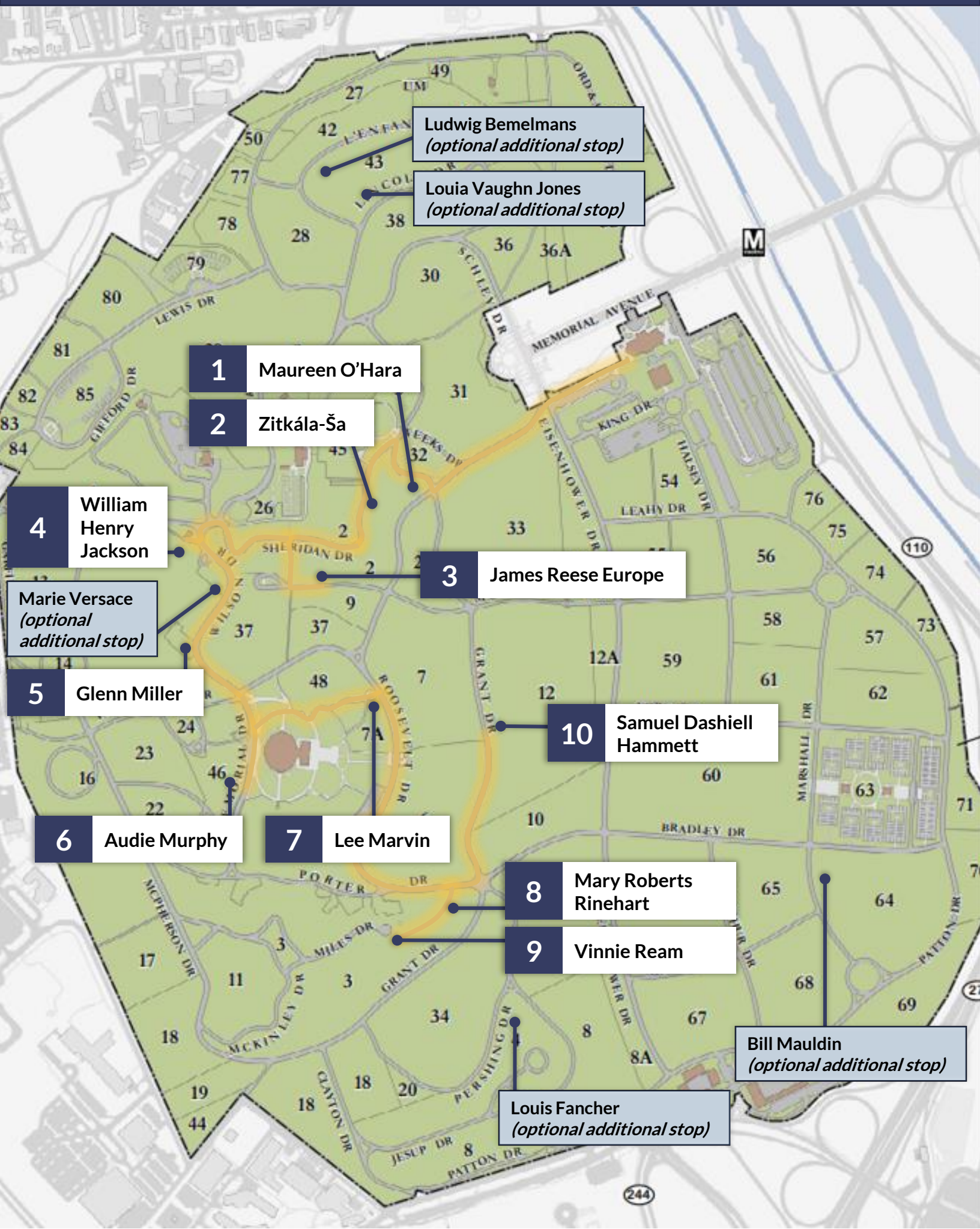


ARLINGTON NATIONAL CEMETERY WALKING TOUR

ART & CULTURE



We love hearing about your visit! Share your pictures, questions, and favorite parts of the tour on Facebook, Twitter, and Instagram.



@ArlingtonNatl
#ANCEducation #ArtsANC

ARLINGTON NATIONAL CEMETERY WALKING TOUR

ART & CULTURE

Length: ~3 miles

Starting Point: Section 2 (0.4 miles from Welcome Center)

Exertion Level: Moderate

There are three types of stops on this walking tour:



HONOR stops mark the gravesites of specific individuals.



REMEMBER stops commemorate events, ideas or groups of people.



EXPLORE stops invite you to discover what this history means to you.

1	Maureen O’Hara	Section 2, Grave 4966		
2	Zitkála-Ša	Section 2, Grave 4703		
3	James Reese Europe	Section 2, Grave 3576		
4	William Henry Jackson	Section 13, Grave 5331-M-1		
5	Glenn Miller	Memorial Section H, Site 464-A		
6	Audie Murphy	Section 46, Grave 366-11		
7	Lee Marvin	Section 7A, Grave 176		
8	Mary Roberts Rinehart	Section 3, Grave 4269-B		
9	Vinnie Ream	Section 3, Grave 1876		
10	Samuel Dashiell Hammett	Section 12, Grave 508		
optional additional stops	Louia Vaughn Jones	Section 43, Grave 511		
	Ludwig Bemelmans	Section 43, Grave 2618		
	Louis Fancher	Section 4, Grave 5565		
	Bill Mauldin	Section 64, Grave 6874		
	Marie Teresa Ríos Versace	Section 13, Grave 494-2		



INTRODUCTION



The U.S. Army Band, "Pershing's Own," march in a Joint Procession in honor of the Tomb of the Unknown Soldier Centennial Commemoration at Arlington National Cemetery, November 11, 2021. (ANC/Charlotte Carulli)



Arlington National Cemetery (ANC) is the final resting place for approximately 400,000 service members and their families.

When many think of ANC, they think of stories of wartime bravery and the people buried here who performed those acts of bravery. They may not immediately think about art and the artists buried here who used their talents to create. But, in fact, just as the United States is diverse, so too is the military and military family members, and many artists — some who served in the military and some who did not — are buried here.

This walking tour honors a selection of artists buried at Arlington. These individuals created art in a variety of mediums: they were writers, actors, photographers, musicians, and more. They created for different reasons, at different times, and with different backgrounds, but they all shared a need to create and express who they were and how they saw the world through their work. Audie Murphy and Lee Marvin (Stops 6 and 7) brought their experiences with the horrors of war into their acting performances. Zitkála-Šá (Stop 2) used her art to share her culture and to fight for American Indian rights. While serving in Europe during World War I, James Reese Europe (Stop 3) elevated and popularized African American music across Europe and the United States in the early 20th century.

As you visit the gravesites on this tour, consider the role of art in your own life. What art do you enjoy consuming? If you are an artist, what art do you create and what inspires you to create? How do your life experiences affect how you create and consume the art around you?

MAUREEN O'HARA (FITZSIMMONS BLAIR)



WALKING TOUR STOP 1

Section 2, Grave 4966

BIRTH: August 17, 1920, Dublin, Ireland

DEATH: October 24, 2015, Boise, ID

BACKGROUND: Maureen O'Hara (originally Maureen FitzSimons) was an Irish-born actress known for her fiery red hair and equally fiery personality. As the second of six children, O'Hara grew up in a strict yet loving Irish-Catholic household.

O'Hara developed an early love for theater, and starting from the age of six she trained as a soprano singer. As a teenager, she dreamed of becoming an opera singer and studied at the famed Abbey Theater in Dublin, Ireland with many of her siblings. At age 17, English actor Charles Laughton discovered her and cast her as Esmerelda opposite his Quasimodo in "The Hunchback of Notre Dame" (1936).

O'Hara married three times and had one child, Bronwyn FitzSimons. She is buried with her third husband, Brig. Gen. Charles F. Blair Jr., U.S. Air Force. They met when O'Hara was a passenger on a flight to Ireland piloted by Blair, then a chief pilot for Pan American World Airways. After he died in a 1978 plane crash, she took over as president of the airline that he owned, Antilles Air Boats, and became the first female president of a U.S. airline.

CAREER: An icon of the Golden Age of Hollywood, O'Hara had a career that spanned seven decades. She starred in over fifty films, including "How Green Was My Valley" (1941), "Miracle on 34th Street" (1947), "The Quiet Man" (1952), and "The Parent Trap" (1961).

As color films became more widespread, O'Hara became known as the "Queen of Technicolor" due to her vivid red hair and green eyes, which popped on screen. However, O'Hara disliked the process of making technicolor films because the harsh lighting burned her eyes. She also worried that technicolor films confined her to purely "pretty face" roles with little substance. She spent her career fighting this stereotype and she refused to continue to play type-cast parts. She appeared in action, drama, and musical roles, and she let her roles grow with her as she aged.

O'Hara also fought against gender stereotypes by dressing modestly and rejecting the advances of producers. She worked to be respected for more than her looks and achieved this by advancing her skills as an actress.

O'Hara is perhaps most remembered for starring in westerns opposite John Wayne and directed by John Ford. She did most of her own stunts – even dangerous ones such as falling from a ladder into a horse trough and dangling over a roof while Charles Laughton's stunt double lifted her over his head. O'Hara commented: "With no protective netting, I would have been killed if I'd fallen. But I'm pretty tough, and probably would have cracked the cement!" These action roles were opportunities for O'Hara to prove she could excel in edgier, more complex parts.

LEGACY: O'Hara's gravestone inscription fittingly reads, the "legendary Maureen O'Hara." In many ways, O'Hara was ahead of her time. She advocated against gender stereotypes and brought strong female characters to life on screen, many of whom reflected her own personal strength and passion. She was an icon for Ireland and for Golden Age Hollywood cinema. Describing herself, O'Hara claimed, "Above all else, deep in my soul, I'm a tough Irishwoman." In 2014, O'Hara was awarded an honorary Oscar.

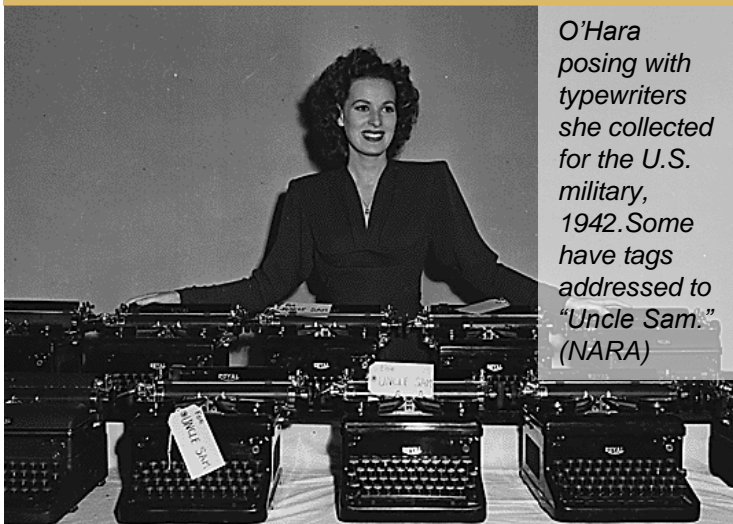


Maureen O'Hara, 1947. (Public domain)

ART & CULTURE WALKING TOUR



From the Welcome Center, cross Schley Drive to Roosevelt Drive. Cross Grant Drive and then turn immediately into Section 2 on your right. O'Hara's headstone is 4 rows back, toward the center of the row.



