



SECOND DIVISION MEMORIAL President's Park, Washington, D.C.

The Second Division Memorial, located in the southwest corner of President's Park on the Ellipse at Constitution Avenue and Seventeenth Street, NW, honors the men who lost their lives in the service of the Second Division of the United States Army during World War I, World War II, and the Korean War. Composed of an eighteen-foot-high sculpture of a hand grasping a flaming sword that guards an architectural frame of granite, it symbolizes the Second Division's actions in halting the German advance into Paris in 1918. The gilded sword stands taller than the gateway and dominates the design. On the hilt of the sword is the insignia of the Second Division, an Indian head within a star upon a shield. Written in gold leaf on the granite panels surrounding the central gateway are the names of the battles that the Second Division participated in during the three wars.

The central block of the memorial, by sculptor James Earle Fraser and architect John Russell Pope, was originally constructed to honor the Second Division's dead from World War I with the dedication ceremony held on July 18, 1936. The additions to the memorial, by architects Otto Eggers and Daniel Higgins, were made in 1962 to honor the men of the Second Division lost in World War II and the Korean War.

The Second Division

The Second Division's participation in World War I began on October 26, 1917, in Beaumont, France. The original units were the Ninth and Twenty-third Infantry Regiments making up the Third Brigade; the Fifth and Sixth Marine Regiments composing the Fourth Brigade; and the Twelfth, Fifteenth, and Seventeenth Field Artillery Regiments, plus the Second Engineer Regiment and the Second Sanitary Train. The division was led first by U.S. Army Major General Omar Bundy, then by Major General James G. Harbord, and finally by Brigadier General John A. Lejeune, U.S. Marine Corps, until its return to the United States.

By June 1, 1918, the Second Division was in position near Chateau-Thierry, only fifty miles from Paris. Five days later the division struck at the Germans and recaptured Belleau Wood, Bouresches, and Vaux. The German corps involved in the battles issued a communication on June 17, after its retreat, expressing newfound respect for the American soldier and specifically citing the Second Division as having been a worthy opponent. In battle at Soissons and Chateau-Thierry, the First and Second Divisions advanced seven miles and captured 3,500 prisoners.

PRESIDENT'S PARK NOTES



U.S. Department of the Interior
National Park Service
National Capital Region

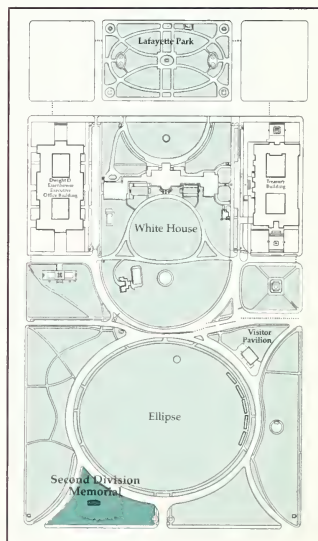
Office of White House Liaison

MEMORIALS NUMBER 2

UNIVERSITY OF GEORGIA

JUL 05 2005

LIBRARIES
DEPOSITORY



Site plan of President's Park indicating the location of the Second Division Memorial on the Ellipse.

The battle of Soissons was especially significant because the Germans were never able to regain an offensive stance in the area.

After successfully retaking Blanc Mont, the Second Division participated in the Meuse-Argonne offensive that brought an end to the war, and on November 11, 1918, the Armistice was declared. The division performed occupational duties in Germany until April 1919. Upon its return to the United States, the division was stationed at Fort Sam Houston, Texas.

The Decision to Erect a Monument

The official proceedings of the first reunion of the Second Division in 1919 reported that sentiment of the members was unanimously in favor of erecting a memorial in honor of their lost comrades, but no definite plans for the work had been formulated. Brigadier General John A. Lejeune, who had led the men in the war, was elected the first president of the Second Division Association. After the reunion, Cass Gilbert, Jr., an architect like his father who designed the First Division Monument in President's Park, and a member of the Second Division Association, contacted Charles Moore, chairman of the Commission of Fine Arts, in Washington, D.C., and informed him that the Second Division hoped to erect a war memorial and needed advice on how to proceed.

