

FORTITUDINE

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NUMBER 3



NEW PORTRAIT OF FIRST COMMANDANT HAS BETTER LIKENESS, CORRECT UNIFORM . . . IKE SKELTON ON MILITARY HISTORY . . . MARINE CORPS HISTORICAL PROGRAM'S FIRST 70 YEARS . . . CIVIL WAR ERA LEADER OF U.S. MARINE BAND MEMORIALIZED . . . HISTORIC UNIFORM KITS MAKING FIRST PAGEANT APPEARANCES

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FORTITUDINE

Motto of the United States Marine Corps in the 1812 era.

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THE COVER

Maj Samuel Nicholas, senior Marine officer of the American Revolution and so considered the first Commandant of the Marine Corps, is the subject of this portrait—styled an “authentic” one—by Maj Donna J. Neary, USMCR. How Maj Neary produced the likeness with reference to antique miniatures and other sources is discussed by Special Projects Curator Richard A. Long, beginning on page 12. The portrait now hangs in the Commandant's House in Washington, D.C.

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On the Importance of History



BGen Simmons

“ . . . TACTICAL PROFICIENCY is very important, but so too is strategic vision. That can only come after years of careful reading, study, reflection, and experience. But we can help start the process with today’s young officers by making them aware of the natural yardstick of 4,000 years of recorded history. Thucydides, Plutarch, Sun Tzu, Clausewitz, Napoleon, Mahan, and Mackinder have much to offer tomorrow’s future generals and admirals.”

So said Congressman Ike Skelton at the Awards Dinner of the Marine Corps Historical Foundation held Sunday evening, 5 November, at the Sheraton Premiere Hotel, Tyson’s Corner, Virginia.

Ike Skelton—his full name is Isaac Newton Skelton IV—but he is universally known as “Ike”—is a Democrat and he has represented the 4th District of Missouri in the House of Representatives since 1977. He is a member of several Congressional committees, among them the House Armed Services Committee, better known in Washington shorthand as the “HASC.” He is on three subcommittees of the HASC: Military Installations and Facilities, Military Personnel and Compensation, and Procurement and Military Nuclear Systems.

ALL THREE OF these subcommittees are of great importance to the Marine Corps and its budget, but of special significance to the Marine Corps Historical Foundation is that he is the chairman of the Panel on Military Education. As such he has been insistent on the importance of history, and particularly military history, to professional military education.

The Foundation recognized this insistence with its Heritage Award. Present to make the award was the Commandant, Gen Alfred M. Gray. In making the award Gen Gray made it obvious that he and Congressman Skelton are like thinkers on the importance of history.

Congressman Skelton focused his remarks on the challenges the Armed Serv-

ices will face over the next few years and how a deep knowledge of military history could help the Services—and the Nation—to meet those challenges.

“It’s not hard to see that we will be facing flat budgets or worse for at least the next few years, barring some emergency or world crisis,” said the Congressman. “In this budget climate, the incentive will be to cut force structure in order to preserve readiness, a lesson learned from the hard experiences of the late 1970s and early 1980s. Then we did the opposite, and ended up with ships that couldn’t sail, aircraft unable to fly, and a hollow army. At the same time that we will be trying to preserve readiness, however, Pentagon and Congressional budgeters will be focusing sharp scrutiny on the various training and education programs of the Armed Forces. The challenge in these next few months and years will be not to cut training and education to such an extent that we actually find ourselves guilty of eating our own seed corn. Education, it must be remembered, is the foundation upon which we build the future. As Sir Francis Bacon noted, ‘Knowledge is power,’ and a strong

U.S. Rep. Isaac N. Skelton IV, of Missouri, chairman of the Congressional Panel on Military Education, was guest speaker at the MCHF awards dinner on 5 November.



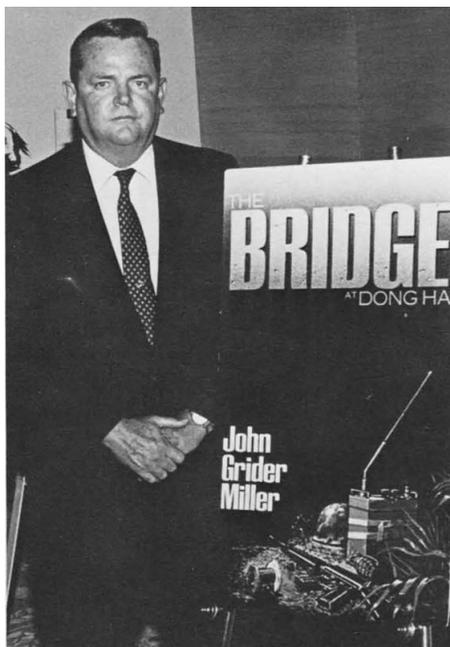
military must have wise leaders who have not suffered because of excessive cuts in training and education.”

THE CONGRESSMAN WAS born in Lexington, Missouri, in 1931. Lexington is still his home of record. He was an Eagle Scout. He attended Wentworth Military Academy and then went to the University of Missouri where he took both his bachelor’s degree—majoring in history—and his law degree. Polio kept him from active military service. He also attended the University of Edinburgh in Scotland and is a Phi Beta Kappa. His study of history has been life-long.

“During the Great Depression of the 1930s, in a far harsher budgetary climate, all of the Services found themselves reduced to pauperdom,” he told those present at the Awards Dinner. “The sizes of the forces were drastically cut and modernization programs postponed and then cancelled. Too poor to train and equip their forces, the Army, the Navy, and the Marine Corps took advantage of a difficult situation by sending their best officers to various schools—to study, to teach, and to prepare for the future. The Infantry School at Fort Benning, the Command and General Staff College at Fort Leavenworth, the Naval War College at Newport, the Army War College here in Washington, and the Marine Corps Schools at Quantico experienced a renaissance. . . .”

He went on to say that “The Marine Corps spent the period of the 1920s and 1930s at Quantico, its seat of learning, putting together the doctrine of amphibious warfare used to such telling effect in the Pacific campaigns, from Guadalcanal to Okinawa.”

Congressman Skelton had approached the duties of the chairmanship of the Panel on Professional Military Education with characteristic thoroughness. In a letter dated 18 February 1988, he had stated the purpose of the Panel on Military Education to be “to review the ability of the



Author Col John G. Miller, USMC (Ret), won the MCHF Gen Wallace M. Greene, Jr. Award for *The Bridge at Dong Ha*.

Department of Defense professional military education system to develop both strategists and officers competent in the operational and tactical employment of joint and combined forces.”

In the course of the proceedings, the four Service history chiefs, of whom I am one, were asked to appear before the panel. We did so on 14 March 1988. The atmosphere was cordial, but Chairman Skelton set the tone by stating that this was the first time the Congress had investigated military education and that he intended the investigation be “microscopic, leaving no stone unturned.”

EACH OF THE Service history chiefs was asked for an impromptu description of his Service’s history program and its interface with officer education. This was followed by questions from the Chairman and his staff.

On 15 April 1988 Chairman Skelton held hearings at the Marine Corps Command and Staff College at Quantico. The focus was on the distinction between training and education. He complimented the college on its campaign studies program. Gen Gray appeared before the panel on 12 July 1988. Gen Gray underscored an officer’s responsibility for self-education throughout his career.

In his 18 February letter, Congressman Skelton had asked for a history of the evolution of curricula at the Marine Corps

Command and Staff College. This was produced by LtCol Donald F. Bittner, USMCR, the resident military historian at C&S (and subsequently published as an “occasional paper” by the History and Museums Division under the title *Curriculum Evolution, Marine Corps Command and Staff College, 1920-1988*).

The report of the Panel on Military Education was published on 21 April 1989. It has many far-reaching recommendations, some of them controversial, which are still being debated. Not controversial, though, is the summary statement on the importance of history:

History, or more specifically the lessons of history, provides insights into how nations have adapted their military and security strategies over time to deal with changing domestic and international environments. Strategy is, after all, dynamic. It must take into account changing realities and circumstances. Military history is especially important. The history of combat operations, including an understanding of why a commander chose a given alternative, is at the heart of education in strategy.

AT THE AWARDS DINNER, Congressman Skelton, in his remarks, shifted “from the recent past to the more uncertain future” and gave a prescription for the education of future military leaders: “A first-rate junior officer training and education program will prepare future

military officers by providing them the most important foundation for any leader—a genuine appreciation of history. I cannot stress this enough because a solid foundation in history gives perspective to the problems of the present. And a solid appreciation of history provided by such a program will prepare students for the future

“In brief, the young military student should learn the historical links of leadership, being well versed in history’s pivotal battles and how the great captains won those battles. Successful military leaders of yesteryear were indebted to their military predecessors. Stonewall Jackson’s successful Shenandoah Valley campaign resulted from his study of Napoleon’s tactics, and, Napoleon, who studied Frederick the Great, once remarked that he thought like Frederick. Alexander the Great’s army provided lessons for Frederick, two thousand years before Frederick’s time. The Athenian general, Miltiades, who won the Battle of Marathon in 491 B.C., provided the inspiration that also won the Battle of El Alamein in 1942; the Macedonian, Alexander the Great, who defeated the Persians at Arbela in 331 B.C., set the example for the Roman victory at Pydna 155 years later. The English bowmen who won Crecy in 1346 also won Waterloo in 1815; Vandegrift, Bradley, Montgomery, or MacArthur, who won battles in the 1940s, might well win battles a century or so hence. Thus, I believe that every truly great commander has linked himself to the collective experience of earlier generals by reading, studying, and having an appreciation of history.” □1775□

Artist Maj Donna J. Neary, USMCR, received the MCHF Col John W. Thomason Art Award for artistic contributions to Marine Corps history, in particular her recent paintings of First Commandant Maj Samuel Nicholas and “Fort Riviere, Haiti, 1915.”



The Marine Corps Historical Program—A Brief History

by Henry I. Shaw, Jr.
Chief Historian

I N 1949, in a *Marine Corps Gazette* article titled “Marine Corps History—Report to the Stockholders,” a former head of the Corps’ historical agency characterized its first 30 years at Headquarters (HQMC) as “not distinguished by activity, output, or even consistent long term policy.” The judgement, like many statements by LtCol Robert D. Heintz, Jr., was carefully thought out, meant to be published, and calculated to focus attention on a problem. The historical office at HQMC, like the Marine Corps itself in the 1920s and 30s, had been charged with a multitude of tasks to be performed by a modicum of people. In the 1940s, with enormous expansion of the Corps beyond most people’s dreams, four years of combat actions across the whole range of the Pacific, and stunning and rapid demobilization, the historical office had done little more than cope with its own expansion and contraction to suit the times. In the last years of those three decades, however, Heintz (1946-49) and his successor, LtCol Gordon D. Gayle (1949-51), managed to give the official historical program a mission, structure, and purpose that is easily identifiable in today’s History and Museums Division.

LtCol Heintz stated that a viable official historical program had to: (1) maintain historical archives; (2) prepare and publish official histories; (3) operate a working reference collection; (4) perform applied research to answer questions; (5) encourage the preparation of private and semi-official histories of military value; (6) arrange for the collection, preservation, and display of historical objects; and (7) establish a specialist Reserve component to support the official program. These functions are now all performed in the Histories and Museums Division, but at various times in the past only a few came under the historical aegis at HQMC. For the most part in its pre-World War II existence, the Corps’ pitifully few “historians,” officers and civilians alike, had a most uneven existence, temporarily blessed with official favor and just as often neglected and forgotten. At times the

small office was led by gifted individuals, usually majors, who wrote or attempted to compile historical publications of value. Between 1919 and 1945, however, only three historical publications of major significance and one unofficial history, written largely on “company time,” were completed.

ONLY ONE OF THE official three, *The United States Marine Corps in the World War*, written by Maj Edwin N. McClellan, was actually published by the Government Printing Office (1920). The other two, a massive 2,274-page typescript with copious notes, “History of the U.S. Marine Corps” by Maj McClellan (1925-32) and a 163-page typescript “One Hundred And Eighty Landings of the United States Marines, 1800-1934” by Capt Harry A. Ellsworth (1934), were reproduced and given reasonably wide distribution. The unofficial, popular volume was LtCol Clyde H. Metcalf’s 548-page *A History of the United States Marine Corps* (Putnam’s Sons, 1939), which served as the Corps history for almost a quarter century. Unfortunately, Metcalf’s history is not documented and has no bibliography, but it shows heavy reliance on the McClellan and Ellsworth works for its information on the early years. All three authors served as heads, and for the most part sole military members, of the HQMC historical office while they wrote.

