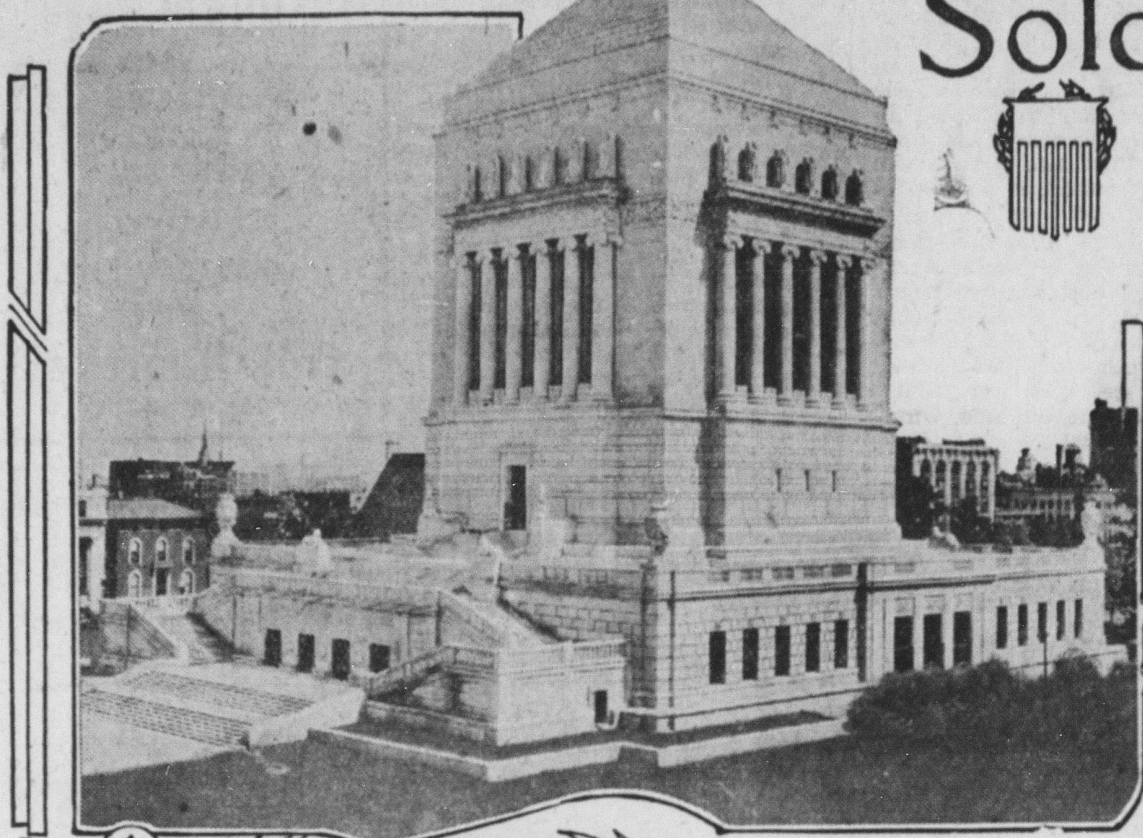
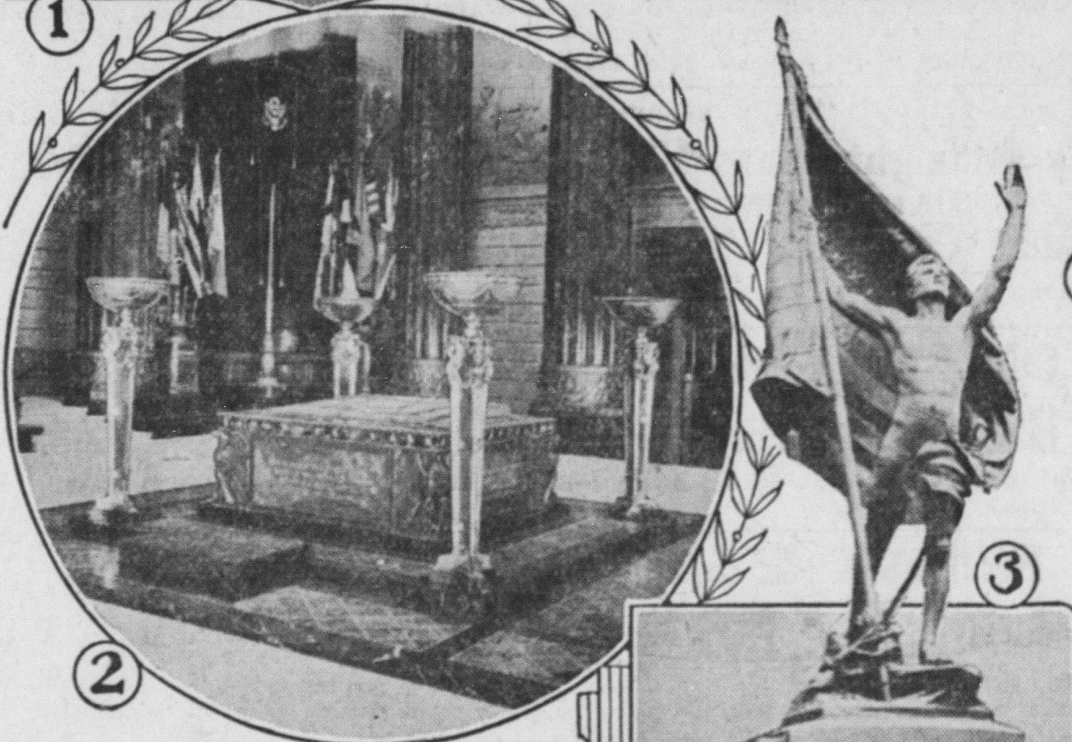


