FORTITUDINE

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FIVE NEW PACIFIC WAR TITLES ADDED TO 50TH ANNIVERSARY COMMEMORATIVE SERIES . . . WORLD WAR II WAR CORRESPONDENT AND HISTORIAN BOB SHERROD REMEMBERED . . . 19TH-CENTURY MARINE NCO SWORD RESTORED TO FORMER LUSTER . . . IMA DETACHMENT FORMED . . . FLIGHT LINES: OKHA SUICIDE BOMB

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HISTORY AND MUSEUMS DIVISION

Marine Corps Historical Center
Building 58, Washington Navy Yard
901 M Street, Southeast
Washington, D.C. 20374-5040
Telephone: (202) 433-3838, 433-3840, 433-3841

Mr. Robert E. Struder
Senior Editor/Editor, Fortitudine

FORTITUDINE

Motto of the United States Marine Corps in the 1812 era

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This quarterly bulletin of the Marine Corps historical program is published for Marines, at the rate of one copy for every nine on active duty, to provide education and training in the uses of military and Marine Corps history. Other interested readers may purchase single copies or four-issue subscriptions from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

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THE COVER

Combat artist Lt Mitchell Jamieson, USNR, produced this watercolor and crayon work, "Wounds in the Rain," during one of many visits with Marines in the World War II battle for Okinawa. Of this 1945 piece he wrote, "A sudden shower is falling although the sun is still out. The rain sparkles in the light and the vegetation seems to steam in the heat . . . . stretcher bearers put down their load to rest for a spell while their casualty is made more comfortable. For the painfully wounded, this is the beginning of a seemingly endless journey. Down the trail . . . through pine forests, little clearings, and cultivated bits of earth, into deep ravines, then up again over hills, following the thin ribbon of communications wire as if it were the thread life depended on. Then from the regimental CP the trip in ambulance or stretcher-equipped jeep to the division hospital along the coast road, a jolting, dusty journey." Reference historian Robert V. Aquilina details the hard-won Okinawa campaign in this issue's "World War II Chronology: 1941-1945," beginning on page 20.

Fortitudine is produced in the Editing and Design Section of the History and Museums Division. The text for *Fortitudine* is set in 10-point and 8-point Garamond typeface. Headlines are in 18-point or 24-point Garamond. The bulletin is printed on 70-pound, matte-coated paper by offset lithography.

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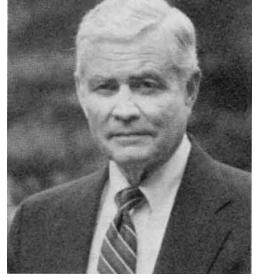


BGen Simmons

Remembering Bob Sherrod

ST. ALBAN'S Episcopal Church shares the grounds of the National Cathedral at Wisconsin and Massachusetts Avenues in Northwest Washington, but I am told that the parish is quite separate from the cathedral. The little church has a heavy, buttressed Gothic look. On this, the afternoon of 3 March, it was taken for "a service in Thanksgiving for the Life of Robert Lee Sherrod, February 8, 1909-February 13, 1994." Outside the church the weather was bleak, gray, and rainy, the trees and grass smudged with dirty, melting snow. Inside was warm and elegant with dark fumed oak, dark red carpeting, and much polished brass railing and candelabra. The winter light came through the reds and blues of narrow, sharply arched stained glass windows. There was a churchly smell of furniture polish and candlewax.

This was a memorial service rather than a funeral. The funeral had been earlier, restricted to the family, with burial in Sewickley, Pennsylvania. The order of worship for the memorial service nevertheless followed the Episcopal ritual, "The Burial of the Dead: Rite One." The officiant was a woman priest, the Reverend Margaret McNaughton.

The Marine Corps' presence was pronounced. There was a color guard of very tall Marines in blues, and, in scarlet jackets, organist Norman Scribner and the brass quintet from the Marine Band. Music played included the National Anthem, the funereal *Marines' Hymn Apotheosis*, the Navy Hymn *Eternal Father*, and Henry Purcell's *Voluntary on Old 100th*.

FIVE OF US GAVE REMEMBRANCES from the lectern which is elaborately carved into a huge eagle. Maxine Pineau, the widow of Capt Roger Pineau, USNR (Ret)—the naval historian who, himself, just recently died—spoke first, sketching in Bob's life from his first years.

"Bob Sherrod was born and raised in Thomasville, Georgia, a lovely southern town with excellent schools, where life was

Famed American portraitist Joseph C. Chase painted Sherrod in his war correspondent's uniform in 1945. The portrait has been loaned to the Historical Center.

pleasant," said Maxine. "The eldest of five children, he is survived by his sister, Louise Bassett, of Tallahassee. He never forgot his roots . . . . "

A great deal of South Georgia remained with Bob Sherrod, including his courtly way of speaking. He liked to say that he came from an old line of Confederates. Three of his four great-grandfathers were killed in what he had learned to call the "Civil War." The fourth great-grandfather lived until Bob was about eight years old and Bob never forgot the stories he told him. One was that the old Confederate had been wounded twice, once in the head and once in the heel, and the one in the heel had hurt the most.

That great-grandfather served in the 61st Georgia Infantry, the Wiregrass Regiment. We had a staff ride for Marine Corps general officers at Antietam in the spring of 1988 and Bob went along. It was a role-playing war game and Bob played the part of war correspondent George W. Smalley of the *New York Tribune*. I remember standing with Bob near the bridge which Burnside tried to cross with the IX Corps. The bridge was successfully defended by Georgia troops and Bob supposed that his great-grandfather must have stood just about where we were standing.

"BOB WAS EDUCATED at the University of Georgia," continued Maxine Pineau in her remembrance. "In 1929, at the age of 20, he received the degree of Bachelor of Journalism. While a student, he began his career as the campus correspondent for the *Atlanta Constitution*."

These were the years of the Great Depression. There was no great amount of money in the Sherrod family and he was its first member to go to college. He liked to say that one of his professors said to him, "You write a pretty good sentence. Why don't you think about writing as a career?"

For a time he eked out a living reporting part-time for the *Palm Beach News*, and then, as Maxine told the congregation, "With little money but a lot of courage, he worked his way to New York on a ship. His timing was poor—he landed there the day the *New York World* went out of business—and unemployed reporters were numerous."

AFTER DRIFTING FROM job to job for several years, he was taken on by *Fortune* in 1935 for a six-month stint of writing about Miami and Palm Beach. He then switched over to *Life*. After a spell in Chicago, from where he covered the whole midwest, he was transferred to Washington, where he and two other reporters constituted what later became the Washington Bureau of *Time* and *Life*.

