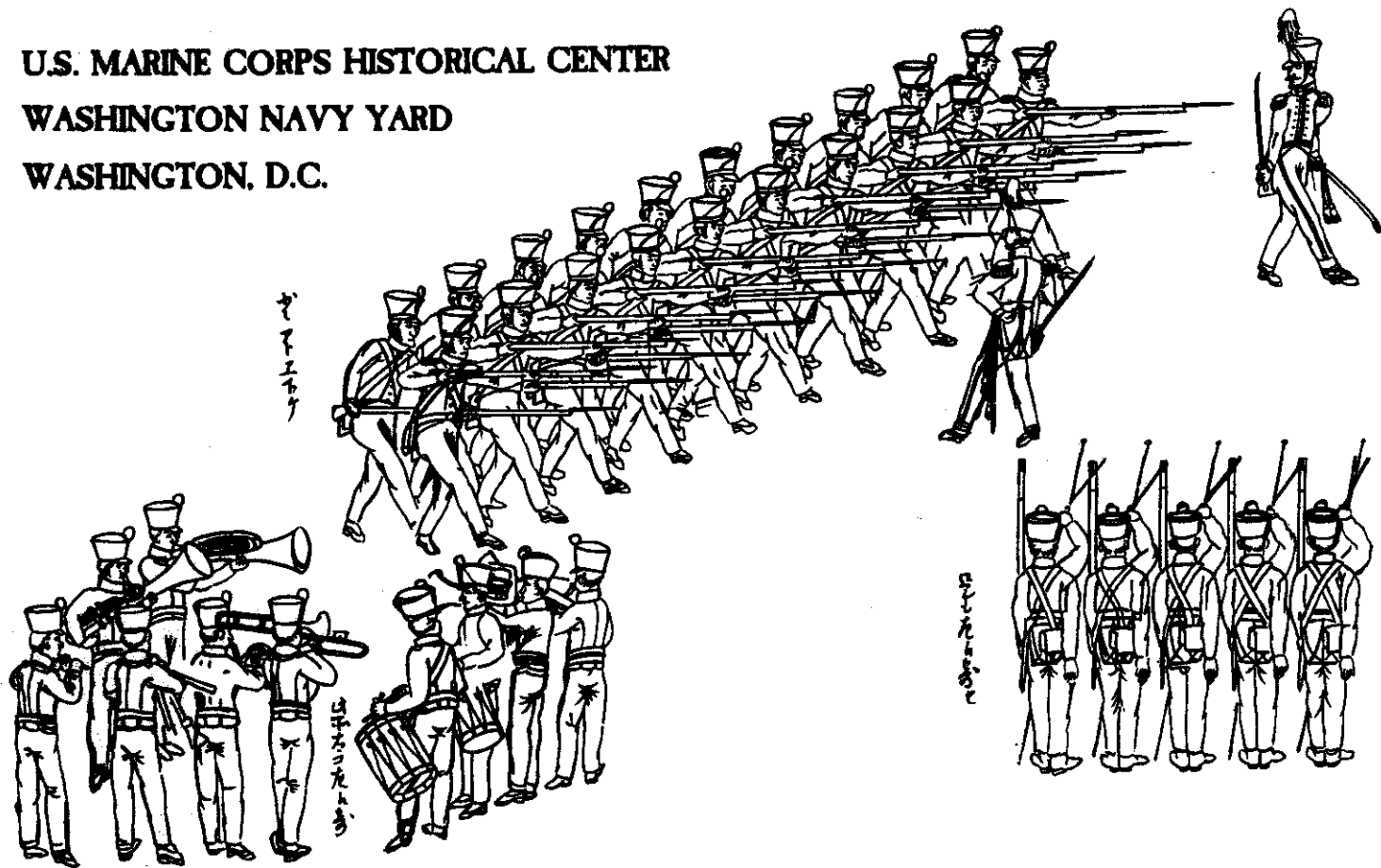


# THE MARINE CORPS AS SEEN THROUGH CONTEMPORANEOUS ART

U.S. MARINE CORPS HISTORICAL CENTER

WASHINGTON NAVY YARD

WASHINGTON, D.C.



**COVER DESIGN** from Perry Scroll (Ha 297). Courtesy of  
Historiographical Institute, University of Tokyo, 113  
Japan (See No. 55)

THE UNITED STATES MARINE CORPS HISTORICAL CENTER  
PRESENTS ITS INAUGURAL EXHIBITION

**“The Marine Corps  
As Seen Through Contemporaneous Art”**

U.S. MARINE CORPS HISTORICAL CENTER  
WASHINGTON NAVY YARD  
WASHINGTON, D.C.

# Welcome To The Marine Corps Historical Center

The exhibition for which this catalogue has been prepared inaugurates the U.S. Marine Corps Historical Center where, for the first time, all of the staff and facilities of the History & Museums Division are brought together in one especially designed, easily accessible building.

The consolidation was planned for broader purposes than desirable operating economy and efficiency. Its main purpose is service to Marines and those interested in Marines: whether on active duty, in reserve, retired, or civilian; local resident or tourist; scholarly or casually interested.

The Historical Center houses the Marine Corps historical library with all its modern library tools; our constantly growing collections of personal papers, military music; photographs, and art (a sampling of which is covered in this catalogue.) The Center offers congenial facilities for those pursuing studies on any facet of our two-century past. The Exhibition Hall will mount a variety of shows following the close of "The U.S. Marine Corps As Seen Through Contemporaneous Art."

Meanwhile, adjoining the great hall, a series of permanent display cases creates a "Time Tunnel" for an interesting, introductory review of highlights in the Marine Corps' past.

Our desire to serve Marines and their public is patently genuine but, we admit, it is not entirely unselfish. It is hoped that this concentration of facilities will attract scholars and students whose research and publications will contribute richly to our existing store of knowledge of the Marine Corps: its men, its weapons, its service to our nation's peace and security.

But at this beginning, first things must be said first, and the very first—a byword for the Center—is "YOU ARE WELCOME."

E. H. SIMMONS  
BRIGADIER GENERAL, UNITED STATES MARINE CORPS (RET.)  
DIRECTOR OF MARINE CORPS HISTORY AND MUSEUMS

MARINE CORPS HISTORY AND MUSEUMS DIVISION

Brigadier General Edwin H. Simmons, USMC (Ret.) ..... Director of Marine Corps History and Museums  
Colonel Brooke Nihart, USMC (Ret.) ..... Deputy Director for Marine Corps Museums  
Colonel Herbert M. Hart, USMC ..... Deputy Director for Marine Corps History

FOR THE EXHIBITION: "THE MARINE CORPS AS SEEN THROUGH CONTEMPORANEOUS ART."

Colonel Raymond Henri, USMCR (Ret.) ..... Project Officer  
Master Gunnery Sergeant Wendell A. "Tex" Parks ..... Assistant Project Officer  
Jack B. Hilliard ..... Chief Curator  
John T. Dyer, Jr. .... Curator of Art  
Kenneth L. Smith-Christmas ..... Registrar  
Richard A. Long ..... Research

ADMINISTRATIVE

Gunnery Sergeant Boyd D. Raybourn, USMC  
Corporal William J. Maher, USMC  
Corporal Pietro DelCostello, USMC

TEXT by Colonel Raymond Henri, USMCR (Ret.)

## ACKNOWLEDGEMENTS

Many people helped to make this exhibit possible. Among those to whom special thanks are due are: Victor D. Spark, for his professional counsel and guidance; Mrs. Esther Abo, of the Old Print Shop, for her knowledgeable suggestions; Captain Roger Pineau, USNR, for his inestimable help in all things nautical or Japanese; former Corporal Lisa K. Krause, USMC, for her contribution in organizing the records of the exhibition; Miss Cathy Stoll, who set the type for this brochure; and, within the Museums Branch, for their extra efforts, Mr. Carl M. DeVere, Sr, and Sergeant Alverse Stringfield, USMC.

## LENDERS TO THE EXHIBITION

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## CATALOGUE OF THE EXHIBITION

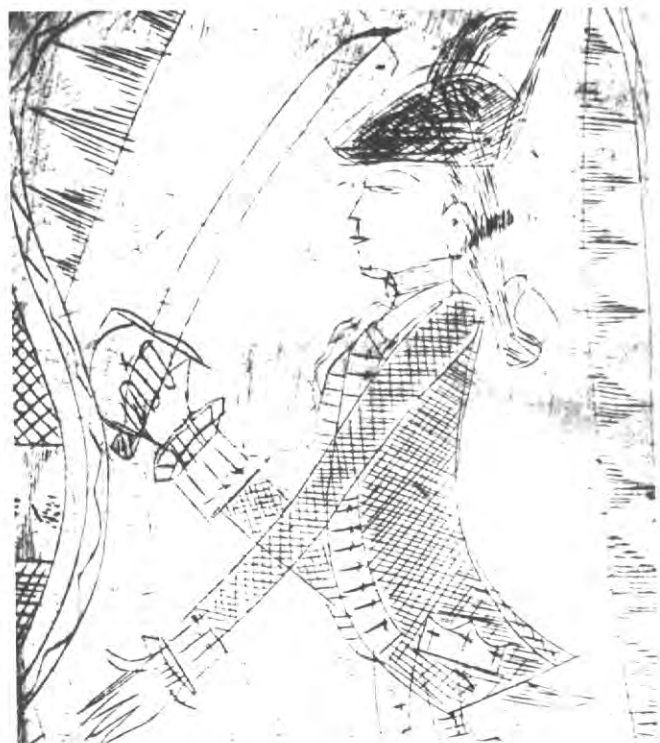
All items, not otherwise acknowledged, are from the Marine Corps Combat Art Collection.

1. **MACK, H.** Powder horn with scrimshaw decorations. Inscribed "August 20th A.D. 1776...made by H. MACK." Earliest piece of American Marine Corps equipment known to exist. Nothing is known of the scrimshaw artist; it is presumed that he worked in or near East Haddam, Connecticut, an area that produced several other extant horns, similarly decorated by other artists.

