Portraits of famous politicians and military officers as well as ordinary soldiers were displayed in nearly every house and those of their sweethearts, wives, and children in the pocket of almost every soldier. Photos from the field were restricted for the most part to camp scenes and static views of battlefields after a battle. Action scenes were not possible due to the restrictions cited above.

In addition to taking and processing photographs, preparing them to appear in a newspaper was not a direct and easy procedure. There was no means of transferring a photograph directly. Metal plates had to be etched by hand before a photograph could be reproduced for printing, a labor and time consuming process.

These shortcomings left a

void. Readers of the popular illustrated newspapers of the day such as *Harper's Weekly*, *Frank Leslie's Illustrated Newspaper* and *The New York Illustrated News* were anxious to see images of the battle action they read about. In order to supply such images the editors hired artist illustrators to produce them. The names of these artists were perhaps better known at the time than those of the photographers of the era. Today these artists are largely unknown, Winslow Homer being the exception and he better known for his work as a classical painter after the war than as a newspaper illustrator during it.

These artist correspondents had one great advantage over professional photographers today. They did not actually have to be on the scene of an event to produce an image of it. They could be in the right place at the right time of course but they could also witness an event from a disadvantageous position. The artist could readily correct this

Help Me Please !

We charged
and took the hill top,
and found we were alone.
We looked for reinforcements,
Sarge said they went home
The Rebs are charging
towards us
someone help us please!
Now I am a prisoner,
Thank you USV!
Please, please, please, please
someone help me please!
Now I am a prisoner,
Thank You USV!

A poem for Cedar Creek. Can be sung to the tune Goober Peas.

By Pvt. Steve Giovannini, who was there and completely understood the situation!!

(Reprinted from the November 2005 issue of *Our Camp Journal*)

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Upcoming Campaigns

OCTOBER

October 7-8: Battle of Perryville, Perryville, NC (INDIVIDUAL)

October 13-15: Battle of Bristoe Station Anniversary (Bristoe Station) (INDIVIDUAL)

October 20-22: 159th Battle of Cedar

Creek, Middletown, VA
(COMPANY)

October TBA: Droop Mountain, WV (INDIVIDUAL)

NOVEMBER

***November 17-18:** FVB Annual Meeting & Remembrance Day Parade * (COMPANY)

DECEMBER

Early December: Fort Ward Christmas in Camp (INDIVIDUAL).



Alfred Waud, Special Artist

(Continued from page 1)

by reimagining the event from the place they wished they had been. They could also be in a totally different location but recreate the event with pencil and charcoal on paper by interviewing witnesses and with knowledge of the individuals, equipment, and the ground, create an accurate result.

Alfred Waud was one of the most famous of these artist correspondents. He was born in London in 1828 and attended the School of Design in London (now the London Royal College of Art). He initially made a living painting scenery for theatre sets. He moved to New York in 1850 to continue that vocation but instead found work as an illustrator for a Boston periodical and in creating artwork for a number of books. In 1860 he was hired by *The New York Illustrated News* as full-time paid staff artist. In April of 1861, the paper assigned Waud to cover the Union Army as a 'special', what would be described today as an 'embed'.

His first action was in Washington City sketching Colonel Ellsworth's New York Fire Zouaves battling a blaze at Willard's Hotel when the city fire companies were slow to

arrive. He provided a sketch of Ellsworth's funeral less than two weeks afterwards. His first battle experience was rendering scenes of the First Battle of Bull Run. He followed this by traveling with Butler's expedition to Cape Hatteras. That fall, he sketched activities of the Union army in and around Virginia's Tidewater. Near the end of 1861 he signed on with *Harper's Weekly*. He was present for every battle of the Army of the Potomac from its establishment shortly after First Bull Run to the Siege of Petersburg, 1861 to 1865. Waud was one of only two artists present at the Battle of Gettysburg and his depiction of Pickett's Charge is thought to be the only visual account by an eyewitness.

Artists were praised if their efforts were seen to be accurate. "I beg to say," wrote a major of the 9th New York Regiment to *Leslie's* in 1862, "that your illustrations of the victories on Roanoke Island are very correct." On the other hand, criticisms were immediate if the artist erred and he was certain to hear of it from the offended group. Alfred Waud was greeted with scathing criticism by members of the regiment for his preliminary drawing of the charge of the 2nd Regiment of

the Excelsior Brigade at Fair Oaks, Virginia in 1862, which showed the assaulting infantrymen with rifles at shoulder arms.