Bob Sherrod loved politics and he was essentially a political reporter until he was sent to the famous 1941 maneuvers in Louisiana. During these maneuvers he met certain Army officers including Col Eisenhower, Maj Guenther, BGen Mark Clark, and MajGen George Patton. But, as he later said, "none of whom I saw during the war because I went to the Pacific and they went to Europe."

On his return to his Washington beat,

A nattily-dressed 22-year-old reporter, Robert Sherrod sits at his desk at the Westhampton Beach, New York, Hampton Chronicle *with Muriel King, daughter of John L. King, the editor and publisher. Sherrod brought his journalism degree up from Georgia.*

his conversion from political to military correspondent continued. He got to know the military persons at the top: Adm Leahy, Adm King, Gen Marshall, and so on. He could tell you about them all. He had a story about Gen Marshall which also carried a whiff of the skepticism he had for the generalship of Gen MacArthur.

ON 15 NOVEMBER 1941, on the virtual eve of Pearl Harbor, Gen Marshall, then the Chief of Staff of the Army, called in seven of the top correspondents in Washington, Bob amongst them, for a very confidential interview. The United States, said Marshall, was on the brink of war with Japan. The Japanese were expected to strike at the Philippines. Under conditions of great secrecy, the defenses of the Philippines were being greatly strengthened. Already in place was the largest concentration in the world of B-17 bombers. Marshall was very optimistic as to the outcome. Asked about how the Navy came into the picture, he answered, "The grand strategy does not include the use of much naval force."

After Pearl Harbor, Bob was one of *Time*'s first correspondents to be sent to the Pacific. He arrived in Australia in March 1942 and this is when he first met Douglas MacArthur. The MacArthur persona fascinated him and this fascination—a cynical fascination I should say—remained with him for the rest of his life.

SOME YEARS AGO, Bob and I worked with a Canadian TV company that was producing a documentary based on William Manchester's *American Caesar.* During the course of this video interview Bob was asked to suggest an epitaph for Douglas MacArthur. Bob's suggestion was "Here lies the world's greatest actor."

Bob's own first combat experience was with the Army in the Aleutians during the battle for Attu in May 1942. Jerry Hanifin, a *Time* correspondent now semi-retired and living in Florida, remembered Bob from that time.

"In a dispatch from Attu to *Time* magazine," said Hannifin, "retrieved from the archives by Marylois Purdy, our beloved Chief of Research, Bob wrote that the winds of Attu were worse than the Japanese bullets whistling overhead. . . . Fortunately for us all Bob dodged all those slugs, sometimes under extraordinary circumstances. On one occasion on Attu, a young Navy lieutenant coaxed Bob out of his rain-drenched foxhole in the rocks to come out to his destroyer overnight for a hot shower, a meal, and promised touch of bootleg bourbon—booze being a no. 1 no-no aboard ship. Bob yielded to the young officer's invitation, with the understanding that he would return to the beachhead at first light. Overnight a Japanese *banzai* charge to the death—including suicide—swept down on the [soldiers] in the foxholes, and in a ferocious firefight killed every man in the squad to which Bob had been attached. Consider this an instance where a good shot of bourbon saved a good man's life."

AN ARMY GENERAL wrote to Henry Luce, the publisher of *Time* and *Life*, after Attu that "Sherrod is not only a splendid reporter but he is a fine fellow and a good companion." The general also told Luce that Sherrod "obtained his facts by going into the thick of things where he saw the action from the viewpoint of the fighting soldier."

After the Aleutians, Bob spent some time at sea with the Pacific Fleet. The naval strength that he saw convinced him that something big was about to happen in the Central Pacific. That something would be Tarawa. More than anything else, Tarawa established his reputation as a war correspondent. It also did something to him internally that forever afterward conditioned his way of looking at war.

Tarawa: The Story of a Battle, a recognized masterpiece of battlefield reportage, appeared in 1944. It was an immediate success and it is still in print. After the war, *Tarawa* was translated into Japanese and it is said that the Japanese edition outsold the English editions five to one.

Tarawa was followed by *On to the Westward* in which Bob moved with the Marines through the battles for Saipan and Iwo Jima. Of *On to the Westward*, also still in print, Orville Prescott of the *New York Times* wrote: "It is a good book, clear, simple, vivid, and as horrible as any account of slaughter and sacrifice should be. Mr. Sherrod has no particular mannerisms, no particular interest in exploiting his own personality."

OF THESE WARTIME BOOKS, Bob later wrote: "The function of a war correspondent, as I see it, is not to write complete stories. He cannot write with the perspective which time alone can furnish. Leave that to the historians and their mountains of official records. At best, the war correspondent can write what he sees and hears and feels; he can perhaps reflect the mood of men in battle, as those men appear and talk and fight."

After the war when he was covering the Pentagon, the Marine Corps asked him to write the official history of Marine Corps aviation in World War II. This he took on as an evening and weekend venture, while still working full time for Time-Life. It is

getting monotonous to keep repeating this, but the *History of Marine Corps Aviation in World War II* is also still in print.

Bob wrote the major portion of the text for *Life's Picture History of World War II*. The book sold 600,000 copies and made a reputed $1.5 million for Time-Life. Bob liked to say that, for this, Time-Life gave him a generous bonus of $5,000.

Bob left *Time* in 1952 to join the *Saturday Evening Post*. He became successively Far East correspondent, managing editor, editor-in-chief, and editor-at-large. One of his great experiences was to go around the world in company with Norman Rockwell, the artist, and Ollie Atkins, the photographer, interviewing such world leaders as Nehru of India, Ben Gurion of Israel, Nasser of Egypt, and Tito of Yugoslavia. He had some charming stories to tell of Rockwell as a traveling companion.

In 1966 he went back to *Life* magazine as a contract writer. He wrote a remarkably prescient article, "Notes on a Monstrous War," which appeared in the 27th of January 1967 issue. In it he said, "After nearly two months in Vietnam I find this the most hateful war we have ever fought . . . ."

"BOB WAS THE DEVOTED father of two sons, John and Robert, the proud grandfather of Amy, Bill, Sonia, and Marcia, and doting great-grandfather of three-year-old Jeremy and one-year-old Abigail," said Maxine Pineau. "Family connections of all kinds were important to Bob . . . . It was the tragedy of his life that he survived two beloved wives, but the last decade of his life was enhanced by his love for Bernice Jacobsen . . . . And friendships were important to Bob. The shared interests and mutual admiration between my late husband, Roger, and Bob were the foundations of a 50-year friendship of enormous importance to them both."

