
THE Mud AND THE Mirth

Marine Cartoonists in World War I



CORD SCOTT

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EDITORIAL NOTE

In the decades since World War I, the countries involved in this global conflict have seen significant change within their governments, their societies, and their populations. Democracies have been born and grown and the lens by which we all view our past, present, and future has evolved in step.

Marine Corps University Press embraces diversity and inclusion as core values that support the goal of providing an intellectually stimulating publishing environment where multiple perspectives coexist to foster innovation and vigorous discussion. Recent events show that we as a people require continual lessons on where we have succeeded and where we have failed. In the pages that follow, readers will be confronted with terms and images that may be considered offensive. They are not offered to draw attention to or glorify the derogatory nature of their use so long ago but to offer yet another opportunity for us to learn from the mistakes of the past. We cannot wear blinders to the actions of those who came before us or we too fall into the trap of repeating them.

This printing represents as closely as possible the original artwork as created by the artists. The reader will note that, in some cases, the art has been cropped, sections of the images are missing, or print overlays the work. These imperfections are part of the file of record (i.e., digital archived materials) and they have been left in place to best represent the historical image as it stands now. Informational footnotes, citations, and supplementary materials have been inserted to educate the reader on historical terms and to allow for additional research later.

Angela Anderson
Director
Marine Corps University Press

FOREWORD

While attending the Marine Corps History Division's World War I Symposium in July 2018, I saw Dr. Cord A. Scott deliver a fascinating paper on U.S. Marine artists from the early twentieth century. His talk drew me in immediately because many of the images and cartoons he showed the audience I had already spent several years reviewing and cataloging for my doctorate, which explored World War I-era Marine Corps' institutional culture and identity. I found that Marines often expressed that culture through much of the same graphic artwork that Dr. Scott presented that day.

A few moments into his talk and it was clear that he, like only a handful of other Marine Corps historians, had found the most valuable collections of early twentieth-century Marine Corps primary sources: *Recruiters' Bulletin* and *Marines Magazine*. It is not that these publications are a secret; they are not exceptionally hard to find either, with most available through the Library of Congress or the National Archives and Records Administration. It is that most Marine Corps historians of the World War I era are more interested in Marines fighting on the western front than Marines writing and drawing in the Corps' Publicity Bureau in New York City. The rich source material in these periodicals, therefore, is often neglected.

Also neglected in traditional histories of the Corps are the Marine authors and artists who filled the pages of these publications with content on the war. A pantheon of "heroes" came out of the early twentieth-century Marines ranks. The most famous of which are notable fighting men such as Sergeant John H. Quick and Sergeant Major Daniel J. Daly; the warrior intellectuals Lieutenant Colonel Earl H. "Pete" Ellis, Major General John H. Rus-

sell (16th Commandant of the Marine Corps), and Lieutenant General John A. Lejeune (13th Commandant); and of course the indomitable Major General Smedley D. Butler. Most Marines know these names. Very few, however, know of Paul Woyshner, arguably the Publicity Bureau's best artist; Thomas Sterritt, the former newspaper journalist turned Marine recruiter and publicity officer; and Abian A. Wallgren, the Maximilian Uriarte of his time. While the former group left Marines legacies of leadership, fighting prowess, and doctrinal development, the latter left behind invaluable cultural artifacts that reflect the Corps' world of training, war, occupation, sense of humor, and world view—warts and all. Now that Dr. Scott has converted that symposium presentation concept into this book, he has helped illuminate brilliantly this understudied and important part of the Corps' history.

One of the reasons why I find this aspect of the Marines' history so fascinating is because of how it fits within the larger historical context of the era. Print advertising ushered in a revolution in the magazine market in the late nineteenth century. When magazines and journals began making more money from selling advertising space in their publications than from subscriptions, the costs for consumers fell, sales rose, and new publications tailored to specific audiences multiplied. Demand for fiction writers, journalists, advertisers, artists, and cartoonists increased as a result. It is no surprise then that the very first Marine publications came out during this time, including *Recruiters' Bulletin* (1914), *Marines Magazine* (1915), and the *Marine Corps Gazette* (1916). The *Gazette* served as the Corps' professional journal and resembled the U.S. Naval Institute's much older *Proceedings*. The *Marines Magazine* and *Recruiters' Bulletin*, however, resembled similar entertainment magazines of the era, devoting space to artwork, cartoons, poetry, and humor as well as men's advertisements. It was within these publications that Marine artists such as Paul Woyshner, Grant J. Powers, Alvan C. Hadley, and Abian Wallgren found their niche.

Marine artwork also grew in tandem with the expansion of the Corps' duties abroad. Victory in the Spanish-American War of 1898 afforded the United States an empire of disparate islands that spanned the vast Pacific Ocean between California and the

markets of East Asia. While the U.S. Navy secured the sea lines of communication, Marines found themselves stationed in Hawaii, Wake Island, Samoa, Guam, and conducting counter guerrilla operations with the U.S. Army in the Philippines. Closer to home waters, President Theodore Roosevelt deployed the Navy and Marines to politically tumultuous Central American and Caribbean countries under the auspices of preventing European powers from establishing bases in the region and threatening the isthmi-an canal. Marines, therefore, would serve various and sometimes long stints in Nicaragua, Panama, Cuba, Haiti, and the Dominican Republic. When the United States entered the Great War in April 1917, the 12th Commandant of the Marine Corps, Major General George Barnett, persuaded the secretaries of the Army and Navy to send a few regiments of Marines with the first U.S. troops to France.

It was from those locales that young Marine artists like Woyshner and Wallgren drew their inspiration. Dr. Scott covers some of Woyshner's best known work here, including "The Missionary" published in the April 1917 issue of *Marines Magazine*. His image of a large Marine chastising a diminutive insurgent connotes widely shared ideas of White-male superiority and paternalism that often tainted American interactions with Haitians and Dominicans. Then there is the amazing work by Abian Wallgren for *Stars and Stripes*, the American Expeditionary Forces' frontline paper. Wallgren's cartoons captured much of the humor, misery, danger, and sometimes the outright ridiculousness of life in France for Army infantry and Marines. In doing so, he provides researchers with a "window," as Scott asserts, into the lives of U.S. troops during the war.

Like most cartoonists of the twentieth century, Wallgren often commented on how the vicissitudes of war and how major events outside of peoples' control affected their lives. Scott points out how Wallgren's cartoons addressed shell shock, trench rats, combat, relations between officers, noncommissioned officers, and junior enlisted, and even the newly established income tax. He drew and wrote in a style that would appeal to a broad U.S. military audience so that they might have a source of entertainment while fighting in the largest and deadliest war the world had yet seen.

FOREWORD

What should make this story even more fascinating for Marine historians is the fact that it was a young, junior enlisted Marine, who although consistently in and out of trouble, successfully drew the attention of hundreds of thousands of readers and interpreted their experiences through the skillful use of satire and humor.

The Mud and the Mirth, therefore, is an important addition to Marine historical scholarship. Scott not only illuminates a dim corner of the Corps' twentieth-century history and culture, he also helps demonstrate how rich, colorful, and fascinating that history is. I am beyond pleased at how far this project has come since Scott first presented it at the World War I Symposium in Quantico four years ago. Our understanding of and appreciation for Marine Corps history is better for his efforts.

Mark R. Folse, PhD
U.S. Army Center of Military History

PREFACE

Any study of military history can lead one down a proverbial rabbit hole of subfields. This project started in much of the same way. The use of cartoons and comics to tell stories as a part of cultural history as well as to train the military is not a new concept; but given when comic books were first published in the late 1930s, the associated military-themed illustrations have become enmeshed in that era. It also helped that *Stars and Stripes* cartoonist William H. “Bill” Mauldin was awarded a Pulitzer Prize for one of his cartoons from the Italian front in 1945.¹ As my own research into civilian-produced comic books as well as the military applications of the same continued, I looked at how specific conditions were depicted. What did military personnel think of the food? What did they think of their training? Did servicemen really have the perpetual focus on women or on alcohol? Additionally, how were minorities treated?

As I delved further into the cartoons of the Second World War, I became curious as to what, if anything was published during the First World War. This was the basis for this project, which was originally part of the Marine Corps History Division World War I Centennial Historical Symposium held in 2018. The cartoons from *Stars and Stripes* in World War I provided a starting point, but soon led to the discussion of what U.S. Marine Corps publications of the day offered humorous art in their publications. Much of the material researched came about by laboriously leafing through copies of the magazines. Whenever possible, the artists provided their rank and general location, but there were also some

¹ “The 1945 Pulitzer Prize Winner in Editorial Cartooning,” Pulitzer.org, accessed 12 April 2022.

civilian artists who supplied work that was Marine Corps themed and then republished in *Recruiters' Bulletin*. Charles Gatchell's poster "All in the Day's Work" is one such example.

Given the age and condition of many of the published items, it is not surprising that if they exist in a physical copy, the books are often tattered or missing significant portions of the content. The material was often meant to last only a few months, after all, not decades. Fortunately, some intrepid souls have scanned or digitized copies, which has made research easier.² It does not however, remove the commentary of different races from that time. Many of the cartoons presented here are of White Marines, with locals often depicted by way of common stereotypes of the day or in derogatory terms. The cartoons have been kept as they were originally produced to show the attitudes of the time, but they are at best insensitive toward others and at worst use bigoted language. These attitudes are also reflective of the fact that the U.S. military as well as much of American society was segregated during the time these illustrations were created. We, as a society, sometimes forget that integration in the U.S. armed forces did not occur until 1948, and in society—by law at least—in 1954.³

The reader will notice frequent comments on patterns I discovered within the publications, which often came about through looking at the copies directly. For example, all of Abian A. "Wal-ly" Wallgren's cartoon strips appeared at the top of page seven of the eight-page newspaper *Stars and Stripes*, produced each Friday from 8 February 1918 until the middle of June 1919. Similarly, patterns generally developed when looking at the *Recruiters' Bulletin* and the *Marines Bulletin*, although with less consistency. For example, many cartoons appeared on page 17 or page 23 in the *Recruiters' Bulletin*, so logic implies that these pages were set aside for some sort of illustrative work.

These cartoons were analyzed by noting where the Marines—and the U.S. military as a whole—were fighting at the time. Some

² The Print and Photographs Reading Room, Print and Photographs Division, Library of Congress is one such resource.

³ Executive Order 9981, 26 July 1948, General Records of the United States Government, Record Group 11, National Archives; and *Brown v. Board of Education*, 347 U.S. 483 (1954).

areas were not documented, partially due to conditions needed for publication, as well as theater of operations. When possible, I tried to look at general social or psychological conditions, but overall the content presented here offers more of a historical approach to the images.

While the material comes from consistent sources—*Stars and Stripes*, *Marines Magazine*, the *Recruiters' Bulletin*, Wallgren's book of reprinted cartoons, and a 1929 book produced after the war entitled *The Songs My Mother Never Taught Me*—there are no doubt other gems waiting to be discovered: trench papers, personal diaries and sketchbooks, or letters. These would likely come from personal recollections and not officially sanctioned publications, however.

For a comprehensive look at how military cartoons and comics have influenced and been influenced by the military, I would recommend Christina Knopf's excellent study *The Comic Art of War: A Critical Study of Military Cartoons, 1805–2014, with a Guide to Artists* (2015). She cataloged much of the work through the various eras of the U.S. military, and while not complete, it is an excellent start.

ACKNOWLEDGMENTS

This book was based on a paper presented at the Marine Corps History Division World War I Centennial Historical Symposium, which was held 18–20 July 2018 in Quantico, Virginia. The author wishes to thank Angela Anderson and Annette Ammerman for their help with this project, as well as the initial suggestion from Dr. Colin Colbourn, particularly for his scanned copy of *Recruiters' Bulletin*. Special thanks also to the administration of University of Maryland Global Campus, which allowed me to attend the conference while working in South Korea. As with many papers, the concepts and discussions of the material ranged from colleagues to students who offered insight into direction, as well as the constant, continual support from family in the United States.

This book is dedicated to my wife Rachel who has stuck by me throughout it all, and Master Sergeant Stephen Parzyck, who serves as an inspiration to me. Semper Fi, Master P!

THE MUD
AND THE MIRTH

INTRODUCTION

The Early Years

The First World War unleashed a plethora of new weapons, ideas, and terrors on humanity. However, the idea of military personnel needing and having a way to vent their thoughts on combat or other aspects of life through published humor was also introduced. Combatants previously might express how they felt about warfare in a variety of manners; some drew illustrations of the sights around them, while others wrote home describing the events or in some cases their emotions. If the imagery became too much to bear, some developed a condition known by many names: nostalgia, shell shock, the thousand-yard stare, or now post-traumatic stress.¹

As combatants on the front lines in the Great War sat idle between engagements, they occupied themselves with a variety of entertainments. One such form was in the “trench papers” that were written by troops on the front line and printed near the front

¹ There have been many books written on aspects of post-traumatic stress disorder (PTSD) from antiquity to the present. For example, Lawrence A. Tritle from the classics department of Loyola Marymount wrote of PTSD-like symptoms in Greek soldiers during the Peloponnesian War. See Lawrence A. Tritle, “‘Ravished Minds’ in the Ancient World,” in *Combat Trauma and the Ancient Greeks*, eds. Peter Meineck and David Konstan (New York: Palgrave Macmillan, 2014), https://doi.org/10.1057/9781137398864_5. Current works on PTSD even include Sidney Jacobson and Ernie Colón, *Coming Home: What to Expect, How to Deal When you Return from Combat* (Washington, DC: Ceridian and Military OneSource, 2008); and *The Docs: A Graphic Novel* (San Diego, CA: Naval Health Research Center, 2010) on life in the Service as well as diagnosing PTSD.

for later distribution.² The U.S. military borrowed some ideas and concepts from the British or French armies, and also decided to produce a publication to keep the men occupied.³ The military produced a new newspaper to inform the military of events titled *Stars and Stripes*.⁴ In addition, the newspaper “borrowed” another idea of entertainment from the civilian papers of that time: cartoons. These *Stars and Stripes* cartoons were illustrated by a Marine who would start a tradition carried on later by many others. This book looks at U.S. Marine Corps-produced cartoons from the World War I era, beginning with in-house publications and culminating with Abian A. “Wally” Wallgren and his work with *Stars and Stripes*. Some of the themes addressed in the chapters that follow encourage the reader to consider the legacy of these social and cultural history items and the people who created them, as well as the influence that they may have had on the troops.

The Mud and the Mirth also shows the succession of cartoons that told of the Marines’ life well after World War I, into World War II, Korea, and even to the present day. While the style of artwork and the environment may have changed over time, the general themes of combat and the conditions by which Marines found themselves are universal. This is why these cartoons and other ditties from World War I continue to entertain as well as inform others of the conditions that the “devil dogs” experienced in the Great War.

² For more on these trench papers, see “America and World War I: American Military Camp Newspapers,” Accessible Archives, accessed 14 April 2022.

³ See, for example, the archived collection “Online Historical Newspapers: Trench Newspapers/Journals—1st World War,” Moreno Valley College Library, 27 May 2022.

⁴ While there was an earlier Civil War-era paper called the *Stars and Stripes*, the first iteration of *Stars and Stripes* came in February 1918, when most of U.S. forces were still training for combat or were slowly massing before being sent to the front. For more on these Civil War editions, see “Stars and Stripes: U.S. Military Newspapers in the Library of Congress,” Library of Congress Reading Room, 16 March 2022. *Stars and Stripes* was modeled after the trench papers that were commonly produced by the British and French armies near the front so that they might be able to catch up on news, dispel rumors, and otherwise distract themselves from the conditions at the front. While many of the informal “trench papers” no longer exist, the Library of Congress was able to preserve the weekly *Stars and Stripes*, which was produced every Friday as an eight-page newspaper.

The illustrations presented here are offered for historical and research purposes. By the standards of culture, many of these presentations would be considered at best insensitive and decidedly racist or sexist. As the United States armed forces in World War I were segregated, any minorities presented were often the subject of the derogatory stereotypes of the day. In particular, Afro-Caribbean representations were jingoistic at their core. Additionally, women were often depicted as objects of desire or a visual distraction from the battlefield, with the exception of the illustrations that accompanied the articles written by private, then later corporal, and finally Sergeant Martha L. Wilchinski, who worked for *Recruiters' Bulletin*, *Leatherneck*, and *Marines Magazine*.⁵ While private collections may offer additional insight into thoughts from minority illustrators, for the purposes of this book, the cartoons presented are those as published in *Recruiters' Bulletin*, *Marines Magazine*, *Stars and Stripes*, and *The Songs My Mother Never Taught Me*. Primary and secondary sources will be offered at the back of the book.

Origins of the Concept

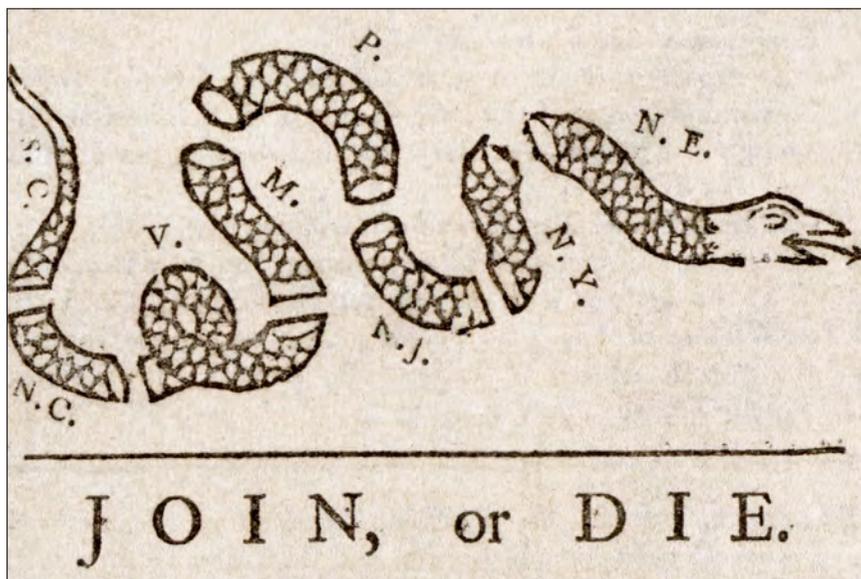
The idea of combatants drawing events going on around them goes back hundreds if not thousands of years. The idea of making light of deadly situations, complaining of the monotony of military life, or poking fun at the command structure is a constant throughout history. However, three specific events coalesced to give birth to military comics.

First, there was the creation of the political cartoon. This idea of depicting events in a humorous manner has existed in the United States since its colonial iteration. Benjamin Franklin was the first to publish a political cartoon in 1754 (the “Live Free or Die” fragmented snake cartoon).⁶ As the political situation continued to escalate in the colonies and later in the United States as a whole, the political cartoon became a way to discuss, or at least

⁵ Capt Linda L. Hewitt, *Women Marines in World War I* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 1974).