Even when he was not to responsible, the special artist had to take the blame for what appeared in print. By the time *Leslie's* received special artist Henri Lovie's depiction of the death of Brigadier General Nathaniel S. Lyon at the Battle of Wilson's Creek, Missouri on August 10, 1861, the paper's home artists had already produced and published two different images of the general's death. Lovie's sketch was modified and used to show Lyon leading his troops before being shot before being printed later.

Waud was known as one of the best special artists. He drew quickly and accurately, had an artist's eye for composition and a reporter's sense of the importance and drama of a scene. He was respected by the soldiers for the accuracy of his images with the notable exception of his blunder at Fair Oaks early in the war.

Like all special artists, Waud had to work fast, sketching his subjects from life and smoothing the result later, sometimes by the light of a lantern or camp fire. His drawings were normally quite detailed and

(Continued on page 3)

Waud, the Artist

(Continued from page 2)

accurate as he worked where the action was. The sketches were rushed as rapidly as possible to the publisher by whatever means was at hand. He also provided detailed descriptions of the event along with maps to provide context and caption material for the drawings.

The drawings were then copied – in reverse – onto blocks of wood, 4-inches by 4-inches requiring anywhere from 6 to 36 blocks for a single image and engraved by skilled craftsmen often adding their own embellishments such as clouds, foliage, facial details, drapery, adding a flag or two, perhaps abandoned accoutrements and arms, before finally being duplicated onto metal plates for printing.

With this complex process to deal with, it was normally weeks before the public could see the final results of an artist's efforts. Waud provided a number of drawings of the Battle of Gettysburg to *Harper's* but it was

not until the July 25 issue, more than three weeks after the battle, that any of his drawings appeared in print.

Waud produced at least two studies for his rendering of the death of General John Reynolds on the first day at Gettysburg before committing to the sketch which he sent to his employers. He also provided a page and a half detailed description of the event along with a comprehensive sketch map of the area noting the terrain, vegetation, roads, water-courses and the locations of both Union and Confederate troops in relation to where Reynolds fell.

Theodore Davis, a special writer for *Harper's* who worked throughout the war and accompanied Waud regularly, wrote of him:

"Total disregard for personal safety and comfort; an owl-like propensity to sit up all night and a hawk style of vigilance during the day; capacity for going on short food; willingness to ride any number of miles horse-back for just one sketch, which might have to be finished at night

by no better light than that of a fire—this may give an inkling of some of it. . . . [Waud] made for himself a reputation, and became recognized as the best special artist in the field. His collection of sketches is by far the most complete and valuable made during the war. . . ."

In support of his reputation for bravery and taking risk, at one time he was asked by Major General George G. Meade to scale a tree to draw the enemy lines – and enemy fire as it turned out. "Rebel sharpshooters," he wrote, "kept up a fire at me the whole time."

One of Waud's illustrations features our very own Seventh Maryland, or at least one can imagine that it's the men of the Seventh. Captioned "Genl Warren Rallying the Marylanders", it shows the General addressing men of the Maryland Brigade (the Maryland 1st, 4th, 7th, and 8th Infantry Regiments) just before the Battle of Spotsylvania. The Seventh Mary-