O'Hara posing with typewriters she collected for the U.S. military, 1942. Some have tags addressed to "Uncle Sam." (NARA)

ZITKÁLA-ŠA (GERTRUDE BONNIN)



WALKING TOUR STOP 2 Section 2, Grave 4703

BIRTH: February 22, 1876, Yankton Indian Reservation, SD

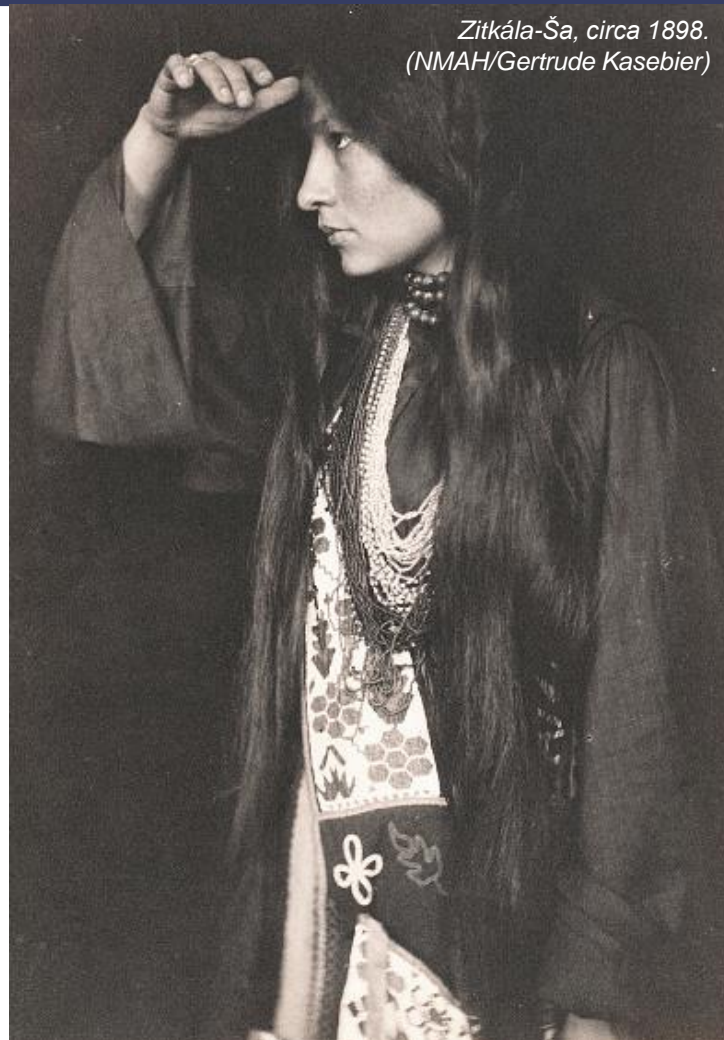
DEATH: January 26, 1938, Washington, D.C.

BACKGROUND: Zitkála-Ša, whose name means “Red Bird,” was one of the most important American Indian activists and writers of the 20th century.

A member of the Yankton Dakota Sioux, Zitkála-Ša was born on the Yankton Reservation in South Dakota in 1876. When she was eight years old, she was sent, against her mother’s wishes, to a Quaker missionary school in Wabash, Indiana. The Indiana Manual Labor Institute was one of many boarding schools founded in the late 19th-century not only to educate American Indian children, but also to assimilate them into white Christian culture. There, she was given the name Gertrude Simmons. While Zitkála-Ša enjoyed learning to read, write, and play the violin, she resented being forced to pray and to cut her hair, and she grieved the loss of her own culture — feelings that she chronicled in her autobiographical story, “The School Days of an Indian Girl.”

CAREER: Zitkála-Ša’s formative experiences at an Indian boarding school and her growing political consciousness of her ethnicity and gender, set the stage for her later activism. After graduating from the Indiana boarding school — and giving a commencement speech on women’s rights — Zitkála-Ša attended Earlham College and the New England Conservatory of Music. She was then hired to teach music at the Carlisle Indian Industrial School in Pennsylvania — the first government-run, off-reservation Indian boarding school in the United States, which became the model for many others. However, Zitkála-Ša was fired from her job after writing an article for Harper’s Monthly that criticized the school’s forced assimilation policies. She returned to the Yankton Reservation, where she began collecting and publishing traditional Dakota stories; her first book, “Old Indian Stories,” was published in 1901. Meanwhile, she worked as a clerk for the Bureau of Indian Affairs (BIA), where she met U.S. Army Captain Raymond Talefase Bonnín, who was also of Dakota descent. They married in 1902. The BIA assigned Capt. Bonnín to the Uintah-Ouray Reservation in Utah, where the couple lived and worked for the next 14 years.

While in Utah, Zitkála-Ša continued her cultural and political advocacy work. In 1910, she wrote the libretto for the first American Indian opera, “The Sun Dance Opera,” which was based on a sacred Sioux ritual that had been banned by the U.S. government. Co-written by composer William F. Hanson, a professor at Brigham Young University, the opera premiered in Utah to critical acclaim in 1913. Zitkála-Ša also joined the Society of American Indians (SAI), an organization founded in 1911 with the twin goals of preserving American Indian cultures and advocating for their full U.S. citizenship rights. As editor of the SAI’s journal, she frequently wrote about American Indian issues for high-profile national magazines such as *Harper’s* and *The Atlantic*.



*Zitkála-Ša, circa 1898.
(NMAH/Gertrude Kasebier)*



*Zitkála-Ša, circa 1898.
(NMAH/Gertrude Kasebier)*

ART & CULTURE WALKING TOUR



Walk directly across Section 2 to the road on the other side. Turn left on Sheridan Drive and walk about 150 feet. Zitkála-Ša’s headstone is on your left, 3 rows back.

CONTINUE TO NEXT PAGE

ZITKÁLA-ŠA (GERTRUDE BONNIN)

In 1916, the Bonnins moved to Washington, D.C. to work on behalf of American Indian cultural sovereignty and citizenship rights. There, Zitkála-Ša became an active member of the women's suffrage movement. She spoke at the National Woman's Party headquarters in 1918, and after the 19th Amendment granted women the right to vote in 1920, she traveled the nation urging white women to use their newly earned suffrage to advocate on behalf of Native American citizenship and voting rights.

In 1924, Congress passed the Indian Citizenship Act, which granted full U.S. citizenship rights to all American Indians. Although the act represented a major legal milestone, it did not guarantee equality in practice. For one thing, states retained the authority to determine who could or could not vote, meaning that many states continued to restrict American Indian suffrage. In 1926, Zitkála-Ša and Capt. Bonnin founded the National Council of American Indians, which played a leading role in advocating for all Indians' right to vote. Serving as the Council's first president, Zitkála-Ša organized voter registration drives and gave speeches across the country. She specifically campaigned for the American Indian women's right to vote, and she organized an Indian Welfare Committee of the General Federation of Women's Clubs, a prominent national women's suffrage organization.

Zitkála-Ša died in 1938. She served as president of the National Council of American Indians until the day of her death.

LEGACY: Zitkála-Ša was an important advocate for women's rights, American Indians' civil rights, and the artistic traditions of America's indigenous people. She was proof that American Indians did not have to choose between two different worlds but could balance identities and citizenship in both. She fought for the agency of American Indians and women and promoted her heritage through the arts and her own artistic pursuits. Her activism laid groundwork for education, health care, and legal reform.

Her headstone has a carved tepee on the back, symbolizing her cultural heritage. In her own words, "There is no great; there is no small; in the mind that causeth all."



Zitkála-Ša's author photo in her 1921 book, "American Indian Stories."



Zitkála-Ša, 1898. (National Portrait Gallery/Joseph Turner Keiley)

LIEUTENANT JAMES REESE EUROPE



WALKING TOUR STOP 3

Section 2, Grave 3576

BIRTH: February 22, 1881, Mobile, AL

DEATH: May 10, 1919, Boston, MA

BACKGROUND: James Reese Europe was a renowned bandleader and jazz musician. When Europe was ten, his family moved to Washington, D.C., where he began his musical career. He studied the violin with the assistant director of the prestigious Marine Corps Band. In 1904, Europe moved to New York City to pursue a career in music.

CAREER: Europe started as a pianist in New York and soon joined the Black theater music scene. In 1910, he founded the Clef Club, an all-Black orchestra and chorus that also served as a union and fraternal organization for Black musicians. The Clef Club gained acclaim and respectability after its orchestra performed at Carnegie Hall in 1912. The orchestra, which included instruments not typically used by orchestras (such as banjos and mandolins), played music exclusively written by Black composers. After leaving the Clef Club in 1913, Europe founded the Tempo Club, another all-Black musical group that played at the dances captivating New York City social life at the time. With the popular dancing duo Vernon and Irene Castle, Europe invented the turkey-trot and the fox-trot, which became popular social dances.

When the United States entered World War I in 1917, Europe was commissioned as a lieutenant in the all-Black 369th U.S. Infantry, popularly known as the Harlem Hellfighters. Europe was ordered to form a military band composed of the best musicians he could muster. Europe's band, known as the Harlem Hellfighters Band, performed to great acclaim for troops and civilians across continental Europe. Europe credited the band's success to the fact that the musicians played only their own original music, which was influenced by African American musical traditions. Europe's music marked a transitional moment between ragtime and early jazz. In the words of historian Joel Dinerstein, Europe and other jazz musicians "'Africanized' European musical instruments, aesthetic ideals, and rhythms." He and other Black artists brought vernacular African American music to Europe and blended it with more familiar musical forms.

When Europe and his band returned to the United States in 1919, he was received as a hero and the band embarked on a national tour. Tragically, however, before the second show on the tour, the band's drummer lashed out in anger over a disagreement and accidentally killed Europe. The city of New York honored him with its first official public funeral for an African American.

LEGACY: Europe elevated African American music as an art form and brought it into mainstream American and European society. His music, inspired by African American as well as European traditions and musical innovations, blended ragtime and early jazz and influenced the evolution of jazz in the 1920s and 1930s.



Lt. James Reese Europe and Hellfighters Band return home from war, 1919. (NARA)

Europe and the Clef Club, 1914. (NYPL/Mercer)



ART & CULTURE WALKING TOUR



Continue on Sheridan Drive. At Crook Walk, walk down the stairs on your left. Turn left on McClellan Drive and walk about 300 feet. Europe's headstone is 5 rows back on your left.

Europe's Music

Listen to recordings of Europe's music on the Library of Congress website.

- ["I ain't had no lovin' in a long time"](#)
- ["Ballin' the Jack"](#)

PRIVATE WILLIAM HENRY JACKSON



WALKING TOUR STOP 4 Section 13, Grave 5331-M-1

BIRTH: April 4, 1843, Keeseville, NY

DEATH: June 30, 1942, New York, NY

BACKGROUND: Self-taught artist William Henry Jackson was a landscape and travel photographer renowned for his photographs of the American West. Jackson loved art from a young age and learned watercolor from his mother, Harriet. At age 10, he received “The American Drawing Book: A Manual for the Amateur,” from which he studied the principles of form, composition, and color. A few years later, Jackson worked as an assistant in a photography studio, staging and retouching images, and learning how to use cameras.

CAREER: In October 1862, at age 19, Jackson joined the Civil War, enlisting in the 12th Vermont Volunteers. He spent much of his time in the U.S. Army sketching. He explained in his autobiography that “[t]he colonel wanted, as much as anything to record camp life; consequently I was free to draw anything I pleased, as I pleased.” After the war, Jackson traveled westward taking photographs, which resulted in his first significant success as an artist. Through what seemed to him to be fate, geologist Dr. Ferdinand Vandever Hayden approached Jackson to photograph his government-funded project to explore and document the American West. In 1871, Jackson departed on the biggest adventure of his life, as a member of the United States Geological Survey Hayden Expedition. Survey artist Thomas Moran also joined the expedition, and his artistic renderings of the West accompanied Jackson’s photographs.

William Henry Jackson accomplished many “firsts” in photography. Before Jackson documented his surroundings during the Hayden Survey, mainstream American conceptions of the West were created primarily from stories and paintings. Jackson brought the West to life for the American public and proved that the wonders explorers described were real. During his time on the expedition, he became the first man to photograph Mount of the Holy Cross, a mountain in Colorado which features what resembles a snowy cross etched into its surface. This was a supposedly mythical mountain before Jackson photographed it, proving its existence.



William Henry Jackson, circa 1862. (Public domain)



ART & CULTURE WALKING TOUR

Return to Sheridan Drive and turn left. At the intersection, turn left onto Wilson Drive. You'll notice a small, turnaround circle on your right. Jackson's headstone is behind the landscaping, slightly to the right.

Jackson during a U.S. Geological Survey of the Tetons in 1872. (Public domain)



CONTINUE TO NEXT PAGE

PRIVATE WILLIAM HENRY JACKSON

William Henry Jackson at the top of Mount Washburn, Yellowstone Park, circa 1872. The horse is carrying photography equipment. (Public domain)



Jackson's hard work and exploration also contributed to the creation of what would be known as the world's first national park: Yellowstone National Park. Jackson's photographs of Yellowstone proved especially inspiring to members of Congress and the public, most of whom had never seen anything like Yellowstone's geothermal features. On March 1, 1872, President Ulysses S. Grant signed a bill to establish Yellowstone National Park.