⁶ Franklin’s warning to the British colonies in America encouraged them to unite against the French and the native tribes using a segmented snake. Benjamin Franklin, “Join or Die,” *Pennsylvania Gazette*, 9 May 1754.

Figure 1. Live Free or Die



Political cartoon attributed to Benjamin Franklin from 1754. This is considered the first political cartoon in mass publication for the United States.

Source: Pennsylvania Gazette, 9 May 1754.

show, serious issues in a visual form to educate even those who were not fully English literate.

Second, there was the rise of the newspaper as well as the news magazine. During the Civil War, the magazine *Harpers Weekly* sent out not just writers/reporters, but also the newly created photographers, such as Mathew B. Brady and his associates Alexander Gardner, George Barnard, and Timothy O’Sullivan, as well as combat sketch artists.⁷ These artists could capture the troop movements much more accurately since photographs were not as effective; they simply could not handle moving scenes with the available technology. The sketches could show action but could

⁷ The Civil War was photographed with large format view cameras using wet plates that had to be developed immediately after exposure, which required some type of “dark room” to finish the process. For more on the work done by Brady and others, see Douglas Perry, “The Civil War as Photographed by Mathew Brady,” National Archives, 30 September 2021.

also be either serious or humorous.⁸ This would play out further in later artistic works.

Finally, the newspaper wars of the late 1800s (the era of yellow journalism) gave rise to a new form of artistic entertainment: the cartoon. The era is named for a creation by Richard F. Outcault called *The Yellow Kid*, which first appeared in the *New York World* in 1895.⁹ The two main publishers in New York at that time—Joseph Pulitzer and William Randolph Hearst—understood the power and interest of *The Yellow Kid* and incorporated it into a variety of imitation cartoons, including the *Katzenjammer Kids* by Rudolph Dirks, *Injun Summer* by John T. McCutcheon, and *Mutt and Jeff* by Bud Fisher.¹⁰ Hearst in particular was a key proponent of “making news.”¹¹ When correspondents were sent to cover the uprising in Cuba, only to find little was actually going on, Hearst responded, “You supply the pictures, I’ll supply the war.” It was this sort of combination of media and art that led to the first military artists in publications, as well as a legacy that continues to this day.¹²

⁸ Harry L. Katz and Vincent Virga, with Alan Brinley, *Civil War Sketch Book: Drawings from the Battlefield* (New York: W. W. Norton, 2012).

⁹ Robert Harvey, *Children of the Yellow Kid: The Evolution of the American Comic Strip* (Seattle: University of Washington Press, 1999), 27.

¹⁰ For more on these artists and their works, see *The Original Katzenjammer Kids* (ca. 1930) (Chicago, IL: National Printing and Engraving, ca. 1940), Prints and Photographs Division, Library of Congress, Washington, DC; Stephan Benzkofer, “Classic Chicago Tribune Cartoon ‘Injun Summer’ Had a Life of Its Own: Nostalgic to Some, Insensitive to Others,” *Chicago Tribune*, 16 October 2011; and Bud Fisher, *The Mutt and Jeff Cartoons* (ca. 1919) (New York: Cupples & Leon, ca. 1930), Prints and Photographs Division, Library of Congress, Washington, DC.

¹¹ Elizabeth L. Banks, “American ‘Yellow Journalism,’” *Nineteenth Century a Monthly Review* 44 (August 1898): 328.

¹² Robert C. Harvey, *Children of the Yellow Kid: The Evolution of the American Comic Strip* (Seattle, WA: Frye Art Museum in association with the University of Washington Press, 1998), 36.

INTRODUCTION

Figure 2. Richard F. Outcault, *The Yellow Kid*

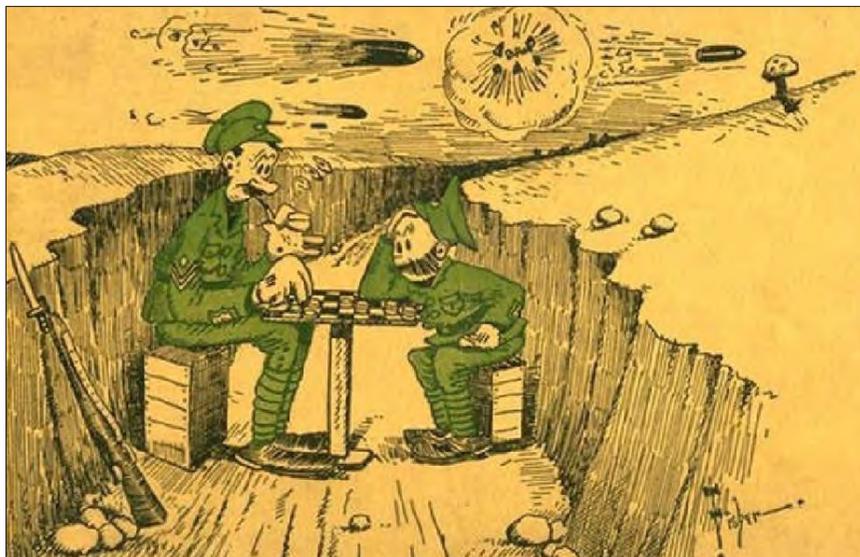


This was the first widely produced comic character and was an essential part of the era of yellow journalism.

Source: *The New York World*, 1895.

INTRODUCTION

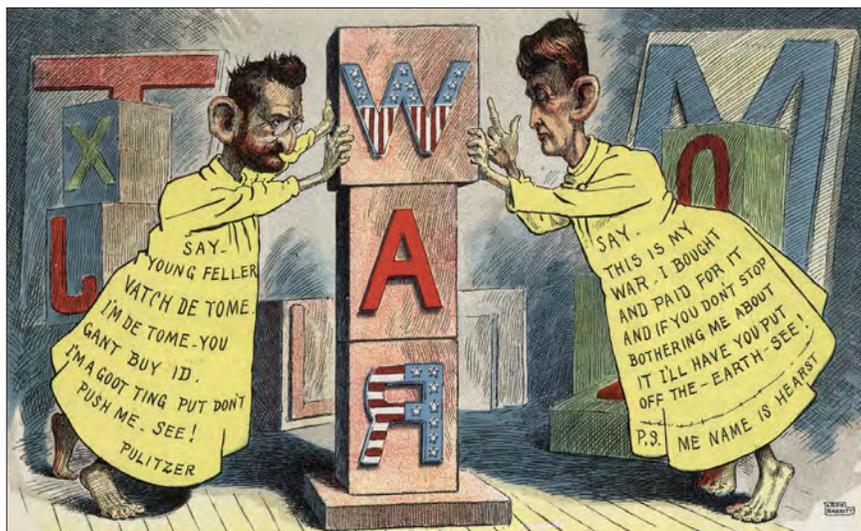
Figure 3. The cover of the 1915 book *Mutt and Jeff in the Trenches*



The popularity of the strip blended into the realities of the war. Here, the two join the British Army as the United States was still neutral in 1915.

Source: Bud Fisher, *Mutt and Jeff in the Trenches* (Boston, MA: Ball Publishing, 1916).

Figure 4. Yellow journalism



Source: Jerry A. Roberts, *U.S. Marines in Battle: Guantanamo Bay, 10 June–9 August 1898* (Quantico, VA: Marine Corps History Division, 2020), 7.

CHAPTER ONE

The War Begins

For the U.S. Marines scattered aboard ships on the seas or at various postings around the world, the actions and scenes of duty are ones to be marked but are often difficult to explain. This is not surprising. Often, those with an artistic skill would sketch humorous scenes, typically under the assumption that it would only to be seen by fellow enlisted ranks or perhaps an officer with a sense of humor.

When the Great War commenced in the summer of 1914, patriots of all nations rushed to enlist. For some Americans who wished to fight, they had little recourse except to join the Canadian Army.¹ While the fighting was considerable from the start, the western front had settled down to an almost monotonous state of trench warfare in which the sides more often than not simply stared at each other and otherwise attempted to entertain themselves with a variety of methods.² One way was to print up what became known as “trench newspapers,” which told of the events of the unit in their areas of control. Artists-turned-combatants often created small illustrations to augment the stories.³ One famous British artist was Captain Charles Bruce Bairnsfather, who created the well-known character Old Bill, and his most famous

¹ Richard Rubin, *The Last of the Doughboys: The Forgotten Generation and Their Forgotten World War* (Boston, MA: Houghton Mifflin Harcourt, 2013), 360–61.

² H. P. Willmott, *World War I* (London: Dorling Kindersley, 2012), 155.

³ Titles of the trench papers include the British version *The Wiper Times* (ca. 1916) as well as the French *Le Poilu* and German versions titled *Muskete-Kalendar* and *zwei kompanie*. Cord A. Scott, “Comic Images from ‘Over There’: Soldier Produced Comics of WWI,” *War, Literature, and the Arts* 31 (2019).

cartoon with the caption “Well, if you knows of a better ’ole, go to it.”⁴ One distinction between Bairnsfather and other wartime artists was that he was an officer, while many of the more accurate and biting cartoons were drawn by and for the enlisted.

Much of the work on these ad hoc publications took place by the latter half of 1915, working into 1916 primarily due to the static nature of the western front by 1915. Trenches were reinforced and manned on a rotational basis. This meant that a unit would be at the front for 21 days, then rotated to the rear for a set amount of time.⁵ For their time in the rear, troops had greater access to libraries, theaters, bars, and even brothels. For the troops at the front, however, the entertainment was limited at best, so writing and illustration, which would later evolve into the trench newspaper, became an alternate form of distraction. For the Allied armies on the western front, the need for artists as well as humorists was such that the British government encouraged the importance of artists who could reproduce eye-witness accounts of events on the battlefield. These artists, combined with poets such as British officers Wilfred E. Owen or Siegfried L. Sassoon, were intended to give voice (and occasional gallows humor) to the situation. However, for British officers, the observations were often too acute to conditions and were often stopped or censored to avert a crisis of morale, though not allowing the free expression of the troops also hindered morale. For military units in other countries, an opposite approach was taken.⁶

When the U.S. Marine Corps added cartoons to their official publications in 1914 (*Recruiters' Bulletin*, with others mentioned in this book added later on), the Service was offering a way for servicemembers to make light of the situation while being somewhat positive in terms of critique. For example, younger enlisted worked on their caricature skills while drawing stories of life in places like Haiti.⁷ Again, while many of these cartoons were in-

⁴ Kate Youde, “The Captain Who Gave Britain Its Ultimate Weapon during World War One—Laughter,” *Independent*, 2 November 2014.

⁵ John Ellis, *Eye-deep in Hell: Trench Warfare in World War I* (Baltimore, MD: Johns Hopkins University Press, 1976).

⁶ Willmott, *World War I*, 260.

⁷ Pvt Mike Gawron’s cartoons in *Recruiters' Bulletin* and *Marines Magazine* are good examples of what he witnessed.

THE WAR BEGINS

Figure 5. Well, if you knows of a better 'ole, go to it



Capt Bruce Bairnsfather was considered the first published combat cartoonist. This particular cartoon was the one for which he is famous. He eventually produced military themed cartoons from both World War I and World War II, in the latter case as a correspondent. Source: Bruce Bairnsfather, 24 November 1915.

CHAPTER ONE

Figure 6. U.S.M.C.: This Is Their Emblem—Make It Yours!



Source: *Recruiters' Bulletin*, July 1917.

tended for those in the same predicament, the importance of utilizing them in a publication was recognized. To this end, the first official Marine Corps cartoonists emerged.

CHAPTER TWO

The Early Publications

The first U.S. Marine Corps publication to extensively feature cartoons was the *Recruiters' Bulletin*, which began publication in November 1914. The premise of the bulletin was to offer suggestions on the nature of the recruiters, their goals and achievements, and the ways in which they might increase their wartime enlistments.¹ The newsletter also featured a considerable number of cartoons focusing on the humor in recruitment, which often centered on common stereotypes within recruiting activities. Clearly the use of cartoons—either in drawn form for the publication or in one case the discussion of an animated movie to be shown in movie halls to spur recruitment—was of some importance.²

The editorial staff for the *Recruiters' Bulletin* included enlisted men with a captain overseeing the operation out of New York, through the U.S. publicity bureau. This gave the staff a certain amount of leeway for content, but at the same time it was well formed within the parameters of the Marine Corps, especially for the recruiters. This publication served as a type of in-house magazine, where the jokes might be intended for a specific audience.³

As with many of the publications of the era, not all of the copies survive to this day. But for the ones that do, the stories are interesting. One story, written by Captain Frank E. Evans, concerned the authorization of an animated cartoon to be used for

¹ *Recruiters' Bulletin* 1, no. 1 (November 1914), 6.

² *Recruiters' Bulletin* 1, no. 2 (December 1916), 24–25.

³ *Recruiters' Bulletin* 1, no. 2 (December 1914), 7.

advertising purposes. The article was titled “Department of New Ideas” and was suggested by another Marine Corps captain, F. M. Eslick, a recruiter from Missouri. He suggested that the National Film Publicity Corporation make four films of 25 feet in length (7.62 meters) with the total cost of \$300. For the four scenarios, the themes are simple but effective. The first centered on a picture of the globe, ships, and the tantalizing words “Do you want to see the world?” These animated films would be considered typical advertisements in today’s markets in length as well as story.⁴ But they are still effective. The second called on patriotic duty and invoked the idea of not just the soldier or sailor but of the American fighting man in general. The third scenario played off of a lack of job opportunities.⁵ The final one dealt with the skills of the Marine.⁶ Overall, while not specifically a cartoon in either sense of the word, it was still an idea that was recognized as a new form of both popular entertainment as well as effective recruitment.⁷

⁴ *Recruiters’ Bulletin* 1, no. 2 (December 1916), 24–25. For more on this style of wartime government propaganda, see Phillip W. Stewart, “The Reel Story of the Great War,” *Prologue* 49, no. 4 (Winter 2017–18).

⁵ Committee on Economic Security reports show that unemployment in the United States prior to World War I was trending up from 8.2 percent in 1913 to 16.4 in 1914. *Social Security in America*, pt. I, *Unemployment Compensation* (Washington, DC: Committee on Economic Security, Social Security Administration, n.d.), chap. 3.

⁶ *Recruiters’ Bulletin* 1, no. 2 (December 1916), 25.

⁷ There is some confusion around the terms *comic*, *comic strip*, and *cartoon*. For the purposes of this discussion, a comic refers to a single panel drawn using a static image with a verbal punchline. A comic strip refers to a three- or four-panel set of images that are meant to tell a story using consecutive visuals. A cartoon refers to a motion picture using animation to record a sequence of drawings rather than real people or objects. The terms are often used interchangeably, however, which can lead to considerable confusion. *Recruiters’ Bulletin* 1, no. 2 (December 1916), 24–25. For more on the public relations-style films during the period, see “WWI Films at the National Archives in College Park, MD,” [Archives.gov](https://www.archives.gov), 5 May 2020.

CHAPTER THREE

Recruiters' Bulletin

For the Marines who served as recruiters, the need for qualified people was, and continues even today to be, a priority so that they could remain a distinct (elite) force. This need was cited in the first issue of the *Recruiters' Bulletin*.¹ Often, the cartoons published tell of Marine Corps recruiting anecdotes. One cartoon, "An Old Story Retold in Cartoon" drawn by Sergeant C. J. Lohmiller, told of a recruiting sergeant who did not recognize their own district officer, Colonel Blank, who was on an inspection tour incognito (figure 7). The recruiter responded that the officer was "the first applicant I've had in three weeks!"² Lohmiller later went on to illustrate "Our Cartoonist's Christmas Conception," in which the recruiter gains all sorts of accolades from officers or other recruiters for multiple enlistments that in turn leads to bonuses, promotion to warrant sergeant major, and a reduction in the recruiting workday (figure 8).³

Quite soon in the magazine, cartoonists would emerge to offer images regularly. The next to be featured consistently was Private Paul Woyshner from the Marine Corps' publicity office in New York.⁴ His work is crisp but also offers the typical jokes associated with recruiters; for example, in one image a recruiter tries to per-

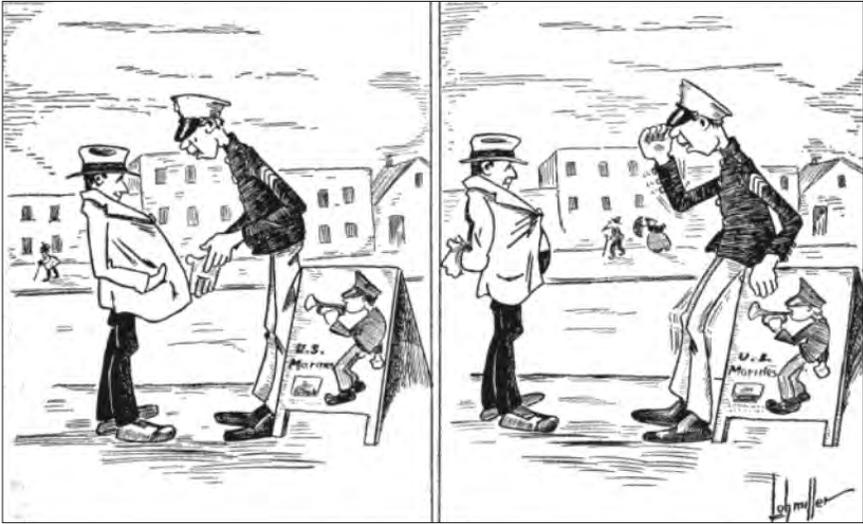
¹ *Recruiters' Bulletin* 1, no. 1 (November 1914), 6.

² Sgt C. J. Lohmiller, "An Old Story Retold in Cartoon," *Recruiters' Bulletin* 1, no. 1 (November 1916), 17.

³ Sgt C. J. Lohmiller, "Our Cartoonist's Christmas Conception," *Recruiters' Bulletin* 3 no. 2 (December 1916), 20.

⁴ "Our Poster Artists: Summary of Their Art Work," *Recruiters Bulletin*, 3, no. 9 (July 1917), 4.

Figure 7. An Old Story Retold in Cartoon



Source: Sgt C. J. Lohmiller, *Recruiters' Bulletin* 1, no. 1 (November 1916), 17.

suade a one-legged man to join as a quartermaster sergeant, while holding a “persuader” (club) in hand (figure 10).⁵

The cartoons also worked off of racial stereotypes from the era. In one particular cartoon (figure 10), the recruiter is attempting to lasso a male native, who states that he cannot leave his four “squaws” for the Marines.⁶ Woyshner also worked on a recruiters’ dictionary with Sergeant Charles E. Rice in the March 1917 issue (figure 11). The images were effective: a rifle for an alarm clock (panel cinco), flies being lured to the recruiter’s office with Marine Corps molasses (panel dos) not Army vinegar (a reference to catching more flies—in this case recruits—with the superior “honey” of the Corps as opposed to Army vinegar), and a hammer as an instrument to be “used by recruiters (for nails only)” (panel seis).⁷

⁵ Paul Woyshner, “When Recruiters Get a Bonus for Enlistments,” *Recruiters' Bulletin* 3, no. 4 (February 1917), 17.

