

“And All the People Were Singing”¹¹:

Finding Remnants of the "Lost Cause" Myth in American Popular Music in the Latter Half of the
20th Century

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How do we remember one of the most divisive, tragic, and bloody events in American history? For some, the American Civil War is a story of epic heroics in the name of emancipation. For others, the Civil War marks the end of the Old South, and the Antebellum American way of life. In the aftermath of the Civil War, Southerners would observe as their Dixie transformed into the industrial age. Gone were the mythic days of giant plantations, elegant masters, and bountiful harvests.

It is this feeling of loss that Ken Burns tries to evoke in the watchers of his documentary on the Civil War. For almost an entire hour (in a 9-hour documentary), “Ashokan Farewell” (a Scottish style fiddle tune written in the 1990’s with no connection to the Civil War) plays behind heart-wrenching pictures of the war. The lament, as the writer of the song Jay Ungar describes it, was born of a feeling of “a great sense of loss and longing”¹²¹, written from “transitioning... back to life as usual”¹³¹. While Ken Burns decides to use the song to evoke a general sense of nostalgia from the viewers, it is important to note that it will be this nostalgia for the Old South that will be used to help portray "Lost Cause" mythology in popular music. “Ashokan Farewell” is but one of many popular music pieces of the 20th century that has either explicitly or implicitly acted as a vehicle for Confederate mythology and the "Lost Cause".

Before we can examine the impact that "Lost Cause" ideology had on the popular music of the 20th century, we must first be able to define just what exactly the "Lost Cause" is. The "Lost Cause" myth reshapes Civil War and antebellum history, inserting nostalgic visions of the pre-war South in place of the reality of what the South really was. The “"Lost Cause" of the Confederacy” myth lionizes heroic, white Southerners as righteous defenders, hopelessly protecting the Southern way of life from a tyrannical Northern oppression.¹⁴¹ The "Lost Cause" also creates a fictional benign institution of Slavery, and seeks to remove the racial element from

the Civil War altogether. The "Lost Cause" ideology is a complex re-writing of American history that took generations to develop and captivate the mindset of former Confederate Men and Women. As we move through the 20th century, we will see the "Lost Cause" myth shifting and evolving, but this definition provides us with a nice framework to start understanding the "Lost Cause" myth.

It is also important to note that Southerners are not the only people who believe in the "Lost Cause" version of the Civil War. As we will see, artists from all over the country, and even Canada, have been unknowingly spreading the ideas of the "Lost Cause" in their music throughout the 20th century. Changing definitions, themes, and understanding of the Civil War still today dominates American educational, political, and racial conversation.

To understand the role popular music played, and is playing, in the spread of "Lost Cause" ideology we must first look at the ideology of post-Civil War society, define the "Lost Cause", and examine the impact that "Lost Cause" ideology had on both Reconstruction and post-Reconstruction South. While there is voluminous literature written on the "Lost Cause" and the memory of the Civil War, I plan to investigate a facet of culture in which there is less literature. I intend to take a deep dive into the popular music of the last century. By examining the Confederate mythology embedded explicitly or implicitly in popular music, we can see how over the 20th century popular music helped spread, whether on purpose or inadvertently, the same race-free Confederate pride created by the "Lost Cause" ideology.

With any type of cultural history, the impact of the pieces being examined is always a point of deliberation. For this paper I have chosen to analyze less than ten songs. These ten songs were chosen because they appeared in a widely received product, such as hit singles, or because they were created by artists with extreme popularity, as is the case with Tennessee Ernie Ford.

While I was not able to find sales data for some of the pieces being analyzed, we can assume that if the work was attached to popular names, and their names are not tarnished, then their audience received the piece without a mostly negative feedback. For the other pieces we are able to see that their sales records show that these pieces were accepted and well-received by their audiences.

How an audience reacts to a piece of music gives historians insight into what that society might have been like. Since this paper is mainly covering the last 60 years of American history, we already know what society was like for each of these pieces. However, these songs can help us understand how the spread of "Lost Cause" sentiment persists even today.

The "Lost Cause" and Reconstruction

To fully understand the extent to which popular music played a role in the spread of the "Lost Cause" ideology, we must first take a look into how one war can be remembered in multiple different ways. Like all things in history, the "Lost Cause" came about not due to a single factor, but a perfect concoction of events and timing. After Lee's surrender at Appomattox, a defeated South awaited what retribution awaited them. The assassination of Lincoln would leave half of the nation in horror. With Lincoln dead, Southerner Andrew Johnson would take the reins of the newly reunited country and the question of Reconstruction. The nation that was once ripped in half now looked for someone, or something, to help bring the two halves back together.

It would be the presidential election of 1868 when the rebel South would start to be remembered as a more valiant opponent, pillaged by the North, and struggling under an oppressive government.^[5] Southern newspapers and magazines became the means of transporting

this ideology to potential Southern voters. For Southern politicians, the presidential election of 1868 became another front in which the question of race would be battled. The war that had taken such a toll on both Union and Confederate soldiers and their families continued to be fought with printing presses and podiums^[6]. According to Southern newspapers, the Republicans sought to give former slaves power over their former masters. Where today we see the Civil War as a war to determine the National stance on the morality of slavery, Southern writers argued that the presidential election of 1868 was fought, to place black men in positions of authority over white Southerners. From the *Southern Watchmen*, “Radicalism has murdered your sons, brothers, husbands, and fathers” and “proposes to elevate the negro above the white race”.^[7] The presidential election of 1868 would be marked as the beginning of widespread "Lost Cause" propaganda. Former General of the Army of the Potomac Ulysses S. Grant would win the election and for a short time, it seemed as if there might be a chance at reunification.^[8]

The years following Lee's surrender at Appomattox saw a partial upheaval of previous Southern social hierarchies. The disparity in social standing between master and slave had partially decreased because of the occupation of black soldiers stationed in the South. The black soldiers were met with great disdain by Southern whites, who were still trying to relegate Southern blacks to servitude with the passing of the black codes^[9]. Some Southern whites felt the garrison of black soldiers in the South as Northern humiliation representing “both the defeat of the Confederacy and the new status of the Negro”^[10]. Southerners’ “world had been turned upside down, and they simply could not abide the presence of assertive blacks wearing uniforms and carrying guns, organizing Union Leagues, or voting and serving in the legislature and on the judicial bench”.^[11]

Grant's early years as president would see the rise of the Klu Klux Klan, and extreme lynching of African Americans all across the South. Southern writers, in the next couple of decades, would use literature to glorify the unjust killings of African Americans. Thomas Dixon Jr.'s *The Clansmen*, in which the KKK are seen as vigilantes protecting the women of the South from the barbaric freed slaves, became extremely popular.^[12] Violence, intimidation, rape, and mob violence became so prevalent in the South that it is nearly impossible to over-exaggerate the evils of the KKK during Reconstruction. The KKK would continue to terrorize black Southerners and Southern radicals throughout Grant's term, and played an important role in the 1876 elections, causing an extremely close and disputed national election. Hayes would gain the presidency but not before making a deal, in which a new Southern plan would be created. This new plan would leave the South in charge of how they would deal with black voters. In the coming years, the South would destroy whatever achievements blacks had achieved politically.

While there were many changes that white Southerners opposed, reconciliation between the former enemies was still vital to the well-being of national unity. By the end of the 19th century, national remembrance of the Civil War was beginning to switch from a war over slavery to a war of disunion. In only 40 years, men like Henry Lee Higginson urged the nation to see that "the sin of slavery was national and cause the sin of disunion"^[13]. Instead of the South being solely responsible for their rebellion, Higginson's ideas insisted that the nation as a whole be held responsible for the enslavement of African Americans, and the war fought over them. While many prominent Northerners, including Abraham Lincoln, would argue this case, the "Lost Cause" myth would eventually consume this narrative.

By the time of William McKinley's election to president, both Confederate and Union veterans were being shown "equal honor"^[14]. McKinley's presidency would see the advancement

of reconciliation between the two halves of the country. The Spanish American War would do a great deal to see both the North and the South join together against a common enemy. Historian David Blight argues that “without the war with Spain, and the South’s embrace of the cause, such reconciliation would not have matured so readily”¹⁵¹. As the nation leaped into the modernization and industrialization of the 20th century, monuments, reunions, nostalgia of the war, commerce served as important vehicles in which the nation became one¹⁶¹. The Civil War was no longer remembered as a war between the North and the South over the institution of slavery, but a tragic conflict in which brothers were pit against each other in heroic flights, respectively. As a 1914 Kentucky court put it, “while, the Kentucky soldiers in the Federal [sic] army faithfully served a recognized sovereign as those in the Confederate army, ‘served no less faithfully in their state,’ the sovereign to whom they deemed they owed their first allegiance, and that sovereign may, with equal propriety honor their self-sacrifice, gallantry, and patriotism”¹⁷¹. During this time, Jim Crow laws were also sweeping across the South. Although reconciliation is different from the absolutism of "Lost Cause" ideology, early authors and spokesmen for the "Lost Cause" perspective would use the products of reconciliation as a defense for white Southerners.

The Earliest Popular Music

Now that we have been able to see the evolution and spread of "Lost Cause" ideology through Reconstruction, we will be able to see the lasting effects that the "Lost Cause" had on popular music throughout the 20th century. It is important to note that the ideology of the "Lost Cause" is not entirely fleshed out in the previous paragraphs, but summarized enough for one to

have a basic understanding of the ideology while also observing how the meandering river of history created such a division in American memory in regards to the American Civil War. Before the era of radio and vinyl, American popular music relied on published song books or touring minstrel shows to spread. Piano pieces like “The Wedding of the Blue and the Gray” were purchased in song books, usually in a collection, and played throughout the country in solo settings or for friends at a party. These songs would evolve from piano parlor pieces into minstrel acts that would tour all across the United States.