Jackson documented the landscape of the American West, its wildlife, and the people who had lived there for centuries before white settlers arrived. Jackson took some of the first photographs of many Native American tribes, including the Osage and Otoe. He documented their families and chiefs wearing traditional Indigenous dress. Jackson also photographed roaming herds of American bison (or buffalo, as they were commonly referred to at the time). During an interview late in his life, Jackson recalled: "When I first saw a great herd, it was the first year [that] the Kansas Pacific [railroad] ran across the plains, and we ran into them all day long. Because of the buffalo, they had to stop the train to get them off the track several times. They were as far as you could see on the flat plain."

During his lifetime, Jackson witnessed and contributed to the transformation of the American West from a land of mystery to a region where white settlers moved in large numbers, forcibly pushing Indigenous people from their lands. When he died at age 99 in 1942, the American West was no longer a land of mystery to the public, in part due to his photography in the 19th century.

LEGACY: William Henry Jackson's photographs of the American West captured the majesty of its land. Through his paintings and photographs, Jackson revealed life on the frontier and the natural beauty of the West. Many of his images focused not only on the natural beauty of the land, but also the Indigenous individuals who had lived in this area for centuries. Jackson's work supported preservation efforts through the creation of national parks. His photography and art are showcased in museums around the nation.

Explore some of Jackson's collected photographs of the American West on Getty Museum's website:
<https://www.getty.edu/art/collection/person/103KHB>.



PHOTOGRAPHING THE AMERICAN WEST



William Henry Jackson's photographs captured the attention of a nation. At the time, most people living in the United States had never seen or traveled to the American West. Jackson was a pioneer of the West, acting almost as the ultimate 19th-Century travel "influencer."

Jackson's images of the landscape and people:

- Represent the wonders of exploration and discovery, exhibiting the natural beauty of the world and the cultures of unknown people.
- Inspired American settlers to visit and call the West their new home, which, in part, led to the United States' forced and violent expulsion of Native American tribes from their land, the loss of native wildlife, especially bison, and the development of this previously undeveloped land.

His images also:

- Preserve a turning point in American history — westward expansion not only geographically expanded the United States, but also, with the growth, expanded the nation's access to natural resources and the nation's cultural and military exchanges with American Indian tribes.
- Preserve the natural beauty of North America, as it was in the late 19th century.

CONTINUE TO NEXT PAGE

*"The Loop," Colorado, circa 1885.
(Getty/William Henry Jackson)*





PHOTOGRAPHING THE AMERICAN WEST



Old Faithful, Yellowstone, circa 1873–1884. (Getty/William Henry Jackson)



Garden of the Gods in Colorado, circa 1873–1884. (Getty/William Henry Jackson)



Fremont's Peak, Wind River Mountains, Wyoming, 1870. (Getty/William Henry Jackson)

REFLECT

- What do you notice the most in his photographs? Is there a certain image that stands out?
- How does each image make you feel, and why do you think the image makes you feel that way?
- What do you imagine Jackson was hoping to capture about the American West in each of these photographs?

Pueblo de Taos in New Mexico, 1880. (Getty/William Henry Jackson)



MAJOR GLENN MILLER



WALKING TOUR STOP 5 Memorial Section H, Site 464-A

BIRTH: March 1, 1904, Clarinda, IA

DEATH: December 15, 1944, English Channel

BACKGROUND: Composer, trombonist, and bandleader Glenn Miller played a foundational role in the creation of modern military music. Miller developed a passion for music at a young age. In 1921, he enrolled at the University of Colorado, but eventually dropped out to focus on his music career. Over the next fifteen years, he played with bands and orchestras across the nation. Miller formed his first orchestra in 1937. He disbanded that orchestra and immediately formed a new one the following year. This second orchestra brought Miller national fame.

CAREER : From 1939 to 1941, the Glenn Miller Orchestra was America's most popular band. Miller received the first gold record ever awarded, honoring the 1,200,000th sale of "Chattanooga Choo-Choo." The famous band leader supported the U.S. armed forces through radio broadcasts and performances nationwide. He also gave free records and radio-phonographs to U.S. military camps.

At the peak of his civilian career, Miller decided that he could better serve those in uniform by putting one on himself. Too old to be drafted, the 38-year-old Miller volunteered for the Navy, only to be told that the Navy could not use the bandleader's services. Undaunted, Miller persuaded the Army to accept him so that he could "put a little more spring into the feet of our marching men and a little more joy into their hearts... [and be] placed in charge of a modernized army band." Miller ultimately joined the U.S. Army Air Corps as a captain. His mission, in addition to modernizing military music, was to build morale.

In 1943, Miller created and directed the 418th Army Air Force Band, recruiting servicemen who had belonged to the best bands in the United States. Attached to the Supreme Headquarters of the Allied Expeditionary Forces in London, the 50-member ensemble spent up to 18 hours a day recording and performing. In one month, Miller wrote to a friend, "we played at 35 different bases and during our 'spare time' did 40 broadcasts." The Army rewarded Miller's hard work by promoting him to major in July 1944.

On December 15, 1944, Miller took his manager's place on a flight from Bedford, England to Paris, where he would be arranging for the band to perform. The pilot took off despite foggy weather, and the plane disappeared over the English channel. Its fate remains a mystery.

Missing in action since December 15, 1944, Miller was eligible for a memorial headstone in Arlington National Cemetery as a service member who died on active duty and whose remains were not recovered. At his daughter's request, a stone was placed in Memorial Section H, Site 464-A in April 1992.



Glenn Miller in uniform, undated. (U.S. Air Force)

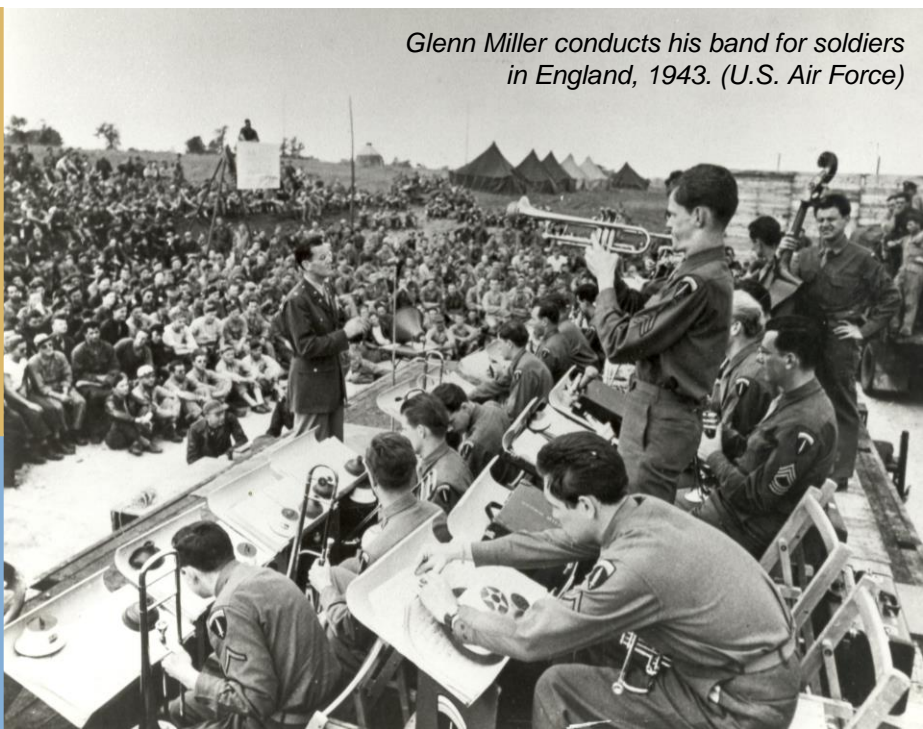
CONTINUE TO NEXT PAGE



ART & CULTURE WALKING TOUR

Return to Wilson Drive and turn right. Continue down the road. Prior the left curve and 13 rows back is Alton Glenn Miller's gravesite.

Watch the Glenn Miller Orchestra perform "In the Mood" in 1941:
<https://youtu.be/aME0qvhZ37o?si=gmlBt0AxOpzaPKjB>.



Glenn Miller conducts his band for soldiers in England, 1943. (U.S. Air Force)

MAJOR GLENN MILLER



Glenn Miller Orchestra on the set of Sun Valley Serenade, 1941. (Public domain)

LEGACY : During World War II, Miller's Army Air Force Band entertained more than a million troops. Miller earned multiple service awards, including (posthumously) a Bronze Star. According to the medal citation, "Major Miller, through excellent judgment and professional skill, conspicuously blended the abilities of the outstanding musicians, comprising the group into a harmonious orchestra whose noteworthy contribution to the morale of the armed forces has been little less than sensational."

The 418th Army Air Force Band played its last concert on November 13, 1945, at a dinner for President Harry Truman in Washington, D.C. Its legacy continues with the [Airmen of Note](#), an Air Force ensemble created in 1950, and many other military bands that still perform Miller's songs and arrangements. Decades after World War II, Big Band swing music remains a beloved American musical tradition, thanks to the substantial role Miller played in the evolution and popularity of swing music.

"The Glenn Miller Story"

Famous actor and World War II Army Air Corps pilot James "Jimmy" Stewart portrayed Glenn Miller in the Academy Award-winning film "The Glenn Miller Story" (1954). While filming, Stewart learned how to play trombone to better portray Miller. Miller's widow, Helen Burger, was so moved by Stewart's performance that she gifted Stewart one of Miller's trombones. A New York Times review praised the film, stating, "...the real contribution made by Miller to the morale of service men during the war is movingly conveyed..."



Glenn Miller posing with his trombone for Billboard magazine, 1942. (Public domain)



MILITARY BANDS



The American military has a long history of using music and musicians. In the colonial era, the Army used drums and fifes (a small, high-pitched flute) to coordinate military actions. During the War of 1812, the Army began using bugles to signal troops. In addition to this “field music” — music for the battlefield — some regiments also employed bands of brass and woodwind instruments to play for ceremonies and special occasions.

Today, each branch of the military has its own band that performs for ceremonies, entertainment, and outreach events:

- U.S. Marine Corps Band, “The President’s Own,” established by Congress in 1798
- The U.S. Army Band “Pershing’s Own,” established by General John J. Pershing (Section 35, Grave S-19-LH) in 1922
- The U.S. Navy Band, established by Congress in 1925. Informal bands had existed since the early 19th Century
- The U.S. Coast Guard Band, organized in 1925, officially established by Congress in 1965
- The U.S. Air Force Band, established in 1941

You must be a member of the military to play in a military band. Like any other servicemember, military musicians attend basic training and must maintain military physical fitness standards. Their daily job, however, is practicing and performing their instrument. At Arlington National Cemetery, military bands play during funerals with honors and a funeral escort.

MARCHES

“Semper Fidelis” (the U.S. Marine Corps’ motto) is a classic march with a strong beat. Marches were traditionally written for military bands to play in parades, but they have become popular concert pieces as well.

LISTEN

John Philip Sousa’s “Semper Fidelis” (1888) march.

RAGTIME

Ragtime was an African American musical style that originated as a genre for solo piano. Rags generally followed a march form, with straight “oom-pah” rhythms. What set rags apart was the syncopated right-hand melody played against straight left-hand rhythm. As you listen to Castle House Rag, listen for the mix of syncopated and straight rhythms.

LISTEN

James Reese Europe’s “Castle House Rag” (1914).

SWING

Swing was a style of jazz that was very popular during the 1930s and 40s. It was characterized by big bands, homophonic textures, a four-beat meter, and dance tunes. Swing arrangements usually start with the whole band playing a main theme, then different soloists take turns improvising. When listening to swing music, it is hard resist tapping your toe and dancing.

LISTEN

“In the Mood” (1939), made famous by Glenn Miller.

REFLECT

- How does each piece make you feel? Which pieces make you want to march, and which make you want to dance?
- Why would music such as the pieces above be useful to the military and the effort to keep up morale?
- Military music used to serve a purpose on the battlefield, but now it is for entertainment. Why do you think the military makes an effort to continue employing musicians?