While occasional publications were the most evident outward sign that the Historical Section, Adjutant and Inspector’s Department, HQMC, was functioning, the real day-to-day business of the office was answering questions on Marine Corps history, using a hodge-podge of records that had accumulated in its custody over the years, but without any clear collection policy. The few civilians who served had to be well acquainted with Marine Corps records held by the National Archives and by other agencies at HQMC. Fortunately, for continuity’s and efficiency’s sake, both McClellan and Metcalf served two tours as section head and, throughout, the number-two person was administrative as-

sistant/historian/archivist/civil service senior clerk James C. Jenkins, who served from 1920 through 1944 and who also ran the section himself from 1939-1942. It was Jenkins whom Metcalf credited “as principal research assistant” on his history, stating that Jenkins had helped him revise and copy the manuscript. One other civilian’s name cropped up continually in connection with Marine Corps history during 40s and 50s, Joel D. Thacker. Mr. Thacker had a thorough research background gained working with the Marine Corps’ World War I unit and personnel records for HQMC’s Muster Roll Section during the 1930s. He spent so much of his effort on historical matters, including helping Metcalf with his history, that he was a natural transfer to the Historical Section in 1942. He succeeded Jenkins in 1944 as senior civilian in what was now the Historical Division of the Personnel Department and retired with the status of senior historian in 1957.

Several things happened to the Historical Division during the war and the intervening years before Korea that completely changed its outlook, prospects, and methods of operation. It was run in succession by two officers, LtCols Heintz and Gayle, who had an appreciation of the potential for service and value to the Marine Corps inherent in a fully functional office with a clear mission and responsibilities. Both possessed the drive and peer recognition necessary to win the Historical Division a respected place in the HQMC hierarchy. And both recognized that the jobs that needed to be done had to be done by professionals and that they couldn’t be done on a shoestring budget with a skeleton staff.

IT WAS DURING the late 40s and early 50s that the first professional archivist, John W. Porter, joined the staff, bringing National Archives techniques and standards to the division. Reference historians, librarians, and archivists became people with college degrees relevant to their fields rather than converted clerk-typists. The writers employed in a now ambitious pro-

gram of writing World War II, and later, Korean War operational histories were with one exception active duty officers, both regulars and Reserves, of proven writing ability. These men by 1950 had evidenced an acute need for professional historical research assistants and a succession of talented civilian historians, all with MAs and some with PhDs, began to be hired in junior positions in 1950.

Most of these civilian historians, who were themselves veterans of military service, stayed with the federal government and went on to become multiple authors and senior and chief historians throughout the Washington area. Some returned to successful careers in academia.

One key employment decision made by LtCol Gayle in 1950 was to bring on board an accomplished civilian historical writer, Lynn Montross, to write the Korean War history, first in magazine-article form in the *Marine Corps Gazette* and then in a series of chronological volumes. Montross' comprehensive military history *War Though the Ages* (Harper Bros., 1944) was already established as preferred background reading in most military history courses and schools by the 50s.

THE ARRIVAL OF Montross with a charge to write the Korean War history as the war itself was ongoing, enhanced the Marine Corps' effort to write the history of its accomplishments in World War II. A plan to write 15 historical monographs of World War II campaigns to be followed by five substantial volumes of overall history was a legacy of LtCol Heintz. He wrote the Wake Island (1947) and Midway (1948) histories and started the Marshalls (1954) monographs himself, and other active-duty officers, and one civilian historian, John L. Zimmerman, a Reserve major, produced five more volumes in the increasingly more complete and detailed series by the end of 1950. The fifteenth monograph, covering Okinawa, researched and written by a military and civilian historian team, Maj Charles S. Nichols, Jr., and Henry I. Shaw, Jr., was published in 1955. Three years later, the first volume of the comprehensive *History of U.S. Marine Corps Operations in World War II*, titled *Pearl Harbor to Guadalcanal*, written by a military and civilian team, was published.

The Korean War articles and books proceeded apace with the World War II

histories. The first volume of *U.S. Marine Operations in Korea, 1950-1953*, titled *The Pusan Perimeter*, was published in 1954 with Montross having Capt Nicholas A. Canzona, a veteran of the Korean fighting, as his co-author. The collaboration was effective and two more volumes by the highly productive team were produced by 1959, the last covering *The Chosin Reservoir Campaign* and giving title-page credit to the extensive research efforts of Dr. K. Jack Bauer, who subsequently became RAdm Samuel Eliot Morison's assistant on the final volumes of his monumental history of U.S. naval operations in World War II.

THE RESEARCH and writing of the official histories of World War II and Korean War actions drew the most attention to Historical Division activities in this period, but the naturally attendant regularization of the records in the now formally recognized operational archives of the Marine Corps encouraged the research and writing of dozens of other works. Prominent among these was the end result of "The Princeton Project," enthusiastically supported by HQMC and its Historical Division. Jeter Isely's and Philip Crowl's *The U.S. Marines and Amphibious Warfare* (Princeton University Press, 1951) was received with critical acclaim and is still an unparalleled source work for accomplishments and ideas. All six Marine division histories benefited from research in historical records and review by knowledgeable Historical Division staff members, as did Robert Sherrod's classic *History of Marine Corps Aviation in World War II* (Combat Forces Press, 1952).

With few exceptions, all historians and biographers who dealt at all with the Marine Corps in the two wars showed up one day or many days at the desks in the historical archives. One "private" author was already there. To fill a deep-felt need at HQMC to tell the story of Marine aviation's pioneering work in helicopters and to see that it was quickly and widely disseminated when published, Lynn Montross wrote a history, *Cavalry of the Sky—The History of U.S. Marine Combat Helicopters* (Harpers Bros., 1954), while he was working at HQMC. His considerable royalties were donated to the Marine Corps Memorial Fund, which commissioned the well-known Iwo Jima flag-raising statue.

Following the Korean War, the HQMC historical office, after 1952 organizationally a part of the G-3 Division as the Historical Branch, waxed and waned in favor depending on the various demands for its services. Like all Service historical activities, it reviewed for accuracy its share of favored movies and TV scripts and turned thumbs down on others, reviewed countless historical manuscripts authored by both gifted and ungifted authors, and somehow found space in crowded offices for a host of visiting researchers. Unquestionably, the most welcomed visitor was a Marine, active or veteran. The historical activity by whatever title at HQMC has a primary duty to service the Marine Corps and its multi-million-member family of veterans, friends, and relatives.

As the Historical Branch, G-3 Division, grew steadily more professional in staffing in the late 50s and 60s, it also increased its span of control and its charge of responsibility to the Commandant. Indeed, one Commandant, Gen Wallace M. Greene, Jr., who led the Corps from 1964-1967, probably had more to do with shaping the division of today than any other. As the G-3, Deputy Chief of Staff (Plans), Chief of Staff, and Commandant over a 10-year period, he personally saw to the initiation of oral history and combat art programs, set an example for retiring CMCs by sending his official papers to the archives and personal papers collections, and encouraged the development of a viable national Marine Corps Museum at Quantico.

Although museum activities are a natural extension of historical activities overall, as LtCol Heintz noted in 1949, and there once was a museum section in the G-3's Historical Branch, the new museum and its director, LtCol John H. Magruder III, when it opened in 1960, reported directly to the Chief of Staff at HQMC. In time, however, the illogic and resultant problems of separate existence brought the museum and all its far-flung material history activities back into the HQMC historical fold.

AS NOTED IN regard to Gen Greene, and a succession of his predecessors and successors as the G-3 or principal operational staff officer at HQMC, it helps to have an interested patron within any institution. And the G-3 within a military staff is an influential individual. By the

time the Vietnam War began, the Historical Branch was on a roll, in favor. In 1965, at long last, its head, Col Frank C. Caldwell, convinced the G-3 and the Chief of Staff that all Marine bases, air stations, and units of battalion size or larger should send operational historical reports to HQMC on a yearly basis to account for their activities. There had been no such reports for FMF units since the end of the Korean War and never any from the supporting establishment on a regular basis. In March the first ground combat units landed at Da Nang and the reporting regularity became monthly. Thus, by fortuitous circumstance, the Marine Corps was in position to report its activities in Vietnam in timely fashion far sooner than the other Services managed. Perhaps the most important point about this new historical reporting order, introducing the command chronology, was that it was designed by Marine Corps historians, officers and civilians, who worked with records every day, and designed in such a way that it could be highly useful to commanding officers and make as little demand as possible to create records that were not already required. The command chronology, now 25 years in being, is an essential tool of comprehensive historical accountability. It is the Marine Corps' official institutional memory and its home is the archives of the present-day History and Museums Division.

THE HISTORY OF today's Marine Corps historical agency fits fairly comfortably into three eras with some overlaps. There was the pre-World War II era of few resources and even fewer dedicated people, a holding operation. Then there were three decades when a historical purpose was formulated and followed, adequate numbers of trained people were available fully as dedicated as their lonely predecessors, and a lot was accomplished. But there were still goals to be achieved and important progress to be made. The 70s and 80s saw that progress and these goals largely met and a new array of historical possibilities open up.

In November 1971, the then-Chief of Staff at HQMC, LtGen John Chaisson, a Harvard graduate in history who heartily espoused the value of Marine Corps history, recommended to the CMC, Gen Leonard E. Chapman, Jr., that the Histor-

ical Division (a separate staff agency again since 1968) should take control of the Marine Corps Museum at Quantico and the Corps-wide museum program, and reassume control of the combat art program, then in the Public Information Division, which had come to life under the old Historical Branch. And in keeping with the situation then in being throughout the Armed Forces, LtGen Chaisson recommended also that the new and enhanced Historical Division be headed by an active-duty general officer. The Commandant agreed and BGen Edwin H. Simmons, a widely experienced officer and an accomplished writer, once the editor of the *Marine Corps Gazette*, was appointed Director of Marine Corps History and Museums on 1 December 1971.

THE NEWLY COMBINED division, soon (1973) to be called the History and Museums Division, garnered with its acquisition of the Marine Corps Museum, several new functions. It now had curatorial responsibility for the Marine Barracks, Washington, and the Commandant's House; it had a budding personal papers collection to which it turned over all such material that resided in the historical archives; it assumed responsibility (later largely delegated to the U.S. Marine Band) for an extensive military music and related memorabilia collection; and it again became the home of Marine Corps combat artists and the custodian of thousands of pieces of artwork. In addition the division also acquired all those activities normally associated with museums including an exhibits and displays section and curators to handle weapons, uniforms, and equipment. As Quantico had steadily been acquiring aircraft and vehicles during the 70s, armed and unarmed and in all kinds of shape, there was a small section of mechanics and aircraftsmen dedicated to restoring these artifacts to museum quality showpieces.

BGen Simmons, who headed the division as both an active duty and a retired/recalled officer, re-retired in 1978, and for a time the division was headed by its long-time Deputy Director for Museums, Colonel F. Brooke Nihart, also a retired/recalled officer. Then after nationwide recruitment and competitive selection, BGen Simmons was chosen to continue as director as a civil servant. This

change from military officers to civilians as Service historical agency heads was part of a DOD-wide trend which continues to this day when only the Army's Chief of Military History is an active-duty officer.

EQUALLY AS BENEFICIAL to the Marine Corps' historical program as continuity of leadership, was the gathering of the division's often-separated elements under one roof in 1977. Building 58, Washington Navy Yard, part of a National Historic Landmark, became the Marine Corps Historical Center after extensive renovation from its former role as a Marine Barracks. Its first floor houses the Marine Corps Museum. Three other floors, 37,000 square feet of office, exhibit, and storage space in all, contain the other activities of the division. The Air-Ground Museum at Quantico, a field activity of the Museums Branch, occupies several exhibit and storage buildings and hangars at the Virginia base.

Today, the History and Museums Division occupies a position at HQMC far different than its tiny predecessor, the Historical Section, Adjutant and Inspector's Department, did in 1919. The division generates and monitors the Corps historical reporting system, provides an archives for its operational records, and exploits those records through a long-range writing program which also uses the collections generated through extensive oral history and personal papers programs. The Historical Center also houses and makes available for official and public use a 30,000-book military library, unique reference collections dating back to the Revolution, and a collection of thousands of pieces of artwork. It's Reference Section answers well over 7,000 queries a year from official and public sources.

ON THE MUSEUMS SIDE, the division operates national-scope museums in Washington and at Quantico and has staff responsibility for all other museums in the Corps. Its talented artisans are as capable of restoring a World War I "Jenny" to ready-to-fly form as they are of bringing a neglected Vietnam-era Ontos up to displayable condition. Its curators have responsibility for reserve collections of artifacts and weapons that supply, on loan, museum exhibits throughout the country.

□1775□

Great Marines' Stories Inspire Readers' Recall

IMAGE AND SUBSTANCE

Your profile of Holland Smith ("Memorandum from the Director," Fall 1989) is a fine job.

In it you make an observation that goes far to explain why no biographer has succeeded totally in portraying the whole of Holland Smith. As you point out, his shadow and image often eclipsed his substance, and it is hard to tell where one ended and the other began.

I probably knew him as well as did any Marine. My association began at age 17, when, in trying to persuade his son—my roommate—to become a Marine, he hit me instead. I saw him—even then—as an intuitive and compassionate man, with a sincere loyalty to his Corps and to the individuals under his command.

Later, in various staff and command positions under his authority, and as World War II came on, I saw his dedication to the Corps enlarge into a fierce, almost paranoid devotion.