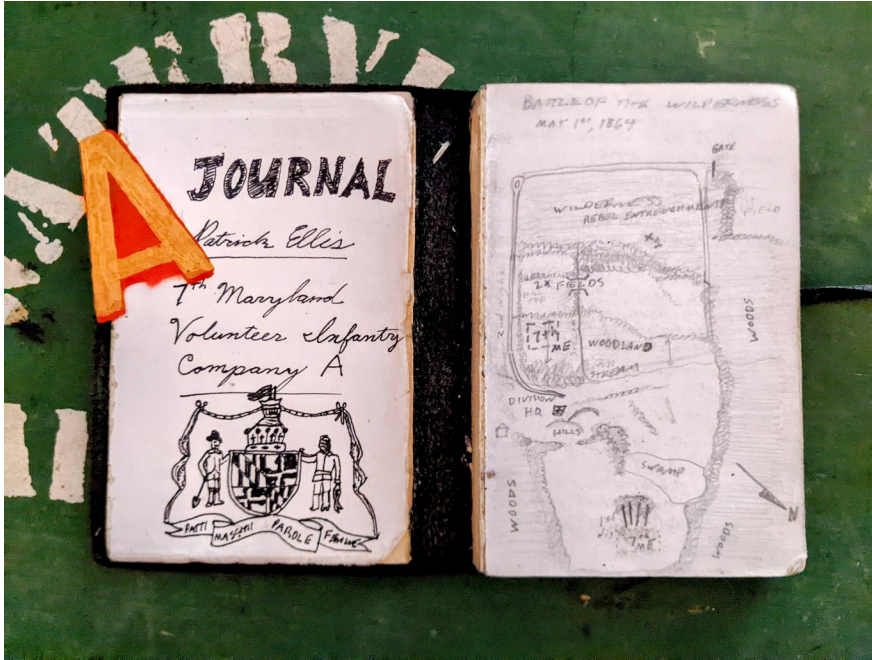
(Continued on page 8)



Waud produced at least two studies for his rendering of the death of General John Reynolds on the first day at Gettysburg before committing to the sketch which he sent to his employers.

FROM THE PAGES OF PRIVATE ELLIS

As a civil war reenactor, some of my greatest memories come from the small vignettes out in the field or in camp, usually unobserved by any spectators except for ourselves. Talking in camp, attending to the "wounded", or singing around the campfire. Writing, drawing a sketch, or mapping the previous day's battle in my journal became a great activity to fill in the down time between morning roll call, drill, dress parade, drill, battle, drill, and drill. In this new column of "Our Camp Journal", I will share the writings and sketches out of my own journal documenting my years in the 7th Maryland. Some of this column will be lifted right from the pages of my journal; some will be exaggerated or edited to protect the names of the boring or innocent.



Left, The opening pages of the journal of Patrick Ellis. Tucked into the cover is the "A" from our old 7th Maryland, Company A national colors, saved from the ground after the silk deteriorated from years of wear and tear.



Below, Our shebang in a stand of cedar that slept 6 from two shelter halves and one gum blanket. Spooning may have been required to keep us dry.

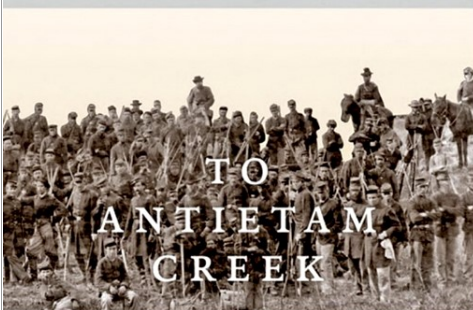
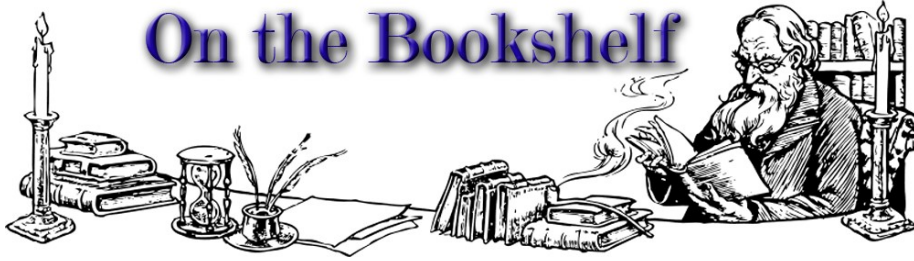
Although my first event with the 7th was the 139th Anniversary of Gettysburg in 2002, I did not start my journal until May of 2004 for the 140th Anniversary of the Battle of the Wilderness, mapping the field of battle for my first "campaigner" event. Sergeant Steve Bush arranged for the 7th MD detail to fall in as the color guard for the 7th Maine. Initially concerned with being relegated to the color guard as the beginners might be at a mainstream event, we were instead treated as the color guard would be historically, with special privileges, free from picket duty and guard mount. The event was small enough that when it kicked off, all of the men were out on picket duty for the night. We as the color guard (and even the officers) were then responsible for cooking the rations for the entire company: onions, potatoes, sweet potatoes, and 40 pounds of slabbed salt pork.