FIRST LIEUTENANT AUDIE MURPHY



WALKING TOUR STOP 6

Section 46, Grave 366-11

BIRTH: June 20, 1925, Kingston, TX

DEATH: May 28, 1971, near Roanoke, VA

BACKGROUND: As a World War II Medal of Honor recipient and a movie star known for his roles in Western films, Audie Murphy exemplified American heroism. Murphy grew up on a sharecropper's farm in Hunt County, Texas. After his father deserted the family, he helped raise his 11 brothers and sisters, dropping out of school in the fifth grade to earn money picking cotton. He was 16 years old when his mother died, and he watched as his siblings were sent to orphanages or to relatives. Seeking an escape from this difficult life, Murphy enlisted in the Army in 1942, shortly after Japan attacked Pearl Harbor and the United States entered World War II. His dedication to his country was so strong that he altered his birth certificate so that he appeared to be 18, one year older than he actually was.

CAREER: Following basic training, Murphy joined the 15th Regiment, 3rd Infantry Division in North Africa. He first entered combat in July 1943 during the invasion of Sicily and proved himself to be a proficient marksman and a highly skilled soldier overall. He consistently demonstrated how well he understood the techniques of small-unit action. Murphy earned his first decoration for gallantry after the capture of Rome in June 1944.

On January 26, 1945, near the village of Holtzwihr in eastern France, Lt. Murphy's forward positions came under fierce attack by the Germans. Against the onslaught of six German Panzer tanks and 250 infantrymen, Murphy ordered his men to fall back to improve their defenses. Alone, he mounted an abandoned, burning tank destroyer and, with a single machine gun, he contested the enemy's advance. Wounded in the leg during the heavy fire, Murphy remained there for nearly an hour; he repelled attacking German soldiers on three sides and single-handedly killed 50 of them. He earned the Medal of Honor for these courageous actions, which stalled the German advance and allowed him to lead his men in their successful counterattack.

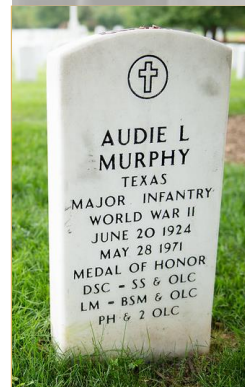
By the end of World War II, Murphy had become one of the nation's most-decorated soldiers, earning 28 medals (including three from France and one from Belgium). Murphy had been wounded three times during the war. In May 1945, when victory was declared in Europe, he had still not reached his 21st birthday.

Audie Murphy returned to a hero's welcome in the United States. His photograph appeared on the cover of Life magazine, and actor James Cagney persuaded him to embark on an acting career. While he started with just a small part in the 1948 film "Beyond Glory," he went on to make more than 40 films. Murphy's boyish charms, Texas childhood, and his proven war record captivated audiences. One theater owner said of him, "Everybody believes Audie. Another kid that young-looking, handling those guns and they wouldn't. But when Audie looks out of that smiling Irish face with those clear, calculating eyes, everybody believes him. I can see the show four times, and believe it every time, myself."

CONTINUE TO NEXT PAGE

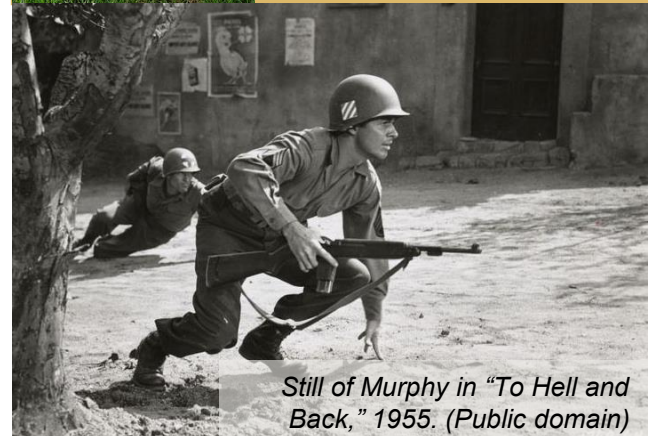


First Lt. Audie Murphy in his decorated uniform, circa 1948. (U.S. Army)

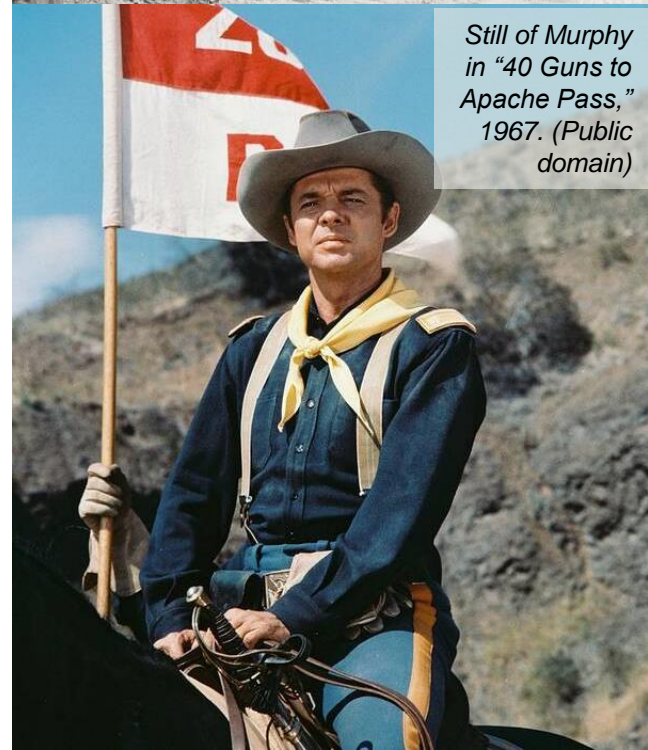


ART & CULTURE WALKING TOUR

Return to Wilson Drive and continue as it becomes Memorial Drive. Pass Memorial Amphitheatre. On your right, there will be a small paved walkway. Murphy's headstone is at the end of the path.



Still of Murphy in "To Hell and Back," 1955. (Public domain)



Still of Murphy in "40 Guns to Apache Pass," 1967. (Public domain)

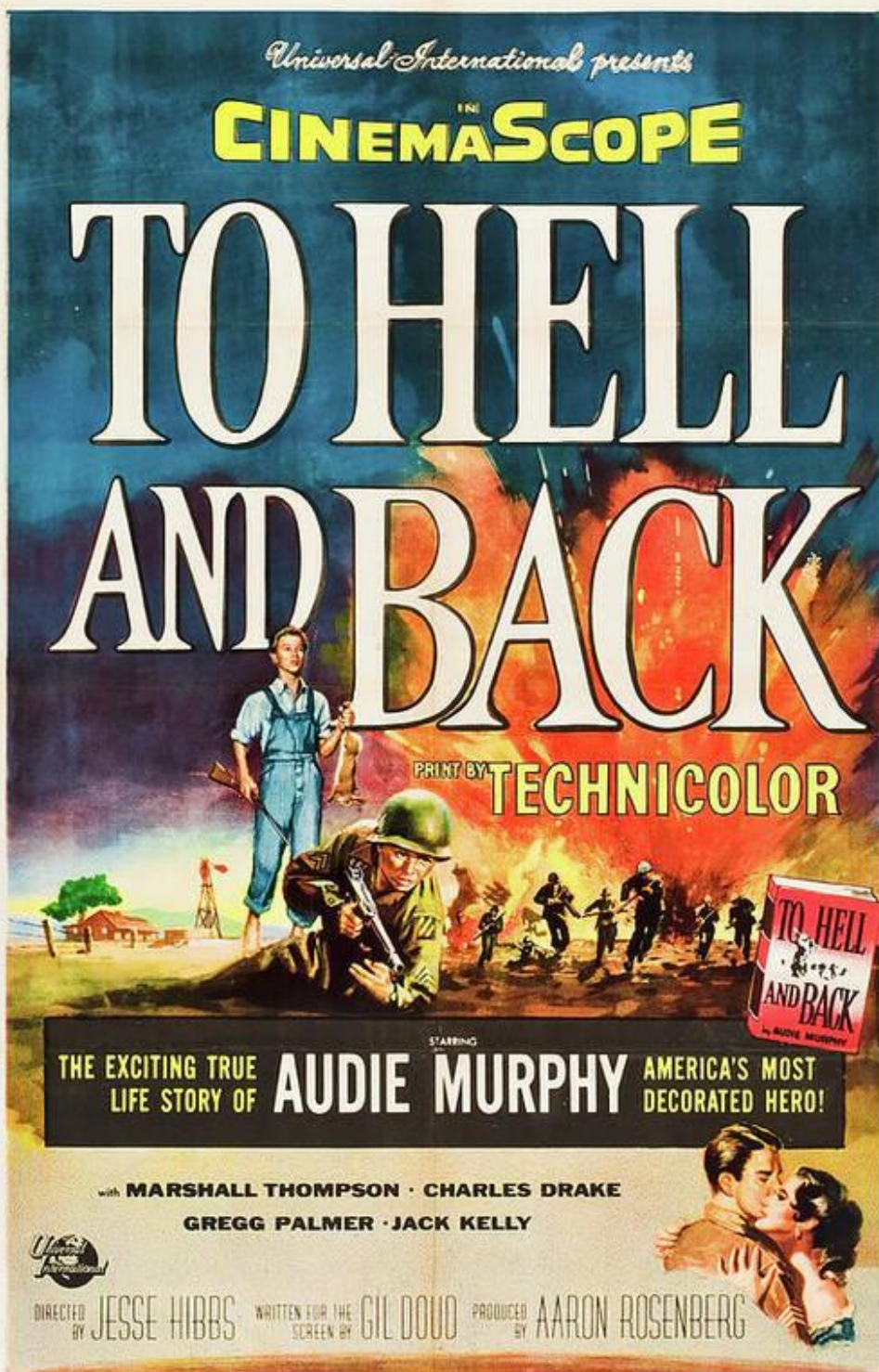
FIRST LIEUTENANT AUDIE MURPHY

Murphy primarily acted in Westerns and had a complicated relationship with the genre. In an article for the Hollywood Reporter in 1959, he wrote, “If a Western hero ever showed signs of fright he would be laughed off the screen, even though he comes up against a life and death matter. He can be tense — but not scared.” For this reason, Murphy felt that war movies were more “honest.” Murphy starred in four war movies, including playing himself in the adaptation of his 1949 wartime memoir, “To Hell and Back” (1955), which he called a “Western with uniforms.” Despite its commercial failure, many film critics believe that his best performance was in “The Red Badge of Courage,” director John Huston’s 1951 Civil War epic based on the novel by Stephen Crane.

Murphy retired from acting after 21 years, and subsequently bred race horses and pursued various business ventures. However, he struggled financially and likely suffered from what is now known as post-traumatic stress disorder; he once said that he could sleep only with a loaded pistol under his pillow. In 1971, at the age of 46, Murphy died in the crash of a private plane near Roanoke, Virginia.

LEGACY: Audie Murphy served with exceptional honor and courage in World War II, and his actions in battle saved the lives of the men who served alongside him. Murphy’s combat experience greatly impacted his acting career, and many of his films dealt with similar issues to what he and many other veterans faced. These films tried to make sense of the violence of war and to understand how a man was supposed to reenter society after being trained to kill. Murphy rarely played either a fully “good” or fully “bad” character. Instead, in many of his Westerns and war movies, he portrayed the troubled boy hero — a description that also fit him. His gravesite at ANC is so popular with visitors that a stone path was created as a walkway toward it.

Movie poster of Audie Murphy’s “To Hell and Back,” 1955. (Universal Studio)



PRIVATE FIRST CLASS LEE MARVIN



WALKING TOUR STOP 7 Section 7A, Grave 176

BIRTH: February 19, 1924, New York, NY

DEATH: August 29, 1987, Tucson, AZ

BACKGROUND: Lee Marvin acted in 56 films, most memorably as a villain or “tough guy” in Westerns and action movies. Although his namesake was Robert E. Lee, a distant relation, Marvin did not come from a military family; his father was a New York advertising executive, his mother a fashion editor.