From the middle of the century on, minstrel shows were paramount for the spread of popular music. Artists would tour the country acting and singing in the hopes that their performance would grant them national recognition. One unfortunate side effect of the minstrel shows was the use of blackface by white artists to depict African American characters. White men would cover in black, painting their lips in deep red in order to comically appear as a black character. Through their use of black face, minstrel actors were able to act “as vehicles for perpetuating stereotypes of blacks”.^[18] Not all minstrel actors were white men in black face. By the end of the 19th century, African American minstrel actors, such as Williams and Walker, were seeing popular recognition in the South.^[19]

The minstrel actors singing to white audiences across the country must have reminded Northerners of the lower status of African Americans in society, and Southerners of the obedience of slaves to perform at the whim of their masters for friends, a scene depicted early on in Harriet Beecher Stowe’s *Uncle Tom’s Cabin*. Through these minstrel shows, some songwriters were able to push their ideas of an Antebellum South and make previously popular Antebellum songs forefront in the National popular culture. These minstrel shows were important tools for subconsciously pushing the idea that the institution of slavery could not have been as bad as it

was made out to be 50 years ago. Through the “happy negro” stereotypical characterization of blacks by minstrel actors, minstrel shows helped the nation forget of evils of slavery, an important step in spreading the "Lost Cause" ideology.

This mythologized memory of the South became an important platform of the "Lost Cause" ideology. Black-faced minstrels were prominent in spreading this idealized version of the Old South throughout the country. Minstrels were able to connect the slaves of the Old South to the idea that the Old South was integrated with nature, unlike the urban cities of the North. The African music of slaves was ironically transformed by minstrels into popular American music proclaiming the joys of the slave in the South. As minstrels traveled the country, their music became prophecy of “a region fascinatingly different, closely wedded to nature, and above all, timeless”.^[20] As the South became more industrial, and less rural, minstrelsy added to this sense that something was lost. Many Southerners would leave the South after the war. For them to hear a minstrel show that was touring in their new city, singing of Ole’ Dixie and slaves overjoyed at their enslavement, would have been a stark reminder of their former lives. For them, the “South became symbolically their old home: the place where simplicity, happiness, all the things we have left behind, exist outside of time”.^[21]

No song embodies this emotion of having left the glorious South behind better than “Dixie Land”. The song, written by Daniel Emmett in September of 1859, was loved by both Northerner and Southerner before, during, and after the war.^[22] While the lyrics were changed in most instances, the melody and ideas of the song persisted to be a favorite across the country through the latter half of the 19th century. Even the Great Emancipator himself was known to favor the tune.^[23] “Dixieland’s happy melody does differentiate from the melancholy reminder of

a defeated South found in other songs. “It did not evoke sorrowful memories of defeat, but more felicitous ones of a bygone way of life and a spirited army”.^[24]

A major result of the minstrel shows was the reemergence of popular Antebellum songs in American popular music, “Dixieland” becoming one of the most recognizable tunes to most, if not all, American even in the present. “Dixie” played a major role in the reunification of both North and South at the end of the 19th century. While there was opposition to the song’s popularity by both blacks and whites, the song served as a common thread between both post-war societies. The popularity of the song on the national stage made the song a tool for reconciliation in the national society. Two armies that had spent half of a decade in the most gruesome fighting ever seen by human eyes were able to find in Dixie a song that could bring nostalgic veterans, civilians, and the new generation of Americans together. The Confederate Veterans’ Association believed that the song would act as a unifying agent saying, “In this era of peace between the sections... thousands of people from every portion of the United States will be only too glad to unite with the ex-Confederates...Dixie is as lively and popular an air today as it ever was... Wherever it is played by a big, strong band the auditors cannot help keeping time to the music”.^[25] The song helped remind the nation of what they believed the South to have been, a prosperous land where everyone was happy, and the people thrived.

Born in 1878, George M. Cohan, born after the war, was one of America’s most famous early play-wrights Cohan is known for his works like “You’re a Grand Ole’ Flag”. A native of Rhode Island, Cohan would have been surrounded by the influence of the last half-century of black-faced minstrelsy. In fact, minstrelsy was more abundant in the North than it had been in the South.^[26] Providence, the birthplace of Cohan, was a city known for its production of minstrel actors. The abundance of Northern-born black-faced minstrel actors depicts a side of history not

touched upon by much of modern education. While the Union army is most widely known today for their heroic emancipation of slaves at the cost of their own lives, most Northerners believed in racial views that we would consider today as racist.

While Cohan never openly expresses support for the Old South or the "Lost Cause", through the influence of minstrelsy, one can see how "Lost Cause" influenced Cohan to write a piece like his 1906 "The Wedding of the Blue and the Gray". The song "The Wedding of the Blue and the Gray" perfectly represents the reunion of the North and the South as a Romeo and Juliet love story.^[27] "My Grand Daddy wore a suit of blue, My Grand Daddy wore the gray" sings the final lines of the song, "Shook hands one fine day".^[28] The song tells the story of a young man and woman divided by Union and Confederate lines. "The Wedding of the Blue and the Gray" is representative of the "intersectional marriages" that were growing increasingly popular towards the end of the 19th century.^[29] The weddings themselves were a product of a continuing reconciliation between Northern and Southern whites. Cohan's piece demonstrates a willingness for reconciliation in the American public. History would go on to show that this willingness to reconcile between the former enemies would come at a cost to both the rights won by blacks and the memory of the true political goals of the Confederacy.

The song itself references war heroes Ulysses S. Grant and Robert Lee in flattering ways from both perspectives. In order for there to be reconciliation between the two former enemies there must be mutual understanding at the foundation. As veterans on both sides of the war reached old age, they tend to forget that slavery was at the very core to Southern secession and the eventual war. Instead, they tend to remember the similar memories that veterans of the conflict would share. Southern rebels and Northern devils transformed in the American consciousness into brave soldiers valiantly fighting in an unfortunate war. Cohan captures this

increasing unity between veterans of opposing armies with the final line, “So we’ll drink to peace and our Grand Daddies, at the Wedding of the Blue and the Gray”^[30].

The "Lost Cause" in the Early 20th Century

For the next 50 years, the "Lost Cause" ideology would continue to grow and change the way that Americans remembered the Civil War. All throughout the South, monuments, schools, and holidays were created in honor of former Confederate military men. Monuments dedicated to the heroic deaths of Confederate soldiers sprung up throughout the South. The exception being in places like Western North Carolina, and West Virginia, where local support for the Confederacy was not as strong.^[31]

These monuments, erected as late as the 1980’s^[32], demonstrate a growing Confederate sympathy in the South following Reconstruction. In fact, the peak in Confederate monument dedication followed the 50 year mark of the beginning of the Civil War.^[33] These monuments varying from statues to plaques serve as more than just a simple reminder of a war fought a half-century ago but reflect the view and beliefs of the society that erected them. Yi-Fu Tuan describes monuments as “a symbol it “encapsulates and nurtures an idea or a set of ideas” that incorporate certain values and ideals of that society”.^[34] If monuments are a testament to the beliefs and values of their society, then it is easy to see the rise in Confederate sentiment in the first half of the 20th century. The "Lost Cause" was increasing its popularity in the South, reminding the populace of the valor of their rebel heroes.

Monuments were not the only way in which "Lost Cause" Southerners intended to remember their heroes. Naming schools after Confederate war heroes became a popular way to remind the community of the nobility of Confederate generals, the most popular being Robert E.

Lee. According to a 2016 Southern Poverty Law Center study, there are at least 109 schools named after Lee, Davis, or other various Confederate icons.^[35]

These monuments and naming schools meant more for the advocates of the "Lost Cause" than just a reminder of their heroes. Monuments and school names acted as a vehicle in which they could control the narrative. If they were successful in creating the image of a noble South in the minds of the future generations, the Civil War would forever be remembered as war of industrial Northern aggression. Groups like the United Confederate Veterans and the United Daughters of the Confederacy were vital in the resurrection of these schools and monuments. For them, controlling the "truth" of the Civil War was their top priority. They "measured the 'truth' by how well it squared with the basic tenants of the "Lost Cause"... Recognizing the importance of keeping the "Lost Cause" alive in the minds of white Southerners, Mary Singleton Slack reminded her UDC compatriots that "thought is power" and declared that the greatest monument the UDC could erect would be a "thought monument" in the "pulsing hearts and active brains of the South's white youth".^[36]

In her article about the role of the Daughters of the Confederacy in resurrecting monuments of Confederate War heroes, historian Karen Cox argued that these monuments were targeting impressionable children, saying: "The end game, however, was vindication-recognition by Northerners that the South's fight had been just and honorable. [Daughter of the Confederacy] Members used considerable energy to squelch contradictory historiography and teach white children to honor Confederate heroes, and to be ardent believers in the Southern cause. Many monuments were placed where children would see them as they walked to school"^[37]. While there are no concrete data measuring the influence of these memorials on white children, these stories of Confederate heroes will give artists in the 20th century plenty of inspiration for their lyrics.

New Music for a New Generation

The first half of the 20th century would see the first stages of American popular music on the national stage. Instead of traveling minstrel shows and parlor pieces, Americans were visiting multitudes of venues to enjoy the newest music scenes. From big-band jazz, the blues, and the earliest Rock 'n' Roll music, Americans would see music evolve in unprecedented ways. Because of technological innovations like Edison's phonograph and the record player, commercial music had become more available to the American public than ever before.

While there are multitudes of historic artists during the first half of the 20th century, I will be mostly analyzing the popular music of the latter half of the 20th century. American popular music pre-1950's is historic in its own right but plagued by corporate inhibition of creative artists. One of the reasons for the counter-culture music of the 1960's is in rebellion to this industrial music with little-to-no character or meaning. From 1965 and on, there is a massive influx of this counter-culture music where artists are more willing to produce music with more lyrical *hutzpah*.