A Living Memorial to the Soldier Dead



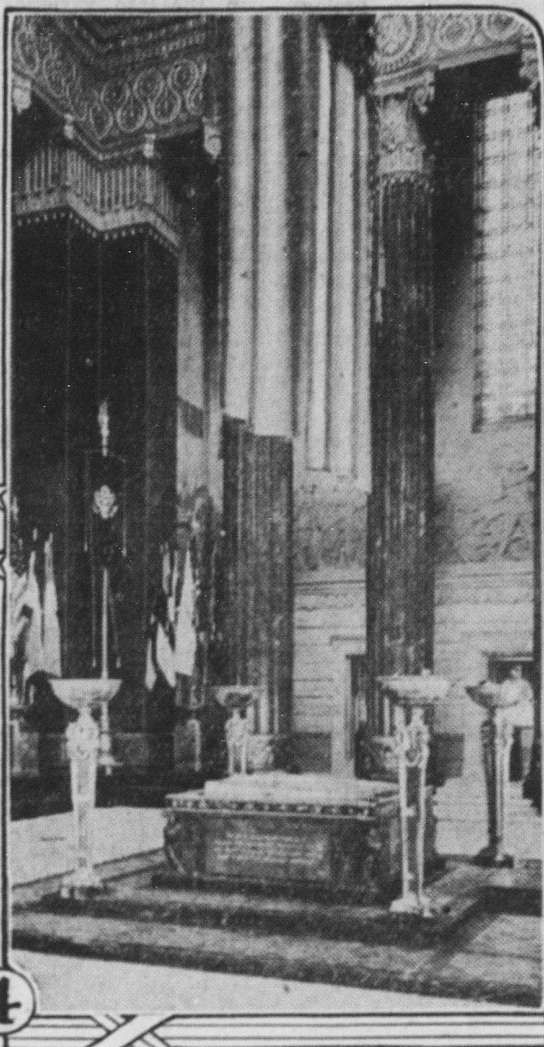
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By ELMO SCOTT WATSON

HEY tell the story of a philanthropist who, upon being asked to assist in a World War memorial project, replied "Money for cold stones? Never!" Whether or not his attitude is indefensible depends upon what form it was planned to have those "cold stones" take. If they were to be piled together and topped by one of those hideous cast iron statues, which broke out like an ugly rash all over the nation after the Civil war, perhaps he was quite right, both morally and esthetically, in withholding the support of his money. But if it was proposed to erect a memorial of the kind that several states have built to honor the memory of their World War heroes since 1919, then perhaps his refusal is open to criticism.