CAREER: He joined the Marines at age 18 and served during World War II as a scout sniper in the Pacific. After being hit in the spine by machine gun fire during the battle for Saipan, he spent a year in rehabilitation and received a Purple Heart, among other decorations.

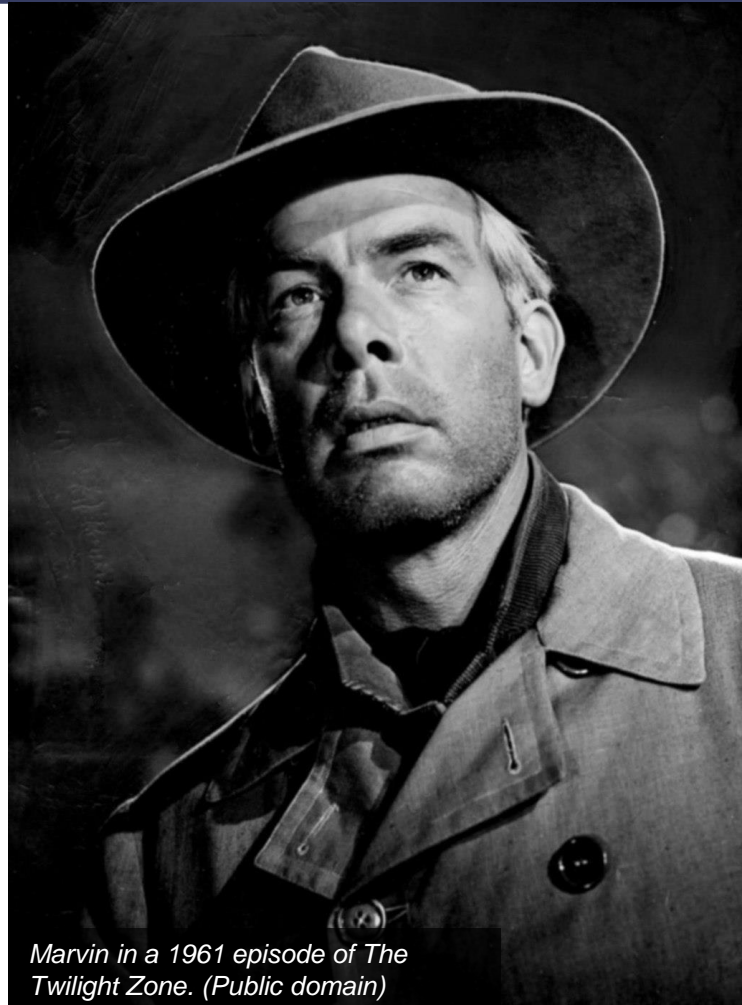
Marvin began his acting career at a local community theater. Unlike other jobs he tried after the war, acting caught Marvin’s interest and gave him an outlet to express himself. Reflecting on his time in the Maverick Theater’s 1947 summer season, Marvin said, “It was the closest thing to the Marine Corps way of life I could find at the time — hard work and no crap.” He further elaborated, “Acting is a search for communication... I can play these parts, these horrible, animal men. I do things on stage you shouldn’t do and I make you see you shouldn’t do them.”

In 1948, Marvin used the G.I. Bill to attend the American Theater Wing’s (ATW) training program. Marvin appeared in a handful of stage productions in New York City, and in 1951, he made his Broadway debut in an adaptation of Herman Melville’s “Billy Budd” (then titled “Uniform of Flesh”). Despite finally finding success on Broadway, Marvin decided to try his hand in Hollywood and moved to California that same year.

Marvin was drawn to flawed, dark, “tough guy” characters — characters with a past; he was not the dashing young hero. His films were also violent, and his career accompanied, and perhaps even helped shape, the rise of more realistic violence portrayed in American movies. In interviews, Marvin often spoke in favor of this cinematic depiction of violence, arguing that “if you make [the violence] realistic enough, it becomes so revolting, that no viewer would want any part of it.”

Marvin’s notable films included “The Man Who Shot Liberty Valance” (1962), “The Killers” (1964), “The Dirty Dozen” (1967), and “Cat Ballou” (1965), for which he received an Academy Award. “I applied a lot of what I learned in the Marines to my films,” he said in a 1985 interview.

LEGACY: By portraying villains and anti-heroes, Lee Marvin explored humanity’s darker side. His performances drew from his own experiences fighting in World War II and shifted how American audiences viewed and what they expected from onscreen violence and action.



Marvin in a 1961 episode of *The Twilight Zone*. (Public domain)



ART & CULTURE WALKING TOUR

Return to Memorial Amphitheatre and take the path curving around its left to Roosevelt Drive. Marvin’s headstone is next to Joe Louis Barrow’s headstone.

The American Theater Wing (ATW)

Seven female artists established the ATW during World War I to raise money for the war effort. During World War II, the organization continued its wartime charity work, including donating \$75,000 to the USO to provide theatrical entertainment to troops overseas. After the war, the ATW shifted its focus to education and community outreach. Today, the ATW hosts the Tony Awards, the highest awards ceremony for American theater.



THE BATTLE OF MIDWAY ON FILM



A still from Ford's "The Battle of Midway," looking down at the aircraft carrier USS Hornet (CV-8), 1942. (NARA)



Firing the guns, in "The Battle of Midway," 1942. (NARA)

During World War II, Japan targeted the Midway Islands in the Pacific Ocean to destroy the U.S. Pacific Fleet and gain a foothold for future military operations. Located 1,300 miles northwest of Honolulu, the Midway Islands would allow Japan a refueling station for its aircraft. Fought almost entirely by carrier-based airplanes off the northeast islands, the Battle of Midway took place from June 3 to June 6, 1942. The U.S. victory at Midway was a turning point in the Pacific theater of World War II. The battle cost Japan four aircraft carriers, many of its finest pilots, and resulted in about three thousand Japanese deaths.

Acclaimed Hollywood filmmaker John Ford, who was serving as chief of the field photographic branch of the Office of Strategic Services (OSS), was at the battle. He turned footage he shot at Midway into an Academy Award-winning documentary. Ford's 18-minute film, "The Battle of Midway" (1942), is a mix of pro-American propaganda and the real horrors of war. It combines footage of bombed-out American facilities and the burial of the dead with patriotic music and voiceovers. After watching it, President Franklin D. Roosevelt reportedly said, "I want every mother in America to see this film."

"The Battle of Midway" was one of many movies produced by the U.S. government that encouraged Americans to support the war effort. Recognizing movies' ability to influence public opinion and morale, the Office of War Information (OWI) established the Bureau of Motion Pictures in 1942 to produce propaganda films. It encouraged civilian filmmakers to consider whether their work would "help to win the war." While the government largely closed the Bureau after only a year of operation, and dissolved the OWI after the war, World War II still remains a favorite subject for filmmakers. The Battle of Midway itself has received the Hollywood treatment twice since 1942: in the films "Midway" (1976), starring Charlton Heston and Henry Fonda, and "Midway" (2019), starring Ed Skrein, Patrick Wilson, and Woody Harrelson.

You can watch John Ford's "The Battle of Midway" online: <https://youtu.be/FkiXHKeMC9k>



A still from Ford's "The Battle of Midway," showing a destroyed building and native bird, 1942. (NARA)

THIS IS THE ACTUAL PHOTOGRAPHIC
REPORT OF THE **BATTLE OF MIDWAY.**
IN NUMBER OF SURFACE AND AIRCRAFT
DESTROYED IT IS THE **GREATEST NAVAL**
VICTORY OF THE WORLD TO DATE.
THE FOLLOWING AUTHENTIC SCENES
WERE MADE BY **U.S. NAVY** PHOTOGRAPHERS.

An opening still from Ford's "The Battle of Midway," 1942. (NARA)

REFLECTION

- If you have watched any movies about World War II, how did the movie shape your understanding of the historical event?
- What is the value of watching films and TV series about war, compared to raw footage from a battle?
- Why do you think World War II is such a popular topic for filmmakers?



MARY ROBERTS RINEHART



WALKING TOUR STOP 8

Section 3, Grave 4269-B

BIRTH: August 12, 1876, Pittsburgh, PA

DEATH: September 22, 1958, New York City, NY

BACKGROUND: Sometimes called the “American Agatha Christie,” Mary Roberts Rinehart wrote dozens of novels, plays, short stories, and social and political articles. At age 16, she went to see her family doctor about pursuing a nursing career. There, she met a young, new doctor, Dr. Stanley Marshall Rinehart, who gave her a tour of the local hospital. Soon after, she enrolled at the Pittsburgh Homeopathic School for Nurses. Mary Rinehart married Dr. Rinehart in 1896, shortly after graduating. The next year, they had their first son. Two more followed. Mary Rinehart assisted Dr. Rinehart in his medical practice and took up writing to contribute to the family’s income.

CAREER: Rinehart began her writing career publishing short stories and poems in magazines. In 1908, she rose to national fame and received critical acclaim for her first mystery novel, “The Circular Staircase.” Her second book, “The Man in Lower Ten” (1909), was the first American mystery novel to make the best-seller list. Rinehart’s fiction commonly featured female protagonists and mixed suspense, romance, and comedy.

When World War I broke out in Europe in August 1914, Rinehart asked her editor at the Saturday Evening Post to send her to Europe to report on the war. She arrived in France in January 1915 as one of the first female American war correspondents. During her two months in Europe, Rinehart toured overcrowded hospitals, bombed out cities, and the Belgian front lines. She also interviewed Albert I, King of Belgium, Winston Churchill (then First Lord of the Admiralty for Great Britain), and, much to her delight and excitement, Queen Mary of England.

When the United States declared war on Germany on April 21, 1917, Rinehart wrote an article imploring the mothers of America to support the war effort. She wrote, “Because I am a woman, I cannot die for my country, but I am doing a far harder thing. I am giving a son to the service of his country, the land he loves.” (Her eldest two sons served in the war and both survived.) During the war, Rinehart wrote for the U.S. Navy, the War Department, and the Saturday Evening Post. She was in Paris, France, when the armistice was announced on November 11, 1918.

Throughout this time, Rinehart continued writing fiction. On August 23, 1920, Rinehart’s co-written mystery play, “The Bat,” opened on Broadway to great acclaim. This was not her first foray into theater, but it was her most successful. Rinehart valued the financial and social independence she gained from her writing career. In a 1917 autobiographical article, she argued in favor of women balancing a career with marriage and motherhood, although she believed a women’s career should never come first. While this position may not seem empowered today, at the time it was a departure from mainstream thinking about women’s roles.

LEGACY: At the time of her death, Rinehart’s books had sold more than 10 million copies. Whether mystery novels, political articles, serialized short stories, travelogues, plays or essays, Rinehart’s works resonated with her audiences. She is widely credited with popularizing mystery fiction, especially for female audiences.

Mary Roberts Rinehart, circa 1914.
(LOC/Theodore Marceau)



ART & CULTURE WALKING TOUR



Turn right on Roosevelt Drive and then left on Porter. Rinehart’s headstone will be on your right, 9 rows back from the intersection with Grant and Jessup Drives, about 10 plots in from Porter.





“VINNIE” REAM HOXIE



WALKING TOUR STOP 9

Section 3, Grave 1876

BIRTH: September 25, 1847, Madison, WI

DEATH: November 20, 1914, Washington, D.C.

BACKGROUND: In 1866, sculptor Lavinia "Vinnie" Ream received a commission to design a sculpture of President Abraham Lincoln for the U.S. Capitol Rotunda — becoming, at the age of 18, the youngest artist, and the first woman artist, to receive a commission from the U.S. government. While attending Christian College in Columbia, Missouri, her musical and artistic talent caught the interest of Missouri Congressman James S. Rollins. When Ream's family moved to Washington, D.C. in 1861, Reams reconnected with Rollins, who introduced her to prominent Washington, D.C., sculptor Clark Mills. While visiting Mills' studio in 1863, Ream showed remarkable potential as a sculptor, and Mills took her on as an apprentice.

CAREER: Under Mills' tutelage, Ream's artistic career took off, and she was soon earning enough money on commissions to sculpt full time. As Ream's skills improved, her ambition expanded, and she declared that she wished to create a bust of Lincoln. Initially the president denied her request. But, as Ream later recalled, he changed his mind "when he learned that I was poor." She continued, "he granted me the sittings for no other purpose than that I was a poor girl. Had I been the greatest sculptor in the world, I am sure that he would have refused at that time." From December 1864 through early April 1865, Ream visited the White House for a half hour each day to construct a clay model of the president. She was nearly finished when President Lincoln was assassinated on April 15, 1865.