The 1960's is one of the most important decades in American history. The Vietnam War, the Civil Rights Movement, the assassination of President John F. Kennedy, the rise of social anarchy, and the greatest diversification (and evolution) of popular music ever culminated in the most influential decade to modern American society. The 1960's became known for its decade long demonstrations, beginning with the Civil Rights movement. By the end of the decade, the Democratic convention would be the site of destructive protests by tens of thousands of young men and women. This was a generation of men and women who were angry at their government.

Their government had, in their eyes, failed them, sending them to die in Vietnam, oppressing the rights of black men and women, and denying them the personal freedoms discovered during the decade. David DeLeon comments that “many believed that state interference with the individual was becoming excessive, restricting and oppressing the individual’s potentialities through the instruments of a standing army, secret police, legalized morality in sex, drugs and other areas of life, a military-industrial-scientific elite... and an increasingly centralized government. Growing distrust of the federal government combined with anticolonialism, antimilitarism and, in some cases, anti-industrialism to make all systems suspect of maiming the full development of people.”^[38] One cannot help but see the similarities between the rebelling youth of the 60’s, and the rebel country of the 1860’s.

The American Counterculture were searching for a new mode of transporting their ideas, values, and beliefs. Of course, Counterculture leaders still expressed thoughts on pen and paper, but they were looking for a new way in which their passions could be expressed through more than just the written words and speech. Coming off of revolutionary new advancements made in amplifiers and electric instruments, Rock 'n' Roll became the music of the Counterculture. Not the rock music of the early 1960’s, but the high-energy, drug-filled, “up to eleven”^[39] Rock 'n' Roll that would broadcast the ideas of the Counterculture throughout the entire country. The pounding rhythms of Rock 'n' Roll music transformed provided a musical vehicle for the frustration and indignation of the American Counterculture. The music which had been redirected by the music industry “toward white teenagers, whose disposable incomes were geared for the purchase of records, those most nonutilitarian—and easily marketed—of consumer products”^[40] For the first time in history, music with rebellious messages were being produced and marketed for the largest market ever.

The music industry would find a tremendous amount of success marketing this new music towards America's youth. In return, America's youth would weaponize Rock 'n' Roll in a way never seen before. For this generation, Rock 'n' Roll would epitomize the urgent change that they had wanted. For the Counterculture, the American government needed to change now. The poet John Sinclair would express how deeply he believed this new music embodied the passion of his generation, saying: "MUSIC IS REVOLUTION, because it is immediate, total, fast-changing and on-going. Rock 'n' Roll not only is a weapon of cultural revolution, it is the *model* of the revolutionary future. At its best the music works to free the post-revolutionary production unit".^[41]

Not only does Rock 'n' Roll act as a new and exciting way for the Counterculture to spread their message, but it draws on the folk characteristics of its forbearers. The blues and country of the previous half-century had combined together to create a symbol for this new generation of youth. Rock 'n' Roll combined the ability for music to display the "age-old sorrows and joys for working-class people" with the wallets of America's youth.^[42] The emergence of Rock 'n' Roll enables folk music to take center stage in American popular music. Folk music, which previously had been the vehicle for songs carrying "Lost Cause" sentiment in a niche environment, was now being broadcasting to a much larger market. Folk songs which praised either the heroic bravery of the Confederate soldier or lamented the fall of the Antebellum South were making their way to the forefront of American popular music.

The rise in popularity of songs referencing the Civil War reveal to us a renewed interest in the War fought between the States during 1960's. While the first centennial of the war might have created an interest in popular Civil War music, the divided American public must have reminded men and women of the division of the country just 100 years earlier.

The elevation of Rock 'n' Roll to the national level provided the Counterculture to spread their anti-government messages to a national audience. The "Lost Cause" had successfully distanced racial injustice (slavery and the terrible things that came with it) so far from the Civil War that activists of the 1960's would use Confederate mythology to help spread their beliefs around the country, creating an ironic situation wherein activists of the 1960's, many of who believed in the equality of races, began singing songs praising the heroes of the Confederacy. The Counterculture had been tricked into using prominent elements of "Lost Cause" ideology in order to spread their anti-establishment messages.

The Pioneer of "Lost Cause" Music in Modern Popular Culture

One of the first artist to successfully combine the style of country with the new popularity of Rock 'n' Roll was folk singer Tennessee Ernie Ford. The Tennessee native was already well known from his acting career when he became Capitol Records' "first number one single of the rock era" with his cover of "Sixteen Tons" in 1955.^[43] From this point, Ford would become one of the first musicians to elevate to the status of celebrity, especially as a country artist. Becoming famous would allow Ford to reach audiences on a national stage, drastically changing the influence that the once niche genre had. By becoming the first country artist to reach the status of celebrity, Ford would pave the "way for such diverse popular culture figures as Johnny Cash, Dolly Parton, Willie Nelson, Waylon Jennings, Reba McEntire, and many more".^[44] Country artists would now be able to deliver their Southern-influenced messages to a national audience.

In 1961 Ernie Ford sought to take advantage of this renewed interest in the Civil War with the release of his album "Tennessee Ernie Ford Sings Songs of the Civil War South". Ford's album is unique as it was released as a dual copy to his other album "Tennessee Ernie

Ford Sings Songs of the Civil War North”, which was released at the same time. In the South version of his album, Ford sings popular Civil War area songs. To the folk musicians, these songs would have been commonly known pieces of music. However, his release of the album on vinyl is intended to reach a broader audience. While the actual sales numbers of his albums are not clear, the continuing sale of his album today suggests that they gained popularity throughout their lifetime.

Unsurprisingly, the songs of the South convey messages which strongly reinforce the ideas of the "Lost Cause" South. For instance, in his cover of the song “I Can Whip the Scoundrel”, Ford praises of Confederate president Jefferson Davis, singing: “Jeff Davis was a gentleman/Jeff Davis was no fool/Jeff Davis rode a dapple gray/And Abe Lincoln rode a mule”^[45]. In this passage, Ford is reiterating the idea that the heroes of the South, Davis, was a noble gentleman, while his opponent, Lincoln, was clearly beneath his pedigree. In the same song, Ford continues to reinforce common "Lost Cause" ideas when he refers to the brutality of the devilish Union army, singing: “The yankees [sic] took me prisoner/they used me rough it’s true”^[46]. The song continually repeats that the singer, presumably a Confederate soldier, can “whip the yankee, that stole old Abner’s shoes”^[47]. The character Abner is referring to Abner Beech, a character from the novel *Copperhead* who is continually attacked for his anti-abolitionist views. Not only is Ford praising the character for his resolution to stand by the slave owner, but he continually refers to the tendency of Union soldiers to pillage their defeated brothers in the South. In this song alone, Ford has almost completely summarized the description of the Confederacy in the eyes of the "Lost Cause": a noble hero pillaged and brutalized by his Northern brother.

The other songs in Ford's album would share similar "Lost Cause" sentiment as "I Can Whip the Scoundrel". "Stonewall Jackson's Way" praises the noble bravery of "Lost Cause" hero Stonewall Jackson while describing Union generals as a cockeyed, shrewd smiling enemies who could not match Jackson's army.^[48] "Riding a Raid" describes the righteousness of the Confederate soldier in its romanticism of a Southern raid.^[49] "The Rebel Soldier" applauds the Confederate infantryman for their willingness to leave home in defense of the Confederacy from the Union invasion.^[50] The album even includes the most famous of Old South music "Dixie".

The most openly "Lost Cause" oriented song in the album is "The Bonnie Blue Flag". In the song, Ford narrates the Civil War from the view of the South in exactly the narrative that the supporters of the "Lost Cause" had attempted to make in the last century. "The Bonnie Blue Flag" is filled with Confederate mythology, describing the Confederate army as "a band of brother and native to the soil/Fighting for our Liberty, With treasure, blood and toll/And when our rights were threatened, the cry rose near and far".^[51] The song had been a popular rallying tune of the Confederacy during the Civil War, but it was now being published and distributed in the American popular music industry. With the technological advances making music easily distributable, the extra income of American youth, and the popularity of Tennessee Ernie Ford, the "Lost Cause" was now able to be easily consumed by a new generation of Americans nearly 100 years after the end of the Civil War

It is important to remember that this album was released in conjunction with an album that also praises the Union. Because of this, one cannot justifiably believe that Ford was a 1960's neo-Confederate. But Ford's album helps paint a bigger picture on the impact the "Lost Cause" had on artists in the latter half of the 20th century. While we can assume Ford's purpose was not to make America believe in the narrative of the "Lost Cause" of the Confederacy, he is still

pushing those ideas onto the American populace. These songs were most likely nostalgically pleasing to his Southern fans. By making the population forget about the dehumanization blacks went through, white Southerners were able to listen to his album and dwell on the unrelenting spirit of their Confederate ancestors. Ford's celebrity status allowed the songs of the South, that were "Lost Cause" in nature to be enjoyed by a larger audience, who might not have bought the album if it had not been Ford. The fact that this album was released in the middle of the Civil Rights Movement should also be considered when accounting for its popularity. White Southerners would have felt some sort of peace listening to the songs of the Old South as their South was beginning to change in ways that they have never seen before. The messages of the "Lost Cause" hidden in the album would have reinforced the Southern pride, and racial superiority, in the midst of a social revolution.