⁶ Woyshner, “When Recruiters Get a Bonus for Enlistments.”

⁷ The assumption is that the cartoonist used Spanish terms to reference duty in the Caribbean. Sgt Charles E. Rice and Pvt Paul Woyshner, “Recruiters’ Dictionary,” *Recruiters' Bulletin* 3, no. 5 (March 1917), 17.

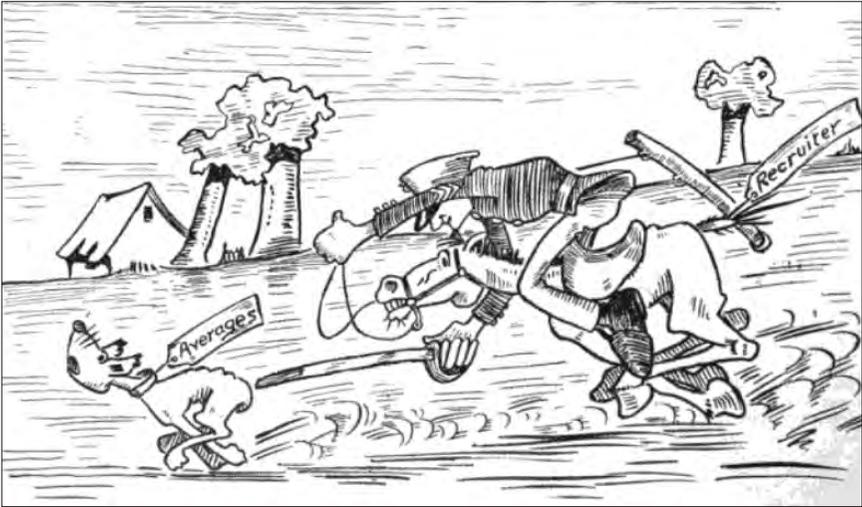
Figure 8. Our Cartoonist's Christmas Conception



Source: Sgt C. J. Lohmiller, *Recruiters' Bulletin* 3, no. 2 (December 1916), 20.

Many of the cartoonists tried to capture additional aspects of the lives of Marines. One of the busier cartoons was titled "All in the Day's Work" and was illustrated by Charles Gatchell as a recruiting poster and then reprinted in the *Recruiters' Bulletin* (figure 13). Gatchell's work was one of a few civilian-produced cartoons. In it, field exercises and the duties of the Marines were on display,

Figure 9. Don't Turn a Fascinating Pursuit



Source: Sgt C. J. Lohmiller, *Recruiters' Bulletin* 3, no. 3 (January 1917), 8.



Figure 10. When Recruiters Get a Bonus for Enlistments

Source: Paul Woysner, *Recruiters' Bulletin* 3, no. 4 (February 1917), 17.

Figure 11. Recruiters' Dictionary



Source: Sgt Charles E. Rice and Pvt Paul Woyshner, *Recruiters' Bulletin* 3, no. 5 (March 1917), 17.

from the newly formed Marine Corps Aviation, to motorcycle dispatch riders, to spar boxing. The training in some activities would be recognized even today but would be split among the various schools. The other pattern established within the bulletin was

CHAPTER THREE

Figure 12. Woynshner's Idea of Things "Over There"



Source: *Recruiter's Bulletin* 4, no. 6 (April 1918), 23.

that the cartoons were created consistently enough that an entire page was dedicated to their publication, usually page 17.⁸

Once the United States entered the war in April 1917, the bulletin continued to be published and two other artists emerged to fill the pages. One was Private Grant J. Powers, whose cartoon

⁸ Charles Gatchell, "All in the Days Work," *Recruiters' Bulletin* 3, no. 8 (June 1917), 17. Gatchell was a trained and educated illustrator, caricaturist, and cartoonist who worked at the *Cleveland (OH) Press* and the *New York Journal*.

Figure 13. All in the Day's Work



Source: Charles Gatchell, "All in the Days Work," *Recruiters' Bulletin* 3, no. 8 (June 1917), 17.

"Oversea Cartoonist's Conception" was one that any enlisted person would recognize—the weight of equipment on a 12-mile hike (figure 14). What was most notable about the cartoon was the fact that it was the first cartoon received from the American Expedi-

Figure 14. Oversea Cartoonist's Conception



Source: Pvt Grant J. Powers, *Recruiters' Bulletin* 3, no. 10 (August 1917), 17.

tionary Forces (AEF) in France.⁹ The other cartoonist who gained a more visible and active role at this time was Alvan C. Hadley,

⁹ Pvt Grant J. Powers, *Recruiters' Bulletin* 3, no. 10 (August 1917), 17.

Figure 15. The Marines Magazine Has Come!



Source: Pvt A. A. Wallgren, *Marines Magazine*, February 1918, 40.

whose work was shown in several of the bulletins. His work was also part of the dreams of recruiters in that he might find many qualified men to join the ranks. Most of his early work dealt with another constant theme for Marines: food. One cartoon in November showed that what the average Marine missed most from the traditional Thanksgiving meal was manners, as the food was ample.¹⁰ The other dealt with the conference banquet on 4 February 1918 at the Cavanaugh Hotel in New York. In it, the Marines comment on the food, finger bowls, the kinds of cigarettes available, and whether only coffee would be served. It presented another stereotype for the public: Marines may not demonstrate the finer points of etiquette but they have what it takes in a time of war (figure 16).¹¹ Hadley also worked on a cartoon that showed a Marine working their way through the ranks and what it might be like to be a general.¹²

One of the rare cartoons from the *Recruiters' Bulletin* was one illustrated by Hadley that featured Noah and his need for Marines

¹⁰ Alvan C. Hadley, *Recruiters' Bulletin* 4, no. 1 (November 1917), 1, 17. Hadley was a pen and ink artist who worked in newspapers and the theater.

¹¹ Alvan C. Hadley, "Happy Marines at Conference Luncheon," *Recruiters Bulletin* 4, no. 3 (February 1918), 8.

¹² Alvan C. Hadley, "The Evolution of a Recruit," *Recruiters' Bulletin* 4, no. 8 (June 1918), 29.

Figure 17. Wanted! Marines for Duty on Ark



Source: Alvan C. Hadley, *Recruiters' Bulletin* 4, no. 10 (August 1918), 25.

for duty on the ark (figure 17). The basic concepts of recruiting were there—a chance to see the world, three meals a day, and a clothing allowance. For the rough-hewn cavewoman presented in the poster, the tools of war and attitude are apparent. Only the logo was changed slightly, to that of a dragon on the globe rather than an eagle. The cartoon offers all the timeless elements associated with the Marine Corps.¹³

¹³ Alvan C. Hadley, “Wanted! Marines for Duty on the Ark,” *Recruiters' Bulletin* 4, no.10 (August 1918), 25.

CHAPTER FOUR

Marines Magazine

A parallel publication to the *Recruiters' Bulletin* was the *Marines Magazine*. Both periodicals were more characteristic of internal publications; however, *Marines Magazine* went further into the lives and aspects of Marine Corps life around the world. It offered information on promotions, comments from Marines aboard various ships, and details on overseas postings. As with the other military publications from the time, cartoons soon became an integral part of the commentary. From an entirely artistic viewpoint, the cartoons were a little less refined than those of comparable magazines. The themes of the cartoons were similar. One of the first cartoons from 1916 showed a Haitian guerrilla who lost their hat. While the cartoon made light of the danger to the enemy from Marine sharpshooters, it also depicted the enemy as poorly equipped, poorly led, and clearly outclassed militarily. The cartoon was created by another mainstay from Marine Corps publishing, Private Michael "Mike" Gawron. His work was a staple of the *Marines Magazine* (figure 18).¹

Gawron served with the 24th Company in Puerto Plata, Dominican Republic, and his cartoons often depicted the humor of deployment.² In one cartoon titled "How Some of the Marines Landed at Puerto Plata," the Marine disembarked only to sink

¹ Pvt Mike Gawron, "And the Worst Is Yet to Come," *Marines Magazine*, December 1916, 31.

² Capt Stephen M. Fuller, USMCR, and Graham A. Cosmas, *Marines in the Dominican Republic, 1916–1924* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 1974), 9.

Figure 18. And the Worst Is Yet to Come



Source: Pvt Mike Gawron, *Marines Magazine*, December 1916, 31.

to the bottom of the sea just offshore. Regardless of his predicament, he stands at the ready, M1903 Springfield rifle in hand (figure 19).³ Another of Gawron's cartoons discussed work parties on Puerto Plata but with an inter-Service twist. Titled "Ex-Army Guys in the Marine Corps," the butt of the joke is the former soldier who is digging and complaining that he is being singled

³ Pvt Mike Gawron, "How Some of the Marines Landed in Puerto Plata," *Marines Magazine*, January 1917, 13.

out for punishment. It was also a play on the idea of preparedness and defensive positioning. The general concept of the art refers to long-standing inter-Service competition (figure 20).⁴

While some artists from the *Recruiters' Bulletin* would serve as guest artists in the *Marines Magazine*, others made their name working solely for the latter. In the April 1917 issue, Private Woyschner from the bulletin created a full-page cartoon that shows a Marine admonishing the local Haitians on the concept of “do unto others” (figure 21). While the language toward and the depictions of the locals were stereotypical, it was not out of character to depict enemy combatants as ignorant or emotionally irrational, somewhat akin to children. This concept of indigenous people presented

Figure 19. How Some of the Marines Landed in Puerto Plata



Source: Pvt Mike Gawron, *Marines Magazine*, January 1917, 13.

⁴ Pvt Mike Gawron, “Ex-army Guys in the Marine Corps,” *Marines Magazine*, January 1917, 62.

Figure 20. Ex-Army Guys in the Marine Corps



Source: Mike Gawron, *Marines Magazine*, January 1917, 62.

in such an immature manner and in need of a parental guiding hand was a common theme for Western powers toward less-developed countries.⁵

In early 1917, the illustrations of Private Charles E. Hayes, 17th Company, also stationed at Port Royal, Haiti, made their way onto the pages of *Marines Magazine*. One of the first cartoons depicted a fight over beer between a local Haitian and a Marine. The cartoon was titled “Oh, Yes! A Marine Is a Marine until—Did You Ever Notice It?” and it showed a Marine on guard duty, detaining the person who happens to hold a bottle of beer, which is subsequently confiscated (figure 22). The local says, “Say Boss, gimme jes one taste,” and the Marine responds, “Nope, you’d better swipec one more, Sonny!”⁶

⁵ Paul Woyshner, “The Missionary,” *Marines Magazine*, April 1917, 2; and George Herring, *From Colony to Superpower: U.S. Foreign Relations since 1776* (New York: Oxford, 2008), 389.

⁶ Pvt Charles E. Hayes, “Oh, Yes! A Marine Is a Marine until— Did You Ever Notice It?,” *Marines Magazine*, January 1917, 20.

Figure 21. The Missionary



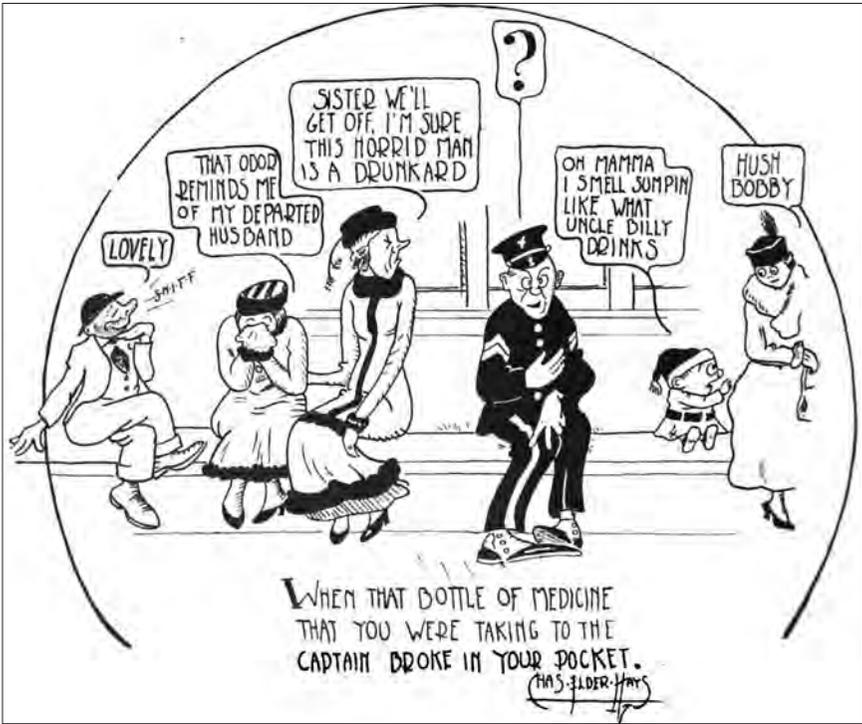
Source: Pvt Paul Woyshner, *Marines Magazine*, April 1917, 2.

Figure 22. Oh, Yes! A Marine Is a Marine until— Did You Ever Notice It?



Source: Pvt Charles E. Hayes, *Marines Magazine*, January 1917, 20.

Figure 23. How the Innocent Suffer



Source: Pvt Charles E. Hayes, *Marines Magazine*, April 1917, 10.

Hayes created another cartoon that focused on the public perception of “drunken” Marines (figure 23).⁷ This image highlights the unintended effects of a broken bottle of medicine in the pocket of the corporal delivering it to their captain. The nearby passengers on the streetcar noted that he must be drunk. One woman comments that he is clearly immoral, another notes that the corporal smells like her dead husband, and a child complains

⁷ For more on perceptions at the time, see William G. Ross, “Prohibition of Alcohol,” in *World War I and the American Constitution*, Cambridge Studies on the American Constitution (Cambridge, UK: Cambridge University Press, 2017), 186–224, <https://doi.org/10.1017/9781316148464.006>; and Annemarie McAllister, “The Enemy Within: The Battle over Alcohol in World War I,” *Conversation*, 19 September 2014.

Figure 24. A Dhobie Day-Dream



Note: the initial thoughts on the term dhobie was that it was a derivation of doughboy. After further research, it may refer to Dhobi (an Indian washer) or dhobie itch, essentially jock itch. The latter seems most persistent in sources.

Source: Cpl A. H. Newman, *Marines Magazine*, April 1917, 62.

that the Marine smells like their uncle.⁸

Another prominent artist to emerge on the pages of *Marines Magazine* was Corporal A. H. Newman. His work also reflected the area in the Caribbean where he was stationed. One such cartoon shows a Marine on the beach, wondering if the images of San Francisco were a dream or real (figure 24). He laments, “Is there really a place called Frisco or did I dream it?” The idea of longing for the states was a common theme for those overseas.⁹

That same issue, Newman also sketched a cartoon of Uncle Sam watching his “children” play in the yard; note, the children represent the uniformed

⁸ Pvt Charles E. Hayes, “How the Innocent Suffer—or the Story the Captain Found Hard to Believe,” *Marines Magazine*, April 1917, 10.

⁹ A. H. Newman, “A Dhobie Day-Dream,” *Marines Magazine*, April 1917, 62.

Figure 25. Uncle's Pet Nephew



Source: A. H. Newman, *Marines Magazine*, April 1917, 5.

Figure 26. In a Military Manner



Source: A. H. Newman, *Marines Magazine*, June 1917, 5.

Services from that period. The child in dress blues is chasing a dog around with a rifle and bayonet, while Uncle Sam praises his violent behavior (figure 25).¹⁰ The rivalry between the Services as well as the racially insensitive depictions of the enemy or locals are clearly articulated, as well as the idea that the Marines are always the first to fight was a trait of recruits from an early age.¹¹

Newman continued to produce a variety of cartoons that depicted the foibles of Marines on active duty. One cartoon shows a sentry fighting the eternal enemy of boredom. He states, as he is stretching, “This is a dull old post! Wish somethin’ would happen!,” unaware that the officer of the day was approaching from around the corner (figure 26). Another Newman cartoon noted the speed of Marines when conducting a “police” call (picking up

¹⁰ “The Fighting in Haiti,” *Recruiters’ Bulletin* (October 1915), 11.

¹¹ Herring, *From Colony to Superpower*, 388–89; and A. H. Newman, “Uncle’s Pet Nephew,” *Marines Magazine*, April 1917, 5.

Figure 27. Have You Ever Noticed—



Source: A. H. Newman, *Marines Magazine*, May 1917, 31.

trash) compared with their response time for a chow call. Newman then focuses on the eternal gripes from servicemembers in the Corps as opposed to civilian life after leaving active duty. The strip “Have You Ever Noticed—” depicts the private constantly griping about inspection, chow, drill, and all other aspects of military life (figure 27). But when discharged, the private reenlists after a short cruise on the “USS Outside.”¹²

Regardless of the publication, many artists depicted the lives and the public perceptions of life in the Corps. Most of the stories were based on personal accounts or humorous anecdotes that offered both realism and humor to the reader. What is *not* shown in the cartoons up to this point was any sort of combat centered in Europe in 1917. While duty in the Caribbean was dangerous

¹² A. H. Newman, “In a Military Manner,” *Marines Magazine*, June 1917, 5; A. H. Newman, “There’s a Difference,” *Marines Magazine*, May 1917, 24; and “Have You Ever Noticed—,” *Marines Magazine*, May 1917, 31.

at times, it was not necessarily seen as exciting. By May 1917, however, the cartoons presented the Corps' the new role of training and outfitting the Marines for service in the war in Europe. A common theme found in many of the cartoons was the transformation of civilians to Marines. It was not until the Corps was put in at the front that the cartoons changed in tone. One particular artist offered this window into the Service—Private Abian A. “Wally” Wallgren—and gained the most notoriety through his work in the newly established paper for all the Services in Europe, *Stars and Stripes*.¹³

¹³ *Stars and Stripes*, 8 February 1918, 4; and *Stars and Stripes*, 13 June 1919, 5.

CHAPTER FIVE

The *Stars and Stripes* Era

While the cartoons from the *Recruiters' Bulletin* and *Marines Magazine* were significant, they were intended primarily for an internal audience. The Marines would instantly recognize the uniforms, the orders, and the locations. The stories focused on garrison life or of vignettes of stories heard by Marines and were relayed in the publications. When the United States deployed servicemembers to France in the early part of 1918 for entry into the line, the cartoonists now had another issue to contend with: how to present the violence at the front in a way that allowed for humor.¹ For the other Allied powers, the enlisted vented their opinions were through trench newspapers that were produced behind the front but were to be read by troops in the trenches.²

For the American military, this idea was carried out in a slightly larger format. A newspaper was formed with the intent to keep soldiers abreast of news from the United States as well as in Europe. At the same time, cartoonists would be recruited to offer an American visual perspective.³ To that end, the man who established the paper, Army second lieutenant Guy T. Viskniskki, press officer and former Wheeler Newspaper Syndicate member, estab-

¹ Some Marine cartoonists had speculated on the nature of fighting. Paul Woyshner and Grant Powers were Marine Corps cartoonists who often speculated on events “over there.” Their cartoons are featured in this book.