He wanted the best of everything for his Marines, and he wanted it now. This loyal emotion was often interpreted as unreasonable impatience with the Navy and derisive resentment of the Army. Some-

Gen Krulak, left, and Gen Smith view the plaque mounted at Camp Smith, "Named in honor of Gen Holland McIyeire Smith . . . Through whose vision and resourcefulness the concept of a Fleet Marine Force, Pacific became a reality, and under whose aggressive leadership that unit distinguished itself in the Pacific campaigns of the Second World War. 31 January 1956."



times that image got him in trouble—with Admiral Nimitz, and others who were determined that the services should get along, at all costs.

That was the embittered, mercurial, explosive "Howling Mad Smith" of whom so much was written. It was not the spiritual Holland Smith who cried over casualty lists, who carried on a wide-ranging correspondence with the families of "his boys." It was not the intellectual Holland Smith, a student of military history and a painstaking planner.

And it was certainly not Holland Smith the leader, who enjoyed and deserved the apostolic devotion of those who served under him.

LTGEN VICTOR H. KRULAK, USMC (RET)
SAN DIEGO, CALIFORNIA

LEJEUNE'S ARMY FRIENDS

My thanks for your *Fortitudine* article on Gen Lejeune ("Memorandum from the Director," Summer 1989). I knew immediately that even as arrogant as the Army often is toward Marines, we wouldn't dare to give the "greatest Marine of them all" a bad fitness report . . . especially if he was a 2d Infantry Division-trained Marine.

You mention in the article that C. P. Summerall later became the Chief of Staff of the Army. He succeeded MajGen John "Call It Like It Is" Hines who served in the position from 14 September 1924 to 20 November 1926. Hines also had been the Army's Deputy Chief of Staff during John J. Pershing's '21-'24 tenure. This made all three, Pershing, Hines and Summerall, Gen Lejeune's Army counterparts during his service as Commandant which surely must have put them in the same Washington social circles. If a bad fitness report had been rendered, there probably would have been strained relations during this time.

Lastly, you write of having marched in Lejeune's funeral procession. I had the great honor of marching in C. P. Summerall's in the early spring of 1955 when my [USMA] cadet company, Company F, 1st Regiment, was so selected.

MAJGEN JAMES DRUMMOND, USA (RET)
HAMPTON, VIRGINIA



Thanks to all the careful readers who spotted the incorrect identification of the Colt .45 pistol in the caption of a photograph accompanying the article "Colt .45 Leaves the Corps After 77 Years" in the Summer 1989 issue. The weapon in the photograph is, of course, a "Model 1911," vice "Model 1911A1." The error was editorial, and not the author's. — Editor.

AVAILABLE PUBLICATIONS

DEPARTMENT OF THE NAVY
HEADQUARTERS, UNITED STATES MARINE CORPS
WASHINGTON, DC 20380-0001

INFO: 0ED 4C
RCM: 5750
HM: JBC
15 Aug 89

MARINE CORPS BULLETIN 5750

FROM: Commandant of the Marine Corps
TO: Distribution List
SUBJ: MARINE CORPS HISTORICAL PUBLICATIONS CATALOG
REF: (a) NAVMC 3761
ENCL: (1) (SC) Marine Corps Historical Publications Catalog

1. PURPOSE: To provide Marine Corps commands with a listing of official historical publications available for distribution. It is the intent of this order to increase awareness of available historical publications so that interested commands can build command libraries using material most pertinent to the interests of their personnel.

2. INFORMATION

a. Since 1920 the historians of the United States Marine Corps have produced several hundred works on Marine Corps history, ranging in length from a few pages of mimeographed material to lengthy case-bound histories sold by the Government Printing Office (GPO) through the Superintendent of Documents. The subject catalog has been compiled to provide a single source document for these publications.

b. The enclosure contains two parts:

(1) The first part, the Available Publications List, lists those publications still in print.

(2) The second part of the catalog is a chronological list of all significant historical publications officially produced or sponsored.

c. Marine Corps commands desiring copies of publications listed in the Available Publications List section of the enclosure should submit a requisition, using appropriate PCN from reference (a), to:

Commanding Officer
Marine Corps Logistics Base
Albany, Georgia 31704-5001

d. There is a limited supply of available publications. Good judgment should govern the matching of command size and requisitions. Any request that exceeds this constraint must be fully justified and submitted to the CMC (HQ) for approval prior to release, whether the supplier is the Marine Corps Logistics Base, Albany or this Headquarters. Accordingly, regulations will be limited to no more than 10 copies of each publication to any command.

3. RESERVE APPLICABILITY: This Bulletin is applicable to the Marine Corps Reserve.

E. H. SIMMONS
Director of Marine Corps
History and Museums

DISTRIBUTION: DL plus 7000040 (15)
Copy to: 8145001

Marine Corps Bulletin 5750, issued 15 August 1989, distributed the newly revised "Marine Corps Historical Publications Catalog" to most Marine Corps units. Copies of the catalog are also available to individuals on request to the Historical Center.

Headstone Honors 19th Century Marine Band Leader

by MGySgt Frank Byrne
U.S. Marine Band

FRANCIS MARIA SCALA, Leader of the U.S. Marine Band from 1855 to 1871, has long been recognized as one of the most important and influential men to serve as the band's director. As clarinetist, conductor, and composer, Scala was primarily responsible for formalizing the modern instrumentation of the band. Yet for many years his grave at Washington's historic Congressional Cemetery has been unmarked and, therefore, anonymous.

This changed on Tuesday, 28 November 1989, when representatives of the Marine Corps Historical Foundation, Congressional Cemetery, and the band, unveiled a new headstone identifying Scala's final resting place. The headstone was made possible by the Marine Corps Historical Foundation's Marine Band Fund and matching funds from Congressional Cemetery.

John Hanley, superintendent of the cemetery since May 1988, was responsible for locating the Scala grave and bringing the information to the attention of the band. "I had been reading articles on Scala and was very impressed by what I had found," Hanley said. "Our records said that he was in one place, but as I was going through them I found that there had been a misprint. In effect, he was in a different place. I wanted to go out and look at his marker but when I went out there, there was no marker. It just spurred me on. I thought he is the kind of person we would like to have on our walking tour of the cemetery but you can't do that if he's not even memorialized. I had to come out here with a ruler to exactly pinpoint the grave."

CONGRESSIONAL CEMETERY was established by members of Christ Church, Washington Parish (Episcopal) in 1807 "for all denominations of people." Five hundred sites—later doubled to one thousand—were dedicated for the use of Congress and the new federal government. A series of Congressional appropriations dating from 1823 make it, in the words of a 1939 report, "the first national cemetery created by the government."

Congressional Cemetery is the final resting place of over 65,000 persons from all walks of life. Notables include Vice

President Elbridge Gerry; Joseph Nicollet, explorer and mapper of the Minnesota Territory; architect Robert Mills, designer of the Washington Monument; Matthew B. Brady, Civil War photographer; George Watterson, the first Librarian of Congress; and J. Edgar Hoover, Director of the Federal Bureau of Investigation.

Among the military personnel are Commandant of the Marine Corps BGen Archibald Henderson and 100 soldiers, sailors, and Marines from the Revolutionary War, the War of 1812, and the Civil War.

SCALA IS BUT ONE of the Marine Band musicians buried at Congressional Cemetery. John Philip Sousa, who joined the band as an apprentice musician during Scala's tenure as leader, and became leader himself from 1880-1892, is buried there, as is his father, Antonio, who was a trombonist in the Marine Band. Other band members include Antonio Pons (Leader, 1843-1844 and 1846-1848), John Baptista, John Bonini, and Gaetano Carusi, one of the original group of musicians recruited from Italy at the suggestion of Thomas Jefferson to bolster the membership of the early Marine Band.

Francis Scala was born in Naples, Italy. Due to inconsistencies within various historical documents, there is some discussion among scholars regarding the exact year of his birth but it is generally placed at 1819. An article published in a

Francis Maria Scala, Marine Band director from 1855 to 1871, sat for eminent Civil War photographer Matthew B. Brady.



Washington newspaper around 1894-1895 entitled "Scala's Glorious Past" contains personal accounts of Scala's life in his own words:

My family was not a musical one but I had loved music and had been trained at the musical college in Naples. I was about 20 years old when I went aboard the old *Brandywine* of the Mediterranean fleet in 1841 and enlisted as a 3d Class musician.

During his voyage aboard the *Brandywine*, Scala (who had been born Francis-co Maria Scala) adopted the English form of his first name and became known as Francis. Scala continued, "I spoke no English but the Executive Officer of the *Brandywine* spoke Italian. I was soon playing the clarionette [sic] in the band on the *Brandywine*. I had only been one month on the Man-of-War when the Executive Officer told me he would place me in charge of the band."

THE SEAGOING LIFE did not agree with Scala. He wrote, "Finally we reached Norfolk. I was determined that I should never again go near salt water and I soon secured my discharge not having been a year in the Navy. Then I was asked to become a bandmaster in the Army, stationed at Fortress Monroe. I was about to accept it, but then I looked at all the salt water around the fort and declined the position."

Scala's decision set the stage for his joining the Marine Band. "I journeyed up the Chesapeake to Baltimore and came to Washington. Soon I secured a place in the Marine Band." Official records show that Scala enlisted in the Marine Corps on 11 August 1842 at Washington, D.C., with the rate of musician. He was described as being 22 years old, 5 feet 6 inches high, with grey eyes and dark hair.

However, Scala found an organization much different from the one we know today. "It was a small reed affair then. We had one flute, one clarionette [sic], one french horn, two trombones, one bugle, one bass drum, one small drum, and one cymbal player. The nations represented in the band's make-up were America, Eng-

land, Germany, Spain, and Italy." Scala noted, "Congress had made no provision for the band, so the . . . members were enlisted as fifers and drummers."

His musicianship was immediately noted and he was promoted to fife major on 22 May 1843. (Another account of Scala's promotion to fife major dates the promotion to 19 October 1854 to be effective from 7 October 1854.) At that time, the Marine Band had both a fife major and a drum major. Both were of equal rank and wore identical uniforms, but the drum major was considered to be the leader.

ON THE RETIREMENT OF Rafael Triay in 1855, Scala was put in charge of the band. Scala would become the first man to hold the title of "Leader of the Band," but this position was not established until the Act of 25 July 1861 which abolished the rank of fife major, and created the positions of "Leader of the Band" and "Principal Musician." Scala reported that at that time, the leader of the Marine Band was paid \$16 a month.

During his 16 years as leader, Scala increased the size of the band from the 10 or so musicians he found when he joined the band to approximately 35 pieces at the time of his retirement. More importantly, he established and maintained a full complement of woodwinds in the band during the Civil War period, a time when many bands were dominated (if not composed entirely) by brass instruments. Scala's foresight in keeping the balanced instrumentation of both woodwinds and brass gave the Marine Band a continuity matched by few other organizations and set the stage for the further developments which were accomplished under the leadership of John Philip Sousa.

As Leader of the Marine Band, Scala became close to all the Presidents of the United States for whom he provided music at the White House. He provided colorful descriptions of the Presidents: "General Taylor was an old-fashioned soldier who put on no airs whatsoever." "Fillmore was a handsome man and a pleasant gentleman." "Pierce was a man of pleasant personality and I have many kind reminiscences of him."

UNDOUBTEDLY, SCALA established his closest relationship with President Lincoln. He wrote, "Lincoln I always remember with affection. He was so delightfully plain and honest. 'Old Abe'

liked music and was my friend. I have many personal souvenirs of him." Scala had conducted the Marine Band in a serenade for Lincoln the evening the President-elect arrived in Washington. Scala wrote, "The night he arrived in Washington, the band serenaded him at the National Hotel and I see him now as he stood at a window and addressed the great crowd on the street below." Scala and the Marine Band also accompanied Lincoln to Gettysburg for the dedication of the National Cemetery when Lincoln delivered his "Gettysburg Address."

As a composer and arranger, Scala was prolific. His personal music collection, now housed at the Library of Congress, contains over 600 titles ranging from original compositions (marches, quicksteps, waltzes, etc.) to major transcriptions and arrangements of operatic repertoire, particularly that of Italian composers Giuseppe Verdi and Gioacchino Rossini. This music was used by the Marine Band under his directorship for concerts, ceremonies, and White House events. Also included in the Scala Collection is the composition which he described as "the most important achievement of my musical career . . . the march composed for the Inaugural Ball of General Grant." Norman P. Scala, son of Francis, donated the collection to the Library of Congress in 1952. In addition, through the bequest of Norman P. Scala, a trust fund has been established at the Library for the study and promotion of the music of Francis Scala and his period.