2. A Continental Marine officer. Inscription: "ISAAC, CHALKER; Ackley. His horn" Oldest known illustration of a Marine uniform. *Photograph*

3. Slogan inscription:  
"In defence of Liberty Property  
& Independence; Liberty or Death"  
"I powder with my brother ball"  
A heroic like do Conquer all"  
Variation of typical patriotic verses inscribed on Colonial horns. *Photograph*

4. Horn owner's ship *Alfred*, flagship of squadron that raided New Providence (Nassau), March 1776. *Photograph*



No. 2

5. **PARKE, MATTHEW**, Continental Marine captain. "Frigate *Alliance* passing Boston Harbor lighthouse from Sea in 1781." Earliest known work of art by a Marine. *Oil on canvas*

—Loaned by Navy Memorial Museum,  
Washington, D.C.

6. **UNKNOWN ARTIST** Miniatures of Captain and Mrs. Matthew Parke. These were painted in Paris. *Ivory*

—Loaned by Navy Memorial Museum



No. 8

7. **UNKNOWN ARTIST** "*Constellation* Capturing *L'Insurgent*." On 9 February 1799, under President John Adams' order to "subdue, seize and take any armed vessel of the French Republic," *Constellation*, Captain Thomas Truxtun commanding, successfully engaged *L'Insurgente* in close combat. *Constellation's* 41 Marines, under Lieutenant Bartholomew Clinch, USMC, earned high commendation for their contribution to the victory. *Stipple and line engraving*

—Loaned by Edgar Newbold Smith

8. **SALMON, R. A.** (c.1775-c.1842) "Capture of a French Ship by the *Constitution*, 1800." The *Sandwich*, taken earlier by the French under a letter of marque, being captured by Captain Daniel Carmick, USMC, leading a detachment of Marines and seamen from the *Constitution*, at Puerta Plata, Santo Domingo. Inscribed on back: "#857 Painted by R. Salmon, Boston 1836." *Oil on panel*

—Loaned by Library of Boston Atheneum

9. **CORNE, MICHELE FELICE** (1752-1832) "Cap't Sterrett in the Sch'nr *Enterprise* paying tribute to Tripoli, August 1801." (The title is sarcastic.) In this victorious engagement, Second Lieutenant Enoch S. Lane, USMC, and the *Enterprise's* 20 Marines, were cited and rewarded

by Congress. Illustration from "The Naval Temple," Boston, 1815. *Line engraving hand colored*

10. **UNKNOWN ARTIST** "Burning of the Frigate *Philadelphia* in the Harbour of Tripoli, 16 February 1801." Navy Lieutenant Stephan Decatur, with 80 volunteer Marines and seamen from the *Enterprise*, destroys the U.S. *Philadelphia*, captured by Tripolitan gunboats after she had grounded on a shoal in the harbor. The raiding party makes it escape in the ketch, lower left. *Line engraving*

11. **GUERRAZZI, JOHN B.** (Active 1805) "The Burning of the American Frigate the *Philadelphia* in the Harbour of Tripoli, February 16, 1804." Published in Leghorn, Italy in 1805. Note moon stages in this print and in No. 10; also American flag on ketch, *Intrepid*, only in No. 10. *Line engraving*

—*Loaned by The Peabody Museum of Salem*

12. **DENOON, CHARLES** (also DE NOON), Seaman, U.S.N. "A Perspective View of the Loss of the U.S. Frigate *Philadelphia*, October 31, 1803." Denoon, imprisoned with his shipmates, reconstructed their ship's capture from his cell window, and while on enforced work details. The engraver of his sketches is unknown. *Photograph*

—*Courtesy Kenneth M. Newman  
The Old Print Shop, N.Y.C.*

13. **ST. MEMIN, CHARLES-BALTHAZAR-JULIEN FEVRET** (1770-1852) Captain John R. Fenwick, USMC, 1806. *Copper engraving from physiognotrace portrait*

—*Loaned by The Library of Congress*

14. Captain James Thompson, USMC, 1801. *Copper engraving from physiognotrace portrait*

—*Loaned by The Library of Congress*



No. 16

15. Captain Daniel Carmick, USMC, 1798 (See No. 8) Copy of copper engraving from physiognotrace portrait. *Photograph*

16. Lieutenant Robert Rankin, USMC. Physiognotrace portrait in chalk. Typical of portraits from which above miniature copper engravings were cut with the aid of a pantograph. *Chalk*

—Loaned by *The Museum of Early Southern Decorative Arts, Salem Station, N.C.*



No. 20

17. **QUENEDEY, EDME** (1756-1830) Drawing of physiognotrace similar to one used in America by St. Memin. Original of drawing, formerly in *Bibliothèque Nationale, Paris*, now lost. *Photograph*

18. **ADVERTISEMENT** Facsimile of one of St. Memin's "package" offers in American newspapers. *Photograph*

—*Courtesy of The Library of Congress*

19. **DEROSE, ANTHONY LEWIS** (1803-36) "Lieutenant Colonel John Marshall Gamble, USMC" near the end of his brilliant military career, at the time that he commanded the Marine Barracks, Brooklyn Navy Yard. *Oil on board*

20. **WALDO, SAMUEL LOVETT** (1783-1861) John Marshall Gamble as a lieutenant. *Oil on canvas*

—*Loaned by Mr. and Mrs. Arturo Peralta-Ramos*

21. **FLOYD, CHARLES R.**, First Lieutenant, USMC "A U.S. Marine Corps private." Dated May 1825. *Watercolor*

22. **UNKNOWN ARTIST** Oil portrait of First Lieutenant Charles Floyd, artist of No. 21. *Photograph*

23. **BIRCH, THOMAS** (1779-1851) "Engagement Between the *Constitution* and the *Guerriere*, August 19, 1812." Engraved by Cornelius Tiebout (1777-1830). Small portrait bust of Captain Isaac Hull engraved by David Edwin after Gilbert Stuart painting. Note Marines firing from fighting top on foremast. *Stipple engraving, hand colored*

24. **CORNE** "U.S. Frigate *Constitution* vs. H.M. Frigate *Guerriere*." One of four in the Corne series, shows ships broadside to broadside, *Guerriere's* mizzenmast toppling over the side. *Oil on canvas*

—Loaned by *The New Haven Colony Historical Society,  
New Haven, Conn.*

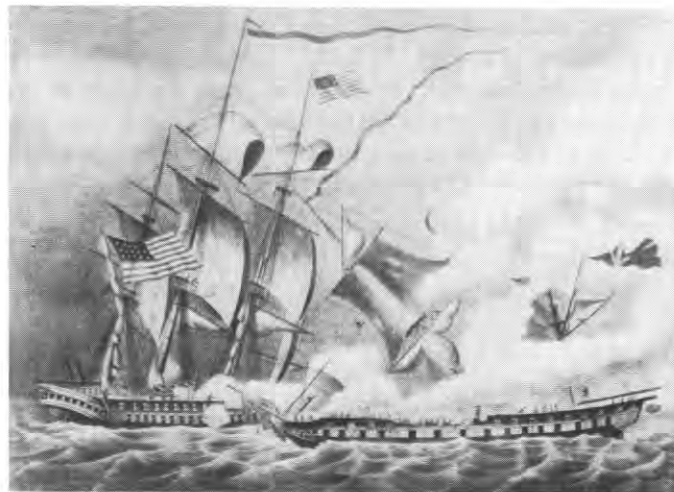
25. **MONTADIER** (first name and dates unknown), painter. Engraving by Jean Jerome Baujean (1764-1819). "The English Sloop of war *Frolic* captur'd By the american sloop of war *Wasp*." *Line engraving, hand colored*

26. **ARTIST UNKNOWN** "The *United States* and *Macedonian*." Note Marines firing from mainmast fighting top. Their sharpshooting contributed to *Macedonian's* 104 casualties. *Lithograph, colored by hand*

—Loaned by *Edgar Newbold Smith*

27. Artist unknown. "The *Constitution* and *Java*." Dedicated, in part, to the Marine Detachment commanded by Captain Archibald Henderson, USMC, later fifth Commandant of the Marine Corps. *Aquatint, hand colored*

—Loaned by *Edgar Newbold Smith*



No. 26

28. **BIRCH**, painter; lithographed by James Queen. "Capture of H.M. Ships *Cyane* & *Levant*, By The U.S. Frigate *Constitution*." From "U.S. Military Magazine" published by Huddy & Duval, Philadelphia, 1840. Captain Henderson, USMC, was later breveted major for his command of Marines in this and previous actions. *Lithograph, hand colored*

—Loaned by Edgar Newbold Smith

29. **DEBUCOURT, LOUIS-PHILIBERT** (1775-1832) "Defeat of British Army under Command of Sir Edward Packenham, January 8, 1815." After a painting by Hyancinthe Laclotte, an architect and engineer in the Louisiana Army. Major Daniel Carmick, USMC (See Nos. 8, 15) and Marines he commanded in this action were cited for their valor by Congress. *Aquatint*



No.35

30. **UNKNOWN ARTIST** "The Dance." or "Jack Tar Ashore." Uniforms, including that of first lieutenant of Marines at far left corner, indicate painting dates between 1825 and 1830. Location is unknown but probable dates and Spanish atmosphere suggest that it might be near Port Mahon, Menorca, a favorite liberty post for the Mediterranean Squadron, beginning late in 1825. *Oil on canvas*

31. **UNKNOWN ARTIST** "Landing of the Troops at Vera Cruz." Troops include elements of 200-man provisional battalion (comprising all Marines from Commodore David Conner's Gulf Squadron) under Captain Alvin Edson, USMC. Lithographed by Wagner and McGuinan as frontispiece to John Frost's "Pictorial History of Mexico and the Mexican War" (Philadelphia, 1848). *Color lithograph*

32. **WALKE, HENRY**, Lieutenant, USN (1808-96) "The U.S. Naval Expedition Under Commodore M.C. Perry Ascending the Tuspan (Tuxpan) River, destroying the Forts, and taking possession of the Port of Tuspan....April 19th, 1847." For this and subsequent gulf port expeditions, Perry organized the first infantry battalion in the Navy's history, a landing force of 1,500 men, with Edson's Marines as nucleus. The first Marine ashore, in action against the forts, was Perry's son, 2dLt William F. Perry, USMC. *Color lithograph*

33. "The U.S. Steamers *Scorpion*, *Spitfire*, *Vixen* and *Scourge*, with 40 Barges In Tow, Crossing The Bar At The Mouth Of Tobasco River. (Mexico.)" The shallow-draft steamers, having previously towed two bomb brigs and two schooners across the treacherous bar to Frontera, are making their second trip to bring in the fleet's Marines and seamen. Perry—personification of leadership—stands on the port paddlewheel box of *Spitfire*, his flagship. *Watercolor*