² “America and World War I: American Military Camp Newspapers,” Accessible Archives, accessed 14 April 2022; and H. P. Willmott, *World War I* (London: Dorling Kindersley Publishing, 2009), 155, 260.

³ *Stars and Stripes*, 8 February 1918, 1.

lished *The Stars and Stripes*.⁴ Editorially, the paper would be geared primarily toward enlisted troops, and the writers and illustrators would have a relatively free rein with the content. Abian Wallgren joined the Marine Corps as a sign painter and was assigned to the Supply Company, 5th Regiment, initially. He was also known for drawing cartoons on the conditions he encountered, and this was what eventually led him to illustrate conditions in *Stars and Stripes*. His work is based on a *Mutt and Jeff* style of sight gags, bigfoot humor, and stories relayed from personal observation or by combatants at the front.⁵ Wallgren was a “colorful” Marine, court-martialed seven times for various infractions. While many of the actions might be considered nonjudicial punishment (NJP) today, it still showed his aversion to external control.⁶

His work has a universal feel of all U.S. combatants at the front, and that is the key to his popularity. Per orders from U.S. command, Marines were to eschew their regular uniforms in favor of the standard U.S. Army uniform once those Marine-issue uniforms were too worn to wear. The only distinction was the addition of the eagle, globe, and anchor to the helmet.⁷ Marines rankled at the idea of giving up their distinct uniforms, although for logistical purposes it was easier, and this makes it difficult to decide whether the cartoons show Marines or Army soldiers or rather a mix, such as seen with the composition of the 2d Divi-

⁴ For more on Viskniskki and the creation of the paper, see “A Talented Editorial Staff,” Collection: Stars and Stripes: The American Soldiers’ Newspaper of World War I, 1918 to 1919, Library of Congress, accessed 21 April 2022; and *Stars and Stripes*, 8 February 1918, 4.

⁵ According to *The Routledge Companion to Comics*, ed. Frank Bramlett, Roy T. Cook, and Aaron Meskin (New York: Routledge, 2017), 19, the term *bigfoot* is a drawing style where characters are drawn from head to toe, but the head size is “increased disproportionately to make their facial expressions more visible.” The style began in the early 1900s, prior to World War I, especially with the advent of the daily newspaper comic strip. The small size of each panel means the artist must exaggerate human features to make details more visible.

⁶ Official documents are not available on these disciplinary actions, though John Skerchock, ed., *WWI Cartoon Art of Pvt. Abian Wallgren, USMC* (n.p.: CreateSpace, 2013), 10–11, discusses them briefly. Article 15 of the Uniform Code of Military Justice authorizes a Marine’s commanding officer to impose NJP for minor offenses without referring it to a court-martial.

⁷ BGen Edwin Howard Simmons, *The United States Marines: A History*, 4th ed. (Annapolis, MD: Naval Institute Press, 2002), 96.

sion. This is most likely deliberate as the Army and Marine Corps were by then wearing the same clothing. It also allowed for a wider recognition for the audience and that could raise morale for all who read the paper.⁸

Another key aspect of Wallgren's work is that he depicted the destruction at the front as well as the miserable conditions but also the actual fighting. While dead bodies were not illustrated, one cartoon in particular, "Directions for the Proper Care of the Rifle," showed a multipart panel that were rather direct in terms (see figure 36). One showed a Marine shooting a German soldier at a distance, and another panel noted that the Marine needed grease for his bayonet, and the German he is stabbing will supply that grease. These are the most direct depictions of combat with death involved.⁹ Another Wallgren cartoon that dealt with bayoneting the enemy was "A Helpful Hints" section of *Stars and Stripes* in which a Marine "tickles" a "fritz" lying on the ground with a bayonet (see figure 49). If the German is alive, he is trying to play possum.¹⁰

Wallgren's cartoons poked fun at everything from the weather, to the food, to the persistent vermin in the trenches, be it the lice or the rats. Some novel approaches were taken in some of the cartoons. For example, tinned meat was despised by the troops in the trenches, and it was often described as "monkey meat." One cartoon noted that to make it palatable, simply surround it with turkey stuffing, lobster, and live grenades, then serve with strawberry shortcake. If the troops could find all of those things in the trenches at the front, then anything is delicious (see figure 50).¹¹

The image of the heroic Marine fighting at the front was another theme. Wallgren drew several cartoons on the subject of perception. Often the Marines saw themselves as adventurers, with

⁸ Simmons, *The United States Marines*, 95–96.

⁹ Abian Wallgren, "Directions for the Proper Care of the Rifle," *Stars and Stripes*, 5 April 1918, 7.

¹⁰ Abian Wallgren, "What We Know about Fritz: Helpful Hints," *Stars and Stripes*, 28 June 1918, 7.

¹¹ Abian Wallgren, "Doing the Front: Helpful Hints," *Stars and Stripes*, 5 July 1918, 7.

the pith helmet now replaced by a Brodie helmet.¹² However, the reality of how one might see themselves at the rear, versus the reality of the front where people often break, uniforms are ripped, dirty, or missing parts, and the distinction between officers and enlisted in times of action is difficult.¹³

In all of the cartoons that Wallgren drew, the key element was the concept of European fighting. While Wallgren was not necessarily at the front as he was part of the staff of *Stars and Stripes*, he was still able to get to the front for material to use for the newspaper. He was not the only cartoonist on staff, but he was the first regular one and the one most widely known from that time.

The following pages present Wallgren's wartime portfolio of work from *Stars and Stripes* for World War I. They are listed by month and offer significant events from each month of the war from the standpoint of the American military.

February 1918

The cartoons here represent those that deal primarily with garrison life. Grooming standards and other aspects of life in the camps while waiting to head toward the front are the focus of most gags (figures 28–30).

March 1918

Germany launches its first major offensive near the Somme River in France in more than two years (figures 31–35).

APRIL 1918

During this month, the 92d Infantry Division is placed into Allied lines along with the French Army, while the 93d Infantry Division's four regiments are placed with the French 16th Division, where they too fight with distinction (figures 36–39). These two divisions were made up of African-American enlisted troops

¹² The Brodie helmet is a steel combat helmet designed and patented in London in 1915 by John Leopold Brodie.

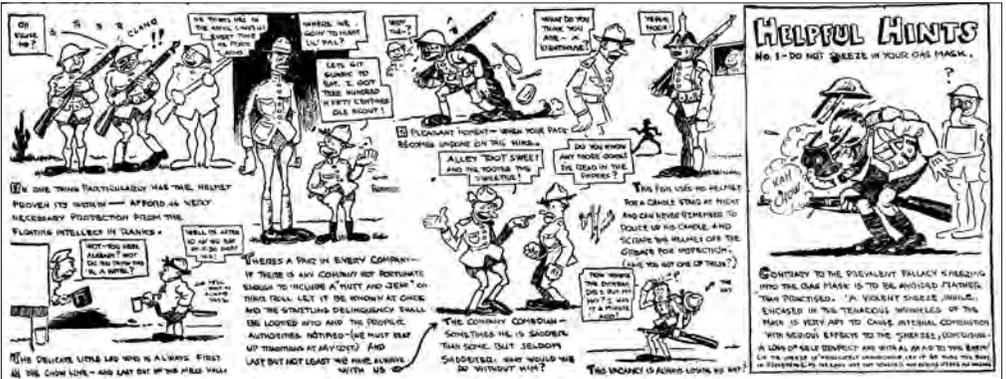
¹³ Abian Wallgren "Us and the Artists: Helpful Hints," *Stars and Stripes*, 23 August 1918, 7.

Figure 28. Then and Now—War Makes an Awful Difference



Source: Abian Wallgren, *Stars and Stripes*, 8 February 1918, 7.

Figure 29. Doughboy Stuff from the Inside



Source: Abian Wallgren, *Stars and Stripes*, 15 February 1918, 7.

Figure 30. General Orders in Sunny France



Source: Abian Wallgren, *Stars and Stripes*, 22 February 1918, 7.

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Figure 34. Well, It's More than the Turks Get!



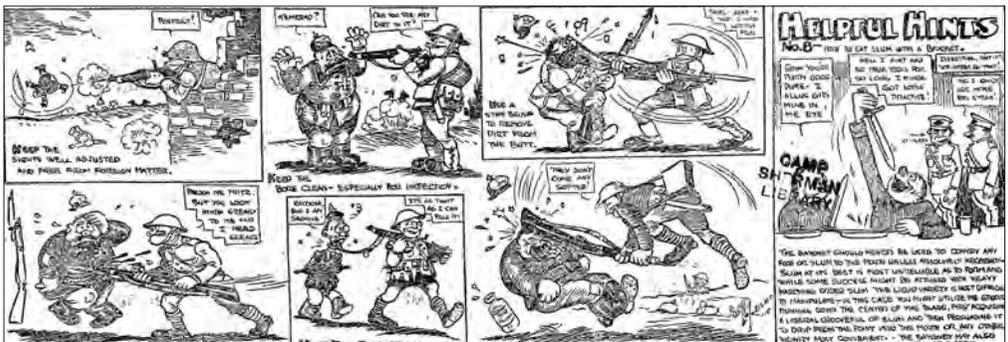
Source: Abian Wallgren, *Stars and Stripes*, 22 March 1918, 7.

Figure 35. Dies' Ist "Der Tag!"



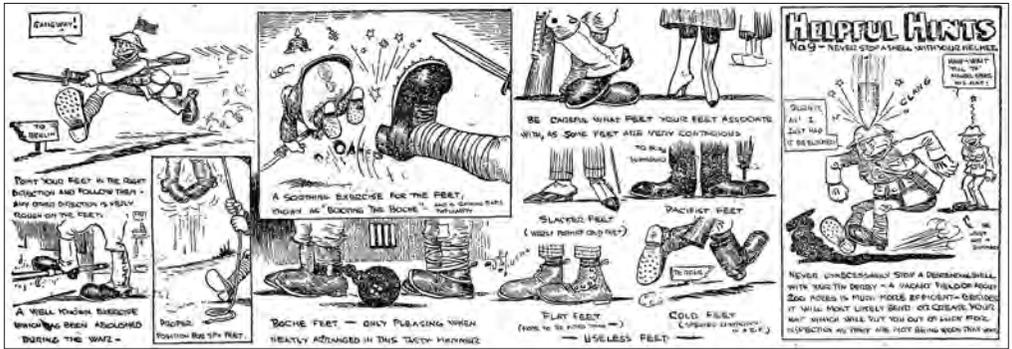
Source: Abian Wallgren, *Stars and Stripes*, 29 March 1918, 7.

Figure 36. Directions for the Proper Care of the Rifle



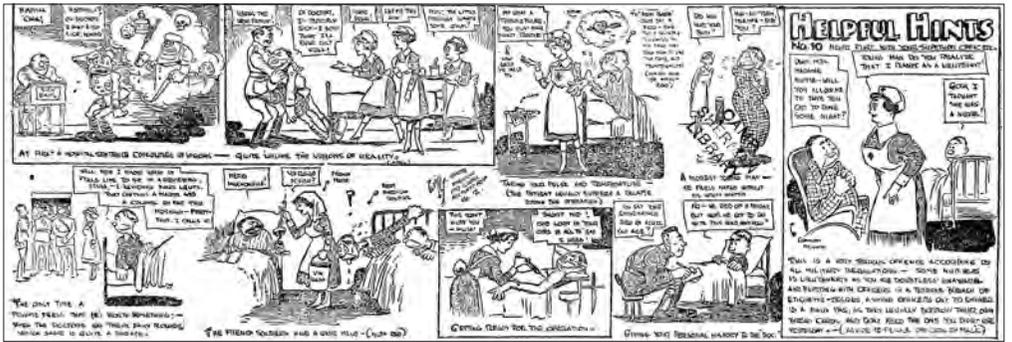
Source: Abian Wallgren, *Stars and Stripes*, 5 April 1918, 7.

Figure 37. Feats with Feet



Source: Abian Wallgren, *Stars and Stripes*, 12 April 1918, 7.

Figure 38. SK in Hosp (in Line of Beauty)



Note: SK likely refers to sick in hospital.

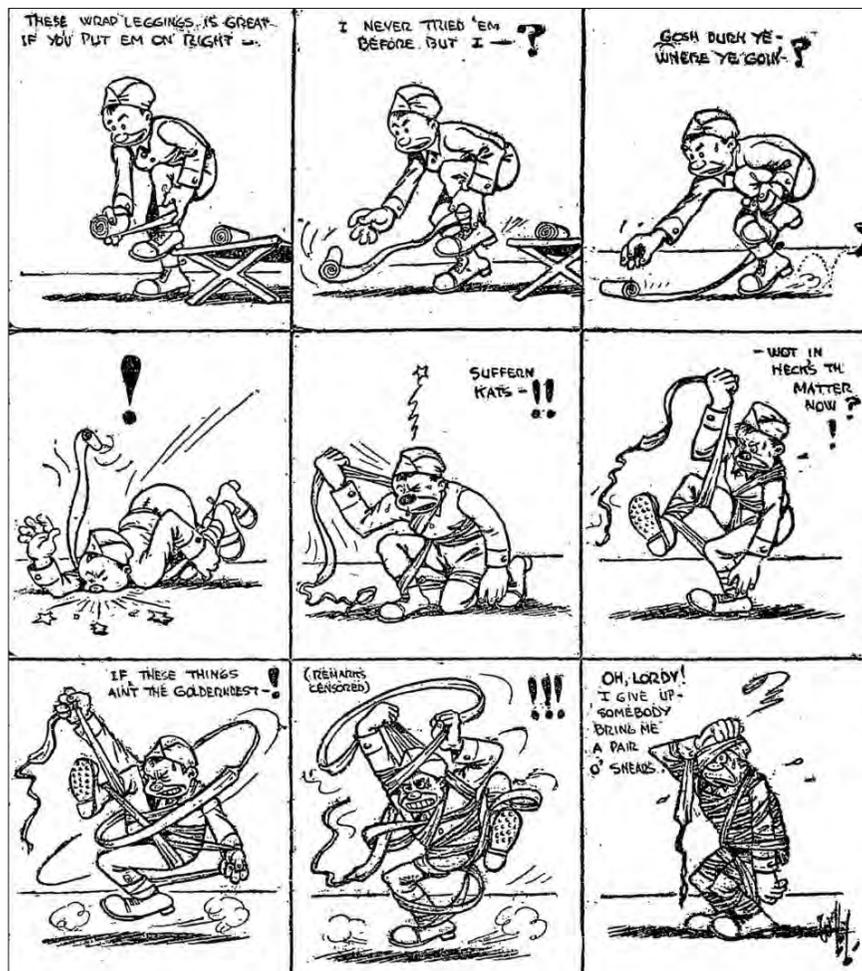
Source: Abian Wallgren, *Stars and Stripes*, 19 April 1918, 7.

Figure 39. Well, How Do You Salute?



Source: Abian Wallgren, *Stars and Stripes*, 26 April 1918, 7.

Figure 42. Spiral Puttees



A rare Wallgren cartoon not printed on page 7.

Source: Abian Wallgren, *Stars and Stripes*, 10 May 1918, 4.

the Marines are attacked, the fighting culminates with the attack at Belleau Wood by June.¹⁵

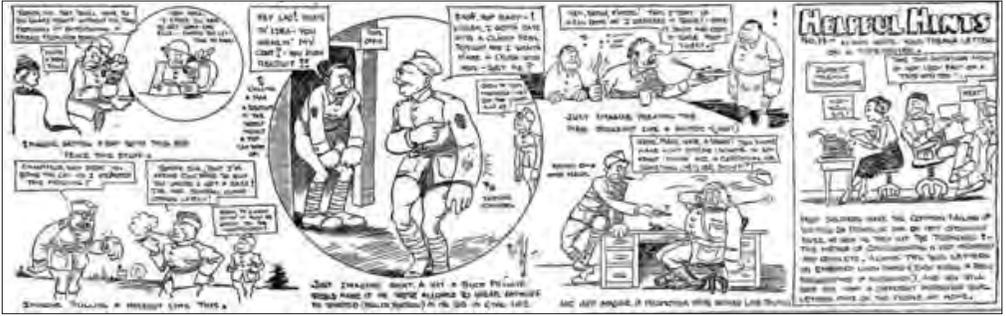
June 1918

It is during this month that the Battle of Belleau Wood takes

¹⁵ *The World War I Era*, pt. 3, *On the Western Front, December 17–November 18* (Washington, DC: U.S. Army Center of Military History, n.d.).

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Figure 43. Imagine Pulling Civilian Bunk Like This!



Source: Abian Wallgren, *Stars and Stripes*, 17 May 1918, 7.

Figure 44. How to Be Made a Non-com



Source: Abian Wallgren, *Stars and Stripes*, 24 May 1918, 7.

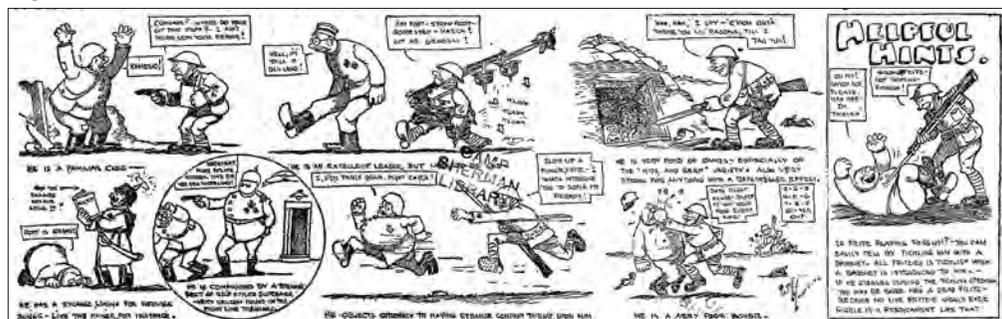
Figure 45. How to Relieve Trench Tedium



Source: Abian Wallgren, *Stars and Stripes*, 31 May 1918, 7.

place. While the fighting is more in the open, the jokes continue to discuss life in the trenches as well (figures 46–49). At this same time, U.S. Marines land in Vladivostok, Russia, as part of

Figure 49. What We Know about Fritz



Source: Abian Wallgren, *Stars and Stripes*, 28 June 1918, 7.

a multinational contingent to pacify Siberia.¹⁶ The American contingents (one in Siberia, the other along the Murmansk-Archangelsk line) would remain in-country for 18 months.¹⁷

July 1918

The Allied Marne campaign pushes forward despite heavy enemy opposition. The 3d Infantry Division earns the nickname “Rock of the Marne” due to its defense against the German onslaught.¹⁸ It is interesting to note that the strips now discuss the problem of hygiene, specifically lice, as well as the issue of shell shock. During this time, the U.S. Marines as part of the 2d Division fight the Germans during the Soissons campaign (figures 50–53).¹⁹

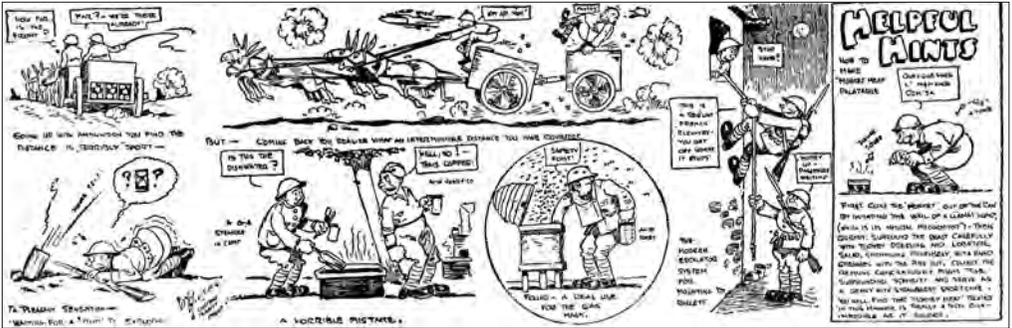
¹⁶ Annette D. Amerman, ed., *United States Marine Corps in the First World War: Anthology, Selected Bibliography, and Annotated Order of Battle* (Quantico, VA: Marine Corps History Division, 2016), 115–16.