In her book *Music at the White House*, Dr. Elise Kirk documents the impact that the Marine Band and Scala had upon the popular music of the day. The occasion was an outdoor White House concert for the Prince of Wales in early October 1860. The featured selection of the concert was the premiere performance of Scala's arrangement of "Listen to the Mocking Bird," which he dedicated to Harriet Lane, niece of bachelor President James Buchanan. An unidentified news clipping in the Scala Collection relates the story:

On the afternoon it was first to be played in public, Scala came to the grounds with a handsome program of the selections. On it was painted a mocking bird. Miss Lane did not know of the honor, and was not there; but a mes-

senger was sent after her . . . and she was on hand when the "Mocking Bird" was played. There was a good crowd present, and much applause followed. Miss Lane bowed and bowed; and Scala bowed and bowed; but it had to be repeated. In less than a week, every man was whistling, and every lady who could play it was playing and singing it. But I don't think I ever heard it played as well as it was played that afternoon.

SCALA WAS DISCHARGED as leader of the band on 13 December 1871. He remained in Washington for the rest of his life, residing in his home on South Carolina Avenue, Southeast. He died there on 18 April 1903. Funeral services were held at his home and at St. Peter's Catholic Church. The Marine Band played "Nearer My God to Thee" (Scala's favorite hymn) as the body was carried from the house. At the church, the band played Scala's arrangement of the funeral dirge from Verdi's opera "Il Trovatore." This is significant because it is the same arrangement which had been played by Scala and the Marine Band when the Prince of Wales visited the tomb of George Washington. On that occasion, the music had such a profound effect upon both President Buchanan and the Prince of Wales that Scala reported seeing tears in the eyes of the President. Following the requiem mass, the body was interred at Congressional Cemetery.

Francis Maria Scala served as leader of the band at a critical period in its history and will be remembered as a visionary man who played a singular role in the evolution of the organization. It has been said that the advancements made under John Philip Sousa were due, at least in part, to the groundwork which had been laid by Scala during his time as leader.

With the placing of the new marker on the Scala grave, both the casual visitor and the serious researcher will have the opportunity to honor this great musician. LtGen Clyde D. Dean, USMC (Ret), President of the Marine Corps Historical Foundation, said, "It is most fitting that this recognition be given to this former Leader of the Marine Band. From the standpoint of the Historical Foundation, we are most pleased to be part of this effort." □1775□

Japanese Veteran of Guadalcanal Visits Center

by Henry I. Shaw, Jr.
Chief Historian

FORMER IMPERIAL Japanese Army Capt Akio Mantis Tani, commander of an artillery battery on Guadalcanal, a contributor to our museum collections (see *Fortitudine*, Fall 1989, p. 10), and a frequent correspondent with the Guadalcanal Veterans Association (GVA) historian (and thereby us) on the Japanese side of the battle, visited the Historical Center on 1 November. Escorted by Mr. Shaw, one of the two World War II veterans on the staff on board that day, Mr. Tani visited the library, archives, reference, and personal papers offices, as well as stopping by to meet Deputy Director for Museums Col Brooke Nihart, the only person in the division whose prewar and wartime service span nearly matches that of Mr. Tani.

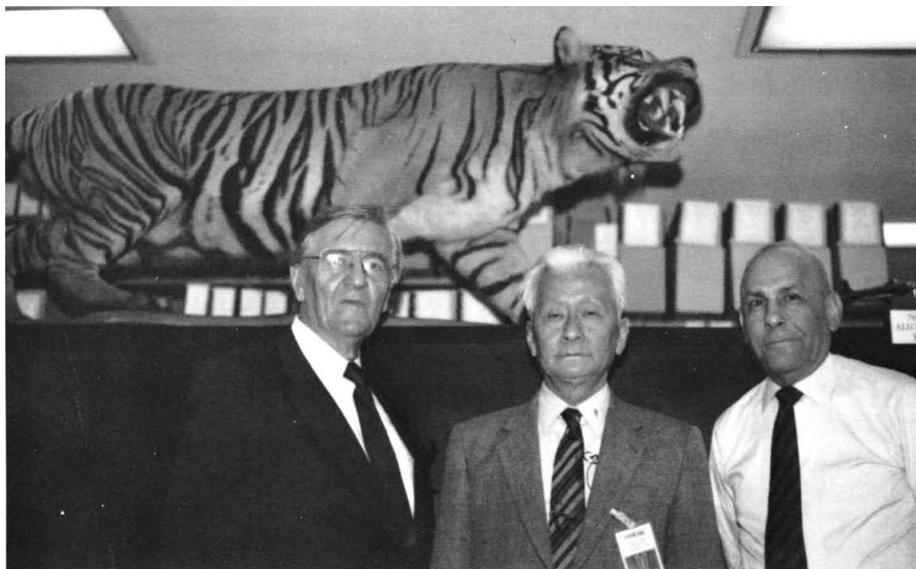
Col James Leon, also a World War II veteran, who works regularly in Personal Papers as a volunteer, was able to show Mr. Tani the letters, photographs, and sketches he had sent to Mr. Harry Horsman, the GVA historian, about the battle. Mr. Horsman had faithfully turned over copies of all this material to the Center and we have established a file in his name that is cross-

referenced in several ways via computer to show the Tani input. Hopefully, Mr. Tani, who was on a rather whirlwind trip to the States, will be back next year to spend a week in Washington seeing the "sights" and visiting with a number of Guadal-

canal veterans, like Mr. George MacGillivray, our map collection expert volunteer, who are anxious to exchange information in person with a former enemy who has become a firm and helpful friend.

□1775□

Former Japanese Army Capt Akio M. Tani, center, tours the Personal Papers Collection with Mr. Shaw, left, and Col Leon. Stuffed tiger was gift to former commandant.



Historical Quiz

Animals and the Marine Corps

by Lena M. Kaljot
Reference Historian

Identify the following:

1. During the war with Tripoli, in 1805, 1stLt Presley N. O'Bannon and a small detachment of enlisted Marines spearheaded William Eaton's expedition on the 600-mile march from Egypt to Derne, Tripoli, mounted on these animals.
2. In what year did the first organized unit of mounted Marines in the United States come into existence?
3. During what year was the Mounted (horse) Detachment of Marines at Peking disbanded?
4. Originally a gift to MajGen Smedley D. Butler from the Veterans of Foreign Wars, Scottsbluff, Nebraska, in 1938, it served as mascot of Marine Barracks, Quantico, Virginia, because, as the general felt, it typified the Marine spirit.
5. What was the highest rank attained by Jiggs, the first Marine Corps bulldog mascot?
6. List the three primary uses of war dogs during World War II.
7. This mascot of the 4th Marines joined the unit in China in 1938, and also weathered the terrors of a Japanese prison camp in the Philippines when the regiment was captured in 1942.
8. This mascot, adopted by the 5th Marines, 1st Marine Division in Korea, joined the Marine Corps in October 1952 to carry ammunition over the rugged, mountainous terrain to recoilless rifles on the front lines.
9. Most war dogs in Vietnam were of this breed.
10. What is the name of the current mascot of Marine Barracks, 8th and I, Washington, D.C.?

(Answers on page 15)

Major Samuel Nicholas: An Authentic Portrait

by Richard A. Long
Curator of Special Projects

MAJ DONNA J. NEARY, USMCR, who during her more than 15 years of professional association with the Marine Corps History and Museums Division, has produced art in many media, has recently painted an oil on canvas portrait of Maj Samuel Nicholas. As senior Marine officer in the American Revolution, Nicholas is considered the first Commandant of the Marine Corps.

Maj Neary's portrait is based on miniature portraits of two individual Continental Marine officers. The first, of course, is that of Nicholas himself, from a damaged color likeness discovered in 1977 in the possession of a direct descendant in Pennsylvania.

The second likeness she used as a source was that of Capt Matthew Parke, a contemporary and second in command to Nicholas, by an unidentified artist. This specimen, together with a companion piece of his wife, is the property of the Naval Historical Foundation, Washington, D.C. Its importance lies in the excellence of the artist in depicting minute details of the coat, cloth stock, undergarments, lace, buttons and single epaulette of a Marine officer of the period. These characteristics were not available in the portrait of Nicholas. Maj Neary has portrayed them faithfully.

Copy of a miniature of Maj Nicholas was acquired in 1921 from a great-grandson of Nicholas by Maj Edwin N. McClellan.



In 1916, MajGenComdt George Barnett, the 12th Commandant of the Marine Corps, conceived the idea of having portraits painted of all former Commandants. In a letter to Franklin D. Roosevelt, Acting Secretary of the Navy, he stated that the portraits would be preserved at "the Headquarters of the Corps," and would show future generations the successive changes in Marine Corps uniforms.

Roosevelt agreed with Gen Barnett, and in requesting the Comptroller of the U.S. Treasury to determine an appropriation against which the expenses of having them painted might be charged, pointed out that the War and Navy Departments and a number of other federal bureaus had portraits executed under the heading of contingencies. Furthermore, in accordance with his own personal philosophy, Roosevelt declared, "I believe that it is the duty of the government to encourage in every way possible the collection and preservation of every kind of historical material."

In turn, the Comptroller also agreed, and shortly after, Marine Quartermaster Col Charles L. McCawley notified the Commandant that a contract had been entered into for an oil portrait of MajGenComdt George F. Elliott. Within the next two years, contracts were let for an additional eight portraits, including that of Gen Barnett.

THE HEADQUARTERS of the Corps had been located at Washington's Marine Barracks until early in the 20th century, and from thence nearly into World War II occupied various other sites in the city. None of these was especially suited for the hanging, safekeeping, and preservation of the portraits. At some unknown time, a decision was made to preserve them in the Commandant's House, located prominently since 1806 on its permanent site in the barracks. Because Roosevelt had had the foresight to have them classified official and permanent furniture, they remain there today.

Of the original nine portraits commissioned, five were copies of photographic likenesses, and four were painted from life. That of Samuel Nicholas was not among

them, for no likeness of him had yet been found.

That discovery was not long in coming, but it remains poorly documented to this day, for the discoverer apparently hid his light under a bushel. When the Commandant and the Quartermaster were obtaining permission to have the portraits commissioned and painted, Marine Capt Edwin N. McClellan was on duty in the Navy's Judge Advocate General's Office in Washington. His duties to prepare the Index-Digest of Court-Martial Orders for the years 1914, 1915, and 1916, as well as the "Naval Digest, 1916," may have led to his future interest in researching and writing Marine Corps history (*Fortitudine*, Fall 1973). In consideration of his position, he may even have been tasked with searching for precedents associated with the authority to have the portraits painted.

AT THE END OF World War I, McClellan, then a major, was ordered to France to collect data regarding the activities of Marines during operations in Europe. This led to the establishment of a Marine Corps Historical Section at Headquarters Marine Corps on 8 September 1919, with McClellan as its officer in charge. A "concise history" of *The United States Marine Corps*, attributed to Charles Willson Peale, discovered in 1977, was primary source for Maj Neary's painting.





Miniature oil on ivory portrait of Capt Matthew Parke, Continental Marines, was used to recreate details of the uniform.

States Marine Corps in the World War was submitted by him and published in 1920.

In addition to this historical work, Maj McClellan edited several issues of the *Marine Corps Gazette* in 1921 and 1922, was its secretary-treasurer, and contributed articles on the war in France.

Personal correspondence of Maj McClellan reveals that his initial research of the Continental Marines and their association with the city of Philadelphia, the majority of it in the Historical Society of Pennsylvania, took place during his first tour as historian of the Corps.

THESE RECORDS DO NOT show how he first found a descendant of Samuel Nicholas. There is no surviving correspondence of McClellan with Dr. John Nicholas Mitchell, a great grandson of Nicholas, but this contact may have come about through a letter Dr. Mitchell wrote from Atlantic City on 6 March 1921 to one Ethan Allen Weaver, whose identity is unknown to us. In this letter, Mitchell stated that he had Nicholas's commission as a captain of Marines, as well as a small miniature of him, which he volunteered to have copied.

Therefore, through either Weaver or Mitchell, it appears Maj McClellan acquired negatives or photographs of these memorabilia. A rather indistinct black and white illustration of the portrait was published as the frontispiece of the *Marine Corps Gazette*, September 1921. The same issue contained an article, "American Marines in the Battles of Trenton and Princeton," authored by McClellan, the first of

his many on the subject of Continental Marines in the years to come. One of its illustrations was a full-page reproduction of the Nicholas commission. This was the second issue of the *Gazette* edited by McClellan. Unfortunately, he provided his readers no provenance of these illustrations.

This black and white likeness of Nicholas was dim in perspective. The quality of its negative may not have been good; neither it nor an original print has been found. Nicholas is pictured from the top of his head to mid-chest, the boundaries of the oval cutting through his narrow shoulders. It is uncertain whether his dress is civilian or military; they were then very similar. The body of his coat is of a dark material, with a white vest, soft neck stock, and very narrow lapels which may have been a buff color. No buttons or hooks are visible. He wears no insignia or epaulettes. The likeness faces slightly to the left. His hair appears gray and crinkled, cut short to his head, but may be actually pulled back tightly into a queue. Prominent dark eyebrows top large eyes, blunt nose, and a small pursed mouth.