After Lincoln's assassination, Congress called for the construction of a statue of Lincoln to display in the U.S. Capitol. They offered a \$10,000 commission, and 19 sculptors from across the nation, including Vinnie Ream, applied for the honor. On July 28, 1866, the Senate awarded 18-year-old Vinnie Ream the commission. Ream quickly got to work in a small studio in the basement of the U.S. Capitol.

Creating the Abraham Lincoln statue was a multi-step process. Ream initially made a full-sized plaster model. She then traveled to Rome, Italy, where she oversaw the marble carving of her model into the final statue. On January 25, 1871, Congress unveiled the [statue](#) in the Capitol Rotunda, where it still stands today.

Vinnie Ream, undated. (LOC)



ART & CULTURE WALKING TOUR

Walk up the hill, away from the intersection of roads. You'll reach a cul-de-sac at the top of the hill. Ream's headstone has a statue of Sappho atop it (picture on next page).

Ream posing with her Lincoln bust, circa 1865–1870. (LOC)



CONTINUE TO NEXT PAGE



“VINNIE” REAM HOXIE



In 1872, Ream won another Congressional commission: to sculpt Civil War Admiral David G. Farragut for Farragut Square in Washington, D.C. Ream fought hard for this commission, using her considerable congressional connections and friendship with Mrs. Farragut to advocate on her behalf. Following this commission, Ream married Army lieutenant Richard L. Hoxie and took a break from sculpting to focus on her family and home. The couple had one son.

A few years after her son came of age, Ream returned to her work as an artist. In 1907 and 1912, she received commissions from Iowa and Oklahoma, respectively, to create statues of important local figures: [Iowa Senator Samuel Jordan Kirkwood](#) and a statue of [Sequoyah](#), creator of the Cherokee alphabet. Both of these statues stand in the U.S. Capitol.

LEGACY: Vinnie Ream was one of the foremost statuary artists for our nation’s capital. Her statues still stand across Washington, D.C. and tell stories about our nation’s leaders and its history. Throughout her career, and especially while she created the Lincoln statue, Ream received intense vitriol from newspapers, Congressmen, and the public for daring to sculpt in the public realm and for asserting her right to participate in the public sphere as a woman. Many called her untalented or accused her of being a “lobbyist”—at the time, a thinly-veiled term for prostitute. However, these accusations did not stop Ream from sculpting or putting her name forward for national commissions.

Because of her national success, women’s rights leaders, including Susan B. Anthony and Elizabeth Cady Stanton, asked Ream to publicly support the movement for women’s equality. Ream, however, refused, given the public criticisms she had received. Regardless of Ream’s public or private support for women’s equality and suffrage, Ream represented an important shift in the artistic realm, where women were slowly gaining prominence. She exemplifies how women who did not publicly identify as suffragists or speak out about women’s rights in the public sphere, nonetheless advanced women’s equality in American society.



Ream working on her Farragut statue, circa 1880. (LOC)

Ream’s grave marker features a bronze replica of her “Sappho” statue, on display at the Smithsonian American Art Museum. This statue is one of the few pieces Ream created that depicts a female form, and one of the few that she completed without a commission or patron. Her husband commissioned the replica and donated her original to the Smithsonian after her death.

Her grave marker also features a bas-relief portrait of Ream. Her husband commissioned George Julian Zolnay to create this portrait. Zolnay had an established relationship with Ream and her work; he cast her Sequoyah statue in bronze after death.





WALKING TOUR STOP 9

Section 12, Grave 508

BIRTH: May 27, 1894, St. Mary's County, MD

DEATH: January 10, 1961, New York, NY

BACKGROUND: Samuel Dashiell Hammett — later known as Dashiell or “Dash” Hammett — is often seen as synonymous with hard-boiled detective fiction. At age 13, Hammett left school to earn money for his family. He worked a variety of jobs – including as a newsboy, freight clerk, and messenger boy.

He met his wife, Josephine Dolan, when she was working as a hospital nurse. They married, moved to San Francisco, and had their first child, Mary Jane, in 1921. They had a second daughter in 1926. Due to his recurring struggles with tuberculosis, Hammett could not live in the same house as his daughters and wife. Due to this physical separation and Hammett's unfaithfulness, the couple divorced in 1937.

In 1930, Hammett began a relationship with notable playwright Lillian Hellman that lasted until his death. She introduced him to high society, worked with him on left-wing political causes, and supported him financially in the final years of his life.

CAREER: In 1915, Hammett joined the Pinkerton Detective Agency, a large investigative agency known for union breaking. Pinkerton operatives were trained to use observational skills to prevent and solve crimes using any means possible — legal or illegal. The agency's slogan was, “we never sleep.” Hammett's time at Pinkerton greatly influenced his later crime writing and helped make his novels and characters more realistic. He modeled many of his book characters on the Pinkertons and included information on procedural principles and the detective's code that he learned on the job.

When World War I broke out, Hammett enlisted in the U.S. Army and served in the Motor Ambulance Corps at Camp Meade, Maryland. However, he spent most of World War I hospitalized for influenza and tuberculosis — ailments that afflicted many soldiers at the time, during the influenza pandemic.

Hammett's ailing health prevented him from resuming his work fighting crime as a Pinkerton detective after the war. Instead, Hammett turned to writing about crime. He published short stories in *Black Mask* magazine. In these stories, he created his famous character, the Continental Op. The anonymous Continental Op was different from the typical crime story character; he was not wealthy or remarkably intelligent, but realistic and influenced by Hammett's actual career. When describing his famous character, Hammett stated, “I see in him a little man going forward day after day through mud and blood and death and deceit — as callous and brutal and cynical as necessary — towards a dim goal, with nothing to push or pull him towards it except he's been hired to reach it.”

Dashiell Hammett, undated. (Public domain)



ART & CULTURE WALKING TOUR

Return to Porter Drive and turn left onto Grant Drive. Walk about 1,000 feet. Hammett's headstone is on your right, 2 rows back from Grant Drive, behind a fire hydrant.

★ SAMUEL DASHIELL HAMMETT ★

Hammett wrote a series of novels that are revered as some of the best works in the detective genre. In contrast to previous unrealistic mystery novels that featured controlled environments, Hammett created underlying motivations for characters from the real world. He published “Red Harvest” in 1929, “The Dain Curse” in 1929, “The Maltese Falcon” in 1930, and “The Glass Key” in 1931. These novels developed the “hard-boiled” style of mystery writing. Key elements of the genre include rugged individualism, protagonists who work on both sides of the law, explorations of American cities and the urban development and raw imagery that promotes realism. The New York Times described his writing style as “the tradition of Sherlock Holmes with the style of Ernest Hemingway.” His final novel, “The Thin Man” (1934), which was adapted into a popular film series, featured characters based on Lillian Hellman and himself.

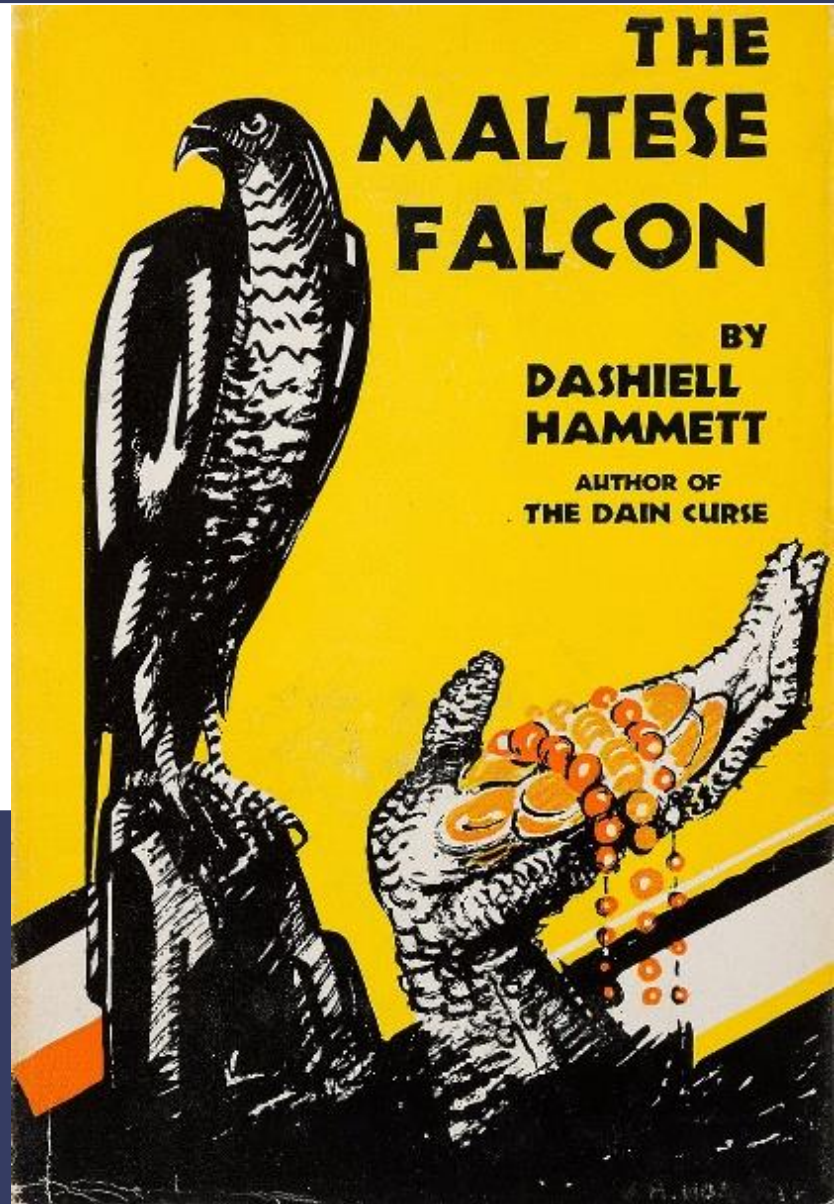
Hammett’s writing helped establish the film noir genre. Film noir is a style of filmmaking that is defined by cynical heroes and visual and lighting styles that evoke feelings of uncertainty, anxiety, and pessimism. Both “The Maltese Falcon” and “The Glass Key” were adapted as film noirs, and many consider “The Maltese Falcon” (1941) the first major film noir.

During World War II, Hammett enlisted again as a private at the age of 48. He was stationed in Alaska where he created a local Army newspaper, *The Adakian*. He was honorably discharged in 1945.

A vocal supporter of civil liberties and left-leaning causes, Hammett was blacklisted as a suspected communist during the Cold War, and he served six months in jail for refusing to divulge the names of those who helped fund an activist group that he led. In 1953, Senator Joseph McCarthy’s Senate subcommittee blacklisted Hammett for pro-communist books found in State Department libraries overseas. Hammett’s books were labeled “subversive,” and some were even burned upon removal.

Hammett’s health continued to impede his career. In the last few years of his life, Hammett moved to a cottage in Katonah, New York, where he suffered heart attacks and drank heavily. He died in Lenox Hill hospital in New York City in 1961. Hellman gave the eulogy at his funeral. Upon his wishes, Hammett was laid to rest at Arlington National Cemetery.

LEGACY: Hammett is credited with reviving and popularizing the detective crime genre by relating it to the real world. He also elevated American mystery novels to the level of what was considered fine literature. Between 1972 and 1978, “The Dain Curse,” his least popular novel, still sold 70,000 new copies. His works were published in over 115 languages between 1961 and 1975. The Cleveland Press concluded, “There are detective-story writers, and then there is Dashiell Hammett. I can think of no one in the world who is his match.”