I remembered a Christmas season breakfast at the Pineau house about 10 years ago. Word processors and microcomputers were still quite new. I was considering buying one. Roger at that time was writing a book with John Costello, and he had a new computer of which he was very proud. He gave us a demonstration including the use of the modem to talk to Costello in New York. I was impressed. Capt Edward L. "Ned" Beach, the Navy submariner and writer, was there, and he said that he had a bottom-of-the-line computer which he said wasn't much but it got the job done. Bob had watched the demonstration with mild amusement.

"My word processor is 25 years old," he said, "and she also makes coffee.'

I never met his word processor, but I am quite certain that in addition to being an efficient typist, she was also an attractive young lady. Bob appreciated attractive ladies and he knew how to turn a compliment. Foster Hailey of the *New York Times* described him as "The sort of man whose tie women are always either straightening, or wanting to."

Bob was unfailingly helpful to other journalists, historians, and authors," said Maxine. "He was generous with his time, making his voluminous files available and reviewing manuscripts and books. His memory of World War II and subsequent events was encyclopedic . . . . "

ONE OF THOSE SHARING his memories of Bob at the service was Yoshihisa Komori, chief of the Washington bureau of the *Sankei Shimbun*.

"The very last time I spoke to Bob Sherrod was just a week before his passing," said Mr. Komori. "On the phone, I asked him some questions for my newspaper articles for readers in Japan, as I had done countless times in the prior 15-year period, this time about the Ernie Pyle Theater in Tokyo that the American forces used nearly 50 years ago. Of course, Bob had been there. Of course, he remembered it all. He told me how the theater had looked and how it had been used and so on, in his usual concise yet very illustrative fashion.

"Then Bob went on to tell me about his involvement with this World War II correspondent, Ernie Pyle himself, after whom the theater was named. 'You see, Yoshi, I stayed one night with Ernie in the same living quarters in Okinawa, just a few days before he died. He was killed while covering [an action] on a small island near Okinawa. That was April 18, 1945, and the island is called Ie Jima.' Then, Bob kindly told me how to spell Ie Jima. So typical of Bob, precise, thorough, and professional."

BOB WAS NOT a great public speaker. He did not do well in front of a large audience. But he was a great conversationalist and a great raconteur. He was at his best at a luncheon table with two or three friends. He was superb at small dinner parties.

"In more recent years, my wife Susan and I have had the great joy and privilege of seeing Bob frequently, sometimes as often as every other week for weekend lunches," remembered Yoshi Komori. "These lunches were lively affairs, including a wide variety of old and new friends. As the discussions would proceed, Bob preferred not to focus on the past, but would express his always informed and insightful views on current national and world affairs. Bob was always accompanied by his beloved companion Bernice Jacobsen, with whom he had many years of happiness, and with whom he took his last trips—the very last one was to Texas, to participate in a symposium on the Pacific War."

In the late 1940s, Mr. and Mrs. Sherrod, at left, entertained Medal of Honor holder Col David M. Shoup, USMC, and a friend at New York City's famous Stork Club. A popular war hero, Shoup became Commandant of the Marine Corps from 1960-1963.

In an August 1943 photograph taken at Adak in the Aleutians are, from left, an unidentified officer; Capt Harold Rosenthal, MC, USAR; Lt Sheldon Luce, brother of Time-Life founder and publisher Henry Luce; and Time *magazine war correspondent Sherrod.*

RICHARD HARWOOD, the now-retired deputy managing editor of the *Washington Post* and a World War II enlisted Marine, had similar memories.

"He was, as we all know, a modest man. He was not given to boasting or embellishment of his career. He was also very tough and courageous, never whining about the series of painful disabilities that afflicted him in recent years and made the normal rituals of life a chore. I admired him for that and for his good spirits. He had true grit. He also had good taste. Chris [Herbert C.] Merillat and I lunched with him at a little restaurant in Georgetown where, like many old goats, we savored the martinis, the gossip, tales of the Pacific, and horror stories about our various disabilities, from hangnails to fluttering hearts."

Dick Harwood had not known Bob in the war and "only became aware that he existed midway through the Iwo Jima campaign.

"Someone had gotten a copy of an abbreviated version of *Time* magazine, published as I recall, as a public service for troops overseas. The magazine was passed around and it contained a long and very understanding account of the Iwo battle, written, of course, by Bob. We were all impressed and I never forgot that story."

That abbreviated version of *Time* was called the "pony edition" and there were others of us at the service with reason to remember it.

DICK HARWOOD HAD written a moving tribute after Bob's death for the *Washington Post* (February 28, 1994) under the headline, "He Told Truth About War." In part it said:

> Bob Sherrod was a war correspondent, a label that has various connotations. Many "war correspondents" cover their wars from a great distance, writing heated prose derived from communiques, after-action reports, briefings and press releases. Others experience directly the carnage, terror, cruelty and tragedy of battle . . . . As a *Time* correspondent, Sherrod was its exemplar in the Pacific in the 1940s, writing some of the most vivid accounts of men at war ever produced by an American journalist . . . . He was not, as some may have believed, a war lover, nor was he a pacifist. He loved and wept for those who fought, but hated the agony they endured. The purpose of all his writings was to remind the politicians and the homebodies what they had done when they sent those boys to the butcher, to tell them that war is not a TV show, is not a Hollywood film, that it truly is an earthly hell.
>
> One could hope, vainly no doubt, that the politicians and tub-thumpers of our own time, as well as those among this generation of journalists who dream of "glory" and professional profit, would study his work and learn from it.

DICK WAS MOVED to write his piece by the paucity of accounts marking the death of Bob Sherrod.

"*Time* magazine," he wrote, "noted his passing with a single paragraph, illustrating the truth that journalistic fame has the half-life of cotton candy."

I would have to say, "Not quite so."

If the journalist's writings go into books, then that writer gains a special kind of immortality, particularly if his books stay in print and are read by successive generations.

I thought of all the lunches and dinners and good conversations I had had with Bob. His stories always had a point and they were always well told. If you admired his walking stick with the inlaid mother of pearl, he could tell you that it was given to him by President Magsaysay of the Philippines. Mention of the Philippines would inevitably lead to some point to be made about Douglas MacArthur. A biography of MacArthur was to have been his last great work. Among other things, it was to have been the story of MacArthur's relations with the press. Bob, as a good reporter, met deadlines, but the deadline for this biography was one that he would not meet. Work on the book was interrupted by the devoted care he gave his third wife, Mary Gay, in her last few years—care that Bob gave with typical unselfish gallantry. Her memorial service was also in St. Alban's.

After her death, Bob never really got back to the book. There have been bits and pieces of his thoughts on MacArthur in book reviews that he did and in other short pieces, but no book, and that is our loss.