—Loaned by the U.S. Naval Academy Museum,  
Annapolis

34. "The Landing of the Naval Expedition, Against Tobasco, (Mexico.)" The earliest known contemporary illustration showing Marines "hitting the beach." Perry, sword drawn, stands at the top of the river bank, and personally directs the landing party of Marines, seamen, and their brass field pieces on the final stage of the expedition's objective. *Color Lithograph*

35. **WALKER, JAMES** (1818-89) "Storming of Chapultepec." A former palace, built on the ancient playgrounds of Montezuma, and turned into the Military Academy of Mexico, Chalpultepec, 200 feet up a steep hill, was the last, but formidable, obstacle between General Winfield Scott and Mexico City. Marines, the only trained

and disciplined troops among Scott's largely volunteer forces, were selected to lead the two-pronged attack on the stronghold. Walker was a keen eyewitness. In his version—one of many done by artists who were there, or who combined imagination and reports by observers—the Marine vanguard and Army units, advancing over a causeway in the southern prong, are taking fire from five previously unsuspected Mexican guns hidden behind the attackers. Marines and soldiers are returning the fire. *Lithograph, hand colored*

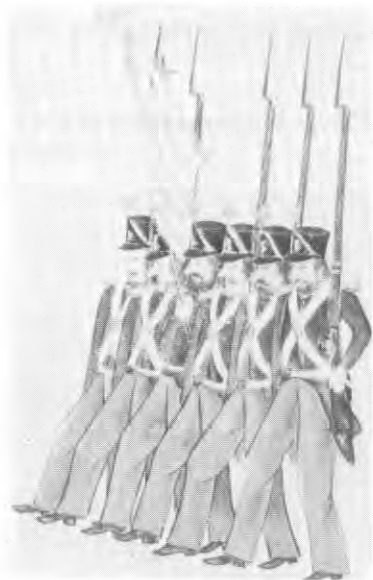
—Loaned by Amon Carter Museum of Western Art,  
Ft. Worth



No. 46

36. **NEBEL, CARL** (?-1865) "Storming of Chapultepec." Another eyewitness version. Here the column on the causeway is momentarily stalled—Scott has ordered it halted until the devastating cannon fire from behind can be silenced. *Lithograph, hand colored*

—Loaned by Amon Carter Museum of Western Art



No. 54

37. **UNKNOWN ARTIST** Portrait of Major Levi Twiggs, USMC. A veteran of the War of 1812 and the Florida wars, Twiggs commanded the vanguard of the column depicted in Nos. 35 and 36. During the action he was killed. *Oil on canvas*

38. **WALKER** "The Aqueduct." Heavy fighting ensued among the arches of the causeway supporting the aqueduct leading to Mexico City. Walker reported the action among many sketches later turned into paintings. Here Marines of the storming party are sketched where they fell, in the carriage road up which the causeway runs. *Photograph*

39. **NEBEL** "General Scott's Entry Into Mexico City." With the fall of Chapultepec, organized resistance vanished. Nebel has doubtlessly idealized the appearance of Scott and his entourage after bitter fighting. Scott had ordered his Marines to clear out plundering stragglers in the Palacio Nacional where, in this view, the Marines have already cut down the Mexican flag and raised the stars and stripes in its place. Lithograph by Adolphe J.B. Bayut, from "The War Between the United States and Mexico" (New York, 1851.) *Color lithograph*

—Loaned by Amon Carter Museum of Western Art

NOTE ON ITEMS 40 THROUGH 47: The only contemporaneous art coverage of the Mexican War in the west is Gunner William H. Meyers' "Naval Sketches of the War in California." The watercolors, threatened with obliteration because of the poor materials available to Meyers, were recently expertly restored by Franklin D. Roosevelt Library, the sketchbook's permanent repository. It had been hoped to exhibit the originals of this group, before they were rebound as a book, but the paintings are considered too delicate for extended exhibitory exposure.

Fortunately, FDR had the sketchbook reproduced in 1939 (Random House, New York.) That edition was limited to 1000 copies. It was printed by the prestigious Grabhorn Press of San Francisco whose publications—for their own sake—are collectors' items, regardless of subject or author. The eight Meyers' here exhibited are from that unique edition. Thus they may themselves be classified as "rare" prints.

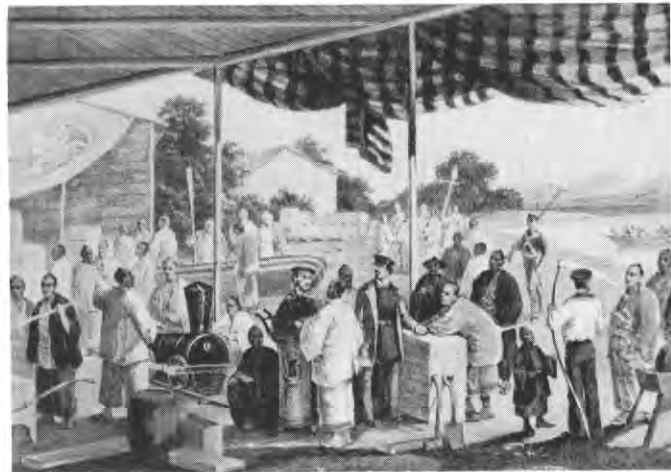
40. **MEYERS, WILLIAM.**, Gunner (naval warrant officer). "Fight at San Pasqual." An incident in the struggle for Los Angeles. The exhausted remnant of an Army unit, and Marines and seamen under Lieutenant Archibald H. Gillespie, USMC, are seen under attack from hard-riding Mexican lancers. *Reproduction* (See note above)

—Loaned by Franklin D. Roosevelt Library,  
Hyde Park, N. Y.

41. "Battle of the Plains of Mesa." The decisive battle for Los Angeles. Marines, seamen, and volunteer California settlers defeat the Mexican defenders. Lieutenant Jacob Zeilin, USMC, future seventh Commandant of the Marine Corps, commands the Marines, and Lieutenant Gillespie commands a battalion of the volunteers. *Reproduction* (See note above)

—Loaned by Franklin D. Roosevelt Library

42. "Battle of Santa Clara". While Los Angeles was being fought over, this action took place near San Francisco. A



No. 56

detachment of seamen, on a beef-buying expedition, had been attacked and captured by Mexicans. Leading a rescue mission of Marines, seamen, and California volunteers, Captain Ward Marston, USMC, meets an attack by Mexican troops and, although outnumbered, drives the enemy into the mountains. *Reproduction* (See note above)

—*Loaned by Franklin D. Roosevelt Library*



No. 57

43. "Defeat of the Mexicans at Muleje." The Pacific Squadron commodore, William B. Shubrick, sought to draw Mexican troops away from the tenuously held California centers, and into a defense of Baja California ports. One of these, Muleje, is seen under attack by seamen from Meyers' own ship, *Dale*, and by *Dale's* Marines—in the forward position—under Captain Robert Tansill, USMC. *Reproduction* (See note above)

—*Loaned by Franklin D. Roosevelt Library*

44. "Landing of Seamen and Marines....at Loreto." Meyers again depicts his shipmates, now embarked in *Dale's* landing boats, headed for the attack on Loreto. *Reproduction* (See note above)

—*Loaned by Franklin D. Roosevelt Library*

45. "Bombardment of Guyamas." In the *Dale's* gunfire support of her landing party of Marines and seamen, we get an interesting self-portrait of the artist. Gunner Meyers identifies himself (above tall mountain peak) at his battle station. *Reproduction* (See note above)

—*Loaned by Franklin D. Roosevelt Library*

46. "Defeat of the Mexican troops at Guyamas by 70 Seamen and Marines." Marines and seamen battling Mexican defenders in the streets of Guyamas. Marines are positioned in the center, again under the able command of Captain Tansill, who is clearly outlined against an adobe wall. *Reproduction* (See Note above)

—*Loaned by Franklin D. Roosevelt Library*

47. "Review of the Seamen and Marines of the U.S. Ship *Dale*, at La Paz..." The *Dale's* landing force of Marines (cross-belted at right) and their shipmate seamen drill in La Paz, a base that was ideal because of its neutrality and location. *Reproduction* (See note above)

—*Loaned by Franklin D. Roosevelt Library*

48. **HEINE, WILLIAM** (1827-1885) "Commodore Perry at the 'Gate of Courtesy, Shuri Castle.'" The scene of Perry's first diplomatic coup in Japan-dominated Okinawa, where the regent sought to bar him from visiting the palace. But Perry determinately marched through the ceremonial gate and entered in impressive style. *Color lithograph*

—*Loaned by Mr. and Mrs. W. John Kenney*

49. "Reception at the Castle of Shuri." Lithographed by T. Sinclair from a Heine painting. Perry and his officers—however unwelcome—are received as honored guests inside the castle. Two Marines stand by, decorative

but ready if needed. Note artists—Perry had selected several to accompany the expedition—sketching at both columns. *Color Lithograph*

50. "Return from Shuri Castle." Having passed with flying colors his first test of strength with the inscrutable Oriental mind, Perry and his splendid escort parade triumphantly. Perry is carried in a sedan chair, between formations of his two companies of white-trousered Marines. *Watercolor*

—*From the Collection of the Honorable and Mrs. J. William Middendorf II*



No. 64

51. "First American Landing in Japan." Japan, until the bold arrival of Perry's expedition, had maintained 200 years of strict isolation from all western nations, with the exception of humiliatingly sequestered Dutch traders. Perry had been charged with the mission to obtain important humanitarian and other concessions from the Japanese. He was determined to present, with appropriate dignity, letters he bore from the President of the United States to the Emperor of Japan. He had made clear his determination to present these in person, and only to the Emperor or to a highly placed deputy of the Emperor. Despite Japanese mistrust expressed in chicanery and



No. 74

exasperating delays, Perry achieved this "invasion" of Japan's isolation, at Kurihama, very much on his own terms. *Watercolor*

—From the Collection of the Honorable  
and Mrs. J. William Middendorf II

52. **UNKNOWN JAPANESE ARTIST[S]** Perry's first landing as seen by artist(s) commissioned by one of Japan's "Lords" who received Perry at the Reception Camp set up for their meeting. "Simmons Scroll" (named for donor, Lieutenant Colonel David H. Simmons, USMC) is 16" X 16' 1". First panel at right shows decorative paper fence enclosure (erected in part to conceal Japanese warriors.) Perry's landing boats, at bottom, have just touched shore, coming from the "black" ships at upper left. Other panels show Marines of Perry's landing detail, in parade formation; paintings of officers (*honchos*) and men; and details of uniforms and equipment. *Watercolor*