Saturday's battle, deep in the woods of the Wilderness, we could only see the smoke of battle ahead. By the time we could see the sessesh, we were already on the run, almost overtaken by them on our flank, Sergeant Bush diving through a wall of stickerbrush vines to make a hole for the colors to escape capture. Saturday evening the rain began to fall... the strongest rain I've experienced at an event without our tents to protect us. Instead, 6 of us huddled under our shebang, Sergeant Bush taking it upon himself to sleep in the rain under his quilt.

Now I will note that as the 7th Maryland contingent, although really our first campaign event, we were high in spirits, Corporal Keith Watts breaking out his very best John Rawlins and Silas Trip (Morgan Freeman and Denzel Washington's characters in "Glory"). In better weather, our fellow campaigners would have groused at the Hollywood rendition during a "hardcore" event. They were however miserable enough in the rain that it instead lifted their own spirits. All a testament to the close knit family spirit of the 7th Maryland, Company A.



On the Bookshelf



*The Maryland Campaign of
September 1862*



D. SCOTT HARTWIG

To Antietam Creek: The Maryland Campaign of Sep- tember 1862

Johns Hopkins University Press
808 pages

In early September 1862 thousands of Union soldiers huddled within the defenses of Washington, disorganized and discouraged from their recent defeat at Second Manassas. Confederate General Robert E. Lee then led his tough and confident Army of Northern Virginia into Maryland in a bold gamble to force a showdown that could win Southern independence. The future of the Union hung in the balance. The campaign that followed lasted only two weeks, but it changed the course of the Civil War. D. Scott Hartwig delivers a riveting first installment of a two-volume study of the campaign and climactic battle. It takes the reader from the controversial return of George B. McClellan as commander of the Army of the Potomac through the Confederate invasion, the siege and capture of Harpers Ferry, the daylong Battle of South Mountain, and, ultimately, to the eve of the great

and terrible Battle of Antietam.

"The first volume of this two volume set is so very well written and all-inclusive on the detailed facts of this Maryland Campaign that it looks like this two volume set just might be the very best ever written on this campaign and battle."— Lone Star Book Reviews
"It is difficult to imagine that a future study on this campaign could supersede Hartwig's work."— **Civil War Book Review**

"A new and monumental study of the origins and initiation of the Maryland Campaign of 1862 . . . To Antietam Creek is a tour de force which will stand as the preeminent and final word on the subject . . . A must read for any serious Civil War student interested in the crucial events leading up to the Battle of Antietam. It is an instant classic on the subject, superbly written, and a ready preface to what will be an equally important and fresh approach to the battle in a second book."— **Blue and Gray Magazine**

"To Antietam Creek's! sheer comprehensiveness makes it indispensable for studying the Maryland Campaign. For the first time, the entirety of the campaign, from the end of the Second Battle of Bull Run on August 30 to the night of September 16 is covered in detail . . . The narrative is clear and strikingly vivid, making for a compelling read . . . Hartwig offers a wonderful study on the battlefield commanders as well, maintaining a fair and balanced account . . . [T]he result is a comprehensive, engaging, and informative study."— **Southern Historian**

"To Antietam Creek is a masterfully detailed and exceptionally well-written narrative of the Union and Confederate perspectives on the Maryland Campaign leading up to the bloodiest day in the history of the Western Hemisphere. It skillfully examines the armies and the men who both commanded and served in them. It disentangles complicated

battle narratives and provides balanced coverage of the personalities and major decisions of the campaign. Finally, it deconstructs many persistent myths about the campaign and uses abundant evidence to support its conclusions. It should serve as a definitive work on the buildup to Antietam, and its companion volume should be eagerly awaited."— **H-Net Reviews**

"To Antietam Creek makes a very substantial contribution to the scholarship on the Maryland Campaign. It is thoroughly researched and taps previously unused sources. As the most comprehensive work available on the campaign leading up to Antietam, it will inform both historians and casual readers; its gripping narrative forcefully conveys some [of] the excitement that participants in the campaign must have felt. We should look forward to D. Scott Hartwig's concluding volume on the Battle of Antietam itself."— **Michigan War Studies Review**

I DREAD THE THOUGHT OF THE PLACE

The **BATTLE of ANTIETAM**
and the **END of the**
MARYLAND
CAMPAIGN

D. SCOTT HARTWIG



I Dread the Thought of the Place

*The Battle of Antietam and the
End of the Maryland Campaign*

Johns Hopkins University Press
976 pages

The memory of the Battle of Antietam was so haunting that when, nine months later, Major Rufus Dawes

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The Ladies' Knapsack.