FOR SOME UNEXPLAINED reason, Maj McClellan instructed PFC Arman T. Manookian, USMC, an artist assigned to the Historical Section, to paint a reconstructed portrait of Nicholas . . . "dress[ing] him up in the Marine uniform, put[ting] a wig on him, and there he is today." The face and body were broadened; military rolled collar, wide lapels, lace neckpiece, and plain buttons added, and an epaulette placed on his right shoulder, all in stark pen and ink and black watercolor. During McClellan's ensuing tour aboard, this caricature was used to illustrate an article in the *Gazette's* December 1925 issue. These incongruous elements apparently influenced other artists painting subsequent portraits of Samuel Nicholas.

Dr. John Nicholas Mitchell died in 1923, and in May 1925, Maj McClellan began to correspond with his son, Charles Thomas Mitchell, of Glen Ridge, New Jersey. The latter had inherited the commission and also had a portrait of Samuel Nicholas, Jr., by Rembrandt Peale, of Philadelphia. For some unexplained reason, he did not own the miniature portrait described above. McClellan's efforts to acquire the commission for the Marine



Anna M. Kosinsky's interpretation in the 1930s of the likeness of Maj Nicholas features an idealized Continental uniform.

Corps were unsuccessful, but he urged Mitchell to safeguard it and pass it on to responsible people.

Following a tour of duty in Hawaii, McClellan returned to his second tour as historian of the Marine Corps in 1930. Two years later, he made considerable effort to have Charles T. Mitchell's son, the second John Nicholas Mitchell, enlist in the Corps, but the latter failed the physical examination.

DURING THE TENURE of MajGen John Henry Russell, 16th Commandant of the Marine Corps, 1934 to 1936, he and Mrs. Russell were assisted in the interior decoration of the Commandant's House by Marine MajGen Louis McCarty Little, his wife, and their friends, Ms. Edith McCartney and Ms. Anna M. Kosinsky, both of Washington. An artist and portraitist, Ms. Kosinsky painted a portrait of Samuel Nicholas. It is evident that she had access to a copy of the original likeness, for the facial characteristics in her oil on canvas are very similar. However, she took liberties with his stature, depicting his shoulders even more broad than in the caricature by Manookian.

She pictured his uniform in more, and different, colors than those of the Revolutionary period, with a blue body, rolled collar, soft white neckware, broad red lapels, buttons of a muted design, an epaulette on *each* shoulder, and a white crossbelt over the right shoulder. It is unknown whether this portrait was ever exhibited in the Commandant's House, but

it did hang in the Barracks' Center House for a number of years. It is now in the collections of the History and Museums Division.

At some time in the 1920s, John Joseph Capolino, of Chestnut Hill, Philadelphia, painted a portrait of Nicholas which, until recently, hung on the south wall of the House's main foyer and center hallway on the first floor.

CAPOLINO WAS BORN in Philadelphia in 1896 and studied at the Pennsylvania Academy of Fine Arts and in Europe. He was hired as an artist by the Marine Corps Depot of Supplies at Philadelphia in 1923. In 1926 he supervised the construction of a Tun Tavern replica for Philadelphia's Sesquicentennial Exposition and decorated it with a 21-piece exhibit of Marine Corps murals, paintings, and a portrait of Nicholas. He received a Marine Corps Reserve second lieutenant's commission the same year.

He was called to active duty in 1940 to head the Corps' Publicity Bureau, retiring as a lieutenant colonel in 1960. During his career, he executed more than 80 historical paintings and 40 portraits of Commandants, quartermasters general, and depot commanding officers. The majority of the portraits were done from photographs, a few from life, and others purely from his imagination.

His portrait of Maj Samuel Nicholas appears to fit into this last category. That of Maj William Ward Burrows, the 2d Commandant, he copied from a pastel by Ms. Edith McCartney, who based her likeness of him on photographs of two male descendants in Burrow's female lineage. It is suspected that Capolino's portrait of Burrows was selected for the Commandant's House because it was larger than Ms. McCartney's and he had the foresight to make it the same size and format as his portrait of Nicholas.

IT IS UNFORTUNATE that for so many years visitors to the Commandant's House envisaged Maj Nicholas in such a romantic affectation. By contrast with the original miniature, Capolino's face of Nicholas was full, well-formed, and masculine; with a sharp, well-defined rather than blunt nose; lips full and generous; complexion clear above and with a hint of heavy beard beneath the skin; and a prominent left ear topped by a full head

of brown page-boy hair curling at its ends. Full and complete research of the likenesses of actors in the 1920s might reveal that Capolino copied the facial image of one, as he had later painted Lieutenant of Marines Presley Neville O'Bannon in the exact image of actor John Payne in the movie "From the Shores of Tripoli." This portrait of Nicholas bore no resemblance whatever to the photographic print of the miniature that had been preserved by the Mitchell family.

The uniform pictured by Capolino was not at such odds with the documentable description provided by McClellan in his *Uniforms of the American Marines, 1775 to 1829*, which was available to Capolino. However, the shade of green may have been too deep, and he added an unauthorized epaulette to the left shoulder.

Ila Junod, Capolino's wife, also an artist, painted another portrait of Nicholas about the same time. This likeness does have the facial characteristics of John Payne, to which she added a white head of hair, fuller than in the miniature, which may have been a wig powdered with flour after the contemporary custom. She told the writer several years ago that the body of the coat was a dark blue, with facings and collar of scarlet. These colors were closer to the officer uniform regulations of 1797, long after the service of Nicholas had ended. This portrait cannot at present be located.

THE DISCOVERY of a *second* oil on ivory miniature portrait of Maj Samuel

Another romanticized portrayal of Maj Nicholas was produced in the 1920s by Philadelphia artist John J. Capolino.



Nicholas is the achievement of Mr. Charles R. Smith, author of the History and Museums Division's bicentennial history of *Marines in the Revolution*, published in 1975. Using genealogical notes and lineage this writer had compiled an official biography of Nicholas, published in Appendix J of his book. Mr. Smith consulted with Mrs. Edward B. Tryon, a great, great, great granddaughter of Nicholas, in Florida. She referred Mr. Smith to her nephew, Mr. Nicholas Spies, then of Philadelphia, who acknowledged that he owned such a miniature. (Mrs. Tryon, together with her sister, Mrs. Otto R. Spies, the daughters of Charles Thomas Mitchell, had in 1943 presented Samuel Nicholas's captain's commission to MajGen Alexander A. Vandegrift, USMC, in a ceremony at the Historical Society of Pennsylvania. As the Marine Corps did not at that time have an official museum, Gen Vandegrift entrusted it to the Society for safekeeping. Mr. Smith and the writer relocated it in the Society's manuscript collections in 1975, and the Director of Marine Corps History and Museums persuaded the Society to release it permanently to the Marine Corps. It is now on exhibit in the Museum).

Mr. Spies inherited the miniature and other Nicholas memorabilia from his mother's estate in 1973. He had since made application for membership in the Society of the Cincinnati. Finding that he had not sufficient evidence to support his claim, a deal was struck with him. In return for the writer's assistance in genealogically documenting his lineage and making an attempt to establish the provenance of his miniature, the division would be allowed to include the original miniature in its major opening exhibition "The Marine Corps as Seen Through Contemporaneous Art" at the Center in 1977. Permission was also obtained to acquire color transparencies and photographs of it for future exhibit and publication. Mr. Spies declined to donate the miniature to the Marine Corps.

IN AN ENSUING discussion with Mr. Spies, he related that he had consulted with Dr. Charles Coleman Sellers, Carlisle, Pennsylvania, a descendant and official biographer of Charles Willson Peale, prominent painter and portraitist of Maryland and Pennsylvania in the late 1700's and early 1800's. At this point, the

writer assumed responsibility for further research.

A startling discovery was made when detailed and enlarged color prints of the transparencies were received. The miniature portrait of Samuel Nicholas owned by Mr. Spies was not the same specimen as that owned by his grandfather, Dr. John Nicholas Mitchell, from whom Maj McClellan had acquired either a black-and-white negative or print in 1921.

Comparison of these two illustrations shows that the two ovals enclosing the images are of a different configuration. The first is more elongated, allowing more of Nicholas's coat and lapels to be seen, while that belonging to Mr. Spies is more blunt at the bottom, nearly an oval circle, showing less of the coat and lapels. Other than this feature, the facial images are almost identical, with the exception of paint having flaked from the obverse surface of the Spies specimen. This may be accounted for by the fact that Mr. Spies found it loose in his mother's personal effects, devoid of any protective covering or preservation. On the reverse of this miniature its circumference is marred by glue marks to which paper or cloth may have been attached, together with very dim pencil script which Dr. Sellers informed me he had not been able to decipher.

IN HIS CORRESPONDENCE, Dr. Sellers stated that in his list of Peale's portraits, published in 1952, he may have erred in attributing one of Peale's sitters as "Nicholson" instead of "Nicholas." In another reply to the writer, dated 23 February 1977, he wrote: "The material you sent certainly confirms my opinion, given to Mr. Spies last year, that the miniature of Maj Samuel Nicholas is an original work of Charles Willson Peale. I had suggested then the date 1781-82. From this nearer look I would incline to date it three or four years earlier." This possibility stemmed from research done in an attempt to find Peale and Nicholas together, or at least in the same vicinity on some occasion.

Peale was elected a second lieutenant of the Philadelphia Associators in October 1776, and in December had found a house for his family in the suburb of Abington, the small town also the home of Nicholas' wife. Peale's militia unit then departed for the battles of Trenton and Princeton with Cadwallader's battalion, the same or-

ganization to which Nicholas's Marines were also attached for these engagements. Peale's diary mentions several occasions of having worked on various portraits of fellow officers while in the field in December 1776 and January 1777.

In the following month, Peale advertised in the *Philadelphia Journal* for a house in the center of Philadelphia and shortly after, found lodgings on Market Street which his family occupied intermittently between 1777 and 1780 and in which he had his studio. This house appears to have been near the Conestoga Wagon, a tavern on Market between Fourth and Fifth Streets, owned and operated by Mary Jenkins. Mrs. Jenkins was Nicholas's mother-in-law. Documentation has been found that Samuel Nicholas tended the tavern during several periods in the years between 1775 and his death in 1790. Peale's rented house was sold in 1780, and he purchased a brick house on the corner of Third and Lombard Streets. There he established the gallery in which he exhibited art and curiosities in the following years.

THE WRITER ALSO consulted Miss Robin Bolton-Smith, Assistant Curator of 18th and 19th Century Painting and Sculpture at the National Collection of Fine Arts, Smithsonian Institution, in Washington. She responded with "Judging from the photographs which you sent

me (she later viewed the actual miniature as well) it appears to me to be a very damaged miniature painted in the style of the work of Charles Willson Peale done in the latter half of the 1770's."

As early as the discovery of Mr. Spies' portrait of Nicholas, it was suggested that a new portrait based on this likeness be painted for the Commandant's House. Reproductions of it would also replace those in the Marine Corps Museum and elsewhere.

The History and Museums Division's Historic Art and Research Committee in May 1988 agreed that Maj Neary's painting should be of a vertical and rectangular format to fit the existing frame and oval mat already in the Commandant's House. This format matched that of the Burrows portrait mounted on the opposite side of a pier glass and pier table in the foyer of the house. However, the entire canvas was to be covered in paint, so that when a salon print was made, it would be compatible with the portraits of the other commandants.

The portrait was completed in mid-December. Following the approval of the Commandant, the portrait was documented in photography by the Curator of Art and hung in the Commandant's House, reproductions were made for the Museum, and a salon print was installed in the "Commandants of the Marine Corps Corridor" in the Pentagon. □1775□

Answers to Historical Quiz

Animals and the Marine Corps

(Questions on page 11)

1. The detachment made the demanding seven-week trek across the Libyan desert on camels.
2. In October 1836, during the Indian campaigns in Georgia and Florida, one company of Marines was mounted on native horses and used extensively for reconnaissance and patrol duty. This company was disbanded in July 1837, although small mounted detachments of Marines were occasionally used in Florida until 1840.
3. On 21 February 1938, this detachment, which had been reorganized in 1912 to maintain a mounted patrol at night and conduct weekly census of all Americans living in the city and its suburbs, was disbanded.
4. "Old Gimlet Eye," a bald eagle, was presented to the barracks by Gen Butler and swom in on 8 January 1938.
5. SgtMaj Jiggs I enlisted in October 1922 at Marine Barracks, Quantico, Virginia, and was promoted to his final rank in July 1924 by the Secretary of the Navy.
6. Most dogs were trained as scouts and message carriers, while some were initially trained for guard duty. Several dogs were cited for outstanding performance during operations in alerting enemy ambushes and positions, thereby saving the lives of many Marines.
7. "Soochow" (a dog) was liberated with the survivors of the regiment in January 1946, and later stationed at Marine Corps Base, San Diego, California.
8. "Reckless," a red Mongolian mare, earned the Purple Heart with one gold star, a Presidential Unit Citation with star, Korean Service Medal with three battle stars, the United Nations Service Medal, and the National Defense Ribbon for outstanding service.
9. Trained for either scout or sentry duty, most war dogs in Vietnam were of German Shepherd lineage, but very few were thoroughbred. There were a total of four platoons, each with 28 dogs, serving with Marines in Vietnam.
10. "Chesty IX" made his debut at the beginning of the 1989 Barracks Evening Parade season, following in a long line of bulldog mascots bearing that name. The first bulldog mascot named "Chesty" made his debut in the summer of 1957, when the Marine Barracks began the Evening Parade ceremonies.