53. **HEINE** "Perry Landing At Yokohama." On 8 March 1854, eight months after his initial landing, Perry returned to receive and discuss the Emperor's response to his mission. His Marines, sharply lined up behind and before him, Perry approaches the Treaty House set up for the unprecedented conference. *Watercolor*

—From the Collection of the Honorable  
and Mrs. J. William Middendorf II

54. **UNKNOWN JAPANESE ARTIST[S]** Tri-part panel of landing. Right panel of Marine color guard, titled "Shooting Soldiers Drilling"; center: Marine officer, titled "Portrait of the Komandant"; left: "Perry Coming Ashore" (with his ensign bearer). Panel was purchased in memory of Mr. and Mrs. Victor D. Spark's Marine son, PFC Donald W. Spark, USMC. *Watercolor*

—*Loaned by Chrysler Museum,  
Norfolk*

55. **SHOTUKO NAKAO** "Picture of place of arrival of Admiral Perry, U. S. Navy." Exact copy of original by Osuka Hibara, now privately owned. Scroll is 12"X40', assembling 32 separate sheets. Of particular interest:

(A) Yokohama area, day before Perry's landing, showing telegraph wire, strung from shoreline Treaty House to "receiver" hut near left foreground, over which to demonstrate telegraph instruments brought as gifts for Emperor.

(B) Japanese version of landing.

(C) Result of first concession extracted by Perry: the funeral and burial on "sacred" Japanese soil of a Christian, Private Robert Williams, USMC, who had died on board ship. Funeral procession, which drew thousands of respectfully curious Japanese, is led by two designated Japanese officials. Headstone and footstone, carried just behind oval coffin, are again depicted in panel "U."

(U) Note "typographical" errors made and corrected by Japanese carver.

(K) Miniature working model of train, also brought as gift for Emperor. (See note No. 56.)

(M) The treaty atmosphere relaxed, Perry has Marines test Sumo wrestler's muscles.

(E) and (F) Marines sketched in ranks, with Navy bandmen, and Marines drilling. (See catalogue cover.)

(J), (T), etc. Japanese artists' fascination with all unfamiliar details is exhibited—typically: front and back of band instruments; umbrellas, buttons, uniforms, etc. *Ink with some watercolor*

—*Loaned by Historiographical Institute,  
University of Tokyo, Japan*



No. 75

56. **PETERS, W. T.** "Delivering of the American Presents at Yokohama." Published by Sarony & Co., New York. Note telegraph wire (described in No. 55-A) stretched above lone Marine guard. *Color lithograph*

—Loaned by Mr. and Mrs. W. John Kenney

57. **UNKNOWN JAPANESE ARTIST** "Sumo Wrestlers Carrying Rice Bales At Yokohama." In general admiringly curious, Japanese artists were not above poking fun at their strange visitors. Here the monstrous strength of Sumo wrestlers dwarfs puny efforts of Marines. Note top



No. 94

center wrestler, carrying two bales, has added a Marine for good measure, while four Marines struggle with a single bale. Rice was a traditional gift. *Ukiyo-e print*

—Loaned by The Mariners Museum,  
Newport News, Virginia

58. **HEINE** "Landing At Simoda". Lithographed by Eliphalet Brown Jr. (1816-86). Marines are drawn up behind tall trees on shore terrace of Shimoda (usual spelling), one of two ports offered Perry in Japan's treaty concessions. Ports were first in 200 years open to western ships. *Color Lithograph*

59. "Exercise of Troops in Temple Grounds, In Presence of Imperial Commissioners, 8 June 1854." Marines (In right background) and seamen drill before appreciative Shimoda Japanese to whom precision formations were then a complete novelty. *Watercolor*

—Loaned by Anne S. K. Brown Military Collection,  
Brown University Library

60. "Commodore Perry Paying Farewell Visit to Japanese Commissioners At Shimoda." Satisfied with Shimoda (as he had been with Hakodate) as a potential coaling station and refuge port, Perry leads his Marines and seamen back to their boats, with the same stylish pomp that had im-

pressed the Japanese at every stage of the expedition.  
*Watercolor*

*From the Collection of the Honorable  
and Mrs. J. William Middendorf II*

61. **POINSETT, A.** "Attacking The Barrier Forts." A comparatively small landing party of Marines and seamen is shown, during the Taiping Rebellion in November 1856, in an action against overwhelmingly large Chinese forces. They are about to demolish the remaining two of four forts near Canton. *Lithograph*

62. **CURRIER & IVES** "Bombardment & Capture Of The Forts At Hatteras Inlet, N.C.," 250 Marines and soldiers are being landed to capture Fort Clark and, subsequently, Fort Hatteras. *Color lithograph*

63. **DE HAAS, M.F.H.** "Rescue of Marines On Board the Governor By the Sabine." The battalion of 300 Marines, designated to spearhead the landing of 13,000 Army troops at Port Royal, South Carolina, was assigned on board a fragile side-wheeler, *Governor*, that began breaking up in the rough waters off Hatteras. The dramatic rescue by the *Sabine* was achieved with the loss of only seven men. *Color lithograph*

64. **STUART, ALEXANDER** (1828-c.98) "The *Virginia* Sinking the *Cumberland*." *Virginia* was the name by which the Confederate Navy had rechristened the *Merrimack*,

after they had raised the scuttled Union ship and clad her in iron. She is shown on the day before she was challenged by the *Monitor* in an undecisive battle that, nevertheless, signalled the end of *Virginia*'s murderous career. Although the *Virginia-Cumberland* incident was a popular art subject of its time, Stuart's version is the most dramatic. During her rampage in Hampton Roads, *Virginia* has caught *Cumberland*'s last futile shots fired from the



No. 103

after gun division, under command of Charles Heywood, breveted major for the action. He later became the ninth Commandant of the Marine Corps. *Oil on canvas*

65. **WILSON, W.O.** Eyewitness sketches by illustrator selected to accompany The New York Herald's special war correspondent, Stephen Crane. (Crane was established novelist who would earn lasting fame with his "Red Badge of Courage.") Clippings are from actual issues of the Herald for Tuesday, 28 June 1898, *et. seq.* Top shows Lieutenant A. L. Draper, USMC, commanding flag raising



No. 109

over Fort M'Calla, Cuba. The four drawings in center depict Marine actions at Caimanera. At bottom, Lieutenant Colonel Robert W. Huntington, USMC, and his crack battalion of Marines respond from their trenches at Guantanamo to an early morning attack. *Newspaper clippings*

66. **SMITH, J. ANDRE** (1880-1959), Captain, Corps of Engineers, A.E.F. (American Expeditionary Forces.) "A Wood Encampment," Inscribed under signature; "3d Bn, 5th Reg. Marines in camp on the road to Belleau Wood. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

67. "In Belleau Wood". Drawing is dated June 28th, two days before the French renamed the forest *Bois de la Brigade de Marine*. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

68. "Roll Call After The Fight." Inscribed: "3d Bn 5th Reg Marines in camp on the road to Belleau Woods." Roll calls, following every Marine action in France, revealed staggering casualties, the cost of stopping the German

advance on Paris and, shortly, assuring the enemy's defeat. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

69. **MORGAN, WALLACE** (1873-1948), Captain, Corps of Engineers, A.E.F. "Dugouts In An Old Quarry." In the Verdun sector Marines accomodate their billeting to the terrain and its debris, even managing a washline. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

70. "German Machine Gun Position." In Belleau Wood a wiped-out enemy machine-gun position is a monument to the ferocity of the fighting. The capture of such a position was not always the prize it seemed. Supporting machine gun nests were previously zeroed-in, in turn to destroy the captors. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

71. "Dressing Station In A Culvert." In the road to Lucy near Belleau Wood, Marine casualties are given first aid

before evacuation by ambulance, one of which waits on the road bridging the culvert. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*

72. In Belleau Woods." In this drawing, Morgan captures the determination that motivated the Marines in France, destroying the enemy's momentum, and heartening the exhausted Allies. *Pencil*

—*Loaned by Museum of History & Technology,  
Smithsonian Institution*



No. 134

73. "Men of the 5th Marines In The Reserve Near Monteuil." Checking weapons, writing letters, dreaming, the men wait in their "foxholes"—a recently adopted term—in their newly-issued overseas "forage" caps. These they will exchange in combat for the flat-type British helmets (seen in No. 72), to which some will attach Marine Corps emblems. The men of the 5th Marines will join the exhausted 6th Marines in the capture of Blanc Mont Ridge.



No. 138

The victory will be called the "greatest single achievement of the 1918 campaign." *Pencil*

—Loaned by Museum of History & Technology,  
Smithsonian Institution

74. **CHASE, JOSEPH CUMMINGS** (1878-1965) "Major General John A. Lejeune, USMC." Lejeune, one of the great names in Marine Corps history, commanded the 4th Brigade, Marines, in the 2d Army Division. Subsequently he commanded the division itself. General Lejeune became the thirteenth Commandant of the Marine Corps. The artist, a brother of the famous William Merritt Chase, painted portraits of heroes in both World Wars and Korea. A selection of these, including other Marines, is assembled in his book, "Speaking of Heroes." *Watercolor*

—Loaned by Museum of History & Technology,  
Smithsonian Institution

75. **EBY, KERR** (1889-1946) Sergeant, A.E.F. "March To St. Mihiel." The march of 11 September 1918 brought rain-soaked Marines and soldiers to the jumping off position early the following day, from which they drove the Germans. Tokyo-born Eby is acknowledged one of the great depicors of military action. His bitter denunciation of war as a human activity is recorded in his book, "War" (New Haven, 1936). *Etching*

—Loaned by Mr. Victor D. Spark

76. **ORR, LOUIS** (1879-1966) "The Hunting Lodge." Scene of some of the bitterest fighting in Belleau Wood, the lodge was the only building in the *bois* when WW I broke out. It was heavily shelled by both sides. Orr made the classic etcher's error of forgetting to flop his drawing on his plate. Thus its prints come out as mirror images, including the artist's signature. *Etching*

77. **SCOTT, GEORGES** (1873-?) "American Marines in Belleau Wood," an illustration from "Album De La Guerre, 1914-1919, Vol II" (Paris, 1920). Note the same hunting lodge seen in No. 76. The headlong flight of Germans pursued by the fierce Marines graphically illustrates the enemy's epithet for American Marines, *Teufelhunden*, literally, "Devil Dogs." *Photograph*

78. **HARDING, GEORGE** (1882-1959), Captain, Corps of Engineers, A.E.F. "To The Victor Belongs The Spoils." Although none of the booty-gearred figures in Harding's drawing can be indentified as a Marine, the sketch is included as a WW I representation of this talented artist who in WW II, was commissioned a captain of Marines. *Pencil*

—Loaned by Museum of History & Technology,  
Smithsonian Institution

NOTE ON ITEMS 79 THROUGH 108: Colonel Thomason is certainly unique among the long, proud

muster roll of Marine Corps Combat Artists. Prodigiously, he racked up three separate full-time careers.