Miss Sarah Harris
Civilian
Coordinator

I think it's always beneficial to reflect on where you started with your impression, versus where you might be now. I know that I've learned a lot in regard to appropriate dress and hair style, but also acknowledge that I have a bit to go as well. I would say the same goes for my camp cooking, as well.

When I first started (tricked? Coerced?) as civilian coordinator, I wasn't quite sure what to do for camp meals. I certainly had a good mentor in Cheryl Bush and had the 3rd MD to peak off of as well. But I also wanted to find my own way and try some different things. I certainly can recall a few of my earlier, more creative but maybe less thought through meal attempts. Just this weekend I was reminded of French toast at Funkstown when Della asked for that for breakfast. I think the outcome this weekend was similar to the outcome at Funkstown....

One thing that helped was co-planning meals and weekend events with Rizzi. She would check seasonal fruit and vegetable charts while brainstorming, and explore and try out different recipes (receipts, actually) from period cookbooks. That's where the company favorite chicken salad sandwiches came from. We also started exploring meals that could be prepped at home for more easy assembly in camp (a trick learned from the 3rd MD). All of these things combined to result in one of the go-to meals that I plan on bringing to Cedar Creek:

Bacon Biscuits

- 2 cup flour
- 4 tsp baking powder
- 2/3 tsp salt

- 1 egg, well beaten
 - 1 cup milk
 - 2 tbsp butter, melted
 - 1 cup bacon, crisp and broken
- Through trial and error, and multiple attempts at this recipe, 1 pound of bacon is equal to (or a little more than) one cup. The variety of bacon and how you prepare the bacon can impact volume.

1. Sift together the flour, baking powder and salt
 - a. I'll admit, I didn't always have a sifter - no one has noticed this transgression yet when eating the biscuits
2. Blend in beaten egg, milk and melted butter
3. Mix well until nice smooth batter is made
 - a. And this is where I go slightly rogue from the original recipe:
 - b. Fold the bacon into the batter
4. Set aside and prepare well-greased muffin tins
 - a. Baking spray is my absolute best friend when it comes to baking in muffin tins
5. Put in generous tablespoon of batter for each muffin
 - a. Seeing as I already put in the



bacon, I actually use a 1/4 measuring cup to measure the batter for each muffin

- b. This also allowed me to skip steps 6-8, and have more time for other things
 6. Then add a portion of bacon
 - a. I did try this my first time trying the recipe. My struggle was evenly portioning out the bacon for each muffin
 - b. Or maybe I purposefully tried to give some people the short bacon straw because they were on my bad side
 7. Cover with more batter
 8. Fill each cup about 2/3 full
 9. Bake at 375* for about 20 minutes
- I think I have consistently been able to bake these for 20 minutes and come out with a nice golden finish

Unless everyone is lying to me, the biscuits turn out well and are an easy breakfast to have. They can be warmed up over the fire, and I assume pair well with coffee if you're the sort to like coffee. This recipe will be one of the things I plan on prepping for Cedar Creek in the next few weeks. I'm hoping to have Saturday night dinner in honor of Ron Riotto's memory, which will include his favorite 'sausage and peppers' (please read that with his accent, as I'm sure most of you already have).

I'm looking forward to seeing many of you at Cedar Creek; I'll be there with my bacon biscuits.

The 7th Maryland's First and Last

By Private Jeff Joyce

Estimates vary on the number of soldiers killed, wounded and captured or missing (Union and Confederate) during the Civil War. One estimate of total casualties is 1.5 million, which breaks down to 620,000 killed, 476,000 wounded and 400,000 captured/missing. Some estimates of Civil War dead are as high as 850,000.