Discussions concerning the design and placement of the monument continued within the Second Division Association for the next six years. In March of 1926, Moore conferred with Major General Hanford MacNider, who had become the president of the Second Division Association in 1925, and reported to the Commission of Fine Arts that the group was planning to build a conventional war memorial. This exchange appears to have ended satisfactorily, for at the 1926 reunion held in Chicago, MacNider told the Second Division Association members that the Commission of Fine Arts would be looking for a sculptor for the memorial. Despite all promises that a memorial would be built, little progress had been made and funds still needed to be raised. The October 1926 issue of *The Indian Head*, the official newsletter of the Second Division Association, announced that the fund-raising campaign had officially opened; the stated

THE INDIAN HEAD

Vol. II

WASHINGTON, D.C., JANUARY, 1927

No. 1



Model of proposed design by Finn Frölich. *The Indian Head*, January 1927. Hanford MacNider Papers, Herbert Hoover Library.

goal was to raise \$150,000. It was also announced that upcoming issues of *The Indian Head* would contain some of the proposed designs for a memorial. An invitation was made in the publication for artists, sculptors, and architects to submit plans and sketches for consideration. The cover of the January 1927 issue of *The Indian Head* carried a photograph of a proposal by sculptor Finn Frölich. The model depicted a soldier lying on a funeral bier with an eagle with spread wings atop him and figures of a soldier on either end of the bier. The accompanying article cautioned readers of the newsletter that Frölich's design was only a possible design and not the final choice. The caption under the cover photograph described Frölich's design as "a recumbent figure with only the head and helmet showing, the rest of the body covered by a robe surmounted by the eagle with wings spread and beak open in defiance to any foe." This dramatic design for the memorial appears to have met with little support from the members because the following issue of the newsletter stated that no more possible designs would be published due to the number of objections received concerning the Frölich submission.

Major General James G. Harbord served as chairman of the Committee on the Memorial Fund for the Second Division and proved to be a dynamic leader. Both he and Major General

MacNider provided the necessary drive and leadership to guide the Second Division through its quest for a suitable memorial. Under MacNider's leadership, the membership of the association substantially increased, and the fund-raising campaign for a memorial became a concentrated effort.

The final issue of *The Indian Head* for 1926 contained a plea to all Second Division Association members to give a gift toward the fund-raising campaign of the memorial. The funds needed to construct the memorial had been only trickling in, and they were nowhere near their goal. Harbord was adamant that each member should make a contribution and did not want to turn to outside sources until the membership had all made a donation. He

finally suggested that the association vote at the convention in June of 1927 as to whether they should continue with the plans for a memorial. The issue was put before the members, and the vote was unanimous to build the memorial by June 1931.

Searching for a Design

The Second Division Association was no longer in search of just a conventional design for its memorial. *The Indian Head* of October 1926 stated the desire was to build a monument that would "forever commemorate the glorious part the Division played in making American History." The original plan was to include space to inscribe the names of all the men who had lost their lives in the war.

The search began to yield some results in the spring of 1930 when Major General James G. Harbord asked Ulysses S. Grant III, director of Office of Public Buildings and Public Parks for the National Capital, to view photographs of two possible memorial designs so that he could make some suggestions as to an appropriate site for the memorial. Grant in turn wrote to Charles Moore and requested that the Commission of Fine Arts give him and Major General Preston Brown of the Second Division a hearing about the proposed memorial



Charles Keck's design with the American eagle protecting the French rooster, ca. 1930. U.S. Commission of Fine Arts photo files.

designs. Grant suggested that the advice of the Commission of Fine Arts would be beneficial to the Second Division Association in its quest for an appropriate design and site.

One of the designs the Second Division Association presented to the Commission of Fine Arts was by sculptor Charles Keck. Keck's design was of a United States eagle protecting the French rooster on a sphere that represented the world. The other proposal, by Karl Illava, was of a group of about ninety infantrymen in close rank-and-file formation. The Commission of Fine Arts felt Illava's proposal would be too expensive to complete and the design by Keck might be offensive to the French in spite of Keck's insistence that he could get the approval of the French government. The Commission of Fine Arts did not approve either of the designs and instead proffered the idea that a competition be held. In a letter to Brown, Moore put forth a plan that five sculptors who had proven experience with war memorials should be asked to submit their designs. The Commission of Fine Arts, in conjunction with the memorial committee from the Second Division, could then make a selection of a sculptor.