He was a professional Marine. Within a year of being commissioned in 1917, he had won the Navy Cross (for taking out a German machine gun nest near Soissons.) Following World War I, he served at sea, in the West Indies, Central America, China, and, toward the end of

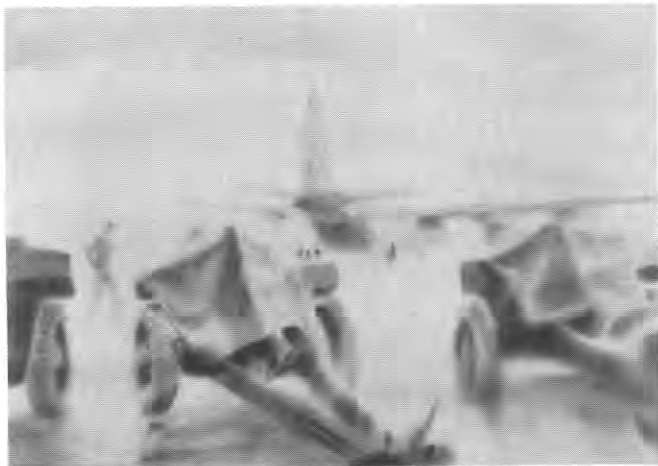


No. 145

his brief life (51), in World War II in the Pacific. He was also a professional writer, author of eight books, and editor of a ninth.

Thomason is best known for his many book and magazine illustrations and other drawings and paintings, which seem so loosely executed but which contain all the essentials of art and humanity.

Several of the pieces, massed in this WW I section, illustrate other areas of Colonel Thomason's experience and interest. For this wider horizon of the artist's *oeuvre*,



No. 155

we are indebted to selections made by Mr. Charles L. Dwyer, Sam Houston State University.

79. **THOMASON, JOHN W., JR.** (1893-1944) Colonel, USMC. "Marine Firing Pistol At Native," from "Marines and Others" (Scribner's 1929). *Pen, ink, and wash*

—*Loaned by Sam Houston State University,  
Huntsville, Texas*

80. "Federal Lewis Runners, Rama (Nicaragua)," from "Red Pants and Other Stories" (Scribner's 1927). *Pen, ink, and watercolor*

—*Loaned by Sam Houston State University*

81. "Six Figures, Blue Hat Bands," from "Red Pants and Other Stories." *Watercolor*

—*Loaned by Sam Houston State University*

82. "An officer of the old school." *Watercolor*

—*Loaned by Sam Houston State University*

83. Two Caribbean seascapes; ships and islands. *Watercolor*

—*Loaned by Sam Houston State University*

84. "Forced March, Soissons." *Watercolor*

—Loaned by Sam Houston State University

85. "Marines At Blanc Mont," From "Fix Bayonets"  
(Scribner's 1925). *Pen and ink*

—Loaned by Sam Houston State University

86. "Corpsman, Champagne." From "Fix Bayonets."  
*Watercolor*

—Loaned by Sam Houston State University

87. "Marine in dress blues with a woman on his arm."  
From "Salt Winds and Gobi Dust" (Scribner's 1934).  
*Watercolor*

—Loaned by Sam Houston State University

88. "Red Forces, Puerto Cabesa," from "Marines and  
Others." *Watercolor*

—Loaned by Sam Houston State University

89. "Ambush," from "Red Pants and Other Stories."  
*Watercolor*

—Loaned by Sam Houston State University

90. "Interrogating Liberal Gunboat," from "Red Pants  
and Other Stories." *Watercolor*

—Loaned by Sam Houston State University

91. "Dust of Battle...Sprang To His Feet and Charged."  
*Pen and ink*

—Loaned by Sam Houston State University

92. "Rifleman," from "Fix Bayonets." *Watercolor*

—Loaned by Sam Houston State University



No. 157

93. "Discipline Why?" by Brig. Gen. Henry T. Reilly. O.R.C. (Officer Reserve Corps), an illustration from Liberty Magazine (January 1926). *Pen, ink, and wash*

—*Loaned by Sam Houston State University*

94. "Mounted Doughboy." *Watercolor*

—*Loaned by Sam Houston University*

95. "Corporal of the Japanese Guard, Peking, 1932." (Note orthographic comment in lower right corner.) From Thomason sketch book. *Watercolor*

—*Loaned by Sam Houston University*

96. "Marine by Sea, Mounted." *Watercolor*

—*Loaned by Sam Houston University*

97. "The Old Non-Com." *Watercolor*

—*Loaned by Sam Houston University*

98. "Three Marines in Woods." *Watercolor*

—*Loaned by Sam Houston University*

99. "The Barrage Opened Up." *Pen, ink, and wash*

—*Loaned by Sam Houston University*

100. "As we were forming our line, the machine gun fired a burst...Mr. Thayer was knocked out." *Pen, ink, and wash*

—*Loaned by Sam Houston University*

101. "Sergeant Saluting Female, WW II." *Watercolor*

—*Loaned by Sam Houston University*

102. "Kaiser Gottverdammt." *Pen, ink, and wash*

—*Loaned by Mr. and Mrs. John S. Mayfield*

103. "Marine Rifleman with Gas Mask." (Note Marine emblem inserted in front of British-issue helmet. See Nos. 72, 73.) *Watercolor*

—*Loaned by Mr. and Mrs. John S. Mayfield*

104. "He organized his men to resist the counter attack," from "Gentleman Unafraid." *Pen, ink, and wash*

—*Loaned by Mr. and Mrs. John S. Mayfield*

105. "Stopped to let another detail pass." *Pen, ink, and wash*

—Loaned by Mr. and Mrs. John S. Mayfield

106. "Marine machinegunner firing his pistol." *Watercolor*

—Loaned by Mr. and Mrs. John S. Mayfield

107. Three pieces: Upper left: "Rainbow Division/Landres et St. Georges." Upper Right: "Soissons." Bottom: "Champagne" *Various media*

—Loaned by Mrs. Michael M. Spark

108. "Flare on Front Line, Champagne." *Watercolor*

109. **JAMIESON, MITCHELL** (1915-1976) Lieutenant, USNR "Wounded Marines In a Warehouse." Casualties rest after first aid treatment, in a warehouse on Okinawa. *Pen, ink, and wash*

—Loaned by Navy Combat Art Collection

110. **DRAPER, WILLIAM F.**, Commander, USNR. "Line Of Debarkation—Saipan." Marines, in their

landing craft, make ready for the dash to their assigned beach. *Oil on canvas*

—Loaned by Navy Combat Art Collection

111. "Digging In At Agat Village." Beside the tottering walls of a church, Marines on Guam dig in in anticipation of enemy mortar fire. *Oil on canvas*

—Loaned by Navy Combat Art Collection

112. **EBY** (See No. 75) "The Hard Road To Triumph." In one of their most heavily resisted landings, Marines seek to



No. 159

establish a beachhead at Tarawa, as they press forward alongside an armored tractor that offers only flimsy protection. *Charcoal*

—Loaned by Navy Combat Art Collection

113. “D-Day On Tarawa.” As in a scene from Dante’s “Inferno,” Marines struggle against the deadly fire of an enemy supposedly stunned by naval bombardment, but actually very much ready and alert. *Charcoal*

—Loaned by Navy Combat Art Collection



No. 161

114. “Ghost Trail.” Through a rain forest on Bougainville, Marine riflemen slog into battle. *Pastel on paper*

—Loaned by Navy Combat Art Collection

115. **SHEPLER, DWIGHT** (1905-1974), Commander, USNR. “Bomdardment—Guadalcanal Group.” Marine artillerymen fire their 155mm howitzers into reported Japanese positions. *Watercolor*

—Loaned by Navy Combat Art Collection

116. “Mass For The Fallen.” On Guadalcanal, any religious observance was a brief intermission in the bitter fight for our first land victory over the Japanese. *Watercolor*

—Loaned by Navy Combat Art Collection

117. **ASPLUND, TORRE** “D-Day.” Marines clamber down a net into their waiting landing craft. (But only the right hand of the second man from bottom remembers that one grasps only the vertical ropes, to avoid being stepped on.) *Watercolor-varnished*

—Loaned by Navy Combat Art Collection

118. **McDERMOTT, JOHN**, Sergeant, USMC. “Welcome Back.” Guamanian children joyfully greet Marines during

the battle that marked the reconquering of the first American island occupied by the Japanese. *Oil on canvas*

119. **DONAHUE, VINCENT P.**, Technical Sergeant, USMC. Two Cape Gloucester paintings. Men of the 1st Marine Division discover that the island map—marked “damp flat”—is, as they put it, “damp all the way up to your neck.” Donahue also used his talents for pictorial comments as a first-rate cartoonist. *Brush, ink, and wash*

120. **LAIMAN, HUGH**, First Lieutenant, USMCR. “Henderson Field, Night,” In the battle for Guadalcanal every plane was precious. Here mechanics work through the night to service an F4U Vought “Corsair” fighter. *Watercolor*

121. “At The Edge of Henderson Field.” In a flimsy revetment of sheltering palms, an SBD Douglas “Dauntless” dive bomber is parked as safely as possible on the precious little airfield that was a constant target of the Japanese. *Watercolor*

122. “Joe Foss’ ‘Wildcat’.” Marine mechanics service Marine ace pilot Captain Joseph J. Foss’ Grumman F4F-4. A Medal Of Honor recipient, for his downing of 26 Japanese planes, Foss rose to colonel in the Marine Corps. Elected Governor of South Dakota, he joined his state’s