¹⁷ Capt Joel R. Moore, Lt Harry H. Meade, and Lt Lewis E. Jahns, comp. and ed., *History of the American Expedition Fighting the Bolsheviks: U.S. Military Intervention in Soviet Russia, 1918–1919* (St. Petersburg, FL: Red and Black Publishing, 2008), 7–8.

¹⁸ Stephen C. McGeorge and Mason W. Watson, *The Marne, 15 July–6 August 1918*, U.S. Army Campaigns of World War I, CMH Pub 77-5 (Washington, DC: U.S. Army Center of Military History, 2018), 35.

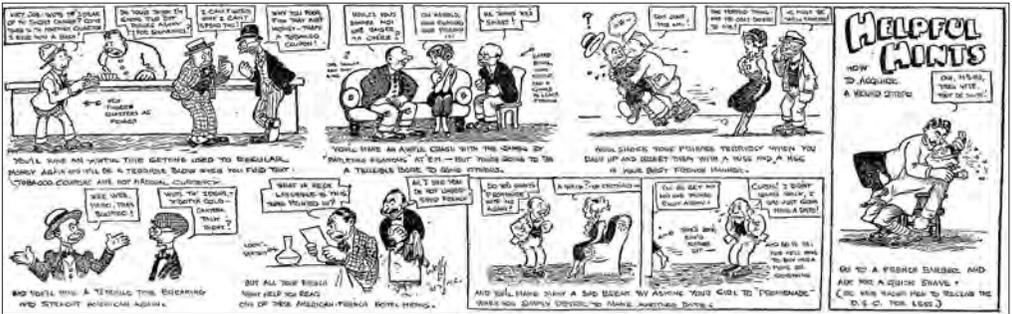
¹⁹ *The World War I Era*, pt. 3; and Maj Edwin N. McClellan, *The United States Marine Corps in the World War* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 1920, 2017 reprint), 61–66.

Figure 50. Doing the Front



Source: Abian Wallgren, *Stars and Stripes*, 5 July 1918, 7.

Figure 51. When We Take Our French Ways Back Home



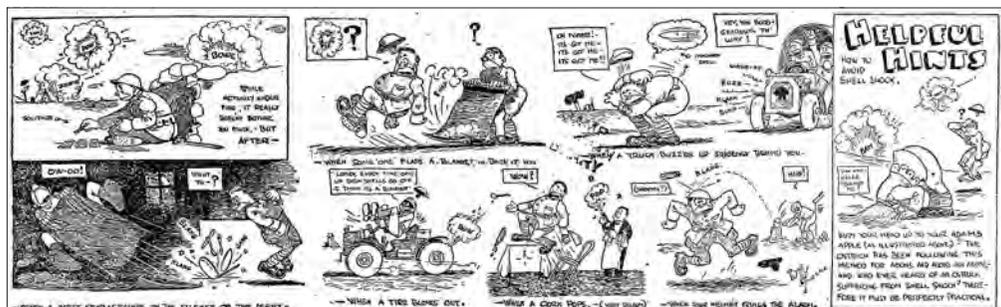
Source: Abian Wallgren, *Stars and Stripes*, 12 July 1918, 7.

Figure 52. Bon Jour, How's Your Itch?



Source: Abian Wallgren, *Stars and Stripes*, 19 July 1918, 7.

Figure 53. Shelling Is Shocking



Source: Abian Wallgren, *Stars and Stripes*, 26 July 1918, 7.

August 1918

The First Army is formed.²⁰ The battles along the Somme River front continue. U.S. forces continue to make inroads.²¹ While engaged in combat, the grooming standards are still a gag for the cartoons. The last strip of the month is notable as it shows the use of motorized ambulances as well as the discussion of conscientious objectors (figures 55–58).²²

September 1918

The Saint-Mihiel and Meuse-Argonne offensives begin. The fighting is vicious, but U.S. forces push 24 kilometers beyond the Hindenburg Line.²³ U.S. armored units are used for the first time.²⁴ The U.S. Army Air Service is also used extensively.²⁵ The comic strip during the third week refers to the American forces sent to Russia to assist in the civil war there, specifically to stop the Com-

²⁰ John, Keegan, *The First World War* (New York: Random House, 1998), 411.

²¹ Keegan, *The First World War*, 411.

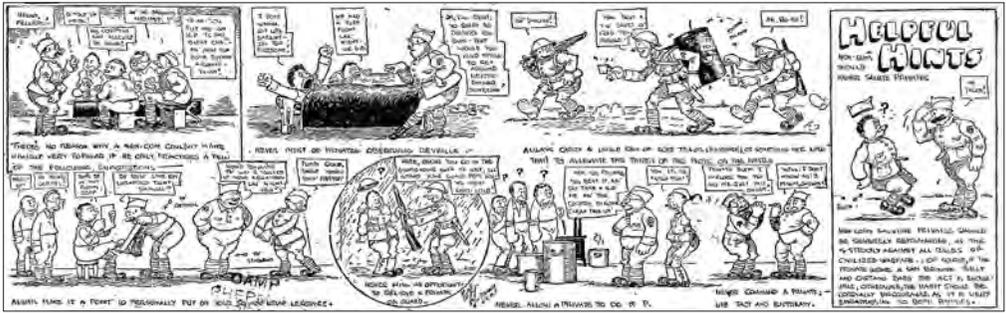
²² McClellan, *The United States Marine Corps in the World War*, 77–78; and Richard Rubin, *The Last of the Doughboys: The Forgotten Generation and Their Forgotten World War* (Boston, MA: Mariner Books, 2013), 235.

²³ Robin Prior, John Keegan, and Trevor Wilson, *The First World War* (Washington, DC: Smithsonian Books and Cassell, 1999), 192.

²⁴ Prior, Keegan, and Wilson, *The First World War*, 195.

²⁵ Bert Frandsen, *Hat in the Ring: The Birth of American Air Power in the Great War* (Washington, DC: Smithsonian Books, 2010), 203.

Figure 54. How to Be Popular Though an "Officer"



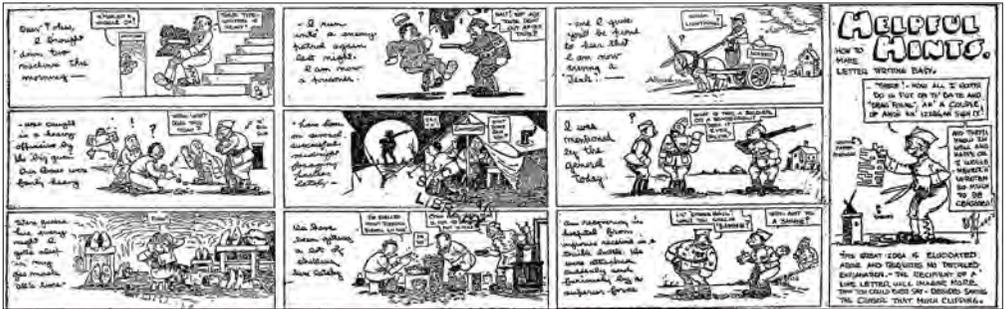
Source: Abian Wallgren, *Stars and Stripes*, 2 August 1918, 7.

Figure 55. Shaves, Shavers, and Shaving



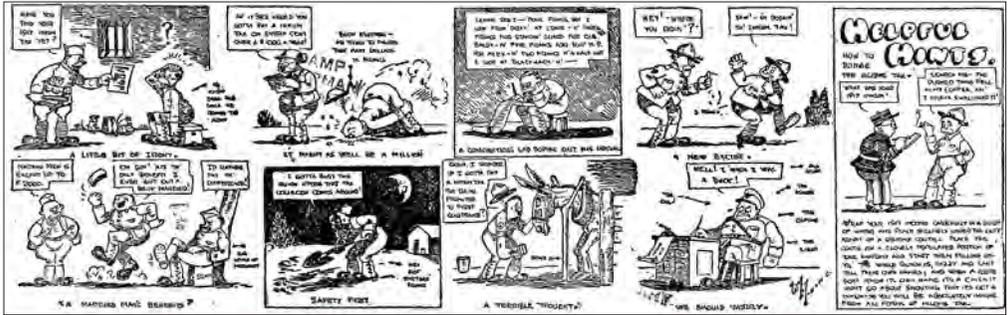
Source: Abian Wallgren, *Stars and Stripes*, 9 August 1918, 7.

Figure 56. It's Not What You Mean, It's What They Think



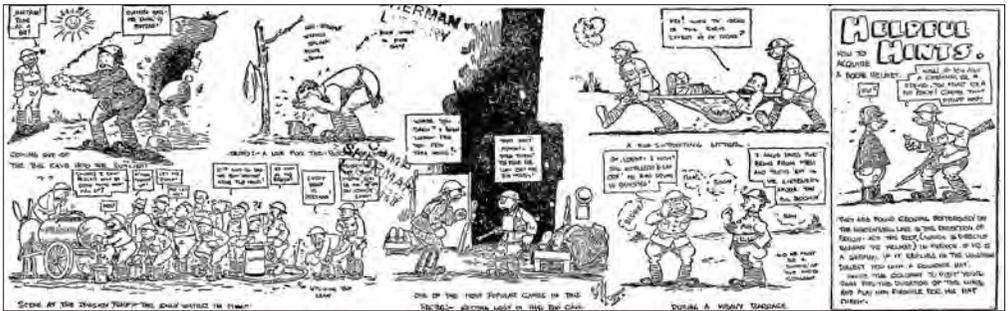
Source: Abian Wallgren, *Stars and Stripes*, 16 August 1918, 7.

Figure 59. Have You Paid Your Income Tax?



Source: Abian Wallgren, *Stars and Stripes*, 6 September 1918, 7.

Figure 60. Snapped at Juvigny



Source: Abian Allgren, *Stars and Stripes*, 13 September 1918, 7.

Figure 61. Just Think of the Lads in Siberia



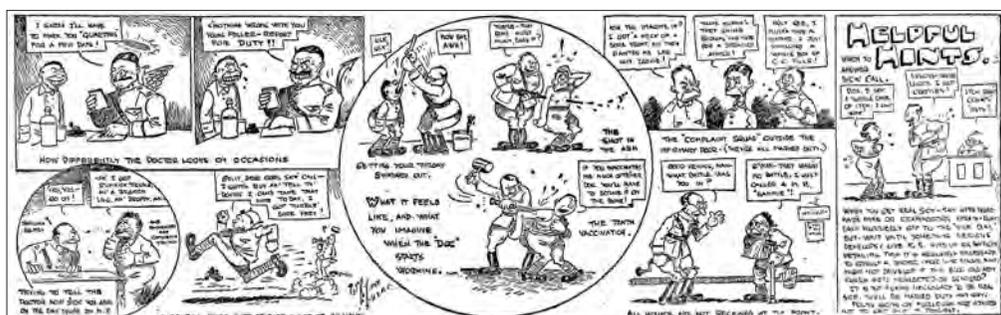
Source: Abian Wallgren, *Stars and Stripes*, 20 September 1918, 7.

Figure 65. 9 x 4 x 3—Wt. 3 lbs.



Source: Abian Wallgren, *Stars and Stripes*, 18 October 1918, 7.

Figure 66. Answering Sick Call



Source: Abian Wallgren, *Stars and Stripes*, 25 October 1918, 7.

actions and leadership that resulted in 132 German prisoners captured, with only a few U.S. soldiers lost.²⁸ The Battle of Blanc Mont takes place on 3–6 October, after which the Marines can wear the red and green French fourragère for their valor.²⁹

November 1918

The Meuse-Argonne offensive surges forward, with the Marines arriving at the Meuse River on 4 November and crossing under

²⁸ Faulkner, *Meuse-Argonne, 26 September–11 November 1918*, 35–36, 38; and “World War I—U.S. Army: Alvin Cullium York,” CMOHS.org, accessed 22 April 2022.

²⁹ Simons, *The United States Marines*, 104–5.

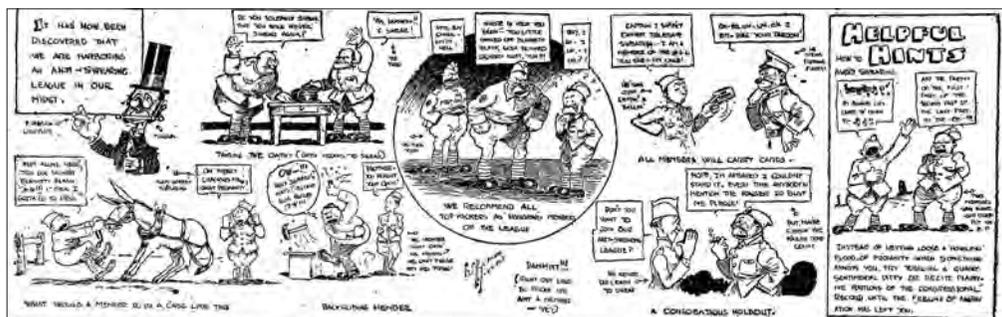
THE STARS AND STRIPES ERA

Figure 67. Fashions at the Front



Source: Abian Wallgren, *Stars and Stripes*, November 1, 1918, 7.

Figure 68. We Now Have an A.S.L.



Note: ASL refers to an antiswearing league.

Source: Abian Wallgren, *Stars and Stripes*, 8 November 1918, 7.

fire on 10–11 November.³⁰ By early November, Germany’s allies are capitulating and even the German delegates are in talks for an armistice. Germany’s final capitulation occurs on 11 November 1918.³¹

From this point on, the comic strip gags deal with either occupation or remembrance (figures 67–71). At the same time, the Marines cross into Germany, where they remain for the next few months.³²

³⁰ Simmons, *The United States Marines*, 105–6.

³¹ Prior, Keegan, and Wilson, *The First World War*, 418–19.

³² Simmons, *The United States Marines*, 106.

Figure 74. Wishing You All a Merry—



Source: Abian Wallgren, *Stars and Stripes*, 20 December 1918, 7.

Figure 75. New Year's Resolutions



Source: Abian Wallgren, *Stars and Stripes*, 27 December 1918, 7.

Amendment) and voting in the 1918 elections are all subject of commentary.³⁵

January 1919

President Woodrow Wilson advocates the concept of the “Fourteen Points” as part of the negotiations of the formal treaty to end

³⁵ The 16th Amendment reads: “The Congress shall have power to lay and collect taxes on incomes, from whatever source derived, without apportionment among the several States, and without regard to any census or enumeration.” Constitution of the United States, 16th, 18th, and 19th Amendments.

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Figure 76. After the War Literature



Source: Abian Wallgren, *Stars and Stripes*, 3 January 1919, 7.

Figure 77. Pity the Poor Top



Source: Abian Wallgren, *Stars and Stripes*, 10 January 1919, 7.

the war, which began on 11 January (figures 76–80).³⁶ The U.S. occupation forces remain in Germany as arrangements are made to deploy units back to the United States.

³⁶ The *Fourteen Points* refer to a blueprint for peace after years of conflict. They focused on: 1) open diplomacy without secret treaties; 2) economic free trade on the seas during war and peace; 3) equal trade conditions; 4) decrease armaments among all nations; 5) adjust colonial claims; 6) evacuation of all Central Powers from Russia and allow it to define its own independence; 7) Belgium to be evacuated and restored; 8) return of Alsace-Lorraine region and all French territories; 9) readjust Italian borders; 10) Austria-Hungary to be provided an opportunity for self-determination; 11) redraw the borders of the Balkan region creating Romania, Serbia, and Montenegro; 12) creation of a Turkish state with guaranteed free trade in the Dardanelles; 13) creation of an independent Polish state; and 14) creation of the League of Nations. President Wilson’s Message to Congress, 8 January 1918, Records of the United States Senate, Record Group 46, Records of the United States Senate, National Archives, College Park, MD; and Herring, *From Colony to Superpower*, 419–20.

Figure 78. Won't It Be Grand?



Source: Abian Wallgren, *Stars and Stripes*, 17 January 1919, 7.

Figure 79. What Will You Tell Her?



Source: Abian Wallgren, *Stars and Stripes*, 24 January 1919, 7.

Figure 80. On with the Dance



Source: Abian Wallgren, *Stars and Stripes*, 31 January 1919, 7.

Figure 81. The Rest of the Outfit



Source: Abian Wallgren, *Stars and Stripes*, 7 February 1919, 7.

Figure 82. Here's Your Valentine



Source: Abian Wallgren, *Stars and Stripes*, 14 February 1919, 7.

February 1919

The first paper of the month celebrates the one-year anniversary of *Stars and Stripes* and the front page features letters of congratulations from U.S. Army generals, as well as President Woodrow Wilson (figures 81–84).³⁷ Thoughts of loved ones and returning home become central parts of the paper, while many of the articles are now historical reviews of battles. It is also announced that soldiers still in Europe are taking classes to improve themselves for their civilian lives.³⁸ The 369th Infantry Regiment (the

³⁷ “The Army’s Chiefs to the Army’s Paper,” *Stars and Stripes*, 7 February 1919, 1.

³⁸ “150,000 in A.E.F. Enroll for Work in Post Schools,” *Stars and Stripes*, 21 February 1919, 1.