Instead of five proposals, only three were submitted and reviewed at the Commission of Fine Arts' meeting on July 1, 1930. Keck was again part of that group, which also included James Earle Fraser and Edward Field Sanford, Jr. Shortly after this meeting, Harbord wrote to Moore that "it seems to me that what you have done in permitting

Mr. Fraser to submit a sketch and calling upon Mr. Keck and Mr. Sanford to do the same is right in line with your original plan of the selection of a sculptor." Both Fraser and Keck had been students of Augustus Saint-Gaudens, the most important American sculptor of the nineteenth century. Charles Keck (1875–1975) worked as his assistant from 1893 to 1898 and attended the American Academy in Rome, of which Saint-Gaudens was one of the founders. Keck, a member of the Federation of American Arts, is best known for his statues *Thomas Jonathan "Stonewall" Jackson* (1919) and explorers *Lewis, Clark and Sacagawea* (1919), both in Charlottesville, Virginia. When his equestrian statue of "Stonewall" Jackson was dedicated, it was acclaimed as one the three best equestrian statues in the world. Edward Field Sanford, Jr. (1886–1951), had studied abroad in both Paris and Munich. He often sculpted colossal figures including the pediment group *California's Gift to the World* (1930) on the north façade of the California Library and Courts Building in Sacramento.

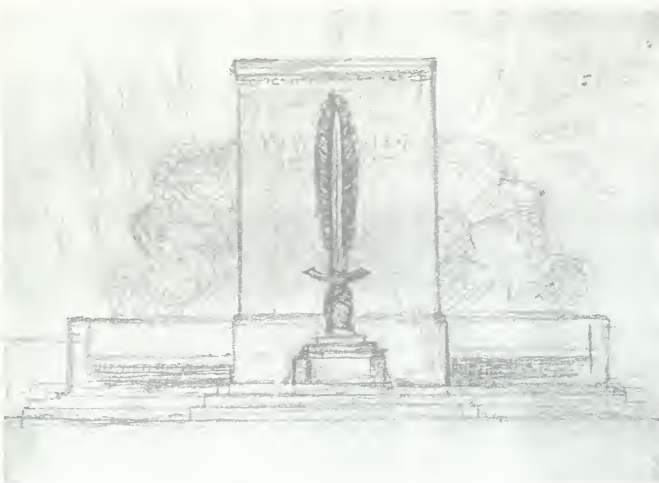
Of the three, Sanford had the least experience and was not as well connected with the Commission of Fine Arts leadership. Fraser had served on the Commission of Fine Arts, and Fraser and Adolph Weinman, the sculptor on the commission, had previously worked with Pope and Cass Gilbert. Like Keck and Fraser, Weinman had been a student of Saint-Gaudens, and all three men were members of the Numismatic Society, an organization that had many

prominent sculptors among its members.

Fraser's sculpture of a flaming sword was one that the Commission of Fine Arts regarded as appropriate for the memorial after viewing the submissions at the July 1930 meeting. Several sketches exist in Fraser's hand, but the record does not show which design he originally submitted. However, the flaming sword was an integral part of all Fraser's sketches for the memorial. Sanford did not submit a new design at this point but instead used his portfolio as evidence of his ability. Keck once again submitted the design of an eagle and a rooster that the Commission of Fine Arts felt was inappropriate for the memorial, out of scale, and possibly too costly. Three weeks later Keck, still unsure why his original design had been rejected, submitted an entirely new design that featured a figure of Victory emerging from a forty-foot-high shaft. Keck's Victory figure contained many of the same elements of Cass Gilbert's and Daniel Chester French's design for the First Division Monument dedicated in 1924. The Commission of Fine Arts agreed that Keck could submit revised models of this new design and would be included in the final decision. At this same meeting, Sanford explained his proposal, which also used a Victory figure, but in his design it was placed on a large pedestal that would hold a small museum on the Second Division's history. The height of the entire monument would be fifty feet. The pedestal was to be a repository for the Second Division's battle flags, decorations, and other memorabilia. No decision was made on the design of the memorial at the Commission of Fine Arts' July 23, 1930, meeting as Harbord had requested that the commission wait until he could be consulted.