Air National Guard as a general. Later he became president of the American Football League. *Watercolor*

123. **FABION, JOHN**, Corporal, USMCR. “A Village.” The scene is Roi Namur, Marshall Islands, 1944. An established Chicago painter, sculptor, and teacher, before enlisting in the Marine Corps in WW II, Fabion also served as a civilian Combat Artist for the Marines in Vietnam. *Watercolor*

124. “Repairs—South Pacific.” *Pastel*

125. **HARDING** (See No. 78) “*Helena* Survivors.” An American aircraft drops life rafts to the survivors of the cruiser *Helena*, sunk by enemy action during the Battle of Kula Gulf, near New Georgia. *Mixed media on paper*

126. **LOUDERMILK, SHERMAN**, Technical Sergeant, USMCR. “Amphibious Tractors Carrying Supplies.” As Marines cut or pull aside cable-like vines in Bougainville’s dense jungle, a tractor rushes ammunition, medical, and food supplies to the fighting troops. Like Fabion, Loudermilk returned as a civilian Combat Artist to cover Marines during Vietnam. *Watercolor*

127. **DICKSON, DONALD L.**, (1906-1974) Colonel, USMCR. “Final Instructions.” A Marine patrol receives

its final instructions before moving out into the Guadalcanal jungle. Dickson, a professional illustrator and strip cartoonist before the war, was a regimental adjutant on Guadalcanal. He sketched in his rare spare moments and, being in and of the actions he portrayed, he contributed invaluable to the picture of what "it was really like." Following WW II and several years with the Saturday Evening Post, Dickson became publisher of "Leatherneck," the popular Marine Corps magazine. *Watercolor*

128. "Self Portrait." At the sound of a sniper's bullet, this Marine (the artist himself) has hit the deck. It is the simple realism of Dickson's sketches that caught the eye of John Hersey who used several of them to illustrate his best seller "Into The Valley," (Knopf 1945). Hersey felt that Dickson's drawings caught the spirit of the action on Guadalcanal better than any available photographs. *Pencil*

129. "After The Battle, Namur." Marines of the 4th Division take a break after their Marshall Island victory on Roi-Namur. The pieces on exhibition are among the few that remain of the late Colonel Dickson's work, the bulk of it having gone down in a PBV when it crashed while returning a comprehensive Dickson exhibition from New Zealand. *Oil on canvas*

130. **O'HARA, TOM** "Mount Surabachi." The site of the famous flag raising was sketched by O'Hara while he served on Iwo Jima with the Army Air Force. Later as a civilian, O'Hara covered action and training of all the armed services. During Vietnam, he covered Marine activities. *Pen and ink*

131. "Downed B-29." Another of the artist's eyewitness sketches on Iwo. *Pen and ink*

132. **BONESTELL, CHESLEY** "View From Suribachi." One of NASA's (National Aeronautics and Space Administration) outstanding artists, Bonestell here catches the moonscape quality of ashen Iwo Jima. In this painting from the top of 550-foot so-called "Mount" Suribachi, the artist leaves no doubt of its importance as a commanding view of the whole island, and especially of close-by landing beach targets. *Casein*

133. **MURRAY, ALBERT K.**, Commander, USNR (Ret.) "General Louis H. Wilson, USMC, 26th Commandant of the Marine Corps." The present Commandant is painted in the familiar "undress" blues Marine uniform. (The military "undress" characterization is determined by the wearing of representative ribbons, instead of actual medals.) Among the latter, General Wilson wears the nation's highest decoration, the Medal of Honor, which he received for heroism during the fighting on Guam in

WW II. The recently completed portrait is being publicly exhibited for the first time. General Wilson also sat for another portrait by Commander Murray. In the second one, the general is wearing evening dress. *Oil on canvas*

134. "General A. A. Vandergrift, USMC." General Vandegrift, the 18th Commandant of the Marine Corps, was the first active-duty four-star general of Marines. Like General Wilson, he was recipient of the Medal of Honor, in his case for heroism during the capture and defense of Guadalcanal. The portraits of several other commandants were painted by Commander Murray. They are of Generals Pate (21st), Chapman (24th), and Cushman (25th). *Oil on canvas*

—*Loaned by Navy Combat Art Collection*

135. "J. L. Smith." Colonel John L. Smith is portrayed as a lieutenant colonel of Marines. As a captain during the battle for Guadalcanal, Smith was commanding officer of VMF-223, a Marine fighter squadron. For downing 19 Japanese aircraft, he was the recipient of the Medal of Honor. *Oil on canvas*

—*Loaned by Navy Combat Art Collection*

136. **CHENOWETH, H. AVERY**, Colonel, USMCR. "The Road Back." An unusual view of modern Marines, customarily pictured in the lightweight gear of tropics and jungles. Chenoweth, although awarded an art major degree from Princeton (in whose permanent collection he is represented), and a master's in art from the University of Florida, served in Korea as a second lieutenant weapons platoon leader. "The Road Back" was finished after the war from the artist's numerous sketches and photographs. Chenoweth rejoined his fellow Marines as a Combat Artist during Vietnam. *Oil on canvas*

137. **DAVIS, R.A.**, First Lieutenant, USMC. "1st Marine Regiment CP (Command Post)." Inscribed: "Khe



No. 164

Johni—Korea/Sept 1951". This charming vignette was sketched by then Staff Sergeant Davis "from the best vantage point...the 4-holer situated across the road." *Watercolor*

138. **GROTH, JOHN** "Check Point." Marines check for unauthorized weapons in Santo Domingo during the Dominican Republic action. Groth is recognized dean among combat artists. Like O'Hara (See No. 130) he has covered action of all armed forces, but beyond that he has



No. 169

covered every conflict since WW II, including Vietnam twice: once with the French, fighting in North Vietnam, and then with the Marines in South Vietnam. *Watercolor*

NOTE ON ITEMS 139 THROUGH 148: All of these exhibits have one thing in common: each employs material, as background or medium, or is otherwise in a style unusual to a conventionally mounted exhibition.

139. **HALLADAY, ROBERT K.** "Concert." During an overnight visit to Washington, to discuss his forthcoming tour in Vietnam as a civilian Combat Artist, Halladay attended a Marine Band concert at Departmental Hall—that family-size mausoleum on Constitution Avenue. Impressed by the ornate, cavernous chamber, its monster chandeliers, and the colorful design of the band uniforms, Halladay sketched it all on the back of his program. Back in his hotel room, he sought something suitable on which to re-do his sketch appropriately larger. There being no other choice, he used the blank side of a standard hotel paper laundry bag, sketching in pencil and conte crayon. "Concert" has always been framed with the laundry bag button and string showing. *Pencil and sanguine*

140. **PARKS, WENDELL A.** "TEX," Master Gunnery Sergeant, USMC (Ret.). "The Sniper." Parks was in the

thick of the Hue (Vietnam) Tet offensive of 1968. He sketched fellow Marines, protected by the bulky silhouette of an M-48 tank, as they sought out an elusive sniper. Later he transferred the sketch to the side of an ammunition box, using a wood-burning iron he had previously ordered from home for just such an effort.  
*Woodburning*

141. "By The Numbers." Men seek relaxation from the tensions of battle in many ways. For Parks, turning his sketch into a "paint by number" stencil, was his way. *Pen and ink*

142. **BOSSARTE, ROBERT M.**, Sergeant, USMC "M-60 Squad." Only the machine gunners are painted in this jungle scene. A close look reveals that underbush, trees, and foliage are all constructed of torn bits of Vietnam sector maps. *Collage and watercolor*

143. **WITT, JOHN** "Marines." There were no wood blocks of usual woodcut size available, so Witt used his whole 32" x 44" drawing board to engrave the portrait of his armed escort who naps as they await a flight back to Da Nang. The escort is Sergeant Henry C. Casselli, USMC, himself a Marine Combat Artist. A fearless and congenial man, Witt was equally well liked by troops and com-

manders, and himself found Marines so much to his liking that he undertook two tours in Vietnam as a civilian Combat Artist. *Woodblock print on rice paper*

144. "Marine." The engraved board used to print No. 143. Witt ran off small editions, each impression made traditionally with the back of a soup spoon bowl. A prolific worker, Witt also produced other woodcut subjects in two and several colors, all in the same prodigious size. *Wood panel*

145. **FAIRFAX, JAMES**, Gunnery Sergeant, USMC. "The Rifleman." The woven tray used by Fairfax is typical of containers used in every street market of Vietnam to display garden and farm products. The subject, on the basket, is cleaning his rifle in preparation to joining a patrol. *Acrylic on reed*

146. **PARKS** (See Nos. 140, 141). "Hoot Owl." Test flight of the first AV-8A, the "Harrier," delivered to the Naval Air Test Center, Patuxent River, Md. Parks has imaginatively painted the versatile plane on a side of the packing case in which a section of the "Harrier" had been shipped. *Acrylic on wood*

147. **LEAHY, ALBERT M.** "MIKE," Lieutenant Colonel, USMCR. "Guns of LZ (landing zone) Nanking."