THERE IS AN ORGANIZATION called the Military Order of the Carabao, of which Bob was a member—and there were

many members at the memorial service. The organization was founded in 1901 by officers who took part in the liberation of the Philippines, which is another way of saying the Philippine Insurrection. It was rejuvenated after World War II by the admission of members who took part in the second liberation of the Philippines. Bob was an Associate Carabao, a special class of membership for war correspondents. There are luncheons and other kinds of meetings, but the chief function of the Military Order of the Carabao is its annual Carabao Wallow, a grand, old-fashioned kind of banquet evening, unabashedly patriotic and bombastic. The Marine Band and Drum and Bugle Corps play large parts in the evening which features a satirical musical revue, the humor consisting of pokes at the current politico-military scene. Bob enjoyed these evenings tremendously. We always sat at the same table, a table incidentally named in honor of the late Col Robert D. Heinl, Jr. Bob attended until just these past few years when his emphysema made it impossible.

I had become Director of Marine Corps History late in 1971 and a year later, actually at the Carabao Wallow in February 1973, I asked Bob if he would serve on the Commandant's Advisory Committee on Marine Corps History. He accepted and he served a three-year term. His advice was always pointed, trenchant, and useful. During these years, down to the virtual present, he was also frequently consulted by the Commandant of the Marine Corps, whomever it happened to be, and there were several, on matters of public relations affecting the Corps.

IT GOES ALMOST WITHOUT SAYING, that when we formed the Marine Corps Historical Foundation in 1978 that he, Bob Sherrod, would be one of the seven founding members. He then would serve for six years on the Foundation's Board of Directors.

In 1987 he was awarded the Foundation's Distinguished Service Award for his lifetime accomplishments in Marine Corps history and his services to the Foundation. This was only the second time this award had been made. As his citation states, " . . . . his direct and pungent advice has done much to shape" the programs of the Foundation.

"Direct" and "pungent" are good words to describe advice given by Bob Sherrod.

Sherrod, left, shortly to join the Advisory Committee on Marine Corps History, went on board ship in August 1972 for a talk with naval historian RAdm Samuel Eliot Morison.

He was demanding of himself and others and he was impatient of careless work. Almost every successive edition of those books of his would contain changes: small corrections of fact that he wished to make. When his *History of Marine Corps Aviation* was reissued by Presidio Press in 1980, he insisted on an "Addenda and Corrigenda" correcting some of the errors, none major, that had been made inevitably in the original edition. He also added some new material, most significantly, his "Supplement on Aces," fretting occasionally, as he wrote, "over the issue of claims versus realities." When the next edition came out, this time by Nautical and Aviation Publishing Company in 1986, there was more fine-tuning.

IN ADDITION TO his passion for accuracy, he was also a stickler as to construction and grammar and a compulsive proofreader. He had a passion for "getting it right." As an old-time editor, he liked to write in the margins of articles and manuscripts. I remember that in one of my pieces he disagreed with my use of the word "whom" in place of "who." He put a circle around it and in the margin he wrote, "Wrong." There were other grammatical errors in the piece and he had circled these and had written in the margin, 'Wrong, wrong, wrong." But at the end of the manuscript, there was a compliment. He had added, "You finally got it right."

Over a 20-plus-year period I had a great deal of correspondence with Bob Sherrod. I kept it all and it occupies a file that is, by actual measurement, four inches thick. Much of it consists of notes appended to marked-up copy. Amongst his varieties of impatience was his impatience with the modern-day U.S. Postal Service. He could never understand why it took five days for a letter to get from his aparment in Northwest Washington to my office in Southeast Washington. Generally, I would get a call on about the third day asking if I had received his note and, if it were an action item, what was I doing about it?

We learned of his final act of generosity to the Marine Corps after his death. In his will he had bequeathed his extensive library to the Marine Corps Historical Center. □*1775*□

Historical Quiz

World War II Medal of Honor Recipients

by Lena M. Kaljot, Reference Historian

Match the following World War II Medal of Honor recipients with the campaigns for which they were awarded their medals.

1. Sgt John Basilone
2. LtCol Aquilla J. Dyess
3. Capt Henry T. Elrod
4. Capt Joseph J. Foss
5. Cpl Louis J. Hauge, Jr.
6. PlSgt Mitchell Paige
7. Col David M. Shoup
8. Cpl Tony Stein
9. Sgt Clyde Thomason
10. Capt Louis J. Wilson, Jr.

a. Okinawa
b. Wake Island
c. Makin
d. Guadalcanal
e. Guam
f. Guadalcanal
g. Iwo Jima
h. Kwajalein
i. Tarawa
j. Solomon Islands

(Answers on page 12)

Careful Readers Scrutinize World War II Pamphlets

THE CONFUSION OF BATTLE

I have no desire to damn with faint praise or nit-pick over minor errors because I feel you . . . have done a wonderful job in publishing the Commemorative Series and creating a lot of interest in the history of WWII.

I served with the 1st Battalion, 6th Marines the entire time I was in the Pacific. We were fortunate to serve under Wm. K. Jones as our battalion CO. I was a platoon leader on Tarawa, then went to Saipan as exec officer of "C" Company. The CO was KIA shortly after we landed and attacked inland, so I received one of those unwanted battlefield promotions. I continued to serve as acting CO of "C" Company for Saipan and Tinian.

On page 30 [of *Breaching the Marianas: The Battle for Saipan*], citing the Medal of Honor recipients, [PFC Harold G.] Epperson is shown as being KIA on July 25th. The island was secure on July 9th, so this is an obvious error.

Epperson was serving in the machine gun platoon of "C" Company at that time. Jones had sent up a 37mm gun to cover an avenue of approach and of course this attracted the attention of the Japs and they tried to knock out the gun in the middle of the night. A machine gun section was emplaced around the gun. They threw grenades or charges in the area with little success, but unfortunately Epperson was KIA and a few more wounded . . . . The platoon leader . . . reported it and the incident was included in the daily report of casualties. We moved out the next day and it was . . . one of those things we put behind us . . . . Months later I was called up to explain why [Epperson] had not been recommended for a medal and to verify the facts. I'm sure I heard the racket and put the company on an alert status for a possible night attack. Since I did not personally observe the action I didn't know if he was trying to throw back the grenade, or get away from it, or deliberately covered it with his body. Only God really knows the answer to that question. I found it all but impossible to pick and choose among these men for medals. They were all heroes in my book and all those KIA deserved a medal. But of course it doesn't work that way.