Between 1862 and 1865 the 7th Maryland lost 1 officer and 78 enlisted men killed or mortally wounded and 1 officer and 109 enlisted men to disease, for a total of 189 deaths. We don't know the exact number of 7th Marylanders wounded over three years of service. However, based on the ratio of killed to wounded (assuming the more conservative figure of 620,000 Union and Confederate soldiers killed) we can estimate that around 145 7th Marylanders may have suffered wounds.

The first battle casualty recorded by the 7th Maryland after being organized in August 1862 occurred on July 12, 1863. On July 10, 1863 Union Brigadier General John Buford's cavalry division clashed with Confederate Major General J.E.B. Stuart's cavalry at Funkstown, Maryland. Stuart was

servicing as the rear guard for the Army of Northern Virginia as it retreated after the Battle of Gettysburg. Two days later the 7th Maryland approached Funkstown and according to Captain



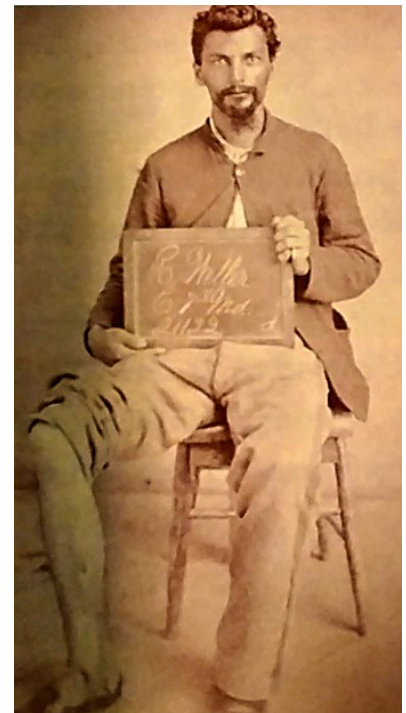
Mobley of Company A "had a slight skirmish with the Rebs. Scuffin, private in Company I, Seventh Maryland was wounded in the skirmish."

Private Charles H. Scuffin (or Scuffins) was born in Boonsboro, Maryland, in 1829. He enlisted in Company I on August 29, 1862, and was recorded as being 5' 8" tall, of light complexion with brown hair and blue eyes. At the time he was working as a laborer. Charles was recorded absent due to sickness July to September 1863 and was likely recovering from his Funkstown wounds, which included injuries to his hips, knees and left thigh. Charles mustered out in May 1865 with the rest of the 7th Maryland and returned to Boonsboro, eventually receiving a monthly pension of \$6. He married Susan Rebecca Combs in 1868 and together they raised five children. Charles worked as a farm laborer for many years and died in 1900. He was buried in Boonsboro Cemetery. Susan passed away in 1923 and was buried near him.

The last 7th Maryland combat casualties occurred in early April 1865 as the Union Army (including the 7th Maryland as part of the Army of the Potomac's V Corps) pursued the Confederate Army of Northern Virginia from Petersburg to Appomattox Court House. On the morning of April 9, 1865, Confederate General Robert E. Lee launched a last-ditch attack to try and break through the Union forces encircling him. The V Corps quickly deployed in support of Union cavalry confronting the Confederate attack and blocked the escape attempt. Soon after white flags appeared as news of the Confederate surrender passed along the lines. During the final charge of the V Corps Corporal Robert Nelson Weller of Company E was struck in the right leg by a piece of shell fired from a North Carolina artillery battery. Fortunately, Robert survived his injury and is sometimes claimed to be the last soldier of the Army of the Potomac wounded in action.

Robert was born in 1836 in Frederick County, Maryland. In 1860 he married Eliza Jane Tase, who was originally from Franklin County, Pennsylvania. At the time he was working in Reistertown (outside Baltimore) as a wheelwright, making and repairing wooden wheels. On November 10, 1862, Robert enlisted in Company E in Baltimore. He was recorded as being 5' 6" tall, of dark complexion with brown hair and dark eyes. His younger brother Henry (aged 19) had already enlisted in Company E in August 1862.

Following his injury at Appomattox Court House Robert was treated at Harewood Hospital in Washington before being discharged with a Certificate of Disability in June 1865. He filed for a War Department pension in 1870. Robert's brother Henry also survived the Civil War despite being captured twice in October 1863 and March 1865. Returning home to Maryland, Robert continued working as a wheelwright and carpenter. He and Eliza Jane eventually had five children, though only three lived to adulthood (two daughters and a son). Robert passed away February 14, 1906 and was buried in Mount Olive Cemetery in Randallstown, Maryland, in a Weller family plot. Eliza Jane died December 14, 1922, and was buried near him.