Controversy

In spite of the fact that the Commission of Fine Arts was set to review the models at its meeting in September 1930, the Second Division Association Memorial Committee acted independently and selected Fraser's design of a flaming sword as the one that would be most acceptable to themselves and the Commission of Fine Arts. H. Paul Caemmerer, secretary of the Commission of Fine Arts, had intimated to the Second Division Association that James Earle Fraser's design was the one they favored. The selection of Fraser's design would also cut short any further delays in the process as all seemed to



Undated drawing by James Earle Fraser of an early proposal for the Second Division Memorial. James Earle and Laura Gardin Fraser Papers, Special Collections Research Center, Syracuse University Library.

be in agreement that it was the most satisfactory of the three. According to a letter written to Major General Preston Brown on July 7, 1930, by the Commission of Fine Arts, Charles Keck had not yet submitted a photograph of his revised model of a figure of Victory emerging from a shaft. The Commission of Fine Arts did not care for Sanford's model of a figure of Victory on a large pedestal. At the meeting on September 16, 1930, Commission of Fine Arts member and architect Benjamin W. Morris objected to the fact that the Second Division Memorial Committee had selected a design before the Commission of Fine Arts had a chance to meet to consider all the entries. Keck wrote to the Commission of Fine Arts stating that although he had been told his design would be considered at the meeting, he had received a letter from Caemmerer beforehand stating that Fraser's design had been chosen. Major General James G. Harbord notified Keck that the Commission of Fine Arts would not accept his design.

Morris felt the Commission of Fine Arts was now in a precarious situation because it had not actually met to discuss the designs as had been agreed. Both Edward Field Sanford, Jr., and Keck resented that the stated guidelines of the competition had not been followed. Sanford was in fact so unhappy with the decision that he discussed with Keck the possibility of taking legal

action against the Commission of Fine Arts. On September 19, Keck wrote to Sanford that he had considered this possibility but had come to the conclusion that "a mistake has been made but other and more friendly methods should be used to correct it."

Because Fraser had already signed a contract with the Second Division Association, it was necessary that he agree to void this document and resubmit his proposal with the other sculptors. In spite of being initially upset about having to give up his contract, Fraser did write to Harbord that he was willing to resubmit his sketches as long as the other sculptors could not submit substantially changed designs. This was in direct contrast to Harbord's suggestion that new designs be allowed, but Fraser's desire appears to have been respected. It was finally agreed that all three artists should be allowed to resubmit their designs. Harbord was displeased with the manner in which the Commission of Fine Arts had carried out its duties and wrote a letter to the group that stated his dissatisfaction with the selection process. Harbord was placated by a visit from Morris in which he agreed to let the process continue but made it plain that the Second Division Association had been prepared to proceed with Fraser's design.

The Commission of Fine Arts meeting on October 2 dealt again with the controversy over the selection of a sculp-

tor for the Second Division Memorial. Fraser, Keck, and Sanford all resubmitted their designs. Sanford submitted a model as well, and Keck appeared in person to present his proposal. He had only a photograph of his model because it was not yet complete. He told the Commission of Fine Arts that he had ceased working on his model when he had been informed that Fraser had received the commission and had partially destroyed it. When he was notified that he could resubmit his design, he had begun to rebuild it but had not had time to complete it before the meeting. Keck also brought a photograph of his original rooster and eagle design but stated that, because it had been disapproved, he would withdraw the design. The diary of Fraser's wife, Laura Gardin Fraser, for October 1930, includes an entry stating that Fraser won the Second Division Memorial competition but that the project was delayed because of politics.

The Commission of Fine Arts then discussed how it could proceed with the competition in the most honorable way. Adolph Weinman suggested that perhaps an outside jury would be the best solution to the problem. It would remove the Commission of Fine Arts from the difficult position it found itself in and would satisfy the three sculptors as to the fairness of the decision. A letter was sent to the sculptors stating the stipulations of continuing the competition. Each was requested to name five individuals as possible jurors, with the three receiving the most votes serving as the jury. If the three jurors could not be clearly identified, the commission would select the jury from the list of names received. In the event two of the three sculptors disagreed with this nomination and selection procedure, the commission would act as the jury. Sanford and Keck did send in a list of names, but Keck stated that he was also willing for the Commission of Fine Arts to make the decision. Fraser felt that the Commission of Fine Arts should make the decision as originally had been planned. It was decided, after consulting with Harbord, that the Commission of Fine Arts would make the decision.