Emotional Investment on a National Level

While Tennessee Ernie Ford would pave the way for folk musicians to exploit the popularity of "Lost Cause" music, a plethora of folk musicians would rise to the national spotlight where they would continue to implicitly spread the ideas of the "Lost Cause". When looking back upon the 1960's, no folk singer is more popular, and given more historical impact than Bob Dylan. Bob Dylan was an important player in the introduction of electric instruments in the still acoustic folk scene. For this, Bob Dylan would be booed by a good portion of his audience at the 1965 Newport Folk festival. Dylan was also pivotal in creating song lyrics that were focused less on their market value and more on the messages that the lyrics preach. Dylan's transformation of lyrics into messages would be heavily influential on some of the most popular Rock 'n' Roll groups of all times. Dylan's influence would be extremely

important in the changing of the "Lost Cause" message in popular music. From the 1960's on, commercially successful music spouting "Lost Cause" messages and imagery would be songs written by the artists themselves instead of popular Confederate folk-songs passed down by the previous generations.

Bob Dylan's influence would be felt by the band that had accompanied him through his tours in 1965 and 1966. The Band called themselves the Hawks before and during their tours with Dylan. The group, originally from Canada, made their presence felt all across America, mostly due to their accompaniment with Dylan. Although heavily influenced by the political messages of Dylan, The Band would establish themselves as an act entirely "in a place of their own making".^[52] Throughout the 1960's, The Band had been able to empathize with the counter culture youth, ingraining themselves in the social problems the Counterculture would endure. By the end of the 1960's, The Band found their home in America, establishing themselves as an influence on the American youth who had "spent the best part of a decade teaching themselves to feel like exiles in their own country".^[53] In the releases of their late 1960's albums, The Band "managed to suggest a rich national past that was integrated with the present".^[54] By connecting to the American past, The Band was able to reconnect the American youth, disillusioned by the anti-American messages of the 1960's. With their reach of the American youth, The Band made an ideal vehicle for the new stage of "Lost Cause" music in the American commercial scene.

The influence of the "Lost Cause" had even reached as far as these Canadians. This influence would be best seen in their 1969 release of "The Night They Drove Old Dixie Down". . . The song became so popular that it reach within the top 10 songs in 6 different countries. The song tells the story of Confederate soldier Virgil Kane who was "fruitlessly trying to protect rail lines from Union cavalry attacks".^[55] On the surface, the song appears to be another piece filled

with Confederate mythology, as seen in the grandeur that surrounds General Lee. But upon closer inspection, the song is able to emotionally sympathize with the plight of the "Lost Cause" rebel, while also paralleling that feeling of hopelessness with youth of the late 1960's. This emotional attachment to the Confederacy would be a common theme among songs that express "Lost Cause" ideas after 1960, separating them from the folk music of both The Old South and Reconstruction South.

In "The Night They Drove Old Dixie Down", Robertson is able to encapsulate the despair of the fallen rebel soldier in both lyrics and musical style. The song is surrounded by the "mournful vocals" of drummer Levon Helm, creating an atmosphere of hopelessness before the message of the song is even broadcasted.^[56] Jim Cullen masterfully breaks down the "Lost Cause" rhetoric in "The Night They Drove Old Dixie Down", calling it the "Southerner's Civil War rendered in tragic mode".^[57] A defeated rebel soldier is thrust into a war "not of his own making", where neither slavery, secession, or the outside world makes an appearance.^[58] To Virgil Kane, this war is not fought in defense of secession or slavery, but in defense of his home from Northern invaders. The song would find commercial success, even being covered by Joan Baez, who in 1971 made the song a national hit.

*Virgil Caine is the name
And I served on the Danville train
'Til Stoneman's cavalry came
And tore up the tracks again
In the winter of '65, we were hungry, just barely alive
By May the tenth, Richmond had fell
It's a time I remember, oh so well*

*Back with my wife in Tennessee
When one day she called to me
"Virgil, quick, come see
There goes the Robert E. Lee"
Now I don't mind choppin' wood
And I don't care if the money's no good*

*You take what you need and you leave the rest
But they should never have taken the very best*

*Like my father before me
I will work the land
And like my brother above me
Who took a rebel stand
He was just eighteen, proud and brave
But a Yankee laid him in his grave
I swear by the mud below my feet
You can't raise a Caine back up when he's in defeat*

Unlike the folk songs of the Old South, “The Night They Drove Old Dixie Down” urges the listener to “contemplate the cost of war” in an emotional and nostalgic sense. Where folk songs like “Dixie” seek to create a nostalgic feeling for the Old South, and songs like “I Can Whip the Scoundrel” represent the Union as barbaric invaders, Robertson’s song looks at the Civil War from an emotionally Southern perspective. The American youth, who were living through the devastating effects of the Vietnam War, were able to quickly identify with the hopelessness that Virgil Kane, and the defeated South he represents, in a way unique to their generation. While Americans were feeling the defeat of soldiers in Vietnam, Robertson allows them to imagine themselves as refugees of the “prostrate South . . . lying in defeat”.^[59] The emotional appeal was so effective that in his analysis of The Band Greil Marcus writes: “It is hard for me to comprehend how any Northerner, raised on a very different war than Virgil Kane’s, could listen to the song without finding himself changed. You can’t get out from under the singer’s truth – not the whole truth, simply *his* truth—and the little autobiography closes the gap between us. The performance leaves behind a feeling that for all our oppositions, every American still shares this old event; because to this day none of us has escaped its impact, what we share is an ability to respond to a story like this one”.^[60]

Marcus' analysis of the song also depicts an intriguing aspect of "Lost Cause" music after the 1960's. Thanks in part to the commercial success of Rock 'n' Roll music on the national stage, "Lost Cause" music is able to influence more than just Southern whites who have a geographical loyalty to the Confederacy. Like "Dixie", the new style of "Lost Cause" music entices the Northern listener to sympathize with their Southern brothers. While the previous generations' "Lost Cause" music was able to create a nostalgic feeling for the Old South, the music of the new generation was now able to emotionally connect the Northerner with the Confederate. This change in stylistic approach also illustrates the impact of the "Lost Cause" on a geographical level. A Canadian band was able to tap into Confederate Mythology in order to create a song that would emotionally bridge the youth of America. White Americans across the country were able to invest themselves in the hopelessness felt by the South at the end of the Civil War through Reconstruction. The changing style of the "Lost Cause" now connected the victor with defeat.

Robertson, in a 2019 interview with John Fugelsang, remarked that the inspiration from the song had come from the parents of drummer Levon Helm. Helm had taken Robertson to visit his father in Arkansas, when Helm's father began reminiscing about his childhood during Reconstruction. It was during this conversation that Helm's father told Robertson, "But Robin, I'll tell you right now, the South is gonna' rise again"^[61]. Robertson stated that he was "writing a movie [song] about a family that had lost everything in the Civil War"^[62]. He vehemently denies that the song is about race, Southern pride, or the "Lost Cause". However, the song illustrates the hidden kernels of "Lost Cause" mythological elements.

While the songs make no effort to hide their allusions to the Old South, the willingness of the artists to commercially distribute these vehicles for "Lost Cause" ideology demonstrates how

effective the "New South prophets" were at removing the actual moral and racial conflicts of the Civil War.^[63] While there is no solid evidence that both Ford and Robertson are white supremacists, they find little issue in publicly proclaiming the righteousness of the Southern Cause, failing to remember the true racial subjugation the Civil War was actuality fought over. Whether or not the intentions of the artists were to promulgate the ideas of the "Lost Cause", their music influenced a generation of Americans to emotionally connect with the overtones of the "Lost Cause" in their music.

From this point in history on, the music of the "Lost Cause" would look very different from its 19th century predecessors. More artists would attempt to relate with an audience that not only could imagine the nostalgia of the Old South but feel emotionally invested into its defeat. These artists would take advantage of a new style of music that combined Rock 'n' Roll with its country background in Southern Rock, while also maintaining its foothold in both the country and folk genres.

Southern Rock and Southern Pride

Shortly after the dominance of rock 'n' roll in the 1960's, a new variance of the genre would emerge among the blue-collar workers of the South. Like its 1950's predecessor, Southern Rock would take its influence from "country and western rhythm and blues, two types of music that were still readily available to white teenagers living below the Mason-Dixon line".^[64] The music which attempted to bring rock 'n' roll back to its "native roots"^[65], differentiated itself from rock with its regional sectionalism. Northerners, who had previously found a sense of identity in Rock 'n' Roll, would have a much harder time empathizing with the purely Southern music. With such titles as Charlie Daniels' "The South's Gonna' Do it Again", Southern Rock was proud of

their Confederate heritage and they were not afraid to let the country know. Southern Rock also epitomized the "Lost Cause" narrative that the Civil War was a working-class war. By heavily branding Confederate flags and symbols, Southern Rock artists helped create a Southern Pride among their fans that still persist today.

Of all the Southern Rock bands, no band of the 1970's was louder than Lynyrd Skynyrd in both volume and national presence. After the release of their 1973 hit "Freebird", Lynyrd Skynyrd would become one of the most popular bands in all of America. At times they even rivalled established groups like the Rolling Stones and the Who in terms of popularity on the road. No Southern Rock song will embody the Southern Pride of the "Lost Cause" more than Lynyrd Skynyrd's "Sweet Home Alabama", which sold over 4 million copies world-wide. The platinum record, "Sweet Home Alabama" was originally written as a response to Neil Young's attack on the violence and brutalism of the South in "Southern Man".^[66] The song makes no explicit reference to the Confederacy or to state's rights, but the themes of the "Lost Cause" still linger around and attempt to understand the song on an academic level.^[67] To understand the song, and how the song relates to the "Lost Cause", we must look at not only the lyrics, and music of the song, but we need to examine how Lynyrd Skynyrd presents this song during their performances.