[Concerning the incidents of] falling on grenades, if you check the list of those awarded the Medal of Honor in 1943-45 you will note a number in this category. In fact, as I recall, it just got out of hand. If one received it, then all should receive it, and the facts were so difficult to verify. I'm sure it was done . . . with no formal order, but the practice just came to a halt for whatever reason after a certain cut-off date. This is all based on rumor, I suppose, but the record would tend to bear out this conclusion.

I would appreciate it if you would try to correct the date on Epperson's citation . . . for the record. It seems to be true that once a mistake creeps into an article or book it becomes "gospel" and is all but impossible to correct . . . .

LtCol Peter F. Lake, USMCR (Ret)
Austin, Texas

EDITOR'S NOTE: Series general editor Benis M. Frank responds: "The inaccurate date in PFC Epperson's Medal of Honor citation occurred as a result of a typographical error, since he was indeed awarded the medal posthumously for actions on 25 June, vice July. You are correct in noting that a number of Medal of Honor awards were made to individuals who threw themselves on enemy grenades to save their buddies. I feel certain that those who were reported to have done so were not acting because they wanted a Medal of Honor, especially a posthumous one."

CHURCH AND SHINTO SHRINE

Recently I sent you an inquiry regarding the publication *Breaching the Marianas: The Battle for Saipan.* Today I received the copy . . . There is one thing about that publication that may draw some letters. The caption for the cover photograph reads: *A Marine enters the outskirts of Garapan, Saipan, through the torii gate of a Shinto shrine. Department of Defense Photo (USMC) 92993.* I have had enough experience in publishing to know that one must believe what is said in the captions that accompany photographs one intends to use. However, this shrine is not in Garapan. Therein lies an interesting story.

Under Japanese rule there were two population centers. One was Garapan. The other was built around the sugar refinery at what the records show as Charan Kanoa. This is a phonetic spelling from the Japanese pronunciation. The natives call it Chalan Kanoa. They manage the L's better than did the Japanese. That area was blown away during the pre-invasion bombardment and the refinery was left in ruins. Nearby, U.S. forces soon established a camp for civilians. When it was safe to do so, the camp was closed and the natives were free to resettle. One of the first things they did was build a church. The location they chose was the ruins of the sugar refinery. The church was built entirely by hand labor and Americans joined in to assist the natives in the venture. Today the church is designated as the cathedral. Alongside the church structure is a Catholic school complex. One of the buildings is from the old refinery, the only structure to survive. Next to the school is a cemetery. That torii gate and shrine can be seen today—smack dab in the middle of a Catholic cemetery.

Dr. Damon G. Nalty
San Jose, California

EDITOR'S NOTE: A photograph of the pamphlet cover appears on page 9.

FIRST ARCTIC MARINES

Just finished reading the monograph, *Outpost in the North Atlantic: Marines in the Defense of Iceland.* Pass on a well done to Col Donovan. Not only was his book an interesting read, but his style was excellent, as he was able to detach himself from the story. The sidebars on Gens Hermle and Marston were also excellent.

This publication is of some interest to us in the 2d Marines, currently the division's "cold weather" regiment and fresh from a two-month deployment to Bridgeport and Fort Wainwright, Alaska. Perhaps the Iceland Marines were the first to do an extended deployment in an Arctic climate!

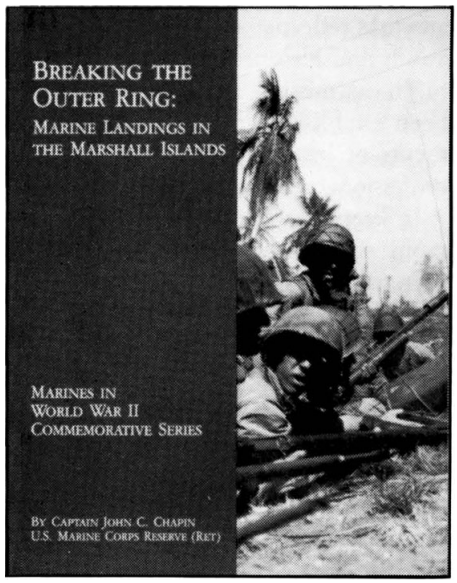
LtCol John D. McGuire, USMC
Executive Officer, 2d Marines

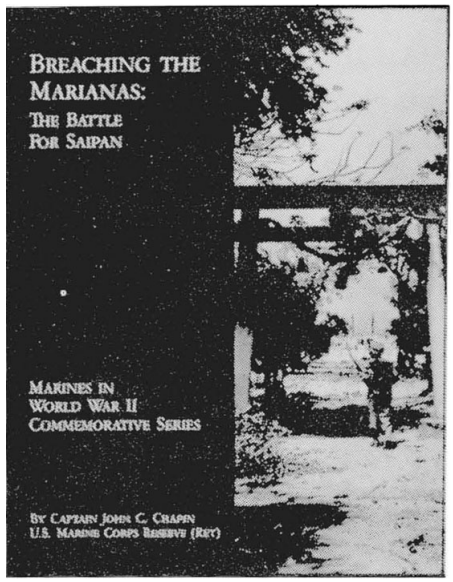
Five New Titles Enlarge World War II Anniversary Series

by Benis M. Frank
Chief Historian

FIVE NEW TITLES have been added to the History and Museums Division's "Marines in World War II" 50th anniversary pamphlet series. Two of them, *Breaking the Outer Ring: Marine Landings in the Marshalls* and *Breaching the Marianas: The Battle for Saipan*, were written by a veteran of both of those campaigns, Capt John C. Chapin, USMCR (Ret). The Marshalls combat narrative tells the story of MajGen Harry Schmidt's 4th Marine Division, which was formed at Camp Pendleton and steamed from San Diego to begin the longest shore-to-shore amphibious operation in the history of warfare—4,300 miles! In this pamphlet is the story of the landings in the Marshalls in January-February 1944: on Roi-Namur by the 4th Division; the landing on Eniwetok by BGen Thomas E. Watson's brigaded 22d Marines and the 106th Infantry of the Army 7th Infantry Division; the landing on Majuro by the Marine V Amphibious Corps Reconnaissance Company and the Army 2d Battalion, 106th Infantry; and the attack on Kwajalein itself by the 32d and the 164th Infantry. The success of these operations did indeed breach the outer barrier of Japanese-held islands which guarded the Home Islands.