A contributor to the columns of the New York Times, commenting on the words of the philanthropist quoted above, pointed out that in memory of the men who "went through the scourge of devastating fire in France, there now exists in one American state a magnificent hospital, in another a school, in another an auditorium, in another a shrine," all of which owe their construction to the spirit of dedication, the desire to perpetuate the memory of the dead, as the dead themselves would have it—not in cold stones but in some vital and inspirational contribution to the living."

The shrine to which he refers is in Indiana where the project for honoring the memory of her dead heroes consists of a series of splendid buildings grouped around a massive temple which stands in the center of a plaza that is spread down like a long strip of carpet, five blocks long and one block wide, through the center of her state capital, Indianapolis.

Nine years ago, in 1925, the first unit of the memorial structure was erected as the home for the national organization of the American Legion. The fact that the nation-wide activities of this organization are centered here is another reason why this memorial is more than just a state project, but instead is one that has a special interest for thousands of Legionnaires in every part of the country.

The American Legion building, situated near the northwest corner of the Plaza, a magnificently plain structure finished in Indiana limestone, is of Greek architecture and of fireproof construction. It contains four floors and a large sub-basement and houses both the national and state organizations of the American Legion and their auxiliaries. Space has been provided near the northeast corner of the Plaza for a companion building to be erected at some future time.

In a sunken garden immediately to the east of the Legion building is Indiana's tribute to her war dead and known as Cenotaph square. On a floor of red and dark green granite sits the Cenotaph of black granite. On the north and south sides of this tomb is the following inscription: "A tribute by Indiana to the hallowed memory of the Glorious Dead who served in the World War." On the north side of the Cenotaph in the floor is a bronze plaque with the following inscription: "In Memoriam, James Bethel Gresham, of Evansville, Indiana, Corporal Co. F. 16th Inf. 1st Division, A.E.F. Killed at Bethelmont, France, Nov. 3, 1917. First member of American Expeditionary Force to lose his life in action in the World War, 1917-1918."

At the four corners are majestic columns also of black granite surmounted by eagles of gold. The base is surrounded by grass with pine shrubbery at the corners. The elm trees at the corners of this sunken garden and privet hedges at the tops of the terraces complete the plantings of this area. Above the garden to the north stands a graceful flag pole 86 feet in height, from which

1. General view of the Indiana World War Memorial Shrine from the northwest.
2. The Altar to the Flag in the memorial shrine.
3. The statue, "Pro Patria," which stands on the main staircase at the south side of the memorial shrine.
4. The Memorial Hall or Shrine Room with the Altar to the Flag in the center.

flies the United States flag every day of the year.

Looking to the south from the Cenotaph, the visitor to the memorial sees the Mall, a large expanse of blue grass with terraces on either side and on both sides of it are walks and grass plots lined with avenue trees and shrubbery. Continuing southward to the next block, the visitor arrives at Obelisk square, an entire block paved with macadam and bordered with grass plots and trees. At the four corners are pairs of large-caliber captured German field guns. In the exact center of this square is the Obelisk rising to the height of 100 feet. Near the base on each side are the bronzes of the sculptor, Henry Hering, representing the four fundamentals on which the hopes of a nation are founded—Law, Science, Religion and Education.

In 1926 the construction of the Indiana World War Memorial Shrine or main building was started. The foundation for this mammoth structure begins about 20 feet below the street level and consists of reinforced concrete and steel girders to carry the enormous load of the walls of the large tower which rises to a height of 210 feet above the street level. The base is approximately 230 feet wide and 400 feet long, consisting of a basement and a ground level floor which are still in the hands of the finishing contractor.

The halls and corridors of the basement and first floor will provide the space for a World War museum. In the center on the first floor will be an auditorium seating about 600 persons. There will be two other rooms on this floor with a capacity of 250 persons each for meetings of patriotic organizations. About 40 feet above the street level is the podium or porch which entirely surrounds the tower of the building. At this level will be found the cornerstone which was laid by Gen. John J. Pershing on July 4, 1927.