Alfred Waud, Special Artist



Waud provided a number of drawings of the Battle of Gettysburg to *Harper's* but it was not until the July 25 issue, more than three weeks after the battle, that any of his drawings appeared in print.

(Continued from page 3)

land Infantry History states that Warren "... energetically addressed

After the war, Waud continued to work as an illustrator for *Harper's* and other newspapers, magazines

and books. He traveled through the American West and the South and his work included some of the majestic scenery of the West, of the reconstruction South, and the great Chicago fire of 1871. He also painted portraits and landscapes some of which are in the National Gallery and others owned by the U.S. embassies art collection. He died in 1891 in Marietta, Georgia while touring civil war battlefields of the South.

Waud once said of himself, "No amount of money can pay a man for the suffering of an artist." That would be the eternal lament of all artists. It may also be observed that "No amount of money can pay a man for the suffering of a private in the FVB."



"Genl Warren Rallying the Marylanders"

his troops as they came up. While the Seventh was passing his white horse, he was heard to exclaim, with an impulsive gesture, at each sharp crisp sentence, 'Never mind cannon! Never mind bullets! Press on and clear this road. It's the only way to get your rations.' So it would seem that soldiers of the Seventh Maryland may well have witnessed Alfred Waud at work on the side of the road with pencil and sketch pad in hand.

Waud's sketch at right is thought to be the only eyewitness depiction of Pickett's Charge³ at Gettysburg.



OUR CAMP JOURNAL

(Continued from page 5)

learned another Antietam battle might be on the horizon, he wrote, "I hope not, I dread the thought of the place." In this definitive account, historian D. Scott Hartwig chronicles the single bloodiest day in American history, which resulted in 23,000 casualties.

The Battle of Antietam marked a vital turning point in the war: afterward, the conflict could no longer be understood as a limited war to preserve the Union, but was now clearly a conflict over slavery. Though the battle was tactically inconclusive, Robert E. Lee withdrew first from the battlefield, thus handing President Lincoln the political ammunition necessary to issue the Emancipation Proclamation. This is the full story of Antietam, ranging from the opening shots of the battle to the powerful reverberations—military, political, and social—it sent through the armies and the nation.

Based on decades of research, these in-depth narrative sheds particular light on the visceral experience of battle, an often misunderstood aspect of the American Civil War, and the emotional aftermath for those who survived. Hartwig provides an hour-by-hour tactical history of the battle, beginning before dawn on September 17 and concluding with the immediate aftermath, including General McClellan's fateful decision not to pursue Lee's retreating forces back across the Potomac to Virginia. With 21 unique maps illustrating the state of the battle at intervals ranging from 20 to 120 minutes, this companion to Hartwig's "To Antietam Creek" will be essential reading for anyone interested in the Civil War.

D. Scott Hartwig was the supervisory park historian at the Gettysburg National Military Park for twenty years. Both works are available on Amazon.com or at local booksellers.



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

SHERIDAN AT CEDAR CREEK



Shoe the steed with silver
That bore him to the fray,
When he heard the guns at
dawning - miles away;

When he heard them calling,
calling - Mount! not stay;
Quick, or all is lost;

They've surprised and
stormed the post,
They push your routed host;
Gallop! retrieve the day!

House the horse in ermine -
For the foam-flake blew
White through the red October;
They thundered into view;
They cheered him in the looming;
Horseman and horse they knew.

The turn of the tide began,
The rally of bugles ran,
He swung his hat in the van;
The electric hoof-spark flew.



Wreathe the steed and lead him -
For the charge he led
Touched and turned the cypress
Into amaranths for the head
Of Philip, king of riders,
Who raised them from the dead.

The camp (at dawning lost)
By eve recovered -forced -
Rang with laughter of the host

As belated Early fled.

Shroud the horse in sable -
For the mounds they heap!

There is firing in
the Valley,
And yet no strife they keep;
It is the parting volley,
It is the pathos deep.

There is glory for the brave
Who lead, and nobly save,
But no knowledge in the
grave
Where the nameless
followers sleep.