Marines Reservists Script Korean War Exhibits

by *Kenneth L. Smith-Christmas*
Curator of Material History

THE KOREAN WAR segment of the Marine Corps Air-Ground Museum at Quantico, until recently still in the planning stages, with artifacts being acquired and restored for display, is nearly ready for opening in the reconditioned hangar at the former Brown Field. With the upgrading of the building nearly complete, the placement of the restored artifacts, weapons, and vehicles is due to start this winter with a formal opening expected during the 1990 tourist season.

Although a more detailed presentation is expected to follow, a skeletal story line for the new segment, consisting of seven large text boards and maps, has been researched and written by the staff. The seven boards trace the broad history of the war from its outbreak in 1950 to the cease-fire in 1953 and provide the museum visitor a historical perspective from which to view the items on display. In addition, short descriptive labels for each of the Marine vehicles, large weapons, and aircraft are being produced. These labels are, in turn, related to the chronological text boards.

These efforts, however, are meant to be an expedient to opening the new part of the museum. Although the information, artifacts, and displays will present a good general view of the war, the overall effect in comparison to the "Early Years" and "World War II" displays, will be more sparse. Topics such as air-ground tactics and the use of small arms remain to be more completely covered and the campaigns of Pusan, Inchon, and Chosin will need to be examined in greater depth.

SHORTLY AFTER ASSUMING command as Officer-in-Charge of the Air-Ground Museum and Museums Branch Activities, LtCol William A. Beebe was contacted by the then-commanding officer of the Mobilization Training Unit, North Carolina 2 (MTU-NC2), LtCol Jerry A. Cummings, to see if the museum had any projects the unit could undertake. The MTU had worked for LtCol Beebe in his previous assignment, but was now without either a sponsor or a project. LtCol Beebe responded that he would welcome the

help of the MTU in scripting the new exhibit. The project was tentatively accepted by the unit and LtCol Arthur L. "Les" Scheer arrived at the Museum Branch Activities Building in early spring 1989, to start research on the topics and to help establish a structure for the project. The entire unit appeared briefly in June to go over individual assignments and for a tour of the museum's operations. Returning in August, LtCol Scheer and the unit's new commanding officer, LtCol William "Ray" Hargett, conducted research on their particular topics, set up a timetable for the review of submitted scripts, and started a new recruitment drive.

THIS DRIVE PAID off when several new members joined the unit this fall. Selected members came on board in the fall and early winter to work on assigned topics and to research the Marine Corps' official photograph collection, which is administered by the National Archives and Records Administration.

After the Korean War exhibit opens this year, the displays researched and written by the MTU will be added piece-by-piece

as they are approved. The newly developed information will also be offered to other command museums, as well as being available in a modular format, as appropriate. As the project progresses, these new exhibits will provide an impetus for repeat visitors, in addition to attracting more Marine and civilian travelers to Quantico for first-time viewing of the museum.

The major advantage of the MTU program is obvious: the museum is receiving good quality help in putting together a very large and complex standing exhibit. There are some advantages which are not immediately apparent. While the curatorial staff is adept at identifying individual items and conducting research, few have a solid background in the field use of the items to be displayed. Marine Reservists with extensive experience in such areas as communications, aviation, and artillery find research and writing in these areas more easily accomplished. Moreover, being "in tune" with today's Marine Corps, the Reservists also are able to compare and contrast the historical concepts of the Korean War to current practice.

□1775□

Members of Mobilization Training Unit, North Carolina 2, work on scripts for the Korean War exhibit at the Marine Corps Air-Ground Museum at Quantico, lending field experience in communications, aviation, and artillery to their writing projects.



Distinguished Marines Who Died in 1989 Remembered

by Benis M. Frank
Head, Oral History Section

MajGen Arthur B. Hanson

MajGen Arthur B. "Tim" Hanson, USMCR (Ret), 72, died of cancer on 1 July 1989 at his home in Potomac, Maryland. A native Washingtonian, Gen Hanson was commissioned in May 1941. For a year, January 1942-January 1943, he was stationed at the Marine Barracks, Balboa, Canal Zone. He joined the 4th Marine Division in January 1944 and participated in the battles for Roi-Namur, Saipan, Tinian, and Iwo Jima. He was awarded a Bronze Star in each of these operations. Gen Hanson was released from active duty in early 1946, but remained active in the Marine Corps Reserve, progressing in rank until he became a major general. He retired from the Reserve in 1974. Gen Hanson was past president of the Marine Corps Reserve Officers Association and the Marine Corps Reserve Policy Board. At the time of his death, he was president of the Marine Corps War Memorial Foundation, which was instrumental in having the Iwo Jima flag-raising statue by Felix de Weldon erected in Washington. The foundation was less successful in its efforts to reconstruct Tun Tavern in Philadelphia. Gen Hanson was interred 7 July in Arlington National Cemetery with full military honors.

MajGen Francis B. Loomis, Jr.

MajGen Francis B. Loomis, Jr., USMC (Ret), 87, died in Oceanside, California, on 31 December 1989. His remains were cremated and his ashes spread at sea off Point Loma on 13 January. Gen Loomis was born in Washington, D.C., in 1903, Gen Loomis entered the Naval Academy from California in 1920. A serious bout with pneumonia forced him to leave the Academy in 1922. After recuperating, he entered Stanford University the same year. While at Stanford, he was a member of the NROTC. He was commissioned an ensign in the Naval Reserve in 1924. Already a trained pilot in civilian life, he went on active duty as a Navy Reservist but flew and trained with Marine squadrons from

North Island for two years until he transferred to the Marine Corps in 1926. Following graduation from Basic School in Philadelphia in 1927, Lt Loomis joined the Chinese Composite Expeditionary Force at San Diego, and sailed to China with it in April of that year. While in China, he commanded a machinegun platoon at first, and then was assigned as a student naval aviator to VMO-10 at Hsin Ho. Lt Loomis returned to the States to enter flight training at Pensacola. After receiving his wings, he flew with Marine squadrons in Haiti and the United States, but was forced to relinquish his flight orders when he developed trouble with his eyes. He returned to China in 1932 to serve with the 4th Marines in Shanghai. He became involved with defense battalions in the early 1940s, and during World War II, served with Garrison Forces, 14th Naval District at Pearl Harbor and with the 15th Defense Battalion. He participated in the Roi-Namur, Guam, and Peleliu operations and was logistics officer of III Amphibious Corps in the Okinawa landing. Following the end of the war, Gen Loomis was the inspector general of the Department of the Pacific in San Francisco, after which he became the Marine Corps liaison officer for guided missiles and atomic energy in the Office of the Chief of Naval Operations. Later, while chief of staff of FMFLant, he was promoted to brigadier general and assigned as Commanding General, Force Troops, FMFLant in 1953. Gen Loomis retired the following year and was advanced to major general by reason of his combat decorations of the Legion of Merit and Bronze Star.

MajGen Frank D. Weir

MajGen Frank D. Weir, USMC (Ret), a Marine Corps aviator who first flew in combat during the Nicaraguan Campaign of 1927, died at the age of 87 on 17 September 1989 in Santa Barbara, California.

Gen Weir was born in Brooklyn, New York, in January 1902, entered the Naval Academy in 1919, and graduated in 1923.

He became a naval aviator in 1926. In 1942, he was assigned as assistant operations officer and later aviation officer in the staff of Commander, Amphibious Forces, Pacific Fleet, which was later redesignated as Third Amphibious Force. He participated in six operations in the Pacific—Guadalcanal-Tulagi, Russell Islands, New Georgia, Vella Lavella, Treasury-Bougainville, and Cape Torokina.

Prior to his retirement in 1953, Gen Weir was Assistant Commanding General, Aircraft, Fleet Marine Force, Pacific. Gen Weir was cremated and his ashes spread at sea on 8 October.

MajGen William J. Whaling

MajGen William J. Whaling, USMC (Ret), died at the age of 95 in Lyons, New Jersey, on 19 November 1989, and was buried in Arlington Cemetery with full military honors 10 days later. Gen Whaling was born in St. Cloud, Minnesota, and enlisted in the Marine Corps in May 1917. He was commissioned in the field the following year while serving with the 6th Regiment in France. During the interwar period, he served the usual post and station tours; did foreign duty in Haiti, Nicaragua, and China; and served at sea. Throughout his career, he was renowned as one of the top rifle and pistol shots of the Marine Corps and was widely known for his competitive marksmanship. He fired "Distinguished" with both rifle and pistol, and was a member of the U.S. team in the 1924 Olympics. In World War II, he served with the 1st Marine Division on Guadalcanal, where he initially trained scouts and snipers in practical combat skills. Gen Gerald C. Thomas, in his oral history, said of this assignment that he "felt the need of a troubleshooter, and he [Whaling] was an ideal man for that. Rugged, fearless, [built] like a rock." In the drive up the island coast, he commanded the Whaling Group, consisting of the 3d Battalion, 2d Marines, and his scout-snipers. He commanded the 1st Marines

in the Cape Gloucester operation, and the 29th Marines on Okinawa, where he was awarded the Navy Cross for extraordinary heroism. By the time of the Korean War, Whaling was a brigadier general and 1st MarDiv commander MajGen Gerald C. Thomas selected him to be his assistant division commander. Of this period in the Korean War, Winter 1951-52, Gen Tho-

mas recalled that the fighting and weather together were difficult, but "There was one bright aspect to this—the hunting was wonderful and I had the greatest old hunter of all in Bill Whaling," who was able to furnish the CG's mess with pheasant and waterfowl he shot. Upon his return to the States in 1952, Gen Whaling was assigned duties as Deputy Commander,

MCRD, San Diego. He retired in July 1954 after 37 years of active service.

Mrs. Virginia D. Shepherd

Mrs. Virginia Driver Shepherd, 91, wife of former Commandant of the Marine Corps Gen Lemuel C. Shepherd, Jr., for 67 years, died at her home in La Jolla, California, on 29 November. □1775□

PBY-5A 'Catalina' Alarms Air Force on Pensacola-Cherry Point Hop

(Continued from page 24)

The basic design of the Consolidated PBY was created by Isaac M. Laddon and the term "Catalina" originated with the Royal Air Force. The name was adopted by the U.S. Navy in 1941 with the first deliveries of the PBY-5A (the first amphibious version with retractable tricycle landing gear).

The patrol bomber flying boat had already seen action with the RAF in Europe and the Atlantic in 1937 and 1938. It was also flown by Canada and Australia, and in the Dutch East Indies. The Navy had ordered 200 PBY-5s for the Neutrality Patrol in 1939. Delivery started in 1940. Russia was to fly a version of the PBY later in the war.

0800 Local—Pilot to copilot. "Where are we?" "How do I know? I'm trying to fly nose attitude and I can't see over the nose, only out the side." So it's airspeed, needle-and-ball, altitude (plus or minus 200), engine instruments. "I think we just passed over somewhere where my hand is on the map." Long stare from pilot! Darn thing is wallowing all over the sky, out of

trim, and making a student pilot look like the ace of the base, compared to me. "At least the intercom works," as I shouted over the roar of the engines.

CAPT ROBERT L. RASMUSSEN, USN (Ret), Director of the National Museum of Naval Aviation (NMNA), Pensacola, Florida, had graciously provided the PBY-5A to the aircraft collection of History and Museums Division, and a crew to fly the aircraft, excluding a copilot/navigator. BGen Edwin H. Simmons, Director of Marine Corps History and Museums, approved the recommendation to place the aircraft at Marine Corps Air Station, Cherry Point. BGen Clyde L. Vermilyea (now MajGen-select) had made Cherry Point a historic holding site in anticipation of placing this historical aircraft in the proposed A. A. Cunningham Museum (Cherry Point's command aviation museum), which is scheduled to open in 1992. Col Brooke Nihart, Deputy Director for Museums, allowed me to fly Bureau Number 46456 as the copilot/navigator/radio

operator since I had flown many "cross-countries" in helicopters from MCAF New River, North Carolina, to Pensacola.

The nucleus of the crew was LCdr Searcy, pilot and air operations officer for Naval Air Station, Pensacola; Mr. Hayslit, engineer and exhibit maintenance specialist at NMNA; and Mr. Johnson, structural mechanic and museum shop supervisor for NMNA.