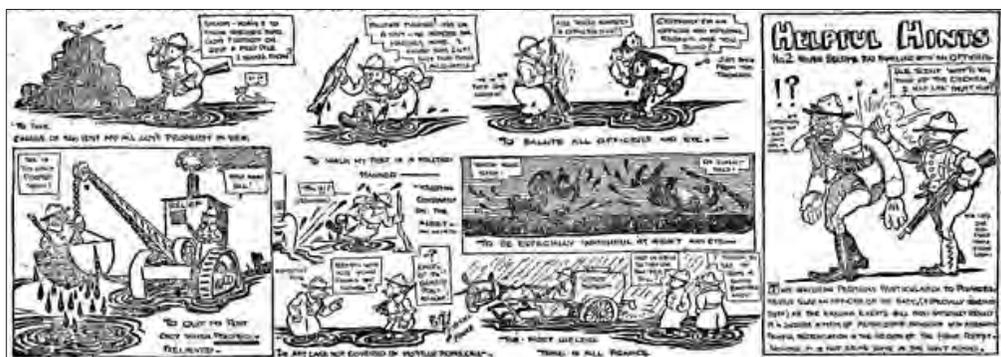
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Figure 85. A. E. F. School Days



Source: Abian Wallgren, *Stars and Stripes*, 7 March 1919, 7.

Figure 86. General Orders in Sunny France



Note: it was announced that this was a reprint from the 22 February 1918 issue of Stars and Stripes and was a part of a new book compiling all of Wallgren's cartoons into a book that would benefit the War Orphan Continuation Fund.

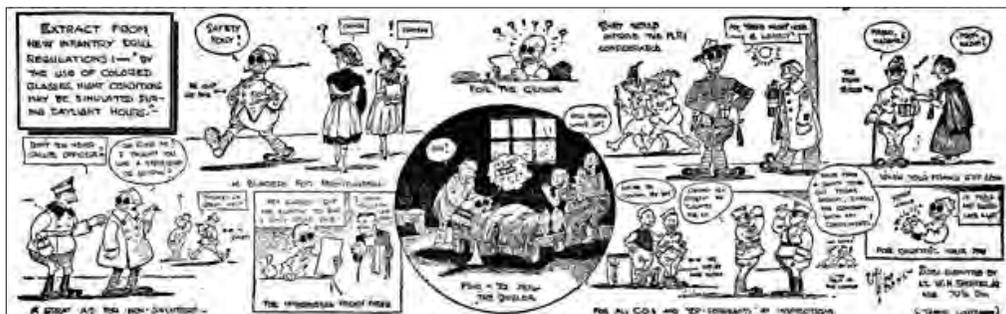
Source: Abian Wallgren, *Stars and Stripes*, 14 March 1919, 7.

Figure 87. Spring Training Hints



Source: Abian Wallgren, *Stars and Stripes*, 21 March 1919, 7.

Figure 88. We're Strong for It



Source: Abian Wallgren, *Stars and Stripes*, 28 March 1919, 7.

Figure 89. SK in Hosp (in Line of Beauty)



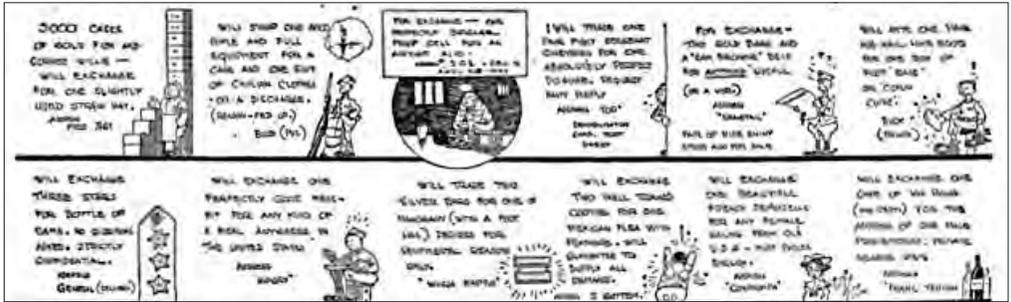
Source: Abian Wallgren, *Stars and Stripes*, 4 April 1919, 7 (reprint of the 19 April 1918 *Stars and Stripes* issue).

April 1919

U.S. troops continue to return to the states from Europe, while American troops in Russia remain in the middle of a civil war (figures 89–92).⁴² Significant race-related riots, some directed at African-American soldiers, occur in Georgia. This is the start of

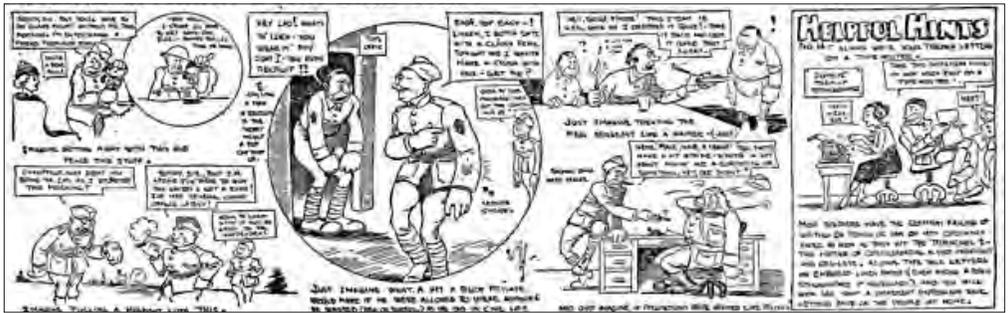
⁴² “Yanks in Russia Still Fighting in Bitter Cold,” *Stars and Stripes*, 28 March 1919, 1.

Figure 90. For Exchange



Source: Abian Wallgren, *Stars and Stripes*, 11 April 1919, 7.

Figure 91. Imagine Civilian Bunk Like This!



Source: Abian Wallgren, *Stars and Stripes*, 18 April 1919, 7 (reprint of the 17 May 1918 *Stars and Stripes* cartoon).

Figure 92. If We All Ranked Equal



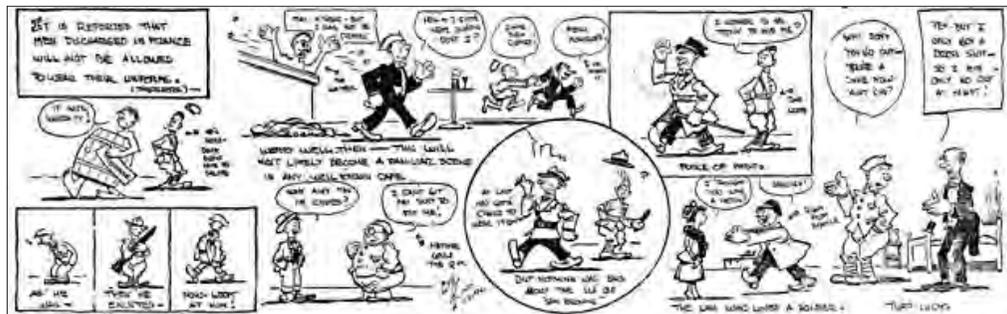
Source: Abian Wallgren, *Stars and Stripes*, 25 April 1919, 7.

Figure 93. Our Old Job Back



Source: Abian Wallgren, *Stars and Stripes*, 2 May 1919, 7.

Figure 94. Civvies and Their Wearers



Source: Abian Wallgren, *Stars and Stripes*, 9 May 1919, 7.

what is called the “Red Summer.”⁴³ Allied powers Japan and Italy press for territorial gains from Germany.⁴⁴ The first and third strip of the month is again a reprint of the previous year. The others are original.

May 1919

By May, the discussions as to the terms of the Versailles Treaty are widely reported (figures 93–97).⁴⁵ The American Expeditionary

⁴³ “Red Summer of ’19,” Woodrow Wilson Presidential Library, 27 February 2020.

⁴⁴ Japan and Italy press claims for treaty land gain. *Stars and Stripes*, 25 April 1919 1.

⁴⁵ Germany Faced with Peace Pact Dictated by Victor Nations,” *Stars and Stripes*, 9 May 1919, 1.

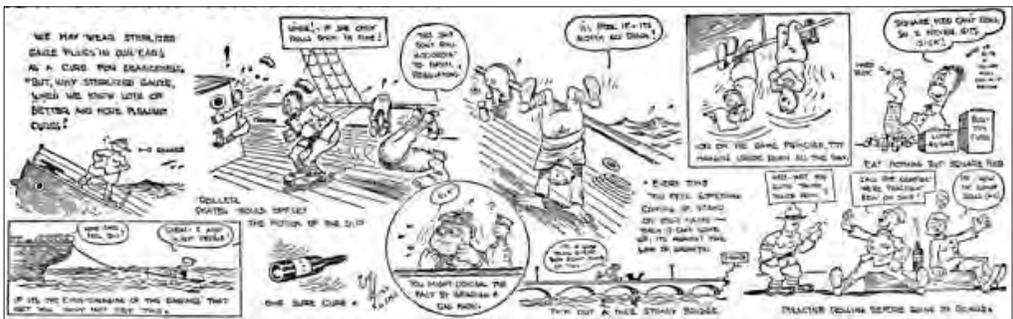
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Figure 95. A. E. F. Souvenir Hunters



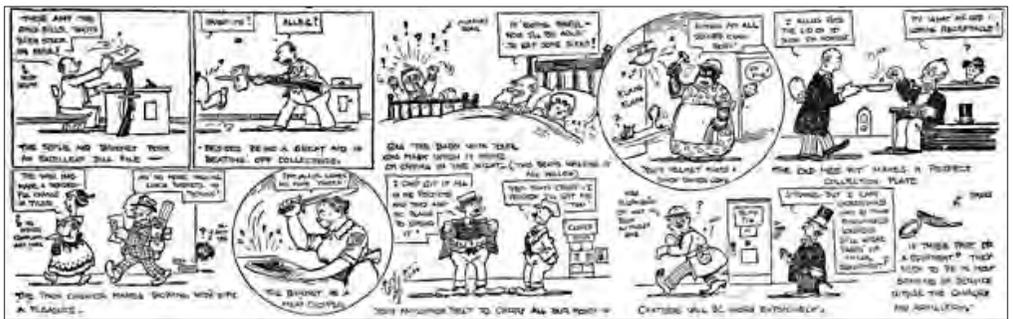
Source: Abian Wallgren, *Stars and Stripes*, 16 May 1919, 7.

Figure 96. How to Keep the Slum Down



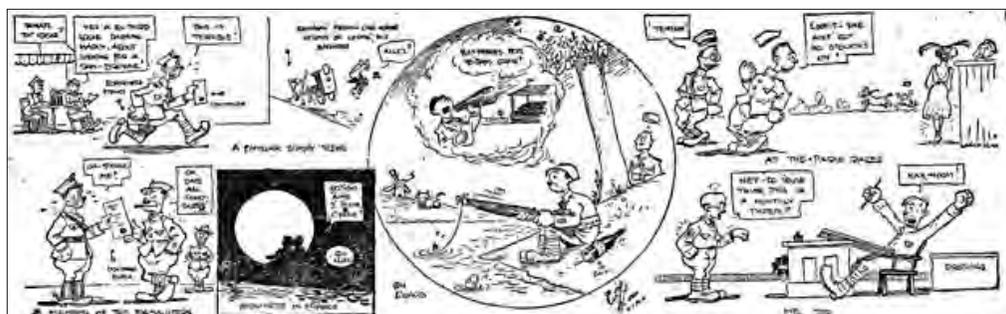
Source: Abian Wallgren, *Stars and Stripes*, 23 May 1919, 7.

Figure 97. Hang on to Your Equipment



Source: Abian Wallgren, *Stars and Stripes*, 30 May 1919, 7.

Figure 98. Spring Fever



Source: Abian Wallgren, *Stars and Stripes*, 6 June 1919, 7.

Forces are being repatriated in large numbers. At the same time, money is being raised for French war orphans through a variety of means, one of which is a book of compiled cartoons from *Stars and Stripes*.⁴⁶

June 1919

The formal agreement of the Treaty of Versailles is finalized, and the document is signed on 28 June 1919, the fifth anniversary of the assassination of Austro-Hungarian Archduke Franz Ferdinand, which started the war (figures 98–99).⁴⁷ Because of this, the formal need for Allied occupation troops is no longer necessary. *Stars and Stripes* only produces two papers that month, and the staff is disbanded not long after the last edition on 13 June 1919.⁴⁸ Good-natured ribbing occurs throughout the paper, with Private Wallgren (figure 100) and Lieutenant Charles Cushing noting that “we have never had more than two Marines on the sheet at one time.”⁴⁹ There are only two strips published as the series is shut down after 13 June. The reason for the cessation is

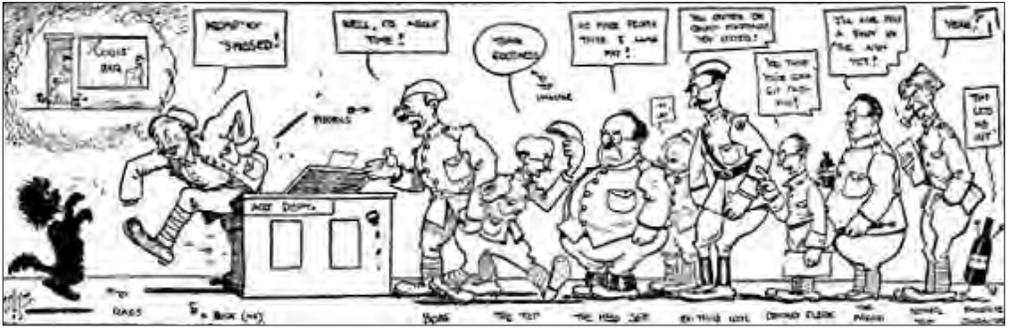
⁴⁶ “A.E.F. Half Way Home: All May Be by End of August”; and “Over Two Million Francs Raised by A.E.F. for Orphans,” *Stars and Stripes*, 9 May 1919, 1, 3.

⁴⁷ “Assassination of Archduke Franz Ferdinand,” *Chronicling America Collection*, Library of Congress, accessed 22 April 2022.

⁴⁸ Herring, *From Colony to Superpower*, 427.

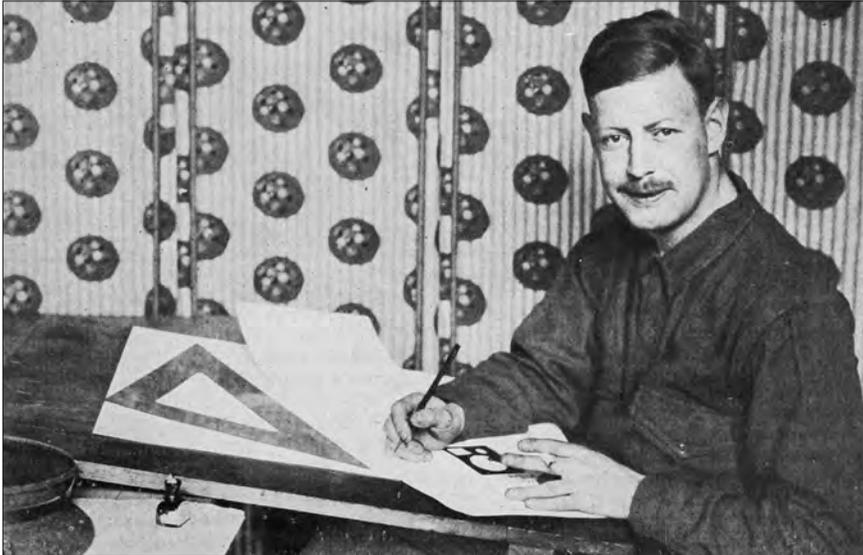
⁴⁹ *Stars and Stripes*, 6 June 1919, 1; and *Stars and Stripes*, 8 February 1918, 4.

Figure 99. “Company Dis—missed!”



Source: Abian Wallgren, *Stars and Stripes*, 13 June 1919, 7.

Figure 100. Abian A. Wallgren, well-known Scandinavian cartoonist and enemy of prohibition



Source: Harry Lewis Katz, *A Brief History of the Stars and Stripes, Official Newspaper of the American Expeditionary Forces in France* (Washington, DC: Columbia Publishing, 1921), 15.

that it is simply no longer needed, as is noted on page one of the final issue.⁵⁰

⁵⁰ *Stars and Stripes*, 13 June 1919, 1, 4.

CHAPTER SIX

The End of the War and the Commemorative Cartoons

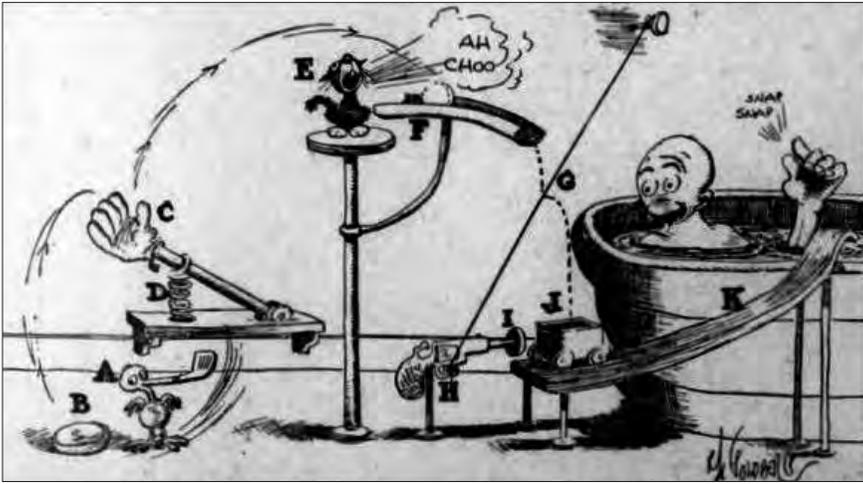
When the war ended, people around the world rejoiced. For those in the middle of the maelstrom, this meant the end of the very real risk of death and the effects of global warfare. For some, the mere images of the war, or even reminders of those events, would represent a vivid trigger for horrible times and were best forgotten. For others, despite the horrors, the images evolved into a version of history and nostalgia to be archived. Several images emerged immediately after the war and later on as well, such as the trenches of the western front, the paintings of German artist Wilhelm Heinrich Otto Dix, and the cartoons of veterans such as Abian A. Wallgren; Alban B. Butler Jr., whose book *Happy Days* featured cartoons very similar to those of Wallgren; and photographs of the combat zones.¹

After the official end of hostilities and the signing of the Armistice, U.S. combatants feared they would be shifted to other theaters of combat, specifically Russia, which was in the midst of a civil war.² Wallgren, ever the satirical humorist of the scuttlebutt in camp, noted a cartoon that offered “Helpful Hints” on how to

¹ Alban B. Butler Jr., *Happy Days: A Humorous Narrative in Drawings of the Progress of American Arms, 1917–1919* (Washington, DC: Society of the First Division, American Expeditionary Forces, 1928; Cantigny, IL: First Infantry Division Museum, 2011).

² Capt Joel R. Moore, Lt Harry H. Meade, and Lt Lewis E. Jahns, *History of the American Expedition Fighting the Bolsheviks: U.S. Military Intervention in Soviet Russia, 1918–1919* (St. Petersburg, FL: Red and Black), 9–10.