Between the five large windows in the tower on each of the four sides are six magnificent stone columns, above which stand the six heroic figures sculptured in stone, representing Courage, Memory, Peace, Victory, Liberty and Patriotism.

On the north facade above the four bronze entrance doors to the ground level floor is the inscription taken from the law creating the Indiana World War Memorial which reads: "Erected to commemorate the valor and sacrifice of members of the land, sea and air forces of the United States and all others who rendered faithful and loyal service at home and overseas in the World War. To inculcate a true understanding and appreciation of the privileges of American citizenship. To inspire Patriotism and respect for the law to the end that Peace and good will may prevail. Justice be administered. Public order maintained and Liberty perpetuated."

On a base of pink granite in the middle of the south stairway to the Memorial Shrine Room stands the largest sculptural bronze casting ever made in America—Henry Hering's "Pro Patria." This statue is 24 feet in height and its weight

is given at approximately seven tons.

The purpose of Memorial Hall, or the Shrine Room, is to inspire good citizenship in all those who visit it. This inspiration will come from the room itself, its architectural treatment, its shape and lighting, which all form a magnificent setting for the American flag, hanging in the center of the room, above which shines the crystal Star of Destiny. Beneath the flag is placed the Altar of Consecration. It is also presumed that the room will extend a hand of fellowship and welcome to all nations of the world as typified in the inscriptions on the four sides of the Altar.

Around the inside perimeter of the room is a marble wainscot about 17 feet high. In this marble wainscot on the east and west sides are six niches, three on each side, which frame the portraits of the leading soldiers of America, France, England, Belgium, Italy and Serbia, painted by Walter Brough. Above the marble wainscot around the entire perimeter of the room is an allegorical sculptured frieze; the subject on the north wall represents America joining the Allies, under the conditions of war prevailing, the head of war appearing over the world of turmoil. The east and west sides are devoted to the portrayal of the great struggle. The south side indicates the contrasting conditions realized by ultimate peace and the activities of mankind under these conditions. The sculptor for this work was Frank Jirouch.

The main architectural features of the room are the 16 dark red columns of American marble surrounding the room, the shafts of which are approximately 40 feet high; the color of the marble itself being a symbol. The columns stand unusually close together, symbolizing the defense of the nation in their sturdy quality, and the aspiration of the nation in their verticality. The columns stand on bronze bases which in turn are seated on dark green American marble. The capitals are richly decorated in gold and form a noble termination to the shafts.

Between the corner pilasters and columns adjacent to them are groups of flags of all the Allied nations, again echoing the international spirit of the room. In the four corners of the room are four silk banners of royal blue upon which are embroidered the American eagle from the official seal of the United States. The banners are placed between the flags of the Allies symbolically linking them together.

The Altar to the Flag is in no way a religious altar in any part of its design but rather an altar where homage can be paid to the flag, and where people can consecrate themselves to good citizenship and patriotism. This is intended to be world wide in scope, the four sides of the altar facing north, south, east and west. The four marble eagles at the corner of the altar are the guardians of the shrine and the gold stars in the blue marble field above the eagles represent a united band of states. The top of the shrine is executed in brilliantly colored enamels, embracing the American golden eagle, the shield of the United States, the wreath of memory, the palms of victory and a broad gold ribbon upon which is inscribed in blood red letters the pledge of allegiance to the flag. On the four sides of the altar are appropriate inscriptions.

At each corner of the altar and situated on the raised plinth are four marble and gold tripods representing sentinels of light throwing their luster on the apotheosis of the whole design, the American flag, whose dimension is about 17 by 30 feet. Above the flag is the Star of Destiny, a large crystal star symbolizing the guidance of the future welfare of the nation.