At the December 4, 1930, meeting, the Commission of Fine Arts once again reviewed the designs for the memorial. The sculptors had made no major changes to their previous design submissions. Keck finally appeared to accept that the eagle and rooster design was not going to be approved and had proceeded with his Victory figure. As the commission members reviewed the proposals, they

also considered where the best site might be for each design. Sanford's design of Victory on a pedestal was admired for the execution of the sculpture itself, but Weinman considered it an overdone theme. Keck's design was seen as being appropriate for a park setting, but for the most part, favorable opinions of Fraser's design dominated the debate. Weinman was strongly in favor of the "simplicity of the Flaming Sword design." He went on to say, "I think it is an unusual sort of thing you rarely see and it is in my opinion much more symbolic than would be represented by a number of figures." Commission of Fine Arts member and architect John Cross held the opinion that the setting would be very important in the decision and that the Fraser design might not be satisfying unless it was sited properly. John Mauran, also an architect on the Commission of Fine Arts, admired Fraser's design, although he voiced the opinion that Keck's Victory figure would appeal to the public more. Morris felt that they could recommend that Fraser's design would be best suited for Arlington National Cemetery, but he feared that it might be compared to a "feather in an inkstand." Overall he felt that Keck's design might be the best. Ezra Winter, a painter on the Commission of Fine Arts, spoke last

and praised Fraser's design as "... one of the things that happens once in a million times ... distinctly finer than any of the other designs presented."

The Commission of Fine Arts wrote to Harbord with its recommendations for the memorial. Sanford's design was unanimously disapproved; Keck's proposal was deemed "interesting" and was named a possible choice if modifications were made. But Fraser's design was preferred, and the Commission of Fine Arts also made the recommendation that it be placed in Arlington National Cemetery. The final decision was turned back to the Second Division Association, which selected Fraser's flaming sword design.

In the meantime, Congress was taking the necessary actions to allow for placement of the memorial on public ground. On January 15, 1931, Senator David Reed (Pennsylvania) and Representative Jonathan Wainwright (New York) presented joint resolutions to the Committee on the Library, which advised on the placement of statues and memorials on public grounds. Both measures were "to provide for the erection of a suitable Memorial to the Second Division of the American Expeditionary Forces." The measures were followed by reports from Senator Simeon Fess

(Ohio) and Representative Robert Luce (Massachusetts), both members of the Committee on the Library, making a slight change to the original resolutions. The words that specified the monument's exact siting were changed from "along the north side of B Street Northwest, a short distance east of Seventeenth Street" to "in the District of Columbia." The name of B Street was later changed to Constitution Avenue. The change in wording in the resolution allowed the Commission of Fine Arts to make the final determination on the most appropriate site for the memorial. The report ended with a recounting of the Second Division's achievements in the war. The Senate resolution was passed, taking precedence over the identical House resolution, and was presented to the president for approval. President Herbert Hoover signed the resolution on March 3, 1931.

Fraser and Pope

James Earle Fraser (1876–1953) and John Russell Pope (1873–1937) had already established a working relationship by the time Fraser was awarded the commission for the Second Division Memorial. They were contemporaries at the *École des Beaux-Arts* in Paris.

Both men had served on the Commission of Fine Arts—Pope from 1917 to 1922 and Fraser from 1920 to 1925. Fraser was responsible for the sculpture on the south facade of the National Archives Building, completed by Pope in 1935. Fraser's work included the pediment *Recorder of the Archive*, the seated figures *Guardian* and *Heritage*, and four relief medallions.

Fraser was born in Minnesota in 1876. His early childhood years in the Dakota Territory influenced some of the work for which he is best known today. Indians camped near the Fraser family's home, and Fraser had many opportunities to interact with them and observe them. *The End of the Trail* (1915), which depicts an Indian on horseback, was exhibited later that



Proposed design by Edward Field Sanford and Theodore J. Young, ca. 1930. Records of the Commission of Fine Arts, RG 66, National Archives and Records Administration.



James Earle Fraser with a model of *The End of the Trail*. Donald C. & Elizabeth M. Dickinson Research Center, National Cowboy and Western Heritage Museum.

year at the Pan-Pacific International Exposition. Fraser also designed the buffalo nickel in 1913 with a portrait of an Indian on the other side.