Figure 101. If the Soap Falls Out of the Bathtub, Try This . . .



Source: Rube Goldberg, *Duluth (MN) Herald*, 18 November 1918, 10.

be comfortable in Siberia (see figure 61). Most of the U.S. forces committed to Russia in September 1918 were sent to Archangelsk to guard the railway line from that town to the port of Murmansk.³ The comic strip showed a soldier (more than likely at this point *not* a Marine) wearing a stove strapped to their coat with a small bin of wood and oil on the back. It appears quite contrived, as might be expected in a Rube Goldberg contraption of the era (figure 101).⁴

This last comment on the conflict was all the more telling in a publication that came out after the war ended. *The Recruiters' Bulletin*, which changed its name in November 1918 to *Marines Bulletin*,

³ Moore, Meade, and Jahns, *History of the American Expedition Fighting the Bolsheviks*, 19–20.

⁴ In this case, Rube Goldberg was a cartoonist, known for his elaborate—some would say overly complicated—machines used for a movement. For example, rather than a simple spring hinge used with a trigger covered in cheese to kill a mouse, the Goldberg design would incorporate a variety of different machines and seemingly impossible actions to make the machine work. This type of comic gag in cartoons has continued for decades since. For further information, see “About Rube Goldberg,” RubeGoldberg.com, accessed 22 April 2022; Emily Wilson, “The Story Behind Rube Goldberg’s Complicated Contraptions,” *Smithsonian Magazine*, 1 May 2018; and Abian Wallgren, “Just Think of the Lads in Siberia: Helpful Hints,” *Stars and Stripes*, 27 September 1918, 7.

Figure 102. Best of Luck to the Marines from “Old Bill” and Bruce Bairnsfather



Source: Bruce Bairnsfather, *Marines Bulletin* (November 1918), 57.

Figure 103. Two Heroes



Source: Rube Goldberg, *Marines Bulletin* (November 1918), 31.

tin, published a series of cartoons focused on the Armistice.⁵ One full page was dedicated to cartoons from a variety of sources and how they depicted Marines. These images came from some notable publications, such as the *New York Tribune*; the political cartoon magazine from England, *Judge*, which featured three Marines in firing positions titled “Our sweet anchor, the Marines”; and a *St. Louis Post-Dispatch* cartoon that featured a Marine talking to a French Poilu asking how he obtained his job of mopping, which was through “influence.”⁶ Later in that same issue, two well-known artists offered cartoons in commemoration of the Marines: Bruce Bairnsfather, who said “Best of luck to the marines from ‘Old Bill’ ” (figure 102); and the other from Rube Goldberg, who drew a cartoon specifically for the *Marines Bulletin*.⁷ In it, a

⁵ *Marines Bulletin*, November 1918, cover, 2.

⁶ *Marines Bulletin*, November 1918, 25.

⁷ Bruce Bairnsfather, “Best of Luck to the Marines from ‘Old Bill’ and Bruce Bairnsfather,” *Marines Bulletin*, November 1918, 57.

Figure 104. Martha the Marine!



Source: Pvt Alvan C. Hadley, *Marines Bulletin* (November 1918), 31.

returning Marine meets a man in uniform who is clearly wounded. The Marine asks, “Hello, pal, Were you at Château Thierry, too?” to which the wounded man responds, “No, I run an elevator in a department store.” This cartoon also subtly notes the injuries that many suffered during the war, but at the same time warns people not to prejudge based on appearances (figure 103).⁸

Private Alvan C. Hadley created a cartoon that depicted the Marine Corps Women’s Reserve, in which Martha dreams of becoming a Marine, due in part to the Service having the “prettiest uniforms” (figure 104).⁹ When she is given one, it is ill-fitting at best. This cartoon plays off of a column written by Private Martha L. Wilchinski, who did in fact join the Marines in World War I and wrote a column that was illustrated by other Marines. The idea behind the Marine Corps Women’s Reserve was that those

⁸ Rube Goldberg, “Two Heroes,” *Marines Bulletin* (November 1918), 31.

⁹ Capt Linda L. Hewitt, *Women Marines in World War I* (Washington, DC: History and Museums Division, Headquarters Marine Corps, 1974), 71.

Figure 105. Smiling Marine with cigarette in mouth

Source: John J. “Jack” Niles, Douglas S. “Doug” Moore, and A. A. “Wally” Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929).

serving would free men up to then serve on the front lines.¹⁰ This was a way to show women’s contribution to the Service in the Great War.¹¹

Abian Wallgren also worked on two different books after the war ended. The first was a compilation of the cartoons that ran in *Stars and Stripes*. *Wally: His Cartoons of the AEF* was published in 1919.¹² It presented the full series of the cartoons from the period, which were extensive in their design and the amount of visual materials.¹³ The other book he coauthored was released in 1929. *The Songs My Mother Never Taught Me* featured illustrations (e.g., figure 105) and lyrics that were commonly sung by combatants at the front, as well as



¹⁰ Hewitt, *Women Marines in World War I*, 1–3.

¹¹ Pvt Alvan C. Hadley, “Martha the Marine!,” *Marines Bulletin* (January 1919), 7–10, 14, 19, 31.

¹² Pvt Abian A. Wallgren, *Wally: His Cartoons of the AEF* (Paris: *Stars and Stripes*, 1919).

¹³ The dimensions of Wallgren’s book is approximately 7.5 inches by 17.75 inches. To accommodate storage, the author has seen more than a few of these books folded in half, which puts a strain on the pages and eventually disintegrated the images or bindings.

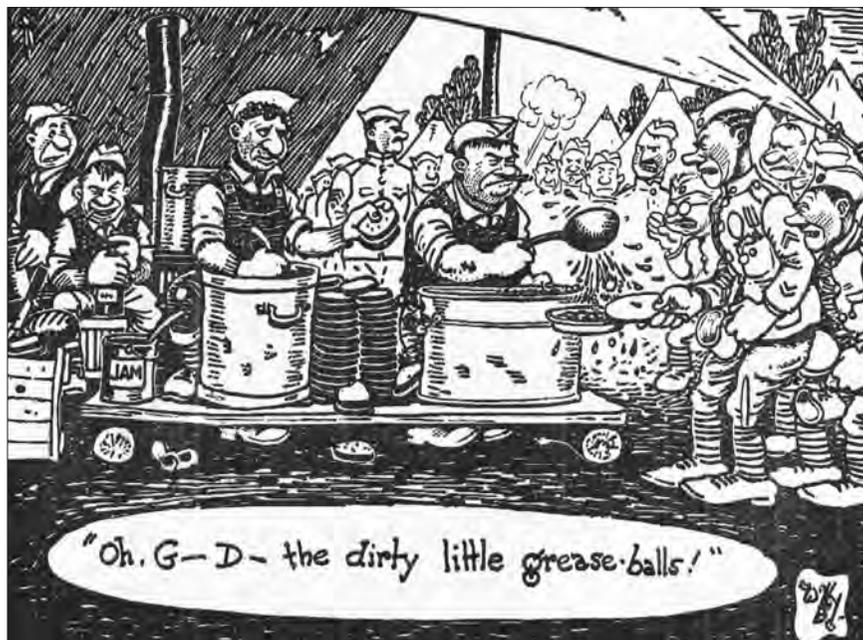
THE END OF THE WAR

Figure 106. Mademoiselle from Armentières—Parlez Vous



Source: John J. "Jack" Niles, Douglas S. "Doug" Moore, and A. A. "Wally" Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929), 19.

Figure 107. Oh, G—D—the Dirty Little Grease-balls!



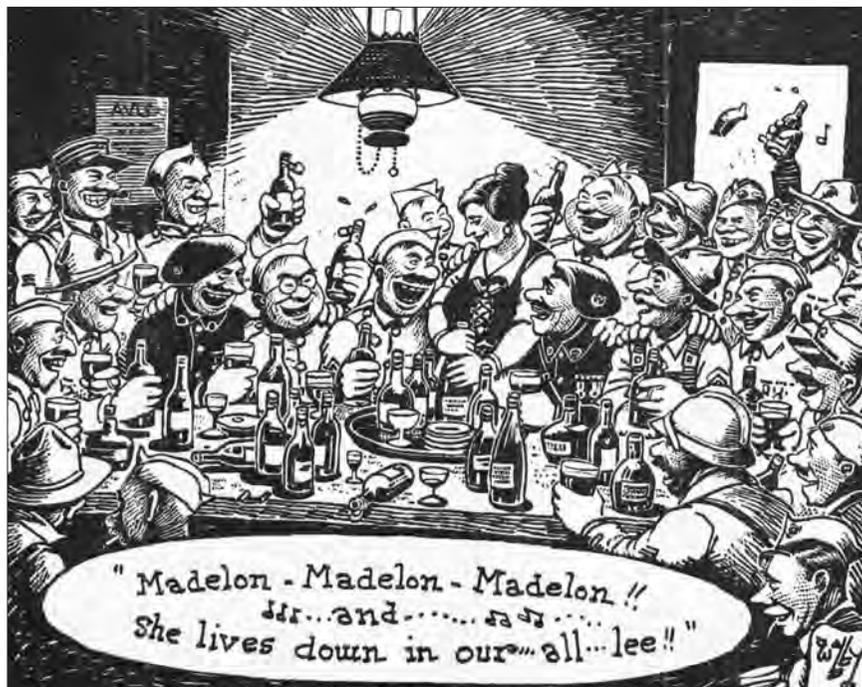
Source: John J. “Jack” Niles, Douglas S. “Doug” Moore, and A. A. “Wally” Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929), 41.

stories, poems, and cartoons telling of their experiences (figures 106–11).¹⁴

Finally, other books featured illustrations of a more serious nature. Two artists who created more realistic depictions of the Marines were First Lieutenant Claggett Wilson, who painted scenes from the front (figure 112). He was wounded twice during the war and received the Navy Cross for his actions. Wilson has been compared to a German war artist and counterpart, Wilhelm

¹⁴ John J. “Jack” Niles, Douglas S. “Doug” Moore, and A. A. “Wally” Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929).

Figure 108. Madelon-Madelon-Madelon!!



Source: John J. “Jack” Niles, Douglas S. “Doug” Moore, and A. A. “Wally” Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929), 97.

Heinrich Otto Dix.¹⁵ The other was U.S. Army Private Cyrus L. Baldrige, who was with the combatants of the AEF as a war correspondent and illustrator.¹⁶ His work featured depictions of the

¹⁵ Lt Claggett Wilson is considered one of America’s first modernist painters. “Claggett Wilson,” *Valor.MilitaryTimes.com*, accessed 22 April 2022; Alan Wallach, “Review of *American Art and the First World War*,” *Burlington Magazine*, July 2017, 587–88; and Gus Lubin, “People Are Rediscovering a Great American Artist from World War I,” *Business Insider*, 22 February 2017.

¹⁶ Baldrige was National Guard who was activated and utilized in 1918 by *Stars and Stripes*. Cyrus Baldrige and Hilmar R. Baukhage, *“I Was There!” with the Yanks in France: Sketches from the Western Front, 1917–1919* (New York: Knickerbocker Press, 1919), 9.

CHAPTER SIX

Figure 109. Oh, the Ocean's Wild, the Ocean's Rough— It's Tossin' and It's Pitchin'



Source: John J. "Jack" Niles, Douglas S. "Doug" Moore, and A. A. "Wally" Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929), 147.

THE END OF THE WAR

Figure 110. Corpsmen with Litter



Source: John J. "Jack" Niles, Douglas S. "Doug" Moore, and A. A. "Wally" Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay Company, 1929), 151.

Figure 111. Irate General to Members of U.S. Air Service



Source: John J. "Jack" Niles, Douglas S. "Doug" Moore, and A. A. "Wally" Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929), 168.

Figure 112. Leo Kober, 1923

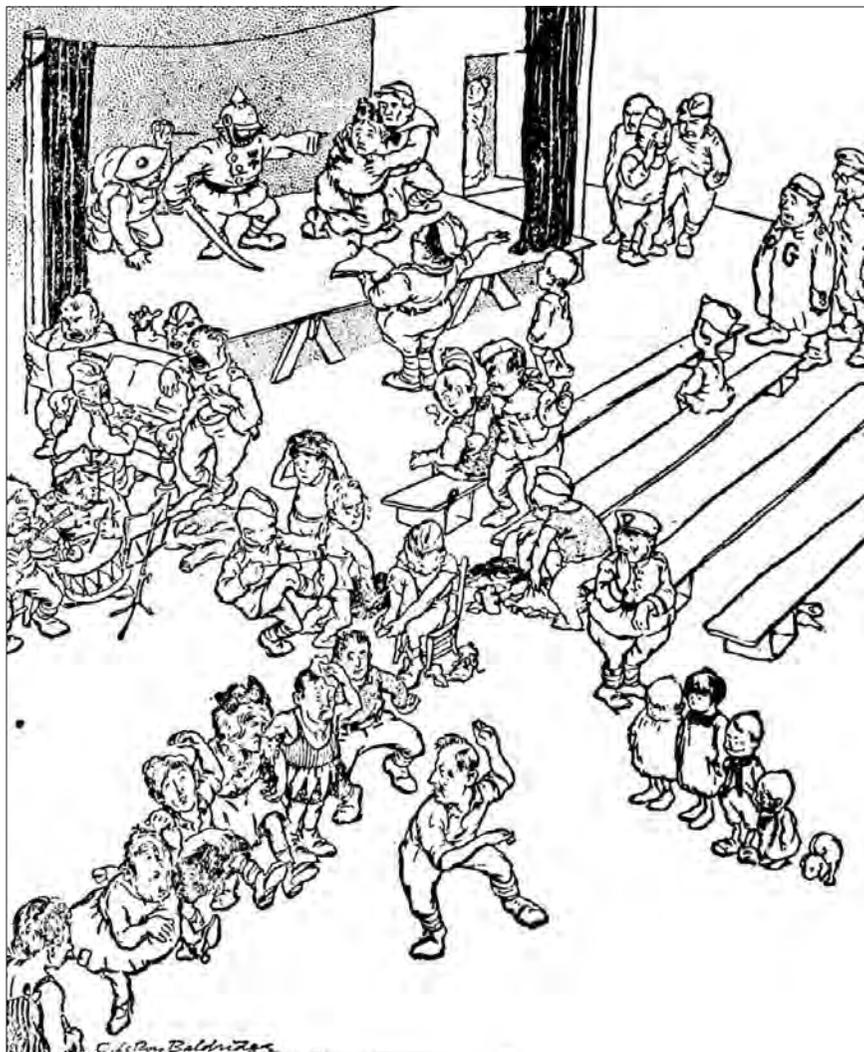


Source: Claggett Wilson, *Shadowland*, July 1923, 11.

Marines in more realistic terms as well, though his work would be more in line with sketch art rather than cartoon art.¹⁷ One additional artist of note for the Marines was Second Lieutenant John

¹⁷ Baldrige and Baukhage, *"I Was There!" with the Yanks in France*, 18.

Figure 113. Summers Days in the American Sectors

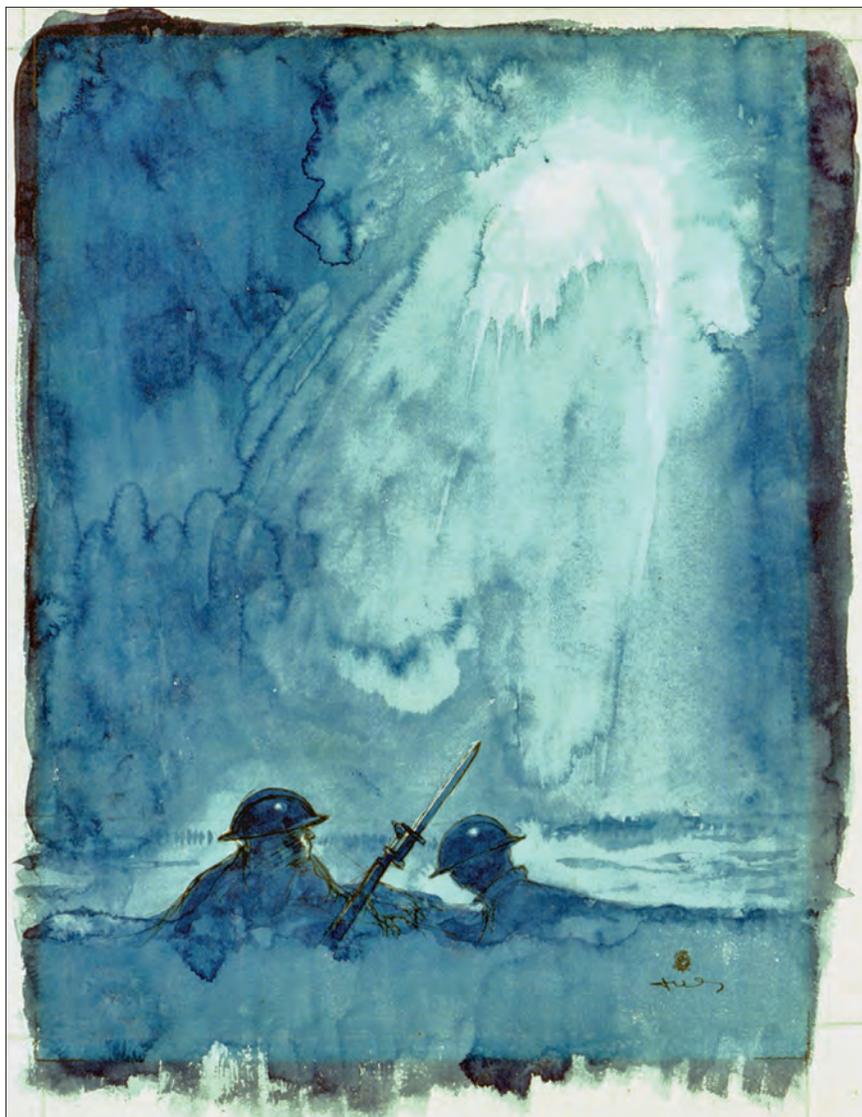


Source: Cyrus Baldridge, *Stars and Stripes*, 28 June 1918, 8.

W. Thomason. His work was featured in several magazines and publications for the Marines during the war years.¹⁸

¹⁸ Thomason would receive the Navy Cross for his actions in the Battle of Soissons. John W. Thomason Jr., *Fix Bayonets* (New York: C. Scribner's Sons, 1926).

Figure 114. Flare, Front Line Champagne



Source: Col John W. Thomason Jr., USMC, National Museum of the Marine Corps.

By 1919, most aspects of the war effort had been officially pared back or shut down. The cartoons from *Stars and Stripes*, which had been such an integral part of the paper with art published on page seven in each issue, were shown for their last time

on 13 June 1919 featuring Wallgren's cartoon "Company Dis—missed" as the theme.¹⁹ Additionally, the publications *Recruiters' Bulletin* and *Marines Magazine* briefly merged for three issues, then split again. Post conflict, the *Recruiters' Bulletin* reemerged as a 24-page monthly periodical but with only one or two cartoons. These new cartoons were more in line with what recruiters might encounter.