Capt Chapin's second pamphlet tells the story of the terrible battle for Saipan, the length of which forced a delay in the Guam landing. The 2d and 4th Marine

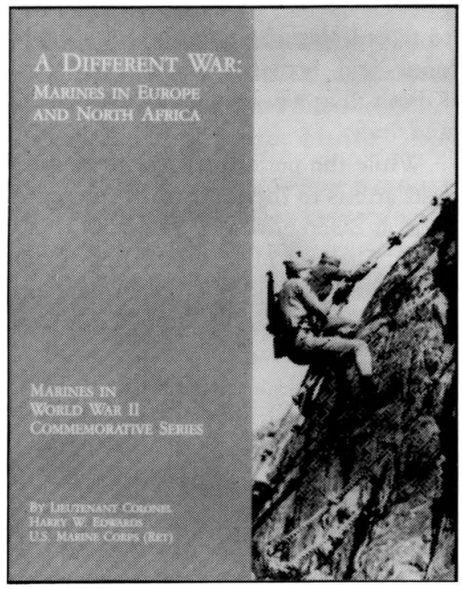


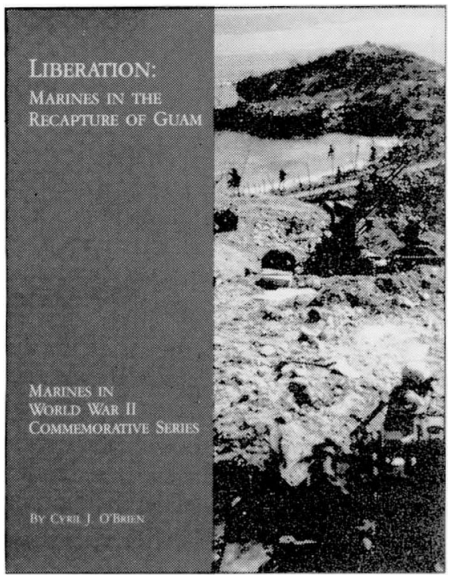


Divisions, recently blooded in the Tarawa and Marshall Islands landings, respectively, forced heavily defended beachheads against deadly Japanese fire directed by observers looking straight down on the beaches from the heights of Mount Tapotchau and Mount Tipo Pale. A feature of the Saipan operation not met in earlier Marine landings was a large number of island natives, many of whom committed suicide by diving from the cliffs at the northern end of the island. They did this rather than endure "suffering" at the hands of the American "devils," as they were warned by the Japanese military on Saipan. As the author points out, ". . . the hard experiences on Saipan led to a variety of changes [in amphibious landings] which paid valuable dividends in saving American lives in future Pacific campaigns. And the loss of the island was a strategic strike from which the Japanese never recovered . . . ."

THE THIRD NEW BOOK in the series is *A Different War: Marines in Europe and North Africa.* This pamphlet should answer the many questions about what Marines did in the European and North African theaters of war. After the author, LtCol Harry W. Edwards, USMC (Ret), finished his war tour in the Pacific, participating with the 3d Marines in the Bougainville assault, in 1944-1946 he commanded the Marine Detachment, American Embassy, London, where he learned first hand of what he discusses in this pamphlet. LtCol Edwards deals with the missions of Marines assigned to the Office of Strategic Services (OSS) in Europe and North Africa; the Marine Barracks in Londonderry, Northern Ireland; and the individual senior Marines serving on the staffs of the commands heading up the North African, Italian, and Normandy landings. The author also tells of the Marine detachments on U.S. Navy capital ships in European waters and of the bagpipe band formed at Londonderry.

Liberation: Marines in the Recapture of Guam, written by Cyril J. O'Brien, a newspaper reporter who enlisted in the Marine Corps and fought as a rifleman with the 3d Marine Division on Bougainville, is the fourth new title. O'Brien was given Marine Corps Combat Correspondent status prior to the Guam landings, and as such, he covered and wrote dispatches about the fighting on the island. Taking part in the liberation of Guam was the 3d Marine Division, which assaulted Bougainville in November 1943. Also part of the III Amphibious Corps in the Guam landing was the 1st Provisional Marine Brigade, consisting of the 22d Marines, which first fought in the Marshalls, and the reconstituted 4th Marines, comprised of former Marine Raider battalions. The liberation of Guam represented the recap-

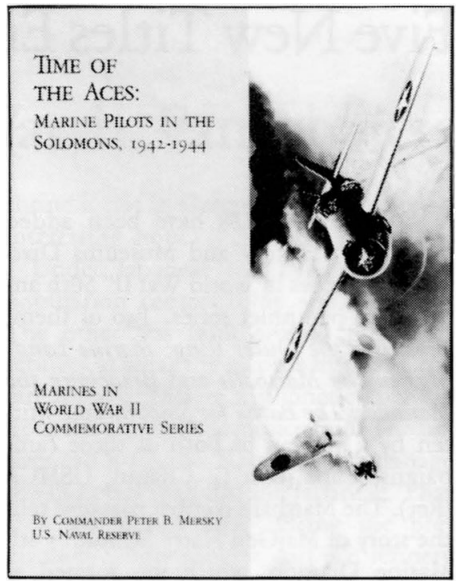




ture of the first piece of American territory lost to the Japanese in the war.

Cdr Peter B. Mersky, USNR (Ret), a widely published writer on military aircraft prepared the fifth new pamphlet. As the title, *Time of the Aces: Marine Pilots in the Solomons, 1942-1944*, suggests, this is the story of Marine airmen who rose from Henderson Field on Guadalcanal, and from airfields on other islands up the Solomons chain, to challenge experienced Japanese fighter and bomber pilots with success. From the two years of the Solomons campaigns, beginning with the 7 August 1942 landing of the 1st Marine Division on Guadalcanal, emerged more than 70 Marine aces—pilots who had shot down at least five enemy planes—11 of whom were awarded the Medal of Honor.

All of the pamphlets in the *Marines in World War II Commemorative Series*, including the newest five, are available to members of the Armed Forces and veterans of World War II at no cost except postage and handling ($1.50 each) from the Marine Corps Historical Foundation, P.O. Box 420, Quantico, Virginia 22134-0420. Others may order the individual pamphlets from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. The stock numbers for ordering are: *Breaking the Outer Ring: Marine Landings in the Marshall Islands*, No. 008-055-00-191-9; *Breaching the Marianas: The Battle for Saipan*, No. 008-055-00-190-1; *A Different War: Marines in Europe and North Africa*, No. 008-055-00-192-7; *Liberation: Marines in the Recapture of Guam*, No. 008-055-00-193-5; and *Time of the Aces*, No. 008-055-00-188-9. □1775□



New Detachment for Reservists Aids Historical Program

by Col Dennis P. Mroczkowski, USMCR
Commanding Officer, Individual Mobilization Augmentee Detachment

IN THE PAST FOUR YEARS, the Marine Corps Historical Center has been able to respond effectively to a number of operations around the world because of the Marine reservists who were rapidly deployed as historians and combat artists. These reservists have been "on the scene" to record Marine Corps and joint operations and activities in Saudi Arabia, Kuwait, Iraq, Guantanamo Bay, Somalia, and Italy.