Fraser's artistic education began at the Art Institute of Chicago at the age of fifteen. He enrolled at the École des Beaux-Arts in Paris when he was twenty and attended the Académie Colarossi, also in Paris. He was awarded a prize for *Head of an Old Man* at the American Art Association of Paris. An important break in his career came when he caught the attention of Augustus Saint-Gaudens, who asked him to work in his studio as an assistant. Fraser returned with Saint-Gaudens to the United States in 1900, and two years later Fraser established his own studio in New York's Greenwich Village. Fraser remained close to Saint-Gaudens throughout the elder sculptor's life and assisted him with patination or finishing work when Saint-Gaudens grew unable to complete it on his own. In 1903, Saint-Gaudens gave Fraser the opportunity to do a bust of Theodore Roosevelt, and the sculptor and President Roosevelt developed a lasting friendship based on their mutual love of the West. Fraser was eventually selected to create a bust of Saint-Gaudens for the Hall of Fame of Great Americans at New York University.

Fraser's work already had a place of prominence in Washington, D.C. His

statue of Alexander Hamilton, completed in 1923, stands at the south entrance of the Treasury Building. At the time Fraser won the commission for the Second Division Memorial, he was working on sculptures for the National Archives, also with Pope, and for the Department of Commerce just across the Ellipse on the corner of Constitution Avenue and Fifteenth Street, NW. Other works by Fraser in Washington, D.C., include sculptures for the Supreme Court Building, the statue of Albert Gallatin located at the north entrance of the Treasury Building at Fifteenth Street and Pennsylvania Avenue, NW, and monumental sculptures for the Arlington Memorial Bridge Plaza.

Fraser's early sketches of the Second Division memorial exhibit the design process and show a much more classical architectural framework than the final product. One of the sketches closely resembles the District of Columbia World War Memorial located in West Potomac Park and dedicated on November 11, 1931. In a letter written to Harbord a few years after the completion of the Second Division Memorial, Fraser expressed his motivation for its creation. Fraser did not explain why he chose the flaming sword iconography in particular but stated it had been his desire to "make something different and unusual, and as I once in a while

see the monument, it seems to have that quality." Fraser had already used the image of the flaming sword for the medal designed for the Theodore Roosevelt Association in 1920. The obverse is a bust of Theodore Roosevelt and the reverse a sword with flames. The legend around the flaming sword reads: IF I MUST CHOOSE BETWEEN RIGHTEOUSNESS AND PEACE I CHOOSE RIGHTEOUSNESS. Fraser may have associated this legend on the Roosevelt medal with the righteousness of the Second Division's actions in the war. The flaming sword appears in the Bible in Gen. 4.24 RSV: "He drove out the man; and at the east of the garden of Eden he placed the cherubim, and a flaming sword which turned every way, to guard the way to the tree of life."

As prolific an architect as Fraser was a sculptor. Pope had studied architecture at Columbia University. He had won two prizes that enabled him to study at the American Academy in Rome and travel in Italy and Greece. After attending the École des Beaux-Arts, he returned to New York to begin practicing as an architect. His clientele was diverse and included commissions for many large homes. He also designed master plans for several universities as well as a number of public buildings.

At the end of his career, however, Pope was heavily criticized for his classical designs. One of his last commissions, the Jefferson Memorial, caused a firestorm of criticism from fellow architects and architectural historians. Extracts of papers from the annual convention of the American Federation of Arts were printed in the August 1937 issue of *Architectural Record*. The debate centered on whether classical or modern architecture was most appropriate for the public buildings in Washington, D.C. Pope was committed to the idea that the public buildings in the Federal Triangle should present a cohesive design to the street and be composed of a grouping of monumental structures appropriate for the nation's capital. William Lescaze, a modernist architect, was one of Pope's harshest critics. In reference to the design for the Jefferson Memorial, Lescaze wrote, "America has definitely outgrown the imitation of Greek or Italian architecture. America is quite capable of developing its own architecture."

Pope left a lasting impact on Washington, D.C. He was responsible for the design of some of the most prominent buildings in the capital—the National Gallery of Art, the National

Archives Building, as well as the Jefferson Memorial. His Scottish Rite Temple was rated by his contemporaries as one of the most important buildings in the United States. At the time that Pope was working on the Second Division Memorial, he was also involved in the projects for the Jefferson Memorial and the National Gallery of Art. It is ironic that he was being severely criticized for clinging to traditional designs at the

same time he was designing the Second Division Memorial. The memorial is so modern in its concept and reflects the type of modernized classical architecture that was beginning to be favored by New Deal architects.