¹⁹ *Stars and Stripes*, 13 June 1919, 7.

CONCLUSION

The idea of recording history or gaining humor from art, especially in times of war, is not a new concept. For military historians, this theme of research remains rather thin. There have been some limited studies of the field, but on the whole, it is still fertile ground for academic study.¹ While Abian A. Wallgren's art was the most widely read of Marine cartoonists as a result of the distribution of *Stars and Stripes*, the format of his commemorative book was too long—think legal-size paper to accommodate the expansive drawings—so it was often bent in two for more convenient storage, only to break with time and use.² Preserved copies are rare and delicate but offer much to the reader. In addition, with modern digitization, works like the *Recruiters' Bulletin*, the *Marines Bulletin*, and *Marines Magazine* are now accessible to the researcher no matter where they are in the world.³

This analysis of the war cartoonists is far from complete. Many of the artists who signed their work in the various publications were not mentioned here, but that does not diminish their con-

¹ Christina M. Knopf did an excellent overview of military cartoonists in *The Comic Art of War: A Critical Study of Military Cartoons, 1805–2014, with a Guide to Artists* (Jefferson, NC: McFarland, 2015). Others, including the author, have worked on specific time frames or artists, but there is little in the way of extensive work on the topic. The author thanks Dr. Colin Colbourn for his suggestion on *Recruiters' Bulletin* and *Marines Magazine* to widen the approach to this work substantially.

² Pvt Abian A. Wallgren, *Wally: His Cartoons of the AEF* (Paris: *Stars and Stripes*, 1919) measures approximately 18 x 45 centimeters. There are reprints of the work in a more convenient 8 x 11-inch format.

³ The author was able to access these records while working out of U.S. Air Force Yokota Air Base in the greater Tokyo area. This was a reason why this work was possible.

tributions to military history or the war effort at the time. While these cartoonists did gain their fame with the publications discussed here, whether they continued their civilian careers as commercial artists or cartoonists for local papers is often unknown.

Most importantly, the idea of Marines using cartoons and comics to educate and entertain continued well after the Great War. For example, the Marine Corps produced a restricted booklet in 1945 on combat tips in the Pacific titled *Tokyo Straight Ahead*. It offered humor as well as recommendations on warfare.⁴ The Marines also produced a series of cartoons titled “Commandments for Health” in which the hapless Private McGuilicuddy does everything wrong.⁵ The Korean conflict era saw the creation of the *Gyrene Gyngles and Cartoons* as well as two books written and illustrated by Norval Eugene Packwood titled *Leatherhead: The Story of Marine Corps Boot Camp* and *Leatherhead in Korea*.⁶ Even cartoons to this day, including *Sempertoons: It’s a Marine Thing* by Charles Wolf and *Terminal Lance* by former Marine Max Uriarte, offer the enlisted Marines a way to vent about the daily conditions of life of military service, be it rules and regulations, garrison duty and training, or the horrors of combat.⁷ Ultimately, it all started with a lowly private and a small paper meant to inform and amuse the troops in a desperate situation.

⁴ *Tokyo, Straight Ahead: Guam, Peleliu, Saipan, Tarawa, Guadalcanal* (Camp Pendleton, CA: Reproduction Section, Camp Pendleton, 1945).

⁵ U.S. Navy, “Native Foods: Commandments for Health,” YouTube video, 1945, 05:30 min.

⁶ *Leatherneck’s Book of Gyrene Gyngles and Cartoons* (Quantico, VA: Leatherneck Association, 1951); Norval E. Packwood, *Leatherhead in Korea* (Quantico, VA: *Marine Corps Gazette*, 1952); and Norval E. Packwood, *Leatherhead: The Story of Marine Corps Boot Camp* (Quantico, VA: n.p., 1951).

⁷ Charles F. Wolf, *Welcome to the Real World, Devil Dog: Sempertoons* (Fort Meade, MD: Sempertoons, 2002); and Maximilian Uriarte, *Terminal Lance* (Burbank, CA: self-published, 2010).

APPENDIX A

Biography of Abian Wallgren

Abian A. Wallgren was born on 4 June 1892 in Philadelphia, Pennsylvania, and passed in his hometown on 24 March 1948.¹ He was the oldest of three children born to Abian and Hilma, both born in Sweden. His father was a tailor. A cartooning prodigy by age 16, Wallgren was creating sports cartoons for a number of newspapers in the city, and had created two running comic strips “Inbad the Sailor” and “Ruff and Ready,” and followed those up with “Sammy and Sue” and “Slobbery Slam” in 1915, which was a spin-off of a strip by Bud Counihan, who was best known for his iconic character Betty Boop.

Wallgren worked as a cartoonist for the Philadelphia *Public Ledger* and *The Washington Post* before World War I. The Marine Corps Muster Rolls, 1798–1940, said he enlisted on 25 April 1917, almost two weeks after the United States entered World War I. After joining the 5th Marines, 1st Division, in France, his talents were put to best use as a sign painter for military vehicles and facilities, and he was eventually recruited to work for *Stars and Stripes* as an illustrator. Wallgren had a reputation for being ill-suited to military life, especially to requirements for deadlines and punctuality, and on multiple occasions he was disciplined for drunkenness, smuggling cognac into the barracks, and arriving

¹ The content for this biography was based on multiple sources, including a 1932 issue of *Leatherneck*; and Caitlin McGurk, “Found in the Collection: Abian A. “Wally” Wallgren (1892–1948),” University Libraries, Ohio State University, 19 October 2012.

late or not at all for his posts. A muster roll from September 1917 summarized his conduct violations:

SD, Sign Painter. Tried by [summary courts-martial] S.C.M. 7th charged with violation of the 61st and 96th Articles of War.² Specifications: AWL from 9:30 a.m. to 7:00 p.m. on 4th; Drunk in Camp about 7:00 p.m. on 4th; Findings: Guilty. Sentence: To perform hard labor for one month and to forfeit two-thirds of his pay for one month. Sentence approved 8th.

Regardless of his behavioral issues, the American Expeditionary Forces venerated him for his cartooning work. His most popular military cartoon character was for the American Legion magazine, the saluting demon, a meek soldier who instinctively saluted everything he passed, human or otherwise.

In February 1918, he was transferred to Paris and drew cartoons for *Stars and Stripes* throughout the war until the final issue ran in June 1919. He was beloved among his fellow servicemembers for his satirical cartoons, even bringing him to the notice of General John J. Pershing, who credited Wallgren with lifting the spirits of doughboys across the front.

Wallgren and his wife Florence wed in 1920 and, in 1930, they lived in Upper Darby, Pennsylvania. After the war, Wallgren became a regular cartoonist for *The American Legion Weekly* (later *The American Legion Magazine*), the *National Legionnaire*, and more. He also served as commander of Thomas Roberts Reath Marine Post 186, a Philadelphia post that became inactive in 2005. In

² ARTICLE 61. ABSENCE WITHOUT LEAVE—Any person subject to military law who fails to repair at the fixed time to the properly appointed place of duty, or goes from the same without proper leave, or absents himself from his command, guard, quarters, station, or camp without proper leave, shall be punished as a court-martial may direct. ARTICLE 96. GENERAL ARTICLE—Though not mentioned in these articles, all disorders and neglects to the prejudice of good order and military discipline, all conduct of a nature to bring discredit upon the military service, and all crimes or offenses not capital, of which persons subject to military law may be guilty, shall be taken cognizance of by a general or special or summary court-martial, according to the nature and degree of the offense, and punished at the discretion of such court.

1933, he published *The A.E.F. in Cartoons* with former editor John T. Winterich. In 1939, Wallgren created the newspaper strip “Hoosegow Herman.”

Wallgren would continue to contribute cartoons until his almost the time of his death. After a long illness, Wallgren passed away on 24 March 1948 in Upper Darby, Pennsylvania.

APPENDIX B

The Nature of Art

Fine Art¹

What most people know as fine art was developed primarily for aesthetics or creative expression. This characteristic distinguishes fine art from decorative art or applied art, which serves some practical function in addition to being visually appealing, such as pottery or metalwork. Fine art allows for the full expression of the artist's creativity in a manner that is unrestricted by the practical considerations of an object that also serves as a tool.

The five main fine arts historically included painting, sculpture, architecture, music, and poetry, with performing arts including theater and dance. Today, the range of what would be considered fine arts commonly includes additional modern forms such as film, photography, video production/editing, graphic art and design, and conceptual art, though this list is not exhaustive and likely grows with the pace of modern technology.

The term *fine* as used here was originally not so much intended to denote the quality of the artwork but the purity of the discipline according to traditional Western conventions. With the exception of architecture, where practical utility was accepted and required in most cases, this definition excluded applied or decorative arts and the products of what many consider crafts, such as

¹ This section is based on a compilation of information from Jane Turner, *The Dictionary of Art*, New York: Grove, 1996; David Clowney, "Definitions of Art and Fine Art's Historical Origins," *Journal of Aesthetics and Art Criticism* 69, no. 3 (2011): 309–20, doi:10.1111/j.1540-6245.2011.01474.x; and *Encyclopædia Britannica*, vol. 10, 11th ed. (Cambridge, UK: Cambridge University Press, 1911), 355–75.

APPENDIX B

Figure 115. Audenarde, Belgium, 11 November 1918



Source: Cyrus Le Roy Baldridge and Hilmar R. Baukhage, *"I Was There" with the Yanks on the Western Front, 1917-1919* (New York, London: G. P. Putnam's Sons, 1919).

knitting, weaving, or pottery. These distinctions and restrictions have become essentially meaningless in modern application, as the concept or intention of the artist is given primacy, regardless of the means of expression.

Cyrus L. Baldridge (27 May 1889–6 June 1977) served as a war correspondent and illustrator during World War I, and his style is best describe as fine art. After the war, he traveled extensively in Africa, the Middle East, China, and Japan, sketching the sights and experiences in each culture using vivid colors and large flat areas reminiscent of the style found in Japan. He worked in a variety of mediums, including oil on canvas, watercolor, drypoint on paper, and woodblock prints.

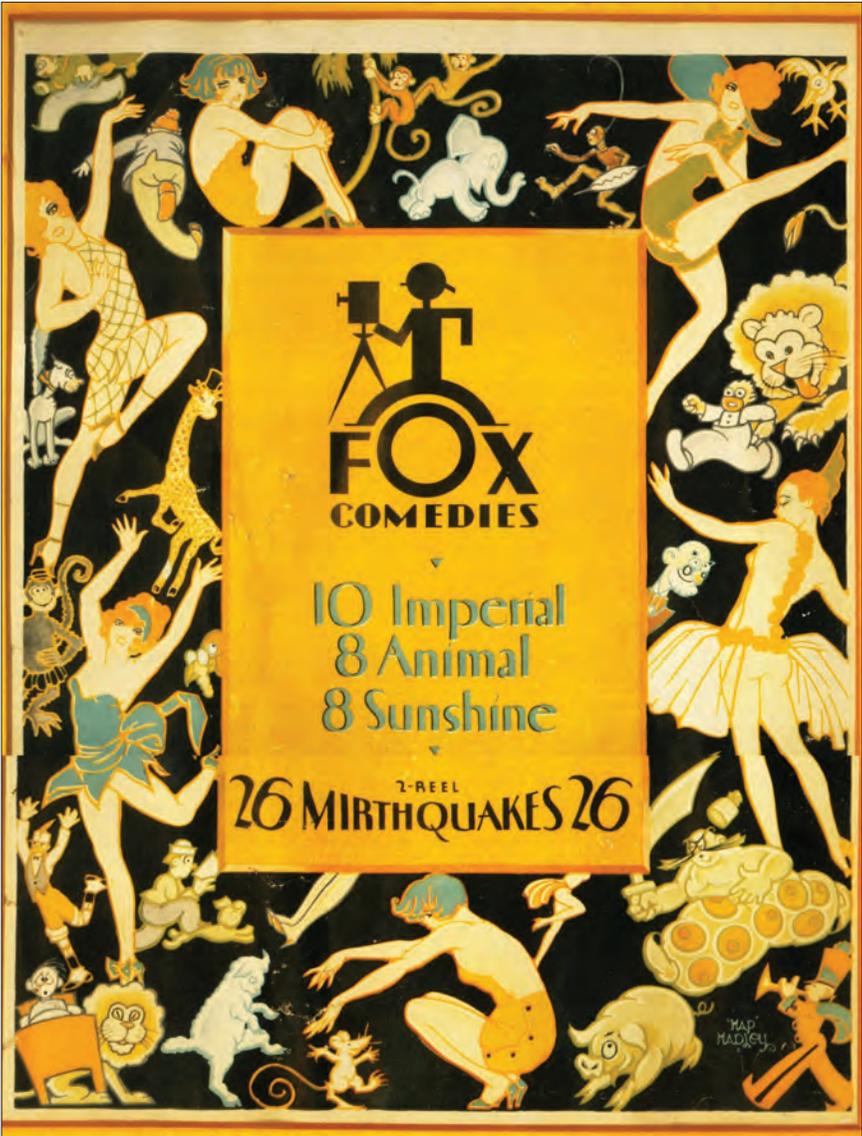
Alvan C. Hadley (16 March 1895–4 August 1976) was best known for his ability to cross both genres from fine art to comic style imagery. He spent much of his career in New York City as a newspaper cartoonist and theatrical artist. During the war, he created two comic strips about Marine heroes, “Marty the Marine” and “Devil Dog Dave,” which appeared in *The New York World* and *The World Telegram*.

Comics or Comic Strips²

Comics is a medium used to express ideas with images, often combined with text or other visual information. Comics typically take the form of a sequence of image panels. Speech balloons, captions, and sound imitation provide the dialogue, narration, sound effects, or other information to guide the reader through the sequential experience. While there is not yet agreement on a formal definition of what denotes a comic, some emphasize the combination of images and text, some sequentiality or other image relations, and others the mass reproduction or the use of recurring characters. Cartoons and other forms of graphic illustration are the most common elements in comics. Common versions

² This section is based on a compilation of information from Will Eisner, *Comics and Sequential Art: Principles and Practice of the Worlds Most Popular Art Form*, exp. ed. (Tamarac, FL: Poorhouse Press, 1990); Bart Beaty, *Comics Versus Art* (Toronto, Canada: University of Toronto Press, 2012); and Frank Bramlett, Roy Cook, and Aaron Meskin, eds., *The Routledge Companion to Comics* (London: Routledge, 2016).

Figure 116. Fox Comedies



Source: Alvan C. Hadley advertising art, courtesy of Mark Kausler.

include comic strips, editorial and gag cartoons, and comic books. Bound volumes or graphic novels and comic albums have become increasingly common, while webcomics have boomed in the twenty-first century.

Comics in the United States originally held something of a lowbrow reputation likely stemming from their basis in mass or popular culture. The graphic novel—book-length comics—gained attention after Will Eisner popularized the term with his book *A Contract with God* (1978). The term became more widely known after the commercial success of such works as *Watchmen* and *The Dark Knight Returns* in the mid-1980s and even the blockbuster success of *The Walking Dead* series by Robert Kirkman that began in 2003 and ended only recently in 2019.

Comic Strips

A comic strip is a short work of comics with origins in newspapers, but they may also appear in books, magazines, or other periodicals. Comic strips generally focus on a single panel of sequential images.

Gag and Editorial Cartoons

These cartoons are usually single-panel comics, although sequential examples are seen occasionally. A gag cartoon is typically a single-panel cartoon, usually including a hand-lettered or typeset caption beneath the drawing, though are those with messages intended to be carried by the image alone. Like comic strips, the dialog of a gag cartoon may appear in speech balloons. As the name implies, these cartoons are most often intended to be humorous or satirical.

Editorial or political cartoons are also typically single-panel comics with some level of political or social commentary and are intended to question an aspect of daily news or current affairs in a national or international context. Political cartoons generally feature a caricaturist style of drawing to capture the likeness of a politician or subject. Political cartoonists may also employ humor or satire to ridicule an individual or group, emphasize their point of view, or comment on a particular event. The traditional and most common outlet for political cartoons is the editorial page or in the front news section of a periodical. Editorial cartoons are not usually found in the dedicated comic section, although certain cartoons or comic strips have achieved crossover status.

Abian A. Wallgren (4 June 1892–24 March 1948) was best

Figure 117. If you want to know where the privates are—



Source: John J. “Jack” Niles, Douglas S. “Doug” Moore, and A. A. “Wally” Wallgren, *The Songs My Mother Never Taught Me* (New York: Macaulay, 1929).

known as a comedic artist and served in that capacity prior to, during, and following the war. His style was typical for the era—broad goofy caricatures with oversize feet. As an enlisted man who had been to the front lines, his cartoons resonated with fel-

low soldiers reading what was considered the “official newspaper of the American Expeditionary Forces” from 1918 to 1919.

Comic Books

A comic book is considered a periodical with a minimal page count and is typically bound by staples. Comic books elements are greater than those found in comic strips, including the panel, the page, the spread, and inset panels. They also incorporate more sophisticated layouts and compositions. They are typically published as an ongoing series, as a limited series, or as a one-off publication. Comics were initially defined as having 32 pages or a news sheet folded four times.

Graphic Novels

Graphic novel refers to a self-contained, book-length form. Merriam-Webster offers a simple definition: a story that is presented in comic-strip format and published as a book, typically at least 64 pages in length. Some artists and/or creators use the term to distance their work from the negative connotations often applied to comics or comic books.

Webcomics

Webcomics have emerged as a popular medium with the growing strength and use of the internet to easily publish without the limitations imposed by the size and shape of the printed page. Webcomics can also incorporate sound, animation, and scrolling panels, changing the user experience exponentially from the original comics.

Combat Art³

Combat art refers to the use of military or civilian personnel to document the military’s activities during peacetime and times

³ This section is based on a compilation of information from Margaret George and Victoria Young, “Artists and War Art,” in *Oxford Bibliographies* (Oxford, UK: Oxford University Press, 2020), <https://doi.org/10.1093/OBO/9780199791279-0195>; the collections held by the National Archives; and the Service programs such as the Marine Corps Combat Art Program supported by the National Museum of the Marine Corps.

of conflict. Most of the U.S. Services can trace their combat art programs to World War II, but as noted here, there was a strong force of artists recording the Great War as well. Depending on the circumstances and environment, artists may first capture a scene using pencils or charcoals to sketch the event as it happens and then later create a more refined work in various other media such as watercolors, pastels, acrylics, or oils.

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The purpose of a select bibliography is to direct readers with all levels of experience on the topic to key works that are accessible and written for a broad audience. This bibliography extracts from all preceding chapters those works of the most general usefulness for study of the combat art and some useful sources not cited elsewhere in the volume.

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