While the performance of these reservists attests to their individual preparedness, as BGen Edwin H. Simmons, USMC (Ret), Director of Marine Corps History and Museums, said at a recent conference, "There was a little bit of luck involved." Gen Simmons said, "We are very lucky; but we are lucky *because* we are well prepared." In order to ensure that such "luck" continues, the Center has established a new reserve organization, an Individual Mobilization Augmentee (IMA) detachment. The detachment currently has five authorized members all historians. Four of these officers (Col Dennis Mroczkowski; LtCols Charles Cureton and Nicholas Reynolds; and Major Jon Hoffman) were members of Mobilization Training Unit (History) DC-7. This unit will continue to support the Historical Center and will provide a pool of qualified members for the IMA detachment.

A new IMA member is Maj Jeffrey Acosta, who in civilian life is the curator of the MacArthur Memorial in Norfolk, Virginia. The reservists will drill at the Center during one weekend each month, the same as members of any Select Marine Corps Reserve unit. However, their active duty for training will be devoted to historical writing or artistic projects, and working with Marine Corps organizations during major exercises.

THE MISSION OF the new detachment is to "assist the Director of Marine Corps History and Museums to record, preserve, and disseminate the cumulative operational and institutional experience of the Marine Corps . . . by providing trained and capable combat historians and combat artists for deployment with operating Marine Corps forces and joint service commands; by performing research and writing on historical subjects [and] by creating artworks reflective of Marine Corps operations and historical subjects . . . . " To fulfill this mission, a training schedule has been established to address the requirements of historians and artists in their professional roles and as Marine officers.

In keeping with the need for possible rapid deployment, the detachment is preparing a new Standing Operating Procedure (SOP) that is expected to be published at the end of 1994. This SOP will address those administrative procedures needed to bring a historian or artist onto active duty and to prepare him or her for deployment, and will define the duties of historians and artists while recording Marine Corps or joint operations in the field. □1775□

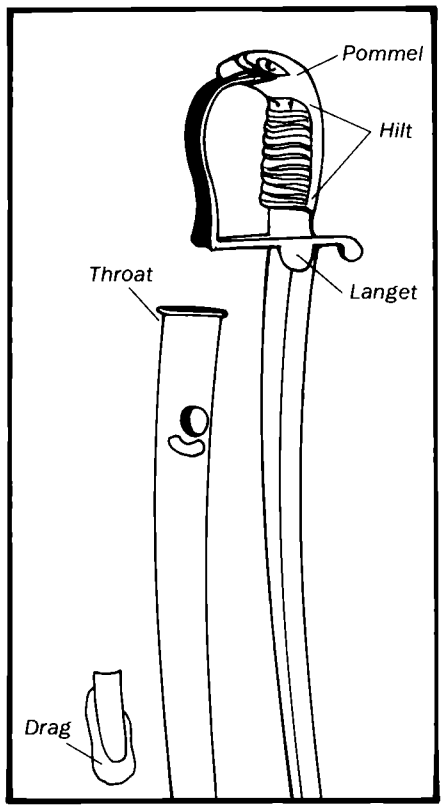
Museum Acquires and Restores Rare Marine NCO Sword

by Kenneth L. Smith-Christmas and LtCol Charles H. Cureton, USMCR

THE RESTORATION is now complete of a rare noncommissioned officer's sword which the Marine Corps Museum acquired this year through the Museum Acquisition Fund of the Marine Corps Historical Foundation. The sword is the type carried by Marines from the late 1820s up to the Civil War and was bought from a collector in the Philadelphia area. According to the former owner, the sword had been discovered in an attic in Norfolk, Virginia, but there are no further clues as to its provenance.

When the sword arrived at the Museum, it was in rough, but restorable, condition. GySgt William Lightel, USMC (Ret), a longtime museum volunteer and antique weapons expert, was contracted to restore the sword. Last year, GySgt Lightel had restored Gen Gerald C. Thomas' sword prior to its being mounted in the Thomas Room at the Marine Corps Research Center (see *Fortitudine*, Summer 1993, "Museum Exhibits Adorn New Quantico Research Center"). In addition to restoring the sword, GySgt Lightel also reconstructed a brass drag for the leather scabbard, using photographs of an extant example. The photographs were supplied by Clarence F. Runtsch, a former Marine and sculptor, who has both a noncommissioned officer's sword and a musician's sword in his extensive collection of swords.

THE PROCUREMENT and issue of this type of sword are detailed in research conducted by LtCol Charles H. Cureton, USMCR, over the past 10 years for a planned publication on the Marine Corps uniform from 1829 to the Civil War. In the correspondence of the Quartermaster of the Marine Corps, which now resides in Record Group 127 of the National Archives and Records Administration, LtCol Cureton found that the Quartermaster obtained swords for noncommissioned officers and musicians from the Widman Company, a respected firm in Philadelphia. The company was founded by Frederick W. Widman, who had emigrated from Germany in 1816 and opened his own business as a swordmaker in 1825. For the next 23 years he produced a variety of high-quality swords, using steel blades which he imported from the city of Solingen in his native Germany. The well-known firm of William H. Horstmann acquired the company upon Widman's death in 1848, but aside from marking the blade with his firm's name, Horstmann made no alterations to either the noncommissioned officer's or the musician's sword. The sword purchased by the Museum has the post-1848 Horstmann marking.



These Widman swords follow the style of the eagle's-head "family" of swords which were popular in America during the Federal period, from about 1805 to the Mexican War. The differences between the noncommissioned officer's and musician's swords ordered for the Marine Corps are in the configuration of the hilt and the length and finish of the blade. The noncommissioned officer's sword has a black leather-covered wooden grip which is wrapped with twisted brass wire. It has a brass "P"-shaped guard, eagle's-head pommel with a back strap, and langets.

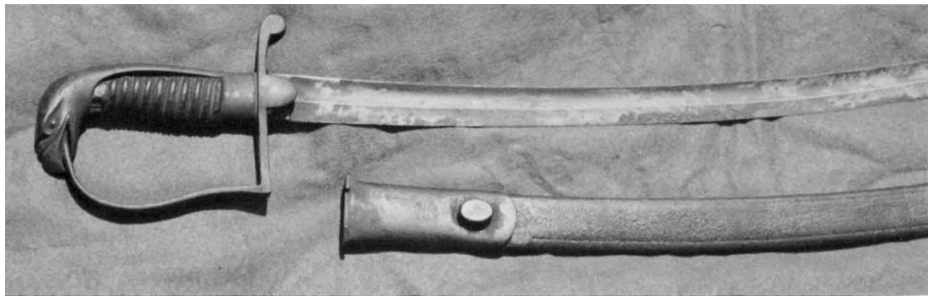
The musician's sword is slightly shorter, has a solid brass hilt and grip, with a stylized eagle's-head pommel. While the noncommissioned officer's sword has a blued finish and gold-filled engraving on the upper half of the blade, the musician's sword has a bright steel blade.