Top: First-edition cover of Hammett’s “Maltese Falcon,” 1930. (Public domain)

Bottom: Hammett and the staff of *The Adakian*, circa 1942–1945. (Harry Ransom Center)



OPTIONAL ADDITIONAL STOPS



LOUIA VAUGHN JONES

Section 43, Grave 511

Sergeant Louia Vaughn Jones was an internationally renowned violinist and professor of music at Howard University. A graduate of the New England Conservatory of Music, he served in France during World War I as the assistant bandleader of the U.S. Army's African American 807th Pioneer Infantry band. Jones returned to France after the war and performed throughout Europe during the 1920s, including a performance for the king and queen of Spain. In 1930, he accepted a position as head of the violin department at Howard University, where he taught for the next 30 years. In 1935, Jones became the first African American to perform with the National Symphony Orchestra, although the concert took place at Howard University due to the discriminatory booking policies of the Daughters of the American Revolution's Constitution Hall venue.



Louia Vaughn Jones, undated. (Indiana Historical Society)



LUDWIG BEMELMANS

Section 43, Grave 2618

Author and illustrator Ludwig Bemelmans is best known for his award-winning children's books, the Madeline series, the first of which was published in 1939. Born in Austria to a German mother and a Belgian father, Bemelmans had a difficult childhood and emigrated to the United States to live with his uncle. He joined the U.S. Army in 1917 and rose to the rank of corporal but was prohibited from serving in Europe on account of his German heritage. He chronicled his Army experiences in a memoir, *My War with the United States* (1937), one of nine books that he wrote for adults. Bemelmans' "Central Park" mural still adorns Bemelmans Bar at New York's Carlyle Hotel.

Ludwig Bemelmans sketching for "Madeline and the Gypsies," 1959. (© 2019 Estate of Ludwig Bemelmans. Courtesy of the Estate of Ludwig Bemelmans.)



OPTIONAL ADDITIONAL STOPS



LOUIS FANCHER

Section 4, Grave 5565

Louis Fancher was an early 20th century illustrator and commercial artist. He served with U.S. military intelligence during World War I, designing propaganda and recruitment posters. Fancher studied art in New York City and Europe, including in Germany, France, and Italy. He designed film posters and advertisements for several companies, including the Piece-Arrow Car Company, Firestone tires, Omar Turkish cigarettes, and The Great Atlantic & Pacific Tea Company. Fancher also illustrated two books, “The Maxims of Methuselah” (1907) and “The Maxims of Noah” (1913).

World War I posters designed by Louis Fancher. (Public domain)



Louis Fancher designing a World War I poster, June 1918. (NARA/Paul Thompson)



BILL MAULDIN

Section 64, Grave 6874

A Pulitzer Prize winning cartoonist, Bill Mauldin is most remembered for his World War II cartoon soldiers, Willie and Joe, who came to represent the American GI in that war. Mauldin studied at the Academy of Fine Art in Chicago. In 1940, he enlisted in the U.S. Army and started drawing cartoons for the 45th Division’s newspaper. His work drew the attention of the Army newspaper, Stars and Stripes, and he soon joined the paper’s staff as a cartoonist. Promoted to sergeant, Mauldin had wide latitude in his work, which sometimes brought him criticism from high-ranking officers, such as General George Patton.

Mauldin won his first Pulitzer Prize in 1945, with his series “Up Front with Mauldin.” He won his second Pulitzer Prize in 1959, for his editorial cartoon depicting Soviet writer Boris Pasternak as a Soviet prisoner asking another Gulag prisoner “I won the Nobel Prize for literature; what was your crime?” Among his principal books of cartoons are “Up Front” (1945), “A Sort of a Saga” (1949), “Bill Mauldin in Korea” (1952) and “The Brass Ring” (1971). Mauldin also appeared in the movie “The Red Badge of Courage” (1951).



Bill Mauldin with sketchpad in hand, 1945. (LOC/Fred Palumbo)



OPTIONAL ADDITIONAL STOPS



MARIE TERESA RÍOS VERSACE

Section 13, Grave 494-2

Under the pen name Tere Rios, Marie Teresa Ríos Versace wrote numerous short stories and novels, including “An Angel Grows Up” (1957), “Brother Angel” (1963), and, most famously, “The Fifteenth Pelican” (1965). From 1967–1970, ABC ran a television sitcom called “The Flying Nun” based on “The Fifteenth Pelican.” In the show, actress Sally Field played the main character — a nun living in a poor Hispanic community who discovers she can fly.

Versace dedicated “The Fifteenth Pelican” to her eldest son Humbert Roque “Rocky” Versace (Section 13, Grave 494-2), a U.S. Army officer serving in Vietnam. In 1963, shortly before he was supposed to return home, the Viet Cong captured Rocky; they announced his execution in September 1965. Ríos and her husband initially did not accept their son’s death and tried to investigate the circumstances surrounding his death. Only after the Department of Defense confirmed his execution in 1973 did Versace accept his death. During this time, she wrote numerous poems and unpublished novels about her grief and frustration.



ART & CULTURE WALKING TOUR



SOURCES

"About Mary Roberts Rinehart." Mary Roberts Rinehart Papers, ULS Digital Collections, University of Pittsburgh. Accessed May 9, 2024. <https://digital.library.pitt.edu/collection/mary-roberts-rinehart-papers>.

"Birth of a National Park - Yellowstone National Park (U.S. National Park Service)." National Park Service. Last updated February 5, 2020. <https://www.nps.gov/yell/learn/historyculture/yellowstoneestablishment.htm>.

Buehler, Michael. "Spectacular Pictorial Food Map of the United States." Boston Rare Maps. Accessed June 18, 2021, <https://bostonraremaps.com/inventory/food-map-of-the-united-states-1933/>.

Burgess, Gelett. *The maxims of Methuselah: being the advice given by the patriarch in his nine hundred sixty and ninth year to his great grandson at Shem's coming of age, in regard to women*. New York: Frederick A. Stokes, 1907.

Burgess, Gelett. *The maxims of Noah : derived from his experience with women both before and after the flood as given in counsel to his son Japhet*. London: Simpkin, Marshall, Hamilton, Kent, 1913.

Cohn, Jan. *Improbable Fiction: The Life of Mary Roberts Rinehart*. Pittsburgh: University of Pittsburgh Press, 1980. <https://archive.org/details/improbablefictio00janc>.

"Dashiell Hammett's lost works found in Texas." The Guardian. February 4, 2011. <https://www.theguardian.com/books/2011/feb/04/dashiell-hammett-unpublished-works-found>.

"Dashiell Hammett: Detective, Writer," American Masters, Public Broadcasting Service, December 30, 2003, <https://www.pbs.org/wnet/americanmasters/dashiell-hammett-about-dashiell-hammett/625/>.

Debakis, Melissa. *Sculpting Lincoln: Vinnie Ream, Sarah Fisher Ames, and the Equal Rights Movement*. Chicago, IL: The University of Chicago Press, 2008.

Dinerstein, Joel. *Swinging the Machine: Modernity, Technology, and African American Culture between the World Wars*. Amherst, MA: University of Massachusetts Press, 2003.

Epstein, Dwayne and Christopher Marvin. *Lee Marvin: Point Blank*. Tucson, AZ: Schaffner Press, Inc., 2013.

Fisher, Dexter. "Zitkala Sa: The Evolution of a Writer." *American Indian Quarterly* 5, no 3 (1979), <https://doi.org/10.2307/1183520>.

Ford, John. "Battle of Midway." National Archives and Records Administration, Navy Motion Picture Film Productions, 1942. <https://catalog.archives.gov/id/12870>.

"Fremont's Peak, Wind River Mountains, Wyoming at the J. Paul Getty Museum Collection." The J. Paul Getty Museum Collection. Accessed May 10, 2024. <https://www.getty.edu/art/collection/object/106JH5>.

"Gateway. Garden of the Gods. Colorado, the J. Paul Getty Museum Collection." The J. Paul Getty Museum Collection. Accessed May 11, 2024. <https://www.getty.edu/art/collection/object/108VFR>.

Graham, Don. "Audie Murphy: Kid With a Gun." In *Shooting Stars: Heroes and Heroines of Western Film*. Bloomington, IN: Indiana University Press, 1987.

"Guide to U.S. Military Bands and Music." U.S. Department of Defense. September 14, 2018. <https://www.defense.gov/News/Feature-Stories/story/Article/1633695/guide-to-us-military-bands-and-music/>.

"History." The U.S. Army Band Pershing's Own. Accessed May 11, 2024. <https://usarmyband.com/history>.

"Home." The United States Marine Band. Accessed May 11, 2024. <https://www.marineband.marines.mil/>.

Jackson, William H. *Time Exposure: The Autobiography of William Henry Jackson*. New York, NY: G.P. Putnam's Sons, 1940.

Jacob, Kathryn Allamong. *Testament to Union: Civil War Monuments in Washington, D.C.* Baltimore, MD: Johns Hopkins University Press, 1998.

Johnson, Diane. *Dashiell Hammett, a Life*. New York: Random House, 1983.

Layman, Richard. *Shadow Man: The Life of Dashiell Hammett*. New York: Harcourt Brace Jovanovich, 1981.

"Louis Fancher: Magazine Artist Painted for the Early Eastern Film Studios." New York Times, March 5, 1944. <https://www.nytimes.com/1944/03/05/archives/louis-fancher-magazine-artist-painted-for-the-early-eastern-film.html>.

"Lee Marvin, Oscar-winning actor, dies at 63." Pittsburgh Post-Gazette, August 31, 1987. <https://www.newspapers.com/newspage/89704883/>.

"Legendary Teamwork of Moran and Jackson Puts Yellowstone on the Map." Yellowstone Quarterly. October 29, 2019. <https://www.yellowstone.org/legendary-teamwork-of-moran-and-jackson-puts-yellowstone-on-the-map/>.

Malone, Aubrey. *Maureen O'Hara: The Biography*. Lexington, KY: University Press of Kentucky, 2020.



ART & CULTURE WALKING TOUR



SOURCES, continued

Martin, Kali. "Major Glenn Miller, US Army Air Forces." The National WWII Museum, New Orleans. December 10, 2019. <https://www.nationalww2museum.org/war/articles/major-glenn-miller-us-army-air-forces>.

Mathias, Marisa. "Zitkála-Sá ("Red Bird"/Gertrude Simmons Bonnin)." National Women's History Museum, 2022. <https://www.womenshistory.org/education-resources/biographies/zitkala-sa>.

"Maureen O'Hara." Women's Museum of Ireland. Accessed May 11, 2024. <https://www.womensmuseumofireland.ie/exhibits/maureen-ohara>.

"Midway vs. Midway vs. The Battle of Midway: How the New Movie Stacks Up to Past Film Versions." Air & Space Magazine, Smithsonian Magazine, November 15, 2019. <https://www.airspacemag.com/daily-planet/emmidwayem-versus-emmidwayem-versus-emmidwayem-how-latest-movie-about-battle-different-and-how-its-still-same-180973493/>.

O'Hara, Maureen, and John Nicoletti. *'Tis Herself*. New York, NY: Simon & Schuster, 2004.

"'Old Faithful.' Yellowstone Park (the J. Paul Getty Museum Collection)." The J. Paul Getty Museum Collection. Accessed May 10, 2024. <https://www.getty.edu/art/collection/object/108VH1>.

"Oral History Interview with William Henry Jackson." History Colorado Online Collection. April 4, 1941. https://5008.sydneyplus.com/HistoryColorado_ArgusNet_Final/Portal/Portal.aspx?component=AAFW&record=ba1bb73f-ec92-4b8b-ad33-fbe669903a76&lang=en-US.

"Pueblo de Taos, Northern New Mexico, Denver and Rio Grande Railway, the J. Paul Getty Museum Collection." The J. Paul Getty Museum Collection. Accessed May 11, 2024. <https://www.getty.edu/art/collection/object/106F4Q>.

"Recollections of John Ford, USNR." Naval History and Heritage Command. February 9, 2001. <https://www.history.navy.mil/research/library/oral-histories/wwii/battle-of-midway/john-ford-remembers-filming-battle-of-midway.html>.

Roberts, Jeremy. "Battle scars and violent interludes: Point blank with definitive antihero Lee Marvin's biographer." Medium, January 3, 2017. <https://jeremylr.medium.com/battle-scars-and-violent-interludes-point-blank-with-definitive-antihero-lee-marvins-biographer-8e57d73bdc04>.

"Samuel Jordan Kirkwood Statue, U.S. Capitol for Iowa." Architect of the Capitol. Accessed May 11, 2024. <https://www.aoc.gov/explore-capitol-campus/art/samuel-jordan-kirkwood-statue>.