In a form recalling a triptych, with wooden "straps" dividing the painting, Leahy depicts the guns of 12th Marines lobbing shells in support of a sweep south of notorious Khe Sanh air strip. Leahy, sketching at the scene, saved part of an emptied case that had contained the shells on which to do his painting. Lieutenant Colonel Leahy's earlier Marine service had been as a helicopter pilot. *Acrylic on wood*

148. **CARSON, ROBERT G.**, Lance Corporal, USMC. "Tiki." A self-taught wood sculptor, using improvised tools, Carson's constant lack was suitably shaped, seasoned wood. This Polynesian diety had been a support beam of Carson's communications bunker. When the bunker was enlarged, he inherited the beam. Carson also improvised his finishing formula. He evenly charred his carved work over an open fire, then polished off the char with used steel wool discarded by the mess kitchens. *Wooden beam*

149. **BARNETT, ISA** "Mother With Child." Her traditional conical hat forming a nimbus, a South Vietnamese tenderly holds her child. Barnett, a decorated WW II Army veteran, joined the Marines in Vietnam as a civilian Combat Artist. An instructor at Philadelphia College of Art, he had reunions in Vietnam with three

Marine Combat Artists who had been his former students. *Acrylic on board*

150. **LOUDERMILK** (See No. 126.) "Digging In." Near the DMZ (demilitarized zone), the 12th Marines, an artillery regiment, positions and protects its weapons. Loudermilk, who had rejoined his Marines in Vietnam as a civilian Combat Artist, had a vested interest in the war; he and his family lived in Thailand. *Oil on canvas*

151. **CASELLI, HENRY C.**, Sergeant, USMC. (See Nos. 143, 144.) "Hue Train Station." Combining the well-trained talents of a prodigy, imagination, and energy, Casselli restlessly experimented with media and design, which produced such atmospheric beauty as "Train Station" out of scenes of war chaos. His work today, still experimental, is widely exhibited. *Acrylic on board*

152. **BUTCHER, JAMES R.**, Corporal, USMC. "Resupply At The Strip." A Marine tank crew welcomes a delivery of ammunition by a CH-53A helicopter. Butcher learned to draw aircraft from inside out. Before being designated a Combat Artist, he had been crew chief of aircraft repair and maintenance details. *Acrylic on board*

153. **CONDRA, EDWARD M., III**, Major, USMC. "City of Da Nang." The only sign of ongoing war, in the big port

city of the northernmost province of South Vietnam, is the young Vietnamese soldier behind the picket fence. Otherwise everything indicates a busy village street—anywhere. Schoolboys move at crawl-pace, carrying briefcases. A young mother strolls. Bicyclists—probably the rear guard of a huge phalanx heading toward a town center traffic jam—ignore two dashing “cyclos.” These are taxis, Vietnamese-style rickshaws, the oncoming one probably foot-powered; the other, motorized. Condra, a career Marine engineer, was a spare-time Marine Combat Artist. *Acrylic on charcoal paper*

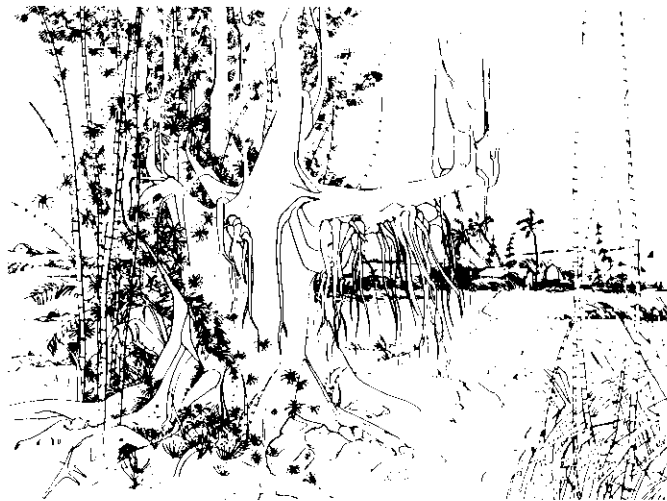
154. **SMITH, ROBERT G.** “Casualty.” A Marine M-48 tank has come to the end of its road, victim of land mines. Smith was a civilian Combat Artist with the Navy-Salmagundi Club NACAL (Navy Art Cooperation and Liaison) program. *Oil on canvas*

—*Loaned by Navy Combat Art Collection*

155. **DERMOTT, LEONARD H.**, Captain, USMCR. “Monsoon.” A battery of 105mm guns waits to be airlifted out of Dong Ha and into Khe Sanh. Trained as an artillery officer, Dermott was “borrowed” to help record the Vietnam war with his well-developed art talents, especially as a watercolorist. Although he worked in all media, his special skill and control permitted him to paint a

watercolor, like “Monsoon,” on wet paper, without a pencil guideline anywhere, and to produce precisely what was in his mind’s eye. *Watercolor*

156. **DYER, JOHN T., JR.**, Major, USMCR. “Da Nang Riverfront.” Dyer was the first Marine selected as Combat Artist in the newly created permanent program during Vietnam. Here he catches the anomaly of the beautiful country embroiled in bitter war. All along this charming



No. 171

river, military supplies are being unloaded to be rushed inland to nearby battles. *Watercolor*

157. **GISH, PETER M. "MIKE,"** Colonel, USMCR. "VC Prisoner." Schooled here and abroad, perhaps the best professionally trained Marine Combat Artist, Gish, in his painting of a blindfolded, bound Vietcong, has caught the abject, helpless, hopeless misery of all prisoners in every



No. 175

war. Before joining his fellow Marines as artist, Gish commanded a reserve Marine helicopter squadron. *Watercolor*

158. **GROTH** (See No. 138) "Marble Mountain Patrol." With famous Marble Mountain in right background, members of a Marine patrol, near Da Nang, inspect I.D. cards of Vietnamese crossing rice paddy dikes, to determine whether they are legitimate farmers, or draft dodgers, or infiltrating Viet Cong. *Watercolor*

159. **HALLADAY** (See No. 139) "Imperial Palace." The genial Southern Methodist University art professor, turned Combat Artist, magically recreates in his drawing the atmosphere of ancient splendor in the now ruined palace at Hue. *Pen and ink.*

160. **KOCZWARA, CHRISTINE "TRELLA"** "China Beach Orphanage." The orphanage was established by Marines, as an effort to mitigate the misery wrought during their assigned mission, in the toughest area, nearest to North Vietnam. Trella was the only woman Combat Artist to serve with Marines in Vietnam. Handsome and personable, she could probably have found her way anywhere she wished, in a man's world. Trella's professional credentials, however, are extensive: travel grants won as first prizes at major exhibits, and several

more important "firsts." Widely exhibited, she is currently professor of art at Tennessee Technological University.  
*Acrylic on canvas*

161. **LEAHY** (See No. 147) "Carlton's Raiders '67." Leahy has captured one pilot's-eye view of a second Grumman A-6A "Intruder," as the pair fly over the panhandle of North Vietnam on a daring mission: to drop 14 tons of bombs on enemy positions. *Watercolor*

162. **LONG, BEN F., IV**, First Lieutenant, USMCR. "Vandegrift Burning." This dramatic scene, first sketched on the back of a company resupply list, depicts the burning and leveling of the 3d Marine Division's evacuated main base camp, on the westernmost perimeter of Marine operations. Marines' participation in Vietnam was being wound down, and they were determined to leave nothing of use to the enemy. *Pen, ink, and watercolor*

163. **McCONNELL, KEITH M.**, Captain, USMCR. "Tired." A Marine, weary from hours of patrolling through rice paddy areas, dries out his damp-wrinkled feet. *Acrylic on board*

164. **MOSS, GARY W.**, Corporal, USMC. "No School Today." A young Vietnamese is seen describing to his blind grandfather the destruction of his school by night-

raiding Viet Cong. The school had been a joint construction project of Vietnamese and Marines. A very young Marine Combat Artist, Moss enlisted from the Minneapolis College of Art and Design, where he was considered their finest print maker. The artist is also a trained calligrapher. All his work reflects the clear sharpness of "No School." *Acrylic on masonite*

165. **O'HARA** (See No. 130) "Woman Marines On Tour In Japan." Of all armed service women, Marines were the last permitted to serve in Vietnam. The basic reason for their comparatively late arrival is that the Marine Corps has no nurses, all medical services being provided by the Navy. Some who finally did serve in the war area got there by easy stages, like these two in the Temples of Mayajima. They are apparently an added, unexpected attraction to their curious fellow temple visitors. *Acrylic on masonite*

166. **REDKNAPP, TERI** "You Think This Is Bad, Wait 'Till We Get To An Unfriendly Village." Just as in WW II, only one Marine cartoonist, Vic Donahue (See No. 119), was considered "classic" enough—capable of creating and combining genuine wit in drawing and caption—to be exhibited along with more serious art, so during Vietnam, Redknapp was the only cartoonist selected as a civilian Marine Combat Artist. Redknapp established his fame through the Los Angeles Times, but was well known to

Marines through his contributions to *Leatherneck Magazine*. *Pen and ink*

167. **ROGERS, JOHN H.**, Colonel, USMCR (Ret.). In a meticulous graphics style—Rogers is basically a sculptor—the artist symbolizes, in a scene of devotion and comradeship, the integrated elements (infantry, artillery, and air) that contributed to the success of the innovative fire support base tactics employed in Vietnam. The bases, mounted on commanding eminences, supplied immediate support fire, in caliber and quantity as needed. All their weapons, ammunition, other supplies, and troops were airlifted into position by helicopter. *Pen and ink*

168. **ROSA, DOUGLAS** (1935-1977), "To Market." A typical Vietnamese village woman gracefully balances her baskets of produce, as she walks rhythmically to the Da Nang market place. *Acrylic on tracing paper*

169. **STIFF, HOUSTON** "TEX," Colonel, USMC (Ret.). "Valley Forge." Stiff came out of retirement, following a long, varied, and successful career as a Marine regular, to use his avocational talents as a Marine Combat Artist. He has incorporated his full caption within his painting. *Acrylic on masonite*

170. **TERPNING, HOWARD** "Touchdown." Marines

scramble from an Army helicopter that has airlifted them to their mission. Well-known as an illustrator, Terpning who served as a Marine in WW II, rejoined them in Vietnam as a civilian Combat Artist. *Acrylic on board*

171. **VAN SANT, THOMAS R.** "Vietnam Countryside." The monumental banyan tree grew near the Da Nang Marine Corps Combat Information Bureau—headquarters for correspondents of the world's news media, and home-base for Marine Combat Artists. With death all around it, the tree seemed to seek to insure its life by having every branch establish its own root system, first in the air, but determinedly reaching down into the earth. Van Sant, although happiest with a pencil or pen in hand, once must have held a Guinness World Record of sorts: painting the longest mural in existence, for a Los Angeles bank. A lieutenant of Marines in Korea, he served in Vietnam as a civilian Combat Artist. *Pen and ink on board*

172. **WATERHOUSE, CHARLES H.**, Major, USMCR. "Car Wash." A Marine Corps truck gets a much needed washing in a river north of Da Nang, on Highway #1 to the DMZ. The zeal of the young Vietnamese, who are probably hoping for reward in American cigarettes, is alas, being wasted. According to Waterhouse, the truck was one of seven shortly after destroyed by land mines planted in the highway. Waterhouse, a Marine wounded during Iwo

Jima, went to Vietnam actually under the auspices of the Navy's NACAL program, but he naturally gravitated toward "his own"; most of his coverage was of Marine activities. He is now "artist in residence" to the Historical Center, commissioned to do historical paintings of the Marine Corps' past. *Felt tip pen*