1045 Local—Passing northwest of MCAS Beaufort, South Carolina, I had taken the controls for the pilot and was flying in the left seat. Hayslit was in the right seat and we were looking at the Atlantic coast for recent damage from Hurricane Hugo which had devastated Charleston, South Carolina. Still at 3,500 feet altitude (now plus or minus 100 feet) and headed 035 degrees magnetic, the 105-foot wing responded to my newfound muscles—no wonder multi-engine pilots have large biceps! How did the crews in World War II manage their 2,000-mile, 18-hour flights in this ponderous beast? Was that a pop? Did the aircraft slow? No, just an air pocket and my imagination. Instruments normal. Pop! I looked at Hayslit and he was looking at me. That wasn't an air pocket! We saw the starboard engine RPM gauge drop 200 RPM then return to normal. I told Johnson to get the pilot. Searcy was already headed to the cockpit and the starboard engine was popping at 20 to 30 second intervals.

Cherry Point Command Aviation Museum

THE MCAS CHERRY POINT command aviation museum, in the final stages of planning, is beginning to acquire exhibit aircraft provided by the Museums Branch. In consideration of the transfer of a 1918 Belgian Hanriot fighter, the Naval Aviation Museum, Pensacola, gave the Marine Corps one of its Consolidated PBY-5A Catalina patrol bombers. Almost 800 were accepted originally by the Navy with more going to our allies. While a most significant aircraft to the Navy for its long-range patrolling, air-sea rescue, and night-torpedo attack capabilities, relatively few were used by the Marine Corps and mainly in a support role. The notable exception was a successful torpedo attack by Maj Jack R. Cram flying BGen Roy S. Geiger's personal transport against Japanese transports, which earned Cram a Navy Cross and a verbal reprimand from Geiger. Twenty PBYs were flown by Marine pilots in World War II, generally to carry personnel to the islands and bases of the Pacific, but also as a rescue craft for downed fighter pilots. Two such were aces Capts Joseph J. Foss and Jefferson J. DeBlanc, both Medal of Honor recipients.—FBN

I WENT BACK TO the radio/navigator's position and switched to Charleston Air Force Base tower frequency. No response. Double-checked frequency and tried again. Still no response. Switch to ground control. No joy! Try approach control. Hit radio. Nothing. Back to tower frequency and transmit in the blind. Searcy asks for the nearest airport. I tell him

Charleston Air Force Base. "Where?" I get up and bang my head on the bulkhead "Straight ahead at 10 miles," although I cannot see over the nose. Back on the radio, "Charleston Tower, Charleston Tower, Mohawk 01 south of your position declaring an emergency and requesting immediate landing." No answer as I feel the gear go down and the PBY start to descend. Johnson gets down from the observer's position under the wing and looks at all three landing gear and gives a thumbs-up to Searcy, indicating the landing gear is locked in the down position. He returns to his seat. Hayslit, from the copilot's seat, is monitoring the engine instruments. The starboard engine is still running rough. I have made three or more radio calls in the blind.

FOR THE FIRST TIME, I hear a faint "cleared to land." Then the aircraft booms and groans as the main gear touches down. The pilot (I found out later) had a green light from the tower and the tower had heard our transmissions. The crash crew had been waiting and had chased us down the runway. Switching over to ground control frequency, I ask for taxi instructions and a follow-me truck.

I can now hear ground control talking to me. "Mohawk 01, do you want to go to the civilian or military flight line?" "Mohawk 01 requests taxi to the military flight line." "Mohawk 01, what type of aircraft are you?" "Mohawk 01 is a PBY-5A." (Pause) "Mohawk 01, what service are you?" "Mohawk 01 is a Navy/Marine Corps aircraft." (Long pause) "Mohawk 01, what country?" My answer of course "The U.S.A.!"

I later realize that the white-and-gray Catalina has no markings. After convincing the operations officer of the base we were military and not drug runners, we found that rough-running starboard engine was caused by water in the fuel. Additionally, we found out that I had used the wrong call sign in the excitement and that the radio receiver was shorting out.

AFTER DRAINING about a gallon of water from the fuel system, adding alcohol to make any excess water soluble in the fuel, and acquiring a radio, Mossback 01 filed another flight plan and departed for Cherry Point at 1500 local.

THE AIRCRAFT we were flying was accepted by the Navy on 22 January 1944. It was assigned to VPB-94, and on 29 March 1946, transferred to Rio de Janeiro, Brazil. No records exist thereafter. Scuttlebutt states that it was used on the Amazon River for 20 years and then in Panama. In 1985, it was returned to the U.S., to NMNA at Pensacola. The aircraft's paint was peeling but revealing very little corrosion. However, it had been modified to carry troops and had had the waist gun blisters removed.

The PBY aircraft, both seaplane and amphibian, were used by the Navy for scouting reconnaissance, bombing, utility transport, anti-submarine patrol, and air search and rescue during World War II. Many downed flyers were daringly rescued by the flying boats.

1545 Local—Here we go again. The starboard engine starts acting up. This time we are ready. I have been maintaining radio contact with stations out of Charleston and tell the pilot that Myrtle Beach Air Force Base is dead ahead. Searcy elects again to execute an emergency landing and I give the calls to the tower (using the correct call sign). Johnson again checks the gear down and locked and returns to his position. Hayslit monitors the engines and increases the propeller RPM for landing. This will be a piece of cake.

WRONG AGAIN! Touch down on the main gear went well, but when the nose wheel contacted the runway there was a loud bang and the aircraft started shaking violently. It felt as if the nose wheel had collapsed. Searcy immediately shut the engines down and we coasted to a shuddering stop. The crash crew at Myrtle Beach had been waiting and rapidly approached us from the rear; however, they had an addition—military police.

Myrtle Beach Air Force Base had an Operational Required Inspection (ORI) planned for the next day and they thought that an unmarked aircraft might be an early start of the scenario (the reason for the MPs). The commanding officer met us at the flight line after the aircraft was towed off the runway. He offered us any assistance necessary and wished us well before returning to his other duties.

Our shimmy dampener to the nose wheel had broken and fallen off on the runway, causing the shaking of the aircraft. At midnight, with the kind and profes-

sional assistance of base personnel, Johnson and Hayslit had welded the shimmy dampener back and fixed the main lead to the starboard engine magneto, the cause of our second rough-running-engine emergency

0800 Local—After waiting for the morning fog and clouds to clear, we were airborne and winging our way to Cherry Point, placing ourselves over every airfield from Myrtle Beach to Cherry Point. Radio contact was excellent with all airfields. We finally followed the iron TACAN (railroad) into Cherry Point. The starboard engine had only coughed a couple times.

TWENTY PBYs were used by the Marine Corps in the Second World War. Most were used by wing headquarters, observation, and utility squadrons to carry personnel to the distant bases and islands of the Pacific. Maj Jack R. Cram, BGen Roy S. Geiger's pilot and aide, employed the general's PBY-5A to attack Japanese transport ships that were bringing reinforcements to Guadalcanal on 15 October 1942. Maj Cram used the PBY, rigged with two torpedoes, to make a run on the Japanese transports and then was attacked by five Japanese Zeroes. He made it home and landed at Henderson Field after having the last Zero shot down over Henderson by a damaged VMF-121 fighter which was returning to homefield. Maj Cram was later to become commanding officer of VMB-612, and helped to develop procedures subsequently followed to attack Japanese shipping with Mitchell PBJs (B-25s) at night. Two renowned Marine fighter pilots were rescued during the war by PBYs, Capts Joseph J. Foss (twice) and Jefferson J. DeBlanc, both Medal of Honor recipients and aces.

0915 Local—On 14 October 1989 Bureau Number 46456 made its last landing at Marine Corps Air Station Cherry Point and taxied to the operations building. It was an emotional event for me as I was allowed to assist in the landing as copilot.

THE A. A. CUNNINGHAM Air Museum Foundation, sponsors of the Cherry Point Museum, will restore the PBY-5A to the original condition and colors of World War II, to help tell more of the history of those courageous Navy and Marine Corps flyers of the vast Pacific War.

□1775□

New Uniform Kits Brighten Pageants

by Kenneth L. Smith-Christmas
Curator of Material History

THIS PAST NOVEMBER'S series of Birthday balls saw the first use of the new historic uniform kits produced for the Marine Corps by the New Columbia Company of Charleston, Illinois. As previously reported in *Fortitudine* (Fall 1987 and Spring-Summer 1988), the revitalization of this project started in 1985 at the prompting of then-Commandant Gen Paul X. Kelly, when he found that the museum could no longer continue the loan program with the reproductions on hand. The uniforms had suffered too much wear over the more than two decades of use in historic pageants.

After a tortuous and frustrating two-year search for a qualified manufacturer, New Columbia was selected both to produce the uniforms and to subcontract with other companies for those items that were not normally made by the firm. Close liaison was maintained between New Columbia and the Museum staff to ensure the historical accuracy of the garments and accouterments. Periodic inspections of the New "old" uniforms made a Birthday Ball appearance worn by reservists of the 14th Marines at Dallas Naval Air Station, Texas.



completed prototypes generated a stream of packages between Illinois and Quantico as details of insignia and sturdiness were checked.

When they arrived in Spring 1989, the crated uniforms were moved into a special climatically controlled room that was specifically constructed for the storage of reproduction uniforms by the exhibits staff at the Air-Ground Museum. In the same room, racks were built to hold the serviceable remnants of old uniform kits, which are loaned both for classroom instruction and displays. When the new kits are loaned, the wooden crate containing all ten uniforms is shipped directly to the borrower.

THIS YEAR, ASIDE FROM those used by Headquarters, Marine Corps, and the Basic School at Quantico, kits were shipped to the 4th Marine Corps District (Philadelphia), the Navy-Marine Corps Intelligence Center (Dam Neck, Virginia), the 14th Marines (Dallas, Texas), the Marine Aviation Training Support Group (Meridian, Mississippi), the Marine Corps Admin Detachment (Goodfellow AFB, Texas), and two Marine Corps Reserve Training Centers (Wichita, Kansas and Cincinnati, Ohio). Major commands such as MCRD Parris Island and MCB Camp Pendleton have ordered their own kits, while a number of smaller commands are purchasing the kits one uniform at a time as funds become available.

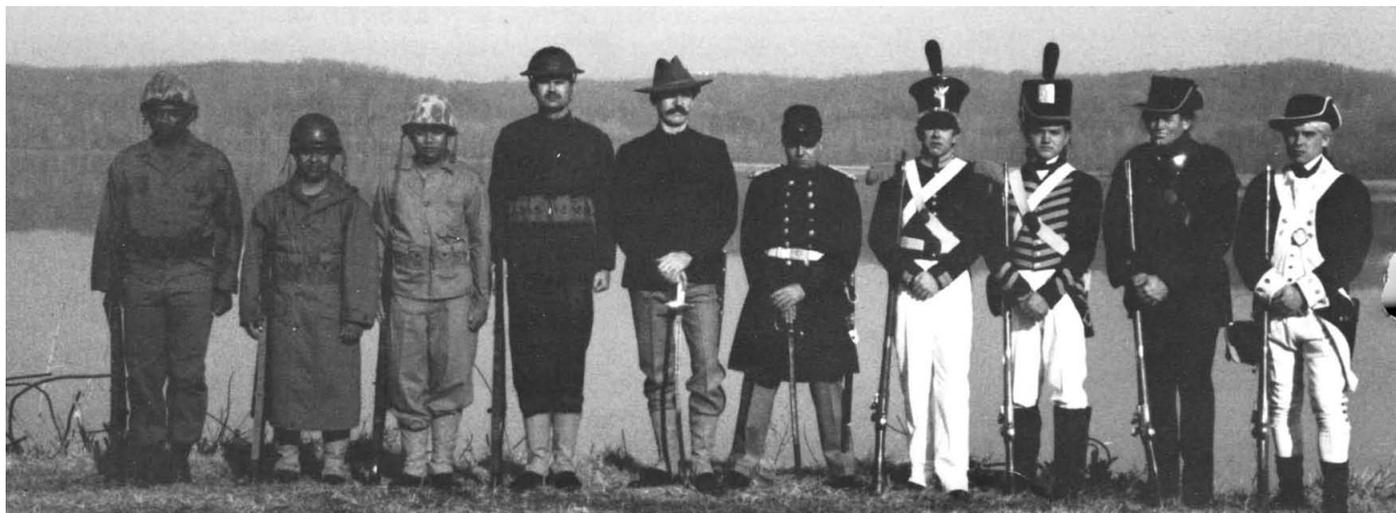
Comments from the borrowers are generally favorable. Several minor construction problems have been identified and are being rectified by the manufacturer.



Garbed as Civil War Marine, a member of the Navy-Marine Corps Intelligence Command, Dam Neck, Virginia, takes pose.

In addition, detailed instructions on the cleaning of the uniforms are being drawn up. One complaint is that too few accouterments accompany each kit. This was a consideration when the project was inaugurated, and it was decided that fully accoutered kits would be too complex in terms of both shipping and accountability. Borrowing units are encouraged to borrow additional items from local sources, e.g., volunteer historical interpreters, battle re-enactors, and private collectors. Indeed, the 1917 Marine does look better with a gas mask, canteen, first aid pouch, bayonet and pack, in addition to the lone cartridge belt that comes with the kit. Another problem is that of weapons. Swords are provided with both the Civil War and Spanish-American War kits, but costs, federal regulations, and Marine Corps orders preclude the inclusion of shoulder arms. Sources for realistic copies of muskets, 1903 Springfields, M1s, and M14s are being investigated. It is possible that some of these reproduction weapons can be procured through U.S. Army training aids services. □1775□

The complete set of period uniforms, from modern-era to Continental Marine, is modeled by Air-Ground Museum staff members.