Similarly to the emerging rock bands of the following decades, Lynyrd Skynyrd was best known for their live performances.^[68] Even *On More from the Road* (1976), their most successful album, was filmed live instead of in a recording studio. While touring in the South, the band would blare "Dixie" to their audience, something they did not do while they were in the North. This is another example of the sectionalism occurring in both the "Lost Cause" and Southern Rock during the 1970's. If their Northern fans were more receptive to the Southern Pride of the

"Lost Cause", than Lynyrd Skynyrd would not have to shy away from this practice before their shows. Lynyrd Skynyrd were also well known for their displaying of Confederate flags during both of their shows and on the album of *One More from the Road*.^[69] The band's pride in the South was unmatched by previous "Lost Cause" artists. Their pride in the South was a testament to the effectiveness of the "Lost Cause" to create an appreciation for the short-lived Confederacy, and the Old South. This pride would be on full display when they recorded "Sweet Home Alabama" in an attempt to rebuttal Neil Young's attack on the South.

Lynyrd Skynyrd's connection to the "Lost Cause" can be seen as early as in the second half of the first verse. Van Zandt reminds "Mistuh Young" that his presence as an outsider in the South is not welcome as long as he continues to speak negatively about her. This reminder to Neil Young is reminiscent of the post-Reconstruction South's tendency to dismiss the authority of the North, "a century of similar advice that those north of the Mason-Dixon line should mind their own business".^[70] Lynyrd Skynyrd uniquely expressed the attitude of the "Lost Cause" without having to put the exact experience into words. This attitude mirrors the Jim Crowe South of the 1950's and 1960's as the federal government began implementing changes to their society. The "Lost Cause" ideology, having successfully made the Civil War about Northern inference into the business of the South, can be see expressed by Lynyrd Skynyrd's dismissal of Neil's criticisms.

*Well I heard Mr. Young sing about her (Southern man)
Well, I heard ol' Neil put her down
Well, I hope Neil Young will remember
A Southern man don't need him around, anyhow*

*Sweet home Alabama
Where the skies are so blue
Sweet home Alabama
Lord, I'm coming home to you*

*In Birmingham they love the governor, (Boo! Boo! Boo!)
 Now we all did what we could do
 Now Watergate does not bother me
 Does your conscience bother you?
 Tell the truth*

Another interesting way that Lynyrd Skynyrd expresses "Lost Cause" sentiment is in their way of dismissing the judgements of the Jim Crow South by reminding the nation as a whole of their sins, mainly President Nixon. In the second verse, Van Zandt sings: "In Birmingham they love the Governor/Now we all did what we could do/Now Watergate does not bother me/Does your conscience bother you"^[71]. In order for the "Lost Cause" to spread effectively, supporters of this version of history have to remind those who are opponents of the movement that not all of American history is righteous. Here, Lynyrd Skynyrd try to justify the governorship of George Wallace, the governor of Alabama who is most famous for his opposition to integration by supporting "Segregation now, Segregation tomorrow, Segregation forever", by reminding the country of Nixon's crimes at Watergate. Even today, those who believe in the "Lost Cause" narrative of the South defend the Confederacy by pointing to the racial crimes of America's history.

Van Zandt would later claim that he was no supporter of Wallace's, saying: "I support Wallace about as much as your average American supported Hitler... I respect him, not as a politician—but as a man who hasn't given up what he was after. That's how we all feel"^[72]. It is easy to see the irony his statement above. While Van Zandt does not support the white supremacist ideology of Wallace, he respects the Governor's determination to see blacks never allowed in the establishments of whites. This irony is also shared by many supporters of the "Lost Cause". While most believers in the "Lost Cause" today are against white supremacy, they supported the South's right to defend their enslavement of black's by white masters. This

sentiment shared by modern supporters of the "Lost Cause" shows how deceptive the "Lost Cause" has been at hiding the true cause of the Confederacy behind the mask of states' rights.

The music of "Sweet Home Alabama" also falls under a final form irony. The style of their Southern Rock is "derived from a standard blues chord progression, using vocal techniques that can be traced back to gospel and a piano line that harkens back to ragtime".¹⁷³¹ The blues predominantly arrives at the modern music scene on the backs of the black musicians of the early 20th century, as does gospel music. The music defends the supremacist cause of George Wallace by utilizing the musical techniques, riffs, and licks made famous by the same black musicians that Wallace wished never darkened the doors of white establishments. The ragtime piano line of "Sweet Home Alabama" is reminiscent of the minstrel music of the century before theirs. The same minstrel music that attempted to remind its audiences of the happy and prosperous "Old South".

From Lynyrd Skynyrd's "Sweet Home Alabama", one can see the obvious influences of the "Lost Cause" ideology that has worked its way into the popular music scene. While Lynyrd Skynyrd is more than likely displaying their pride in their Southern home, the band must turn a blind eye towards the injustices of the Confederacy in order to defend their home. In fact, Lynyrd Skynyrd's guitarist tried to distance the band away from the "Lost Cause" crowd, saying: "A lot of people believed in segregation and all that. We didn't. We put the 'boo, boo, boo' there saying, 'We don't like Wallace... [there are a] lot of different interpretations. I'm sure if you asked the other guys who are not with us anymore and are up in Rock 'n' Roll heaven, they have their story of how it came about.'"¹⁷⁴¹

This same situation occurs today in the minds of people of the South who adhere to the "Lost Cause" of the Confederacy. I am not saying that listening to "Sweet Home Alabama" is

crime against minorities. In fact, the main riff of the song was one of the first riffs I learned on the guitar. One can have regional pride while also seeing the injustices of their forefathers, a lesson that the "Lost Cause" would rather you not learn.

Cash, Country, and the Confederacy

After becoming the youngest living inductee into the Country Music Hall of Fame in 1980, Johnny Cash was looking to find the success that he had found in the previous decade. The most famous of the outlaw country artists, Cash was seeking to find popularity with his album *Johnny 99* released in 1983. Just a couple of years before the Man in Black would join the Highwaymen, Cash's *Johnny 99* was filled with overt political messages. "Johnny 99", a cover of Springsteen's hit, tells the story of the a man laid off of his job who murders a night clerk in his drunken stupor. "Johnny 99" would become an example of the target audience that Cash is looking to connect too, the blue-collar, every-day people of America. This audience is typical of the 80's country scene, while also being typical of the audience of the "Lost Cause" supporters. The blue-collar men of the South could easily identify with the average man of the Confederacy, thrust into a war in which he was not responsible for. It is exactly this sentiment that Cash looks to exploit in his song "God Bless Robert E. Lee".

"God Bless Robert E. Lee" differentiates itself among other "Lost Cause" music by painting the former Confederate president Jefferson Davis as an antagonist in order to lift up Robert E. Lee. Cash sings that Davis was upset at hearing that Lee had surrendered to Grant at Appomattox, but Cash praises Lee for his decision to save the lives of thousands of Confederate soldier by refusing to fight Grant's army. By doing this Cash is appealing to the common Southern mythology of Lee's genteelness. According to Cash, Lee would rather be defeated and

take that humiliation then see his men slaughtered anymore. It would be that humiliation that lingered in the minds of Southerners for generations as the North occupied the once great South, as the bleak Northern industries reached the South, and the Civil Rights marched through Birmingham. This humiliation would be the driving force of the proponents of the "Lost Cause", and one of its main talking points.

*Cottonfields are blue with Sherman's troops
I overheard a Yankee say yesterday Nashville fell
So I'm on my way to join the fight General Lee might need my help
But look away look away Dixie I don't want them to see
What they're doing to my Dixie God bless Robert E Lee*

*Sherman's troops burned Atlanta and the flames lit up the sky
And those of us who survived it are watchin' my Dixie die
But today at Appomattox General Lee sat down
And surrendered to the Yankees and Ulysees S Grant
So look away look away Dixie...*

Cash also demonstrates "Lost Cause" ideology by almost immediately dismissing that the song is pro-Confederacy, singing: "So this song is not about the North or the South but about the bloody brother war/Brother against brother father against son the war nobody won"¹⁷⁵. By dismissing the songs Confederate bias, Cash makes the point that Lee's humility in saving his men's lives should be celebrated not just by Southerners, but by all of the country. Cash is correct in his reference to the terrible nature of the Civil War, but he dismisses the emancipation of black slaves by insisting that neither side had achieved victory. In order to do this, Cash's audience must first believe that the Civil War was not about the issue of slavery in America, but about the power of the federal government over the rights of states. Because of the effectiveness of the "Lost Cause" to make the average Southerner forget about the true causes of the Civil War, it was easy for Cash to assume that his audience would be of this mindset.

Cash's final effort to connect to the "Lost Cause" audience is demonstrated by his portrayal of the rape of the South at the hands of Union troops surrounding Lee's choice to surrender. Cash spends the second half of the song recounting the destruction of several Confederate landmarks during the war. From the burning of Atlanta, the fall of Nashville, the blue cotton field, and to the fictitious burning of Robert E. Lee's mansion, Cash laments the loss of these mythological cities. The burning of Atlanta represents the destructive tendency of the Union army to disembowel any Southern property they occupied during the war, while the burning of Robert E. Lee's mansion represents the intention of the Union government to erase any sign of Confederate pride from the South. These examples of Southern helplessness to pillaging by the Union are both in line with the narrative of the "Lost Cause".

The cotton fields are an obvious representation of the Old South. The cash crop had been the backbone of the Southern economy since the invention of Whitney's cotton gin. The cotton gin was also largely responsible for the rise in importance of slavery in the South. By separating cotton from its seed at a speed exponentially faster than by hand, the cotton gin made Southern plantation owners richer than ever before. By owning more slaves, the masters were able to export more cotton to countries like England, creating a self-feeding cycle that made slaves the most valuable form of property in the South. By failing to mention the slaves that were working the cotton fields, Cash is alluding to a popular "Lost Cause" vision of an Old South littered with thousands of acres of cotton fields while simultaneously excluding slaves.

Throughout the end of the song, Cash repeats the phrase "Look away Dixie"^[76]. The Southerner that Cash is using as a narrator, if the narrator is not Cash himself, cannot stand to see the destruction of Dixie before his very eyes. It is easy for one to see the similarity of this feeling of hopelessness that Cash is evoking with the feeling with the same nostalgic feeling felt by

generations watching their world change. The Jim Crow South could easily have felt this same sentiment as they watched blacks winning equality. Even today, it is easy to associate this feeling of nostalgia with the working-class Southerner weary of a globalized America.