"The Carlisle Indian Industrial School: Assimilation with Education after the Indian Wars (Teaching with Historic Places)." National Park Service. Last modified July 21, 2023. <https://www.nps.gov/articles/the-carlisle-indian-industrial-school-assimilation-with-education-after-the-indian-wars-teaching-with-historic-places.htm>.

"The American West, 1865-1900." Library of Congress. Accessed May 11, 2024. <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/rise-of-industrial-america-1876-1900/american-west-1865-1900/>.

"The United States Air Force Band." U.S. Air Force. Accessed May 9, 2024. <https://www.music.af.mil/USAFBand/About-Us/>.

"The American Theatre Wing- Our History." The American Theatre Wing. Accessed May 2, 2024. <https://americantheatrewing.org/about/history/>.

"'The Loop' near Georgetown, Colorado, the J. Paul Getty Museum Collection." The J. Paul Getty Museum Collection. Accessed May 11, 2024. <https://www.getty.edu/art/collection/object/104CXG>.

Thomas, Nick. "Maureen O'Hara on Her Life as a Hollywood Legend." Irish Central, last modified August 12, 2020. Accessed February 10, 2022., <https://www.irishcentral.com/culture/entertainment/maureen-ohara-life-hollywood-legend>.

"United States Coast Guard, History." United States Coast Guard, U.S. Department of Homeland Security. Accessed May 11, 2024. <https://www.uscg.mil/Community/Coast-Guard-Band/history/>.

"United States Navy Band- About." The United States Navy Band. Accessed May 10, 2024, <https://www.navyband.navy.mil/about/history>.

"Vinnie Ream." Historic Missourians. Accessed May 9, 2024. <https://historicmissourians.shsmo.org/vinnie-ream/>.

"Vinnie Ream's Sappho." Smithsonian American Art Museum. May 24, 2018. <https://americanart.si.edu/blog/eye-level/2018/24/57605/vinnie-reams-sappho>.

"William Henry Jackson in International Photography Hall of Fame." International Photography Hall of Fame. Accessed May 10, 2024. <https://iphf.org/inductees/william-henry-jackson/>.

"William Henry Jackson (U.S. National Park Service)." National Parks Service. Accessed May 10, 2024. <https://www.nps.gov/people/william-henry-jackson.htm>.

"WWII Guide: Wartime Hollywood." Digital History. Accessed May 10, 2024. <https://www.digitalhistory.uh.edu/teachers/modules/ww2/wartimehollywood.html>.



ART & CULTURE WALKING TOUR



SOURCES, continued

“Yankton Sioux Tribe.” Yankton Sioux Tribe. Accessed May 11, 2024. <https://www.yanktonsiouxtribe.net/>.

Zitkala-Ša. *American Indian Stories*. Lincoln: University of Nebraska Press, 1985.
<https://archive.org/details/americanindianst00zitk/page/n23>.

IMAGES

Page 3: Charlotte Carulli, A Joint Procession and Aerial Review in Honor of the Tomb of the Unknown Soldier Centennial Commemoration, November 11, 2021, Arlington National Cemetery, <https://www.flickr.com/photos/arlingtonnatl/51674815618>.

Page 4: Dell Publishing, Maureen O'Hara 1947 2, September 1947, Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Maureen_O%27Hara_1947_2.jpg.

Page 4: Taking time off between the shooting of scenes at the RKO Studios in Hollywood, Miss O'Hara helped collect more than 70 typewriters for future use by the Army, Navy, and Marines., circa October 1942, National Archives, <https://catalog.archives.gov/id/196469>.

Page 5: Gertrude Kasebier, Zitkala Sa, Sioux Indian and activist, circa 1898, Smithsonian National Museum of American History, https://americanhistory.si.edu/collections/nmah_1006125.

Page 5: Gertrude Kasebier, Zitkala Sa, Sioux Indian and activist, circa 1898, Smithsonian National Museum of American History, https://americanhistory.si.edu/collections/nmah_1006130.

Page 6: Zitkala-Sa American Indian Stories, circa 1921, Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Zitkala-Sa_American_Indian_Stories.jpg.

Page 6: Joseph Turner Keiley, Zitkála-Šá, circa 1898-1901, Smithsonian National Portrait Gallery, https://npg.si.edu/object/npg_S_NPG.79.26.

Page 7: Underwood and Underwood, Colored Troops - Colored Jazz Band and Leader back with Colored 15th New York, circa 1917-1918, National Archives and Records Administration, <https://catalog.archives.gov/id/26431352>.

Page 7: R.E. Mercer, James Reese Europe and the Clef Club Band, circa 1914, Schomburg Center for Research in Black Culture/New York Public Library, <https://digitalcollections.nypl.org/items/628284ee-1bc6-dc50-e040-e00a180647c1>.

Page 8: Jackson 1862, undated, Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Jackson_1862.JPG.

Page 8: William Henry Jackson (1843–1942) in 1872, circa 1872, Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:William_Henry_Jackson_\(1843%E2%80%931942\)_in_1872.jpg](https://commons.wikimedia.org/wiki/File:William_Henry_Jackson_(1843%E2%80%931942)_in_1872.jpg).

Page 9: William Henry Jackson on top of Mt. Washburn, undated, Yellowstone Forever, <https://www.yellowstone.org/legendary-teamwork-of-moran-and-jackson-puts-yellowstone-on-the-map/>.

Page 10: William Henry Jackson, “The Loop” near Georgetown, Colorado, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/104CXG>.

Page 11: William Henry Jackson, Fremont’s Peak, Wind River Mountains, Wyoming, circa 1870, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/106JH5>.

Page 11: William Henry Jackson, Old Faithful, Yellowstone, circa 1873-1884, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/108VH1>.

Page 11: William Henry Jackson, Gateway. Garden of the Gods. Colorado, circa 1873–1884, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/108VFR>.

Page 11: William Henry Jackson, Fremont’s Peak, Wind River Mountains, Wyoming, circa 1870, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/106JH5>.

Page 11: William Henry Jackson, Pueblo de Taos, Northern New Mexico, Denver and Rio Grande Railway, circa 1880, Getty/William Henry Jackson, <https://www.getty.edu/art/collection/object/106F4Q>.

Page 12: Maj. Glenn Miller, undated, National Museum Of The United States Air Force, <https://www.nationalmuseum.af.mil/Visit/Museum-Exhibits/Fact-Sheets/Display/Article/196150/maj-glenn-miller-army-air-force-band/>.

Page 12: Glenn Miller Band performing for soldiers in England, 1943, 1943, Maxwell Air Force Base, <https://www.maxwell.af.mil/News/Commentaries/Display/Article/704567/glenn-miller-past-and-present/>.

Page 13: Glenn Miller Band, circa 1940-1941, Wikimedia Commons, https://en.wikipedia.org/wiki/File:Glenn_Miller_Band.jpg.



ART & CULTURE WALKING TOUR



IMAGES

Page 13: Billboard magazine, Glenn Miller, May 16, 1942, Wikipedia,
https://en.wikipedia.org/wiki/Glenn_Miller#/media/File:Glenn_Miller_Billboard.jpg

Page 15: U.S. Army, Audie Murphy, circa 1948, Wikimedia Commons,
https://en.wikipedia.org/wiki/Audie_Murphy#/media/File:Audie_Murphy.jpg.

Page 15: Universal Picture Company, Inc., Movie still from Universal Studio's production of "To Hell and Back," 1955, National Museum of American History, <https://americanhistory.si.edu/blog/2012/05/audie-murphy-world-war-ii-hero.html>.

Page 15: Audie Murphy, "40 Guns to Apache Pass," circa 1967, public domain.

Page 16: Jesse Hibbs, To-Hell-and-Back-Poster, circa 1955, Wikimedia Commons,
[https://en.wikipedia.org/wiki/To_Hell_and_Back_\(film\)#/media/File:To-Hell-and-Back-Poster.jpg](https://en.wikipedia.org/wiki/To_Hell_and_Back_(film)#/media/File:To-Hell-and-Back-Poster.jpg).

Page 17: CBS Television, Lee Marvin in "The Grave," a 1961 episode of The Twilight Zone, October 6, 1961, Wikimedia Commons, https://en.wikipedia.org/wiki/Lee_Marvin#/media/File:Lee_Marvin_Twilight_Zone_1961.JPG.

Page 18: John Ford, "The Battle of Midway" USS Hornet still, circa 1942, National Archives,
<https://catalog.archives.gov/id/12870>.

Page 18: John Ford, "The Battle of Midway" firing guns, circa 1942, National Archives, <https://catalog.archives.gov/id/12870>.

Page 18: John Ford, "The Battle of Midway" bird still, circa 1942, National Archives, <https://catalog.archives.gov/id/12870>.

Page 18: John Ford, "The Battle of Midway" opening still, circa 1942, National Archives,
<https://catalog.archives.gov/id/12870>.

Page 19: Theodore Marceau, Mary Roberts Rinehart, half-length portrait, standing, facing left, circa 1914, Library of Congress, <https://www.loc.gov/pictures/item/93508100/>.

Page 19: Federal Art Project, The Bat, circa 1935-1939, Library of Congress, <https://www.loc.gov/item/musihas.200215855/>.

Page 20: Vinnie Ream Hoxie, 1847-1914, undated, Library of Congress, <https://www.loc.gov/pictures/item/2003677333/>.

Page 20: Vinnie Ream at work upon her Lincoln bust which rests upon the stand she used in the White House while President Lincoln posed for her, ca. 1865-1870, Library of Congress, <https://www.loc.gov/pictures/item/2002712184/>.

Page 21: Vinnie Ream Hoxie, photos of her sculpture: at work in her studio putting finishing touches on statue of Adm. David Farragut, undated, Library of Congress, <https://www.loc.gov/pictures/item/2004678620/>.

Page 22: Alfred Knopf, Photo portrait of Hammett from the cover of his final novel, The Thin Man (1934), circa 1934, Wikimedia Commons,
[https://en.wikipedia.org/wiki/Dashiell_Hammett#/media/File:Dashiell_Hammett_%22Thin_Man%22_portrait_\(cropped\).jpg](https://en.wikipedia.org/wiki/Dashiell_Hammett#/media/File:Dashiell_Hammett_%22Thin_Man%22_portrait_(cropped).jpg).

Page 23: Alfred Knopf, The Maltese Falcon - Book Cover, circa 1930, Wikimedia Commons,
[https://commons.wikimedia.org/wiki/File:The_Maltese_Falcon_\(1st_ed_cover\).jpg](https://commons.wikimedia.org/wiki/File:The_Maltese_Falcon_(1st_ed_cover).jpg).

Page 23: Dashiell Hammett and the staff of "The Adakian," undated, the Diane Johnson collection,
<https://sites.utexas.edu/ransomcentermagazine/2010/04/22/corporal-dashiell-hammetts-the-battle-of-the-aleutians-a-graphic-history-1942-1943/>.

Page 24: Louia Vaughn Jones, undated, Madam C.J. Walker Collection Indiana Historical Society,
<https://images.indianahistory.org/digital/collection/m0399/id/2067/>.

Page 24: Bemelmans sketching roughs for Madeline and the Gypsies, circa 1959. © 2019 Estate of Ludwig Bemelmans. Courtesy of the Estate of Ludwig Bemelmans.

Page 25: Paul Thompson, Artists - Louis Fancher, Major 1st F. A. , N. Y. N. G., (now Hq., 52nd Art. Brig.) April 1918, National Archives and Records Administration, <https://catalog.archives.gov/id/20807346>.

Page 25: Louis Fancher, Over there! Skilled workers On the ground behind the lines - In the Air Service / / Louis Fancher, circa 1917, Library of Congress, <https://www.loc.gov/resource/cph.3g07558/>.

Page 25: Louis Fancher, Southern Pacific Lines, circa 1918, public domain.

Page 25: Louis D. Fancher, U.S. official war pictures / Louis Fancher '17' ; The Hegeman Print N.Y., circa 1917, Library of Congress, <https://www.loc.gov/item/2002709067/>.

Page 25: Fred Palumbo, Pulitzer Prize-winning cartoonist Bill Mauldin, full-length portrait, seated, facing right, with sketch pad, circa 1945, Library of Congress, <https://www.loc.gov/resource/cph.3c27496/>.