173. **WILLIAMS, ROBERT L.**, Corporal, USMC. "Corner Market." Busy and colorful, with exotic produce exotically offered for sale, inside and outside of jerry-built shops patched with the discards of war, Da Nang marketplaces attracted every artist with time enough to sketch them. Williams was predestined to become a Marine Combat Artist. His father had served as a Marine in WW II, and Isa Barnett (See No. 149) had been his art instructor. *Mixed media on paper*

174. **WITT** (See Nos. 143, 144) "Self Portrait." Witt, having served two busy tours with combat troops in Vietnam, had earned the right to indulge himself in an exercise of reflective reconstruction. In the three skewed sections of broken mirror, Witt peers from under his helmet, then identifies himself in the reverse image of the name tag on his flak jacket and, finally, records his self-linimg in his sketchbook. *Acrylic on masonite*

175. **YACO, RICHARD L.**, Sergeant, USMC. "Music

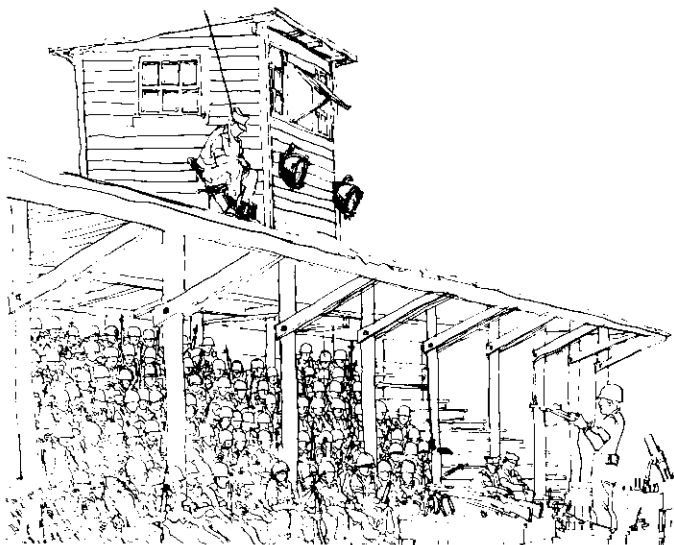
With Guns." The music is being supplied by someone's transistorized radio, whose sharp depiction reflects part of Yaco's (scholarship) training at The Art Center College of Design, Los Angeles. For the rest, his more relaxed painting catches the spirited activity for Fire Support Base Russell (See No. 167) as the 12th Marines, an artillery regiment, prepares to supply 105mm howitzer fire support to troops below. *Acrylic on board*



No. 176

176. **YOUNG, CLIFF** "The Children." Staff Sergeant Ermelinde Salazar, USMC, stationed in Saigon, spent her off-duty hours helping to care for the little inmates of St. Vincent DePaul Orphanage in the capital city of South Vietnam. *Acrylic on canvas*

177. **CAMP, DAN M.**, First Lieutenant, USMC. "On The Objective." Unloading operations during an amphibious



No. 179

exercise. A brilliant watercolorist, Camp, like Dermott (See No 155.) was trained in that surprising producer of promising artists, Principia College, Elsah, Ill. *Watercolor*

178. **CASELLI** (See Nos. 143, 144, 151) "LZ (landing zone) Lark." Marine Reservists, at Camp Lejeune, N.C., make a practice landing and pick up, during an exercise, in this stylishly conceived painting. *Mixed media on board*

179. **CONDRA** (See No. 153) "Live Fire Problem." Engineer Condra misses no significant detail in an outdoor classroom demonstration. *Pen and ink*

180. **D'ANDREA, CHESLIE W.** "Secure." Clean up time at the end of hard day's training in D'Andrea's brilliant Mojave Desert. *Acrylic on canvas*

181. **DERMOTT** (See Nos. 155, 177.) "Snowy Beach." Cold weather amphibious landing exercise on the shores of Reid State Park, in Dermott's adopted home state, Maine. *Watercolor*

182. **DYER** (See No. 156) "On The Way To Udorn." It was fitting that the Marine Corps' first Vietnam Combat Artist should cover the last Marine unit to fight in the Vietnam war. The unit was Task Force Delta, occupying part of Royal Thai Air Force Base, Nam Phong. The

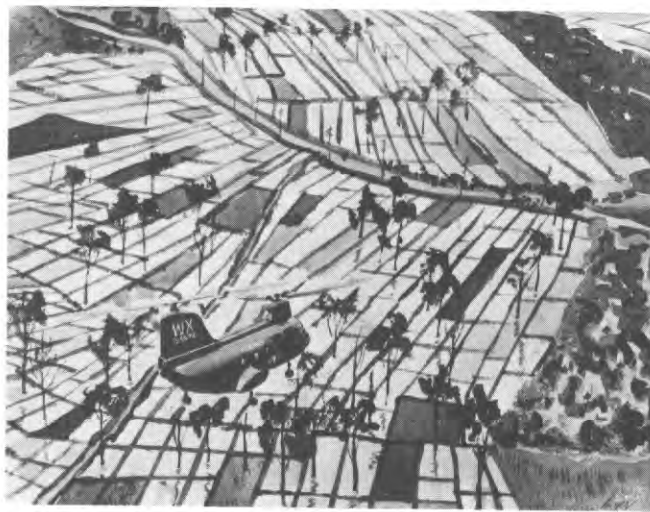
Marines renamed the humid, 110-plus degree base, "Rose Garden," after the familiar song lyrics adapted to a Marine Corps recruiting slogan: "We don't promise you a rose garden." Udorn, which is being approached by a CH-46 helicopter, was the Marines' nearest liberty port to "Rose Garden." *Watercolor*

183. **GISH** (See No. 157) "Liberty In Athens." Marines of a battalion landing team, on liberty during an international exercise, admire the caryatides of Erechtheum, Athens, momentarily the only girls in view. *Watercolor*

184. **HALLADAY** (See Nos. 139, 159) "Army Hospital." Visiting an Okinawa hospital, Halladay became fascinated by the jungle of verticals, horizontals, and diagonals securing and surrounding Captain Charles Weaver, USMC, and the owners of the various feet. All had been wounded in Vietnam. *Pen and ink and watercolor*

185. **O'HARA** (See Nos. 130, 156, 165) "O.P. #12." The strategically located observation post overlooks the channel through which foreign ships enter Cuba. O'Hara was Dyer's art teacher and, while the pupil had to be well endowed to begin with, it is not difficult to see where Dyer inherited his high standards for excellence in drawing. *Acrylic on paper*

186. **PARKS** (See Nos. 140, 141, 146) "Harrier." Major William J. Scheuren, USMC, and Squadron Leader Graham Williams, RAF, demonstrate the Hawker Siddeley "Harrier" at Marine Corps Base, Quantico, 4 August 1970. *Acrylic on board*



No. 182



**No. 190**

187. **WATERHOUSE** (See No. 172) "This Takes Guts." A Quantico Marine officer candidate finishes a muddy course, despite a broken ankle, on crutches borrowed from the exercise corpsman. *Acrylic on masonite*

—*Loaned by Navy Combat Art Collection*

188. **YACO** (See No. 175) "Mission Preparation." A Philadelphia, Pa. reserve mortar battery prepares to fire during a training exercise at 29 Palms, California. *Pencil*

189. **ROGERS** (See No. 167) "Chosin Marine." Like Chenoweth (See No. 136), Rogers was a veteran of the Korean War. His arctic-wind-whipped figure, symbolizing the return from Chosin Reservoir, strikes responsive shudders from all Korean veterans wherever the statue is exhibited. *Fiberglass*

190. "Foxhole." Equipped with bare essentials—helmet, flak jacket, boots, and side arms, a Marine dives into his foxhole at the first sound of incoming fire. *Bronze*

191. "TACP." These men of a Tactical Air Control Party guide attack aircraft to their target. *Bronze*

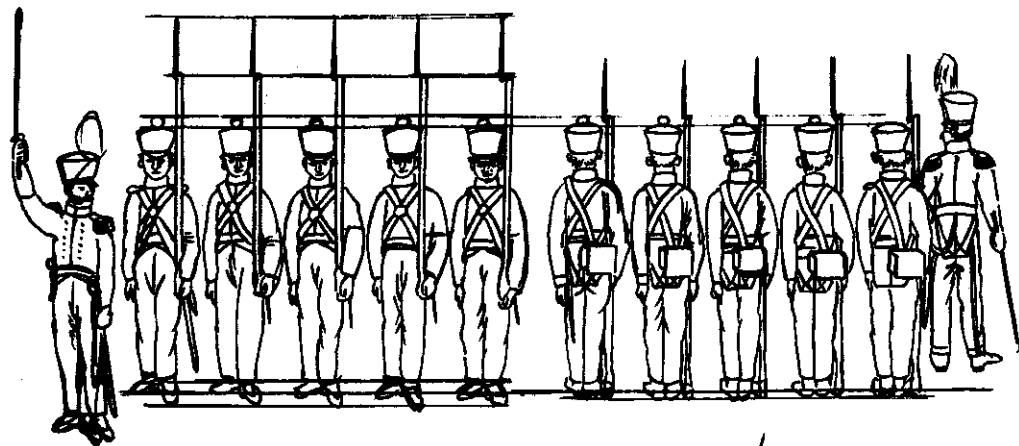
192. **CARSON** (See No. 148) "Two small Tikis" These were carved for the Marine Corps Combat Art Collection before it became known that No. 148 would be available. Carson had given the big Tiki to the Da Nang U.S.O., but when he found them using it as a door stop, he unceremoniously reclaimed it and added it to his smaller contributions. *Wood*

193. **DE WELDON, FELIX N.** "Iwo Jima Statue." This is a small scale model of de Weldon's vast monument based on Joe Rosenthal's Pulitzer-prizé winning photograph. Certainly every visitor to Washington has seen the monument from near or far, but few realize its superhuman proportions. The six figures are 32 feet high, 13 feet higher than the Lincoln statue across the river. The flagpole is 60 feet long. The canteen, if filled, would hold 32 quarts. Although the statue depicts an incident in the battle of Iwo Jima which cost the lives of 5,563 Marines, and wounded 17,343 more, the memorial is dedicated to the Marine dead in all wars since 1775, the year of the Marine Corps founding. *Plaster*



No. 187

步兵  
訓練之圖



以上各隊