In Cash's country music, it was important for him to connect with his audience. It was his ability to connect with people that made him one of the most popular country musicians of the 20th century. Cash personified the struggle of the American South. For many whites in the South, Cash was seen as someone who was just like them, having to overcome adversity and work hard for his success. Writer John Hayes would go on to describe Cash, "As a child of the impoverished rural South, Cash knew the truths Woodward and O'Connor were articulating [these truths being that the South represented the opposite of American success and fortune], and he sang them into popular culture. The tragic, doleful sensibility through which he sang of Christianity and the national story had — and still has — resonance. It was a sensibility generated out of a genuinely Southern experience and a striking alternative to sweeping assertions about the religious politics of the white South."^[77]

For him to make this connection to his audience later in his career, Cash relied on political messages to help identify himself with the average citizen. With "God Bless Robert E. Lee", Cash is trying to connect with his Southern audience, who would have more than likely been believers in the "Lost Cause" of the Confederacy. According to Michael Stewart Foley, "Cash had a feeling for the political songs he sang because he had experienced forms of familial pain and suffering that helped him relate to his listeners and helped his listeners to identify with him"^[78]. It is this sense of suffering that Cash is trying to invoke when he sings: "And those of us who survived it are watchin' my Dixie die... I won't ever stop loving you my Dixie till they put me in the ground"^[79].

The "Lost Cause" in Modern Bluegrass Music

Bluegrass music traces its roots back to the mountain music of the Appalachia and rural inhabitants. While still considered a niche genre, bluegrass music is still enjoyed by a wide range of a mostly Southern audience.^[80] Most people consider bluegrass music a dying genre of an older time. However, bluegrass music has evolved with the changes of the 20th century and still acts as a good representative of modern Southern beliefs and cultural understanding. Like both rock 'n' roll and country, bluegrass music is known for its ability to tell stories of sorrow and anguish over something lost. Many times in modern bluegrass music this sense of loss is expressed as "nostalgia for his rural home"^[81]. Couple this defining feature of bluegrass music with the fact that it originates from the Appalachians, where "Lost Cause" sentiment is felt highly among its population, and you have a near perfect music style for the spreading of "Lost Cause" ideology in the South.

In their 2007 album *Marching Home*, contemporary bluegrass group Balsam Range released their single "Burning Georgia Down", a perfect example of "Lost Cause" ideology found in modern music. The song itself tells the tragic story of Sherman's march through Georgia in the final years of the war. Played in a lamenting minor key, the song evokes feelings of despair as guitar player Caleb Smith belts out the title of the song over every chorus. The song is a culmination of the evolution of "Lost Cause" over the near 150 years since the end of the Civil War. An emotionally provoking song with lyrics filled with Confederate mythology looking to connect to their audience's sense of nostalgia for a long-gone Old South. Throughout the song lead vocalist Buddy Melton recounts the destruction of Georgia by Union General William T. Sherman as he makes his historic march to the sea. Singing through the eyes

of a Confederate soldier watching the travesty take place, the song continually refers to the Union soldiers pillaging Georgia as the devils dressed in blue destroying “factories, farms, and churches; nothing spared their wrath”^[82] Here, Melton is alluding to the "Lost Cause" belief that to the civilians of the Confederacy, and even some today, believe that Union soldiers were Northern devils come to take away their land and their sense of pride.

“Burning Georgia Down” makes references to the Southern Pride that has been widespread since the Lynyrd Skynyrd Southern Rock era. The soldiers in the song believe they will fight until their home of Georgia is no longer in danger from its Northern brothers. While they are dug in (there is no actual reference to a particular battle here) the soldier can hear the faint refrains from “Dixie” playing. The song, having been previously mentioned many times in the paper, appears yet again, demonstrating the ability the song has to continually demonstrate "Lost Cause" sentiment throughout the 20th century. When they hear this song it seems that the soldiers receive a second wind, determined to protect the home that they see disappearing from before them. Like other "Lost Cause" music, it is important to note that “Burning Georgia Down” leaves out any reference towards slaves, emancipated blacks, or black soldiers in the Union army.

The song is performed with a beautiful emotion from both the vocalists and the instrumentalists, as if they were actually there seeing the destruction of the Old South with their own eyes. This use of strong emotion in their song is a culmination of the ever-increasing emotional music of the "Lost Cause". The members of Balsam Range are able to effectively conjure feelings of loss and hopelessness as they can see the smoke billowing from the cities of Georgia. Almost every vocalist delivers their lines with quivering voices, demonstrating their personal investment in the song itself. While the members of Balsam Range are all skillful

musicians, any band without emotional attachment to their subject, like Balsam Range to theirs, could not perform the song with the conviction that Balsam Range does.

Like the previous artists mentioned, there is no actual evidence pointing to Balsam Range as a band full of contemporary neo-Nazis. But, what “Burning Georgia Down” does reveal is the effect that the previous generations of "Lost Cause" music have had on modern music itself. The bluegrass musicians primarily playing for Southerners lament the fall of the Old South, represented here by the burning of Georgia, and vow that they will never give up on their Southern pride.

The song ends its last verse on a sense of hope for both the Georgian soldiers and the modern "Lost Cause" supporters, saying: “And though our lines are broken/We fought on till the end/And pray someday we’ll find a way to Dixie once again”^[83]. In this line alone, Balsam Range is able summarize the core believes of the "Lost Cause": a defeated Southern army fought on till they could no longer match the superior industry and manpower of the North, hoping one day that they will see their beloved Dixie again. Any modern Southern with a small amount of pride in the South can rally behind this message. Though the South has been destroyed the Union, humiliated by Reconstruction, fractured through the Sixties, and suffered under the hopelessness of modern life, the South has never, and will never give up and one day will reach the majesty the Old South had once been.

Conclusion

Over 150 years after the end of the Civil War, America is still divided over its memory of the Civil War. The main culprit behind this fractured memory is an ideological set of beliefs that remove slavery from the Civil War, justifying the Southern cause as one of hopeless defense of their home in the face of an overwhelming North, all while portraying Southern heroes as

gentleman in the face of great adversity. This "Lost Cause" ideology has been evolving since the surrender of Lee to Grant at Appomattox and can still be seen in American society today. While the "Lost Cause" movement itself is a complex history of Southern culture and society over the last 150 years, its effect on the commercial music industry cannot be ignored.

Since the earliest days of popular American music in the mid 1800's, the "Lost Cause" has found a way to impact the American culture in a way that no other pseudo history has. While there is plenty of "Lost Cause" literature, memorials, statues, and other cultural icons all across the United States, no medium has been effective at convincing Americans of the "Lost Cause" as music as historically been. From the black-faced minstrels to modern groups like Balsam Range, American popular music has been littered with music promoting the beliefs of the "Lost Cause", whether implicitly or explicitly.

The most defining way that the "Lost Cause" has been able to weave itself in American music is by eliminating the racial issue from the Civil War. Thanks to its early proponents, the "Lost Cause" has successfully made a good number of Americans remember the Civil War as a conflict filled with bravery, heroics, and innocent Americans caught in a struggle of states' rights. By doing this, the "Lost Cause" has tricked artists like Lynyrd Skynyrd into releasing music championing the ideas of the "Lost Cause" while they themselves do not personally agree with the enslavement of blacks.

In his analysis of "The Night They Drove Old Dixie Down", Marcus mentions that the Civil War is such an influential event in American history that as Americans we can never escape its impact, whether it be psychological or political. Any person who has paid attention to the social and political dialogues in America for the last decade would attest that Marcus was correct in his belief. North Carolinian author Mark Kemp issued a statement in his memoir *Dixie*

Lullaby: A Story of Music, Race and New Beginnings in a New South that agrees with Marcus' opinion, saying; "At the root of it is a very human dilemma of bigotry and stereotyping. The South embodies that. So, it's never going to go away. It's an integral part of our nation's history".^[84]

The Germans have a similar experience to this. For the Germans, the impact of the Berlin Wall has left such a divide between West and East Berliners that even 30 years after the Berlin Wall fell, there still exists an inescapable psychological divide between the two sections of the city. They call this psychological effect the *Mauer im Kopf*, or "the wall in the head".^[85]

Perhaps it is this wall in the heads of all Americans that prohibit us from ever forgetting the impact the Civil War has on Modern American life. While the German's wall separated them along the East and West of Berlin, the American Wall divides us along the Mason-Dixon line, both forming during a period of extreme reunification. This wall wedged, whose brick and mortar were laid by groups like the Daughters of the Confederacy, deep inside the Southerner's brain keeps us from looking at the true cause of the South as racial subjugators, fighting to keep blacks as slaves. The effectiveness of the American Wall allowed for "Lost Cause" music to become so popular from the early from parlor pieces, to minstrel shows, to early commercial music, to today.

Although it seems that we Americans can never fully distance ourselves from the American Civil War, there have been many great strides over the last 10 years to reunite our country's memory of the war. The retirement of Confederate monuments on public grounds has opened the country to many great conversations on the individual's memory of the Civil War. For the first time in my lifetime, the American public is coming together to talk about how our individual perspectives of the Civil War affect our fellow countrymen. The egregious treatment

of blacks in America's has made any mention of pro-Confederate sympathies a taboo in our popular culture today. Because of this, we will see a decline in "Lost Cause" mythology mentioned in the songs of the general popular music. Instead, the "Lost Cause" will cling to its grasp on Southern Pride and be relegated to the more niche Southern music markets like Bluegrass, Folk, and Americana music. As I grow older (and maybe one day have a student of mine own writing about the "Lost Cause" music), it will be intriguing to see the development of "Lost Cause" music.