THE BLADE OF THE noncommissioned officer's sword is 33 inches long and the blades of surviving such swords conform to measurements given in the correspondence in the Quartermaster files. The black leather sword scabbards have a brass drag and throat, with a stud mounted on the throat, since both swords were intended to be worn from shoulder belts.

The lack of any specific Marine Corps

The NCO sword, an 1820 design, was complete but in need of conservation measures when purchased by the Foundation. The eagle's-head grip is of wood covered with black leather and decorated with twisted brass wire. The blade has a blued finish.

Photo by GySgt William Lightel, USMC (Ret)



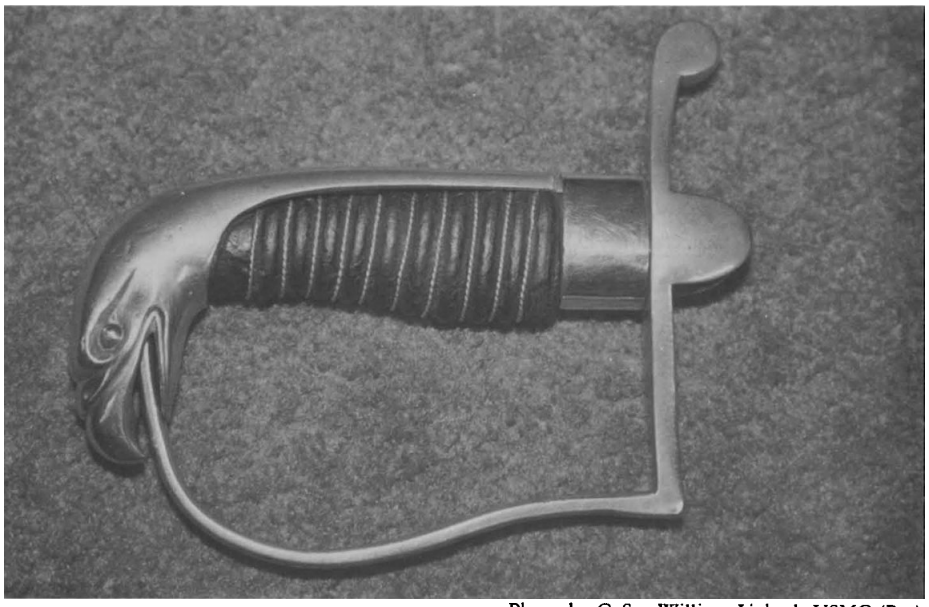


Photo by GySgt William Lightel, USMC (Ret)

After restoration by retired GySgt William Lightel the grip has more of its original colors and polish, including the glint of the twisted brass wire decoration against the dark leather wrapping. Conservation techniques also prolong the life of the sword.

markings on the sword blades is attributable to the fact that these swords were not procured solely by the Marine Corps, although there are indications that the Marine Corps was one of Widman's first customers for these swords. Unlike other Quartermaster purchases, these swords were not contracted for under a bid system. The Quartermaster purchased these swords directly from the dealer as they were required in order to maintain supplies. Although the correspondence over the first order apparently has not survived, the Marine Corps' early use of this sword is evident in contemporaneous art: the sword is illustrated in E. C. Young's watercolor of a Marine orderly sergeant, which is dated 1827. (At this same time, the Marine Corps also adopted the familiar Mameluke-hilt sword for its officers.)

Apparently Widman also sold swords of the same two types to militia officers, as some swords with possible militia associations have surfaced in other collections. There is nothing unusual about this, as sword makers who supplied arms to the U.S. Army also routinely sold official-pattern swords to militiamen. The attribution of the Widman pattern sword as being Marine Corps is confirmed in a pre-Civil War (c. 1856) Horstmann catalog which illustrated both types of swords under the heading "Marine Corps." According to official correspondence, the cost of the noncommissioned officer's and musician's swords remained constant throughout this period. The noncommissioned officer's sword cost $7, the musician's sword cost $5, and a shortened, "boy's" version of the musician's sword sold for $3.75.

In its mottled, unrestored state, the sword reveals the initials "EW," thought to refer to the supplier, the Widman Company.

The noncommissioned officer's sword was authorized for all sergeants, orderly sergeants, the Quartermaster Sergeant of the Marine Corps, and the Sergeant Major of the Marine Corps. Sergeants carried the sword in addition to their other equipment: typically musket, cartridge box, and bayonet. The sword was suspended from a double-frogged shoulder belt, holding both the sword and the bayonet. Orderly sergeants and staff noncommissioned officers, who were not equipped with a musket, wore it by itself from the shoulder belt. As a staff noncommissioned officer, the principal musician of the Marine Band also carried the NCO sword. The musician's sword was carried by bandsmen and all fifers and drummers in the Marine Corps. Musicians carried their swords in the same shoulder belts used by noncommissioned officers.

UNTIL RECENTLY, research had been confined solely to the existing uniform regulations (which offered little help) and supposition. There are no known paintings or drawings extant from this period which depict a Marine noncommissioned officer in sufficient detail to determine the design of the sword from the art alone. Accordingly, articles and books written in the 1950s and 1960s inferred that the swords which Marines had carried in the War of 1812 were used until they supposedly were replaced by the M1840 U.S. Army noncommissioned officers sword. Subsequent research, again by LtCol Cureton, reveals that this assumption is also in error. Instead, we now know that Marine noncommissioned officers have carried basically the same sword since 1859, and the only Marines who carried the M1840 Army noncommissioned officer's sword were bandsmen who wore a modified version in the late 19th century.

Thanks to further primary source research and the opportunity to acquire this sword, we now know the exact pattern of the sword worn by Marine noncommissioned officers from 1827 through 1859. Even better, as a result of the restoration work funded by the Marine Corps Historical Foundation, we now have a displayable example for exhibit and study in the future. ☐*1775*☐

Answers to the Historical Quiz

World War II
Medal of Honor Recipients

(Quiz on page 7)

1.	d
2.	h
3.	b
4.	f
5.	a
6.	j
7.	i
8.	g
9.	c
10.	e