Curtiss F6C-4 'Hawk'

by *Kenneth L. Smith-Christmas*
Curator of Material History

ON 27 SEPTEMBER 1989, curious on-lookers at the Marine Corps Combat Development Command (MCCDC) at Quantico, Virginia, saw a rare sight rolling into the museum's restoration facility at Larson Gym. On a trailer was the beautiful silver fuselage and yellow wings of a disassembled Curtiss F6C-4 "Hawk."

Negotiations for the acquisition of this aircraft began in April 1988, when Mr. William L. Hodson of the Worldwide Aero Company of Moonpark, California, contacted the museum and offered to ex-

change the then-partially restored biplane for a number of surplus stricken T-28 trainer aircraft and engines. After receiving approval to conduct the trade from both the Commander, Naval Air Systems Command and the Secretary of the Navy, the museum became party to a contract for the exchange. Mr. Hodson had acquired the fuselage and engine in 1982 and located the wings later.

The original fuselage (BuNo A-7412) had been stricken from the U.S. Navy at Pensacola in 1927 after it had wrecked.

With the able assistance of the museum's former aviation curator, retired MGySgt Walter F. "Fritz" Gemeinhardt, the aircraft was meticulously restored to the configuration of an F6C-4 belonging to Marine Fighting Squadron VF-10M, based in San Diego, circa 1931. These aircraft were different from the first four F6C-4s used by Marine Fighting Squadron VF-9M at Quantico in 1927. The San Diego version had the "speed ring" cowling and a "V" spring spreader bar on the landing gear. VF-10M (the "Red Devils") had eight of these aircraft from 1930 to 1932.

The F6C-4 was an updated version of the Curtiss "Hawk" series fighter plane that was purchased by both the Army and the Navy in the mid-1920s. Curtiss' two main competitors at this time were Boeing and Vought, and it is not surprising that the first three models of the F6C closely resemble a contemporary of theirs, the Boeing FB5. An example of this aircraft borrowed from the Smithsonian's Air and Space Museum is on display in the "Early Years" hangar at the Air-Ground Museum.

However, the F6C-4 was a radical departure in design in that it had an air-cooled 410 h.p. Pratt and Whitney R-1340 "Wasp" radial engine mounted in place of the liquid-cooled 400 h.p. Curtiss D12 12-cylinder engine. This transformed the sleek, pointed nose of the F6C-3 to the blunt nose of the more maneuverable F6C-4. Even so, this improved aircraft was already obsolescent when introduced to the fleet.

San Diego received its first F6C-4s after they were replaced by Boeing F3Bs and F4Bs in the fleet. According to an officer who flew them, the aircraft were received in poor condition and had to be completely overhauled. The F6C-4 had a short life in VF-10M in the three years before being replaced by Boeing F4B fighters. One of these aircraft is also on display in the "Early Years" hangar.

The new F6C-4 was re-erected by Mr. Hodson, his assistant and the Museum's restoration staff upon its arrival at Quantico, and is now in "open storage" at the restoration facility at Larson Gym. □1775□



The 65-year-old Curtiss "Hawk" on display at the Air-Ground Museum has been restored to the configuration of an F6C-4 belonging to Marine Fighting Squadron VF-10M.

Technical Data*

Manufacturer: Curtiss Aeroplane and Motor Co., Inc., Buffalo, New York.

Type: Carrier-based fighter.

Accommodation: Pilot only.

Power Plant: One 410 h.p. Pratt and Whitney R-1340.

Dimensions: Span 37 ft., 6 in.; Length, 22 ft., 6 in.; Height, 10 ft., 11 in.; wing area, 225 sq. ft.

Weights: Empty, 1,980 lbs.; gross, 3,171 lbs.

Performance: Max speed, 155 m.p.h. at sea level; Initial climb, 2-5 min to 5,000 ft.; Service ceiling, 22,900 ft.; Range, 360 st/miles.

Armaments: Two fixed, forward-firing 0-30-in. machine guns.

*From *United States Navy Aircraft Since 1911* by Gordon Swanborough and Peter M. Bowers.

The U.S. Marine Corps and the Vietnam War

by Robert V. Aquilina
Assistant Head, Reference Section

Fortitudine's Fall 1989 issue inaugurated a chronological series on Marine Corps participation in America's longest and most controversial conflict — the Vietnam War. Part I highlighted the critical events of the period 1954-1964, officially referred to as the "advisory and combat assistance era." This second installment focuses upon the year 1965, and the first large-scale deployment to Vietnam of Marine combat forces. A detailed narrative of this period appears in the History and Museums Division volume, *U.S. Marines in Vietnam: The Landing and the Buildup, 1965*, from which much of the following information is excerpted.

8 Feb—Battery A, 1st Light Anti-Aircraft Missile Battalion arrived at Da Nang, and was operational the next day. More elements of the battalion arrived three days later at Da Nang, and were shortly operational.

8 Mar—The 9th Marine Expeditionary Brigade, under the command of BGen Frederick J. Karch, began landing in the Bay of Da Nang, the first American ground-combat forces to come to Vietnam. The brigade's mission was to defend the Da Nang Airbase.

10 Apr—Battalion Landing Team 2/3 was airlifted to Da Nang. The first fixed-wing Marine squadron also arrived at Da Nang on this date—Marine Fighter Attack Squadron 531, which flew the F-4B Phantom. The squadron flew its first combat mission on 13 April.

13 Apr—Battalion Landing Team 3/4 arrived in Vietnam from Hawaii, and was located at Phu Bai.

3 May—The advance party of the III Marine Expeditionary Force commanded by MajGen William R. Collins, arrived at Da Nang. Four days later, the 9th MEB was dissolved, and III MEF was redesignated III Marine Amphibious Force (III MAF). The head-

BGen Frederick J. Karch, Commanding General, 9th Marine Expeditionary Brigade, center, confers in Da Nang in May 1965 with MajGen Paul J. Fontana, left, and MajGen William R. Collins, commanding general of the III Marine Expeditionary Force.



Troops of the 9th Marine Expeditionary Brigade, first U.S. ground combat forces in Vietnam, land at Da Nang on 8 March 1965. The announced mission was to defend the Da Nang Airbase.

quarters of the 3d Marine Division, also commanded by MajGen Collins, was established. Marines of the 3d MEB deployed to Chu Lai, 55 miles south of Da Nang.

11 May—The advance headquarters of 1st Marine Aircraft Wing (1st MAW), commanded by MajGen Paul J. Fontana, was established at Da Nang.

1 Jun—Marine attack aircraft from VMA-225 and VMA-311 flew their first combat missions in Vietnam from the recently completed expeditionary airfield at Chu Lai.

4 Jun—MajGen Lewis W. Walt assumed command of III MAF and the 3d Marine Division, relieving MajGen Collins.

5 Jun—BGen Keith B. McCutcheon relieved MajGen Fontana as CG, 1st MAW.

1 Jul—The Seventh Fleet's Special Landing Force, BLT 3/7, along with HMM-163, landed at Qui Nhon to protect the arrival of the Army's 1st Air Cavalry Division.

6 Jul—Regimental Landing Team 9 (RLT-9) arrived at Da Nang.

15 Aug—The headquarters of RLT-7 arrived at Chu Lai. By late summer, four Marine infantry regiments, the 3d, 4th, 7th, and 9th, were in Vietnam.

18 Aug—Operation Starlite, designed to thwart an anticipated Viet Cong attack on the Chu Lai airfield, was launched in the first regimental-size battle fought by U.S. forces since the Korean War. The 7th Marines, with other supporting Marine units, attacked the *1st Viet Cong Regiment* in a combined amphibious-heliborne search-and-destroy operation. Mopping-up operations were completed by 24 October. Intelligence estimates placed the number of enemy dead at nearly 1,000.

7 Sep—Operation Piranha, another regimental-sized amphibious-heliborne attack, was launched to destroy a concen-



Marines of Company G, 2d Battalion, 9th Marines, attached to 2d Battalion, 7th Marines, come under fire on 12 December 1965 while taking part in Operation Harvest Moon. Conducted

approximately 25 miles northwest of Chu Lai, the 12-day operation included the first B-52 airstrikes in direct support of Marines in the field. Enemy losses were reported to be heavy.

tration of enemy forces on the Batangan Peninsula. More than 160 Viet Cong were killed in the operation, which was concluded three days later.

8 Sep—Operation Golden Fleece began. It was designed to prevent as much rice as possible from falling into enemy hands during the summer/fall 1965 rice harvest.

8 Oct—Viet Cong sappers struck Marine air facilities at Marble Mountain and Chu Lai, and succeeded in destroying or damaging a number of helicopters and fixed-wing aircraft. Most of the attackers were killed.

18 Oct—Operation Trail Blazer started, consisting of deep patrols over a six-day period conducted by the 3d Reconnaissance Battalion to determine enemy strengths and intentions towards the Da Nang area.

10 Nov—Operation Blue Marlin was launched and resulted in the first combined landing of U.S. and Vietnamese Marines. The combined forces executed a successful search-and-destroy operation midway between Da Nang and Chu Lai. The operation concluded 12 November. Resistance was light, and casualties were few.

16 Nov—Operation Blue Marlin (Phase II) began, similar in concept to Phase I. A combined U.S. Marine Corps and RVN Ranger force conducted a search-and-destroy operation over a two-day period north to the Song Cua Dai.

17 Nov—Air elements from III MAF were used to lift 788 ARVN troops to the relief of a besieged ARVN garrison at Hiep Duc, about 25 miles west of Tam Ky. The Viet Cong assault on Hiep Duc was defeated, but the ARVN commander later ordered the town abandoned, as he had too few regular troops to occupy the area.

30 Nov—In Operation Dagger Thrust IV, BLT 2/1 and HMM-261

executed an amphibious raid at Lang Ke Ga, about 70 miles east of Saigon. Enemy contact was negligible.

8 Dec—Operation Harvest Moon was conducted approximately 25 miles northwest of Chu Lai. Marine aircraft supported Marines and ARVN troops in a 12-day operation. Enemy losses were heavy. The first B-52 airstrikes in direct support of a Marine Corps operation conducted during Operation Harvest Moon.

31 Dec—As of this date, U.S. military strength in Vietnam stood at 181,000. U.S. Marine Corps strength in Vietnam (III MAF) was just over 39,000. Marine casualties thus far totaled approximately 3,000. □1775□

Among the array of Marines and weapons deployed around the Da Nang Airbase in March 1965 was this Hawk missile emplacement. By December there were 39,000 Marines in Vietnam.



Acquisitions

WWII 'Catalina' Delivered Safely to Cherry Point

*by LtCol William A. Beebe II
Assistant Deputy Director for Museums*

0700 LOCAL—The noise of the engines multiplied as power was increased to 31" manifold air pressure (MAP). The brakes were released and the aircraft started its roll. At about 15 knots indicated airspeed, MAP was increased to 41" as the Pratt & Whitney 1830-92s responded with more of a roar; at 60, 65 knots the nosewheel broke the ground and the aircraft increased in airspeed to 75 knots; the main wheels were free of the runway and the aircraft's speed increased to 80 knots. The gear was raised and Mr. William Johnson, structural mechanic, checked the landing gear up and locked.

The morning dusk had given way to the day which revealed high clouds and wisps of light ground fog. When the gear was raised, throttles were backed to 31" MAP and propeller adjusted to 2400 RPM. Departure control directed a left turnout to heading 090 degrees. The aircraft continued climbing at 80 knots and five minutes later LCdr William Searcy leveled off at 3,500 feet. Mr. Lloyd Hayslit then throttled back and reset the props to 2100 RPM. The engines were



Its eventful flight from Pensacola completed, the PBY-5A piloted through some harrowing moments by LCdr William Searcy, USN, is safely at home at MCAS Cherry point. Gun blisters, replaced by cargo doors, will be reinstalled upon restoration.

running smoothly in unison as LCdr Searcy trimmed under the dash of the pilot's cockpit, then overhead.

"Pensacola Departure, Mossback 01 clear to the east." "Roger Mossback 01, frequency change approved, have a nice flight." We turned to 060 degrees and headed toward Cherry Point, North Carolina. Surprisingly, our airspeed had increased to 140 knots. We had expected only 100 to 110 knots airspeed, but without the gun blisters on the aircraft,

the drag was reduced. I exchanged my radio/navigator's spot with Hayslit, and Searcy turned the controls over to me. Even at 140 knots, the aircraft responded like a wallowing whale—visibility from the cockpit was minimal and all of the switches were written in Portuguese. Still the thrill of flying a Catalina from World War II, navigating and thinking about the Navy and Marine aviators who flew this aircraft, absorbed the next three hours.

(Continued on page 18)