Notes

- ^[1] The Band, "The Night They Drove Old Dixie Down," 1969, *The Band*, Capitol, 1969, Digital Audio
- ^[2] Ungar, Jay. "The Story of Ashokan Farewell." Jay Ungar & Molly Mason. Accessed February 11, 2020. <http://jayandmolly.com/ashokan-farewell/ashokan-farewell-faq/>.
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^[50] Ford, Tennessee Ernie. "The Rebel Soldier," n.a., track #9 on *Tennessee Ernie Ford Sings Civil War Songs of the South*, Capitol Records, 1961.

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^[82] Balsam Range, "Burning Georgia Down," 2007, *Marching Home*, Mountain Home Music, 2007, Digital Audio.

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^[84] Contreras, Felix. "Unfurling 'Sweet Home Alabama,' A Tapestry Of Southern Discomfort." NPR. NPR, December 17, 2018. <https://www.npr.org/2018/12/17/676863591/sweet-home-alabama-lynnyrd-skynyrd-southern-discomfort-american-anthem>.

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Anderson, Melinda D. "What It's Like to Attend a School Named After a Confederate General." *The Atlantic*. Atlantic Media Company, November 7, 2017.

<https://www.theatlantic.com/education/archive/2017/11/attending-a-school-named-after-a-confederate-general/545186/>.

Melinda Anderson's article examines the difficulties of African American students attending schools named after famous Confederate heroes. Anderson uses a plethora of studies and surveys to demonstrate the large amount of monuments and schools named after Confederate generals in the 20th century. I use Anderson's article to help understand to how fast these monuments were created following the end of the 19th century.

Balsam Range, "Burning Georgia Down," 2007, *Marching Home*, Mountain Home Music, 2007, Digital Audio.

Balsam Range has always been known for trying to relate their music to the average lives of the people of the Appalachian Mountains. Their song, "Burning Georgia Down" tells the fictitious story of a Confederate regiment defending various parts of Georgia from the advancing Union lines. It was odd to see a song about the Confederacy so close to modern times, without much push-back from the general public. This shows that their audience agrees, to a degree, with the message the Balsam Range is expressing in the song.

Bronson, Fred. *The Billboard Book of Number 1 Hits: the inside Story behind Every Number One Single on Billboards Hot 100 from 1955 to the Present*. New York: Billboard Books, 2003.

Fred Bronson seeks to catalog every Number 1 hit from 1955 to the Present in his in book. Not only does he catalog the song, but also gives important history surrounding the song, the artist, and the circumstances that went into writing and performing the song. Bronson uses a myriad of

old interviews, anecdotes, and popular stories to connect the songs with their histories. The book aided me in understanding Tennessee Ernie Ford and his rise to fame.

BOHLAND, JON D. "Look Away, Look Away, Look Away to Lexington: Struggles over Neo-Confederate Nationalism, Memory, and Masculinity in a Small Virginia Town." *Southeastern Geographer* 53, no. 3 (2013): 267-95. Accessed March 9, 2020. www.jstor.org/stable/26233649.

Jon D. Bohland's essay looks to examine the impact that neo-Confederate nationalism and masculinity made on the collective memory of the youth of Lexington, Virginia. Bohland's study takes place over a span of 10 years. Bohland targets the students of Lexington's two universities: Washington and Lee, and the Virginia Military Institute. These universities are both famous for their ties to Confederate generals Robert E. Lee and Stonewall Jackson. I was able to use his essay to see the affects that "Lost Cause" mythology had on the individual and collective memory.

Blight, David W. *Race and Reunion*. Cambridge, MA: Harvard Univ Press, 2000.

Blight's *Race and Reunion* is a deeply researched, and well analyzed piece on the effect that American history had on the emergence of the "Lost Cause" myth. He uses a plethora of different primary and secondary sources to create one of the key literatures on the "Lost Cause". Blight's book was the keystone for my research on the "Lost Cause", both the history of it and what it actually is. *Race and Reunion* had the largest, and most fruitful impact on my research and this paper.

Clipping from "The Author of Dixie," c. 1895. Quoted in Sacks and Sacks 156.

This clipping found in Sacks and Sacks' *Way up North in Dixie: A Black Family's Claim to the Confederate Anthem (Music in American Life)*, spoke of the reunifying power that the song "Dixie" had on the Reconstruction society. Sacks and Sacks' book is an interesting exploration

of a Black family's tie to the song, and it also helped analyze the importance of music in the American life. Both the clipping and Sacks and Sacks helped give me a better understanding of how large of an impact "Dixie" had on the 19th century Americans.

Contreras, Felix. "Unfurling 'Sweet Home Alabama,' A Tapestry Of Southern Discomfort." NPR. NPR, December 17, 2018. <https://www.npr.org/2018/12/17/676863591/sweet-home-alabama-lynnyrd-skynyrd-southern-discomfort-american-anthem>.

In his article for NPR, Felix Contreras uses recorded interviews to examine the famous Lynyrd Skynyrd song "Sweet Home Alabama" over 4 decades since its release. Contreras looks to find the true meaning of the song but is met with multiple different interpretations of the song by members of Lynyrd Skynyrd, the music producers around the group, and even the fans. This article helped me analyze the intentions of Lynyrd Skynyrd by writing this song. It also helps the analyze the effect of time on social history.

Cox, Karen L. "ROOTS OF A BITTER LEGACY." *America's Civil War*, 01, 2018, 26-29, <http://proxy.ncwc.edu/login?url=https://search-proquest-com.proxy.ncwc.edu/docview/1950394083?accountid=12726>

In her article, Karen L. Cox analyzes the Daughters of the Confederacy attempt to control the narrative of the American Civil War by erecting monuments and decorating graves. Cox looks at the purpose of the UDC erecting these monuments. This article helped me understand the purpose of the Confederate memorials. The article also helped me understand that the UDC's purpose was more than just mere memorial making.

Cullen, Jim. *The Civil War in Popular Culture a Reusable Past*. Washington: Smithsonian Institution Press, 1996.

Cullen's book looks at the way that the Civil War has been represented in Popular Culture. For this piece I mainly looked at his essay on the Southern mythology represented in popular music. Cullen was instrumental in helping me understand how to write about music and analyze in a historical sense. Cullen also helped me find other sources that helped me understand the nuance of historical musical analysis.

Fletcher, Marvin. "The Negro Volunteer in Reconstruction, 1865-66." *Military Affairs* 32, no. 3 (1968): 124-31. Accessed March 6, 2020. doi:10.2307/1984738.

Fletcher's piece on the use of black soldiers in the South during Reconstruction, looks at the effects of black soldiers on the life of the post-Civil War Southerners. The piece looks at the history of the black soldiers, while also examining their importance in the Reconstruction South. Fletcher's essay helped me research what kind of affect black soldiers had on the Southerners who were not used to have black soldiers order them around.

Foley, Michael Stewart. "A Politics of Empathy: Johnny Cash, the Vietnam War, and the 'Walking Contradiction' Myth Dismantled." *Popular Music & Society* 37, no. 3 (July 2014): 338-59. doi:10.1080/03007766.2013.798928.

Michael Foley argues that Johnny Cash used public empathy to better connect with a more diverse audience. Foley looks at the many different topics that Cash covers in his music to help formulate his argument on the Man in Black. The essay was important in helping understand the ideology of Johnny Cash. Because I take a look at the thoughts and perspective of the artists in the essay, this piece was very useful in understanding how Johnny Cash wrote about historical and social topics.

Gallagher, Gary W., and Alan T. Nolan. *The Myth of the "Lost Cause" and Civil War History*.

Bloomington: Indiana Univ. Press, 2010.

In this collection of essays, nine historians analyze different writings in which the Civil War is misrepresented in an attempt to control the narrative of the Civil War. The collection was very important in helping me understand just what exactly the “Lost Cause” is and how its defined. It was also important in helping me create a definition for the “Lost Cause” when creating my argument.

Hayes, John. “He Saw Our Darkness.” THE BITTER SOUTHERNER. Accessed April 15, 2020.

<https://bittersoutherner.com/he-saw-our-darkness-johnny-cash-15th-death-anniversary>.

In this online article, John Hayes creates a short biography of Johnny Cash, examining the symbolism the Cash uses throughout his career. Hayes uses secondary sources and his own analysis of Cash’s history and work to paint the picture of an artist filled with ideological sophistication. His article helped me take a close look at Cash’s ideology, further increasing my understanding of the Man in Black.

Johnny Cash, “God Bless Robert E. Lee,” 1983, *Johnny 99*, Columbia, 1983, Digital Audio.

Johnny Cash’s “God Bless Robert E. Lee” is one of the songs that I analyze in this essay. The piece laments the fall of the Confederacy at the hands of the Union. The song helps me make a part of my argument, demonstrating how artists uses “Lost Cause” mythology to help sell their songs. Mixed with the different analysis of Cash, the song helped me formulate the argument that I make.

Jones, Robert Huhn. "Uncle Dan Emmett's "Dixie"." *Journal of the Illinois State Historical Society*

(1908-1984) 56, no. 2 (1963): 364-71. Accessed February 13, 2020.

www.jstor.org/stable/40190646.

Robert Huhn Jones uses the history of the song “Dixie”, to create the biography of the song and help end some of the mystery surrounding the song. Different people throughout history have claimed to author, or have been the influence, of “Dixie”. Jones tells the traditional story of how and why Emmett authored the song that would become the anthem of the Confederacy.

Lynyrd Skynyrd, “Sweet Home Alabama,” 1973, *Second Helping*, MCA, 1974, Digital Audio

Another one of the pieces that I analyze, Lynyrd Skynyrd’s “Sweet Home Alabama” was originally written to combat the inflammatory remarks made by Neil Young’s “Southern Man”.