Looking down from the north end of the Plaza is the James Whitcomb Riley library, considered one of the finest examples of Greek architecture in this country. The south end of the Plaza is a beautiful square of old trees, shrubbery, flower beds and grass. Its central figure is the graceful De Pew memorial water fountain. At the south side of this square stands the Benjamin Harrison statue. In the southeast corner is being erected a statue of Abraham Lincoln, the gift of Henry Clay Long, a veteran of the Civil war. At his death in 1901, Mr. Long left a fund to provide this statue, with the provision that it be erected in this location. In the near future, a statue of Woodrow Wilson, the World War President, will be erected in the southwest corner of this square. At the south end stands the large federal building which is to have extensive additions in the near future. It is hoped that before many years have elapsed, the Plaza will be surrounded by handsome structures such as the Scottish Rite cathedral situated on the west side.

DECORATION DAY

By Frank Chester Cheever

Above the silent city of the dead
Where sleep the brave and true,
Our flag of freedom proudly waves
—The red, and white, and blue.

We hear again the muffled drums,
The bugle call so clear,
While softly rests a nation's dead
With those we love so dear.

No strife or bitter pain is theirs,
Their battle days are o'er,
And now eternal peace prevails
Where war is known no more.

To us who hold the torch of life
They speak from unknown graves
And plead for loyalty and right
Where freedom's flag still waves

Not greed or selfish pride be ours
When duty gives the call,
But lifting high the flag of truth
And watching, lest it fall.

God grant that we may never be
Unworthy of our post,
But serve with truth and loyalty
The land we love the most!

—St. Louis Globe-Democrat.

MARKING A HERO'S GRAVE



The highest type of future American citizen—the Boy Scout—joins in the patriotic ceremonies held at thousands of cemeteries throughout the nation on Decoration day, placing flags on the graves of soldier dead.

The G. A. R. Parades

THE adjectives have long become familiar—"they trudged painfully up Riverside Drive, they hobbled bravely through the rain and mist behind the flag that flew above Round Top at Gettysburg or fluttered in the battle smoke over the Valley of Virginia." These numbers have dwindled. But these valiant G. A. R. veterans of the war between the states hold tightly to their ancient glories and their comradeships, wearing their forage caps of the '90s. It is the same in France and Germany and England, in Italy and Turkey and other countries.

Wars breed their heroes, and the heroes become old men with their stories which few care to hear. They smoke their pipes and in the smoke dream their ancient dreams, seeking the solace of a thing that's fled.

This is a characteristic of war. It creates a camaraderie that men like to preserve as an emotional crutch.

But there has grown up a difference in the outlook of crops of soldiers. Perhaps virtually every living soldier of the Civil war identifies himself proudly with that war. But the millions who engaged in the last great encounter include a large percentage who forty or fifty years from now will not care to don their ancient military regalia. They will not march in the rain bravely.

They may be sitting in old folks' homes or in armchairs discussing the folly of the great encounter. But, better still, it is to be hoped that war will have become so rare in the next half century that the boys who wore the khaki in France and in our own cantonments will need other glories to sustain their reveries in their last days.—New York World-Telegram.

Libby Prison

LIBBY prison was formerly a ship chandler's warehouse, located near Main street, Richmond, Va. It was three stories high in the front and four behind, and contained six rooms 100 by 40 feet.

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Looking lovely around the house is an art worth cultivating. It isn't a luxury to have good-looking morning frocks. It's just a matter of choosing the right designs. The frock in the illustration is so comfortably trim that it is nice to do your housework in, and yet, it has so many delightful fashion details that you can actually use the same pattern to make an afternoon or street dress. For mornings make it of one of the checked, striped or figured new cottons. For afternoons, use sheer cotton or silk.

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Smiles!

HAPPY THOUGHT

A teacher was making a strenuous effort to get good attendance in her room. Looking over her class one morning, she saw that all except one were in their places.

"This is fine," she exclaimed, "all here except Jimmie Jones; and let us hope that it is something serious which keeps him away."—Toledo Blade.

One on Bridget

Mistress (in late afternoon)—Good gracious, cook, I've forgotten to order anything for dinner. I must have senile decay.

Cook—Never heard of it, mum. Does it take long to cook?—Boston Transcript.

Oh, Yea?

"Oh, yea? Have you and your wife ever had any difference of opinion?"

"Yes, but she didn't know it."

Somebody Is Asking

Willie—Would you marry a woman who is a great talker, or the other kind?

Wallee—What other kind is there?

WRIGLEY'S GUM



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