While the true intentions of the song remain a mystery and open to interpretation, there is no doubt that the song has been adopted as the unofficial anthem of the American South. Because of its importance in the South, “Sweet Home Alabama” is important to analyze how the “Lost Cause” affected the post-1960’s South.

Mahar, William J. "Black English in Early Blackface Minstrelsy: A New Interpretation of the Sources of Minstrel Show Dialect." *American Quarterly* 37, no. 2 (1985): 260-85. Accessed February 13, 2020. doi:10.2307/2712901.

William Mahar analyzes the use of dialect in historic minstrel shows to stereotype blacks during the 19th century. Mahar also examines how many African American artists played into that stereotype and how other tried to fight against it. Mahar’s piece was important in understanding the important of minstrels in respect to American popular music. It is also important to see the evolution and affect of Black-faced minstrels. I use a lot of this piece in helping to build the background information on early American popular music.

Manheim, James. “Tennessee Ernie Ford: Biography & History.” AllMusic. Accessed March 11, 2020.

<https://www.allmusic.com/artist/tennessee-ernie-ford-mn0000020403/biography>.

James Manheim writes a biography of Tennessee Ernie Ford. In the biography Manheim spotlights some of Ford's biggest accomplishments, and his most notable work. Manheim also analyzes the importance that Ford's stardom had on the future of Country music celebrities. This article helped me understand more about Ford as an artist so that I could create an argument focused more around why Ford created both of his Civil War albums.

Marcus, Greil. *Mystery Train: Images of America in Rock n Roll Music*. London: Faber & Faber, 2015.

Greil Marcus is the most important music critic in American history. His ability to write about music is second to none. It was because of Marcus that I was able to understand how I should really write an analysis of music that also fits a historic context. Marcus' name continually showed up in my research, whether it was a quote or another one of his critiques. *Mystery Train* was also important in helping me understand how to write about music as an historian.

Patoski, Joe N. "Southern Rock." In *The Rolling Stone Illustrated History of Rock 'n' Roll*, 357–59. New York, NY: Rolling Stone Press, 1976.

"Southern Rock" is an article in *The Rolling Stone book*, illustrating the history of Rock'n'Roll. Patoski examines the history of Southern Rock by using hit songs of the 70's and by also using interviews and quotes from the artists. The article was important in helping me how to define Southern Rock, along with what kind of music counts as Southern Rock. The article was also influential in helping understand the impact that "Southern Rock" had on the American South.

Prince, K. Michael. *Rally Round the Flag, Boys!: South Carolina and the Confederate Flag*. Columbia: University of South Carolina Press, 2004.

Michael Prince's article looks at the importance of the Confederate flag on the culture of South Carolina. There is no doubt that the Confederate flag still has an affect on the people of the American South, but Prince focuses on the state of South Carolina and its history following the

defeat of the Confederacy. Prince's article was influential in helping understand the emotional turmoil that white Southerners felt as they had to face their defeat in the Civil War.

Robbie Robertson Discusses Meaning Behind "The Night They Drove Old Dixie Down". Fugelsang, John. SiriusXM, October 22, 2019. <https://www.youtube.com/watch?v=gXSYm-CkUsE>.

Robbie Robertson sits down with John Fugelsang to discuss the meaning behind his song. This is the most recent interview I could find on any song that I analyzed in this thesis. It was interesting to see how Robertson remember writing the song in today's context. The article was one of the only pieces that I could find that demonstrated Robertson's thought process behind writing the song.

Saxton, Alexander. "Blackface Minstrelsy and Jacksonian Ideology." *American Quarterly* 27, no. 1 (1975): 3-28. Accessed February 20, 2020. doi:10.2307/2711892.

In his article for the *American Quarterly*, Alexander Saxton examines the Jacksonian ideology reflected by the blackface minstrels. Saxton also includes a history of the Blackface minstrels during their peak in the 19th century. I used this article to help understand the ideology of the blackface minstrelsy. Without understanding the thoughts and meanings behind blackface minstrels, then my inclusion of them as vehicles of "Lost Cause" ideology would be mute. But, Saxton helped me understand more about blackface minstrels than just their performances.

The Band, "The Night They Drove Old Dixie Down," 1969, *The Band*, Capitol, 1969, Digital Audio.

A product of Levon Helm's heritage as an Arkansas native, the song serves as the title of my argument. The song is also unique as it is not overtly "Lost Cause" but filled with the emotion that surround the "Lost Cause". The song tells the story of a Confederate family that is ruined by the Civil War, but they refuse to give up, and swear their revival. The song is also unique

because most of The Band is from Canada. This shows that the “Lost Cause” had reached farther than just the American South.

Sinclair, John. “Rock 'n' Roll is a Weapon of Cultural Revolution,” in *“Takin’ it to the Streets”: A Sixties Read*, ed. Alexander Bloom and Wini Breines. (New York: Oxford University Press, 1995), 303.

John Sinclair’s essay argues that Rock’n’Roll is the weapon that the Counterculture should use in order to spread their message. Sinclair’s argument demonstrates how members of the Counterculture saw the impact of the evolving rock music. The essay was also useful in understanding how to write about music in a way that evokes an emotional response. By seeing how Sinclair was using music to demonstrate an emotional response, I was able to better analyze how the artists I analyzed were doing the same thing.

Smith, L. Mayne. "An Introduction to Bluegrass." *The Journal of American Folklore* 78, no. 309 (1965): 245-56. Accessed March 14, 2020. doi:10.2307/538358.

In this article, Mayne L. Smith gives an introduction to the history and the characteristics of bluegrass music. Smith’s article gives a good understanding of what exactly bluegrass is compared to other music. Smith uses the history of bluegrass music to help define its characteristics. I used the article help characterize the bluegrass piece that I analyzed. The article also helped me use the history of bluegrass to make accurate statements regarding the bluegrass song.

“The History of Minstrelsy : Williams and Walker · USF Library Special & Digital Collections Exhibits.” Omeka RSS. Accessed February 13, 2020.

<https://exhibits.lib.usf.edu/exhibits/show/minstrelsy/jimcrow-to-jolson/williams-and-walker>.

This online preview of the Minstrelsy collection introduces the movement of African Americans to take back the minstrel show from whites who stereotyped them. While there is not a lot of information here, it does bring up one of the concepts that I am talking about in my thesis. The idea of African American response to the stereotypes portrayed by white Southerners can help tell us more about the impact that the “Lost Cause” had on the American music scene during the days of minstrelsy.

Tuan, Yi-Fu. “Sign And Metaphor.” *Annals of the Association of American Geographers* 68, no. 3 (1978): 363–72, quoted in John J. Winberry, ““Lest We Forget”: The Confederate Monument and the Southern Townscape.” *Southeastern Geographer* 55, no. 1 (2015): 19-31 Accessed March 8, 2020. www.jstor.org/stable/26233718.

Yi-Fu Tuan seeks to examine the importance of monuments on culture, and how we remember our heroes. Tuan does a thorough job of using memorial data to come to important conclusions about how memorials depict the nature of the society that erects them. Tuan was important in helping me fully see the importance of memorials on the society that erects them. The quote from the article “Lest We Forget” helped me see the impact of the rise of monuments in the beginning of the 20th century and helped me transition my argument from memorials to songs.

Ungar, Jay. “The Story of Ashokan Farewell.” Jay Ungar & Molly Mason. Accessed February 11, 2020.

<http://jayandmolly.com/ashokan-farewell/ashokan-farewell-faq/>.

Jay Ungar’s Ashokan Farewell will always be remembered as that song that plays throughout Ken Burn’s Civil War documentary. The song itself demands an emotional response from its listeners, and that’s why I knew I had to include it in this thesis. I was pleasantly surprised when I was reading Ungar’s retelling of how he wrote the song. His quote telling of how the song reflects a time in his life when he was missing something important and trying to adjust to life

again was exactly the emotions I believe were pushed by the “Lost Cause” narrative of the Civil War. Ashokan Farewell describes the emotion of the “Lost Cause” myth better than any of my words can.

"The "Lost Cause"." *The Virginia Law Register* 19, no. 9 (1914): 715. Accessed February 12, 2020.
doi:10.2307/1104744.

This piece from *The Virginia Law Register* describing the relationship between Union and Confederate soldiers following a Gettysburg battle reunion praises the soldiers of the Confederacy and their “Lost Cause”. This primary source gives us a good example of Southern sentiment towards the fallen Confederacy 50 years after Appomattox. The *Register* is describing a court ruling from a Kentucky Court Case *Bosworth v. Harp*. In their ruling, the Kentucky court praises the hopeless defenders of the former Confederacy. If this opinion was at a State court level, then one can imagine that the feelings of the state of Kentucky are pretty welcoming to the “Lost Cause” myth.

Waylon Jennings, “Rebel Soldier,” 1991, *Songs of the Civil War*, Columbia, 1991, Digital Audio.

While I did not cover this song, it did help me get a sense of what “Lost Cause” songs generally were about. The song itself is pretty melancholy, a soldier crying out for his love back home. Jennings makes repeated comments that he is far from his home, which is a pretty common trope found in these “Lost Cause” songs. This song was going to be put in the paper, but due to time constraints I was not able to fit it in. Instead, this song served as a perfect example of what to look for while researching “Lost Cause” music.

Winberry, John J. ““Lest We Forget”: The Confederate Monument and the Southern Townscape.”

Southeastern Geographer 55, no. 1 (2015): 19-31. Accessed March 8, 2020.

www.jstor.org/stable/26233718.

Winberry does a fantastic job breaking down the basics of the Confederate monuments and memorials. He looks at the data of monument and memorial locations, erection dates, and who erected them to make categorizations of the monuments. From his categorization, he is able to make generalizations about the monuments just by looking at their location. Winberry's article was critical for me to have an even deeper understanding of these Confederate monuments and memorials.