Fraser and Pope continued to be friends until Pope's death in 1937. Fraser also was involved on some level with Pope's work on the Jefferson Memorial. He received information

from Pope's office about the controversy over the design, and Fraser sent Pope suggestions: "You may be interested in these few thoughts I had with regard to the situation about the Jefferson Memorial . . . it seemed to me an idea that had not been touched on in the controversy." Like Fraser's, Pope's work fell out of favor almost immediately after his death. Both men were traditionalists in a changing modern world.

The Site

The selection of a site for the Second Division Memorial caused a controversy. There were concerns that if the Second Division, as well as the First Division dedicated in 1924, had memorials on the Ellipse, other groups would begin to lobby for the same privilege. Belleau Wood in France and Washington, D.C., were the first possible sites named by the Second Division Association at its 1919 Chicago reunion. At the Cleveland convention in 1926, the decision was reached to build in Washington. An article in *The Indian Head* suggested that Washington was a good choice because many people would be likely to visit the capital at some point in their life. The possibility of having only one national memorial for World War I was discussed at the December 1919 meeting of the Commission of Fine Arts with the suggestion that this would circumvent the need for each division to have its own memorial. Charles Moore even had a specific site in mind—at the Tidal Basin on an axis with the White House, where the Jefferson Memorial eventually was placed.

At a committee meeting in October of 1930, members of the Commission of Fine Arts discussed possible sites in Washington for the Second Division Memorial including Rock Creek Parkway and East Potomac Park. By the end of that year, however, the site on the Ellipse appeared to be the preferred choice. Although the initial site recommendation was for Arlington National Cemetery, the Report of the Commission of Fine Arts for 1930 stated that a tentative location for the Second Division Memorial had been selected on the Ellipse corresponding on the south to the site of the Butt-Millet Memorial Fountain on the north. The record does not reflect why the Commission of Fine Arts' initial recommendation to have the memorial placed in Arlington National Cemetery was not carried out. Perhaps the Second Division Association stood



Undated alternative design sketch by James Earle Fraser. James Earle and Laura Gardin Fraser Papers, Special Collections Research Center, Syracuse University Library.



Reverse of Theodore Roosevelt Association Medal of Honor by James Earle Fraser. Photographed by permission of the Theodore Roosevelt Association.

firm for the more prestigious spot on the Ellipse. Even after the general location on the Ellipse had been set, there was still some dispute about its exact placement. The National Park Service, which took over administration of the Ellipse in 1933, felt the memorial should not be placed exactly south of the Butt-Millet Memorial Fountain, as the proposed construction of E Street between Fifteenth and Seventeenth Streets, NW, would necessitate moving the fountain. On August 5, 1935, the architectural plan by Pope for the site on the north side of Constitution Avenue and east of Seventeenth Street was considered and approved.

The ground was broken on September 14, 1935, but it was not until October 15 that the newspapers announced that the Ellipse definitely would be the site for the memorial. In late September, the Commission of Fine Arts received a letter from a group headed by Lorimer Rich, a resident of Washington, D.C., and architect of the Tomb of the Unknown Soldier in Arlington National Cemetery, protesting the introduction of another memorial into the park. The group was also concerned that other memorials would follow and noted that the Commission of Fine Arts had already allotted sites on the east half of the Ellipse to the Fourth Division Memorial and the Original Patentees of the District Memorial. The Patentees

Memorial was constructed on the Ellipse in 1936, but the site for the Fourth Division Memorial was later changed to Arlington National Cemetery. Rich also sent a copy of the letter to the press. *The Washington Post* quoted the letter that Moore wrote in response to Rich in which Moore stated firmly, "The Fine Arts Commission is satisfied with the location of the Second Division Memorial in the Ellipse, notwithstanding the criticism which has been lodged against the site." Moore continued by saying that Rich's letter, by being sent to the press, had caused confusion and "misled" people. He defended the placement of the memorials of the First and Second Divisions as having been designed specifically for their sites in President's Park. Moore also stated that the site for the memorial had been under consideration for four years and that Major General James G. Harbord had selected the site in conjunction with committees in Congress. Because the ground had already been broken and the National Park Service had approved the site selection, the Commission of Fine Arts could see no reason to stop progress on the construction.

Construction and Dedication

The groundbreaking ceremony for the Second Division Memorial took place on September 14, 1935. Major General

James G. Harbord spoke of the division's achievements in the war and stated that the "beautiful monument will be more than a mere memorial. It will be rather an imperishable decoration which we, the survivors, place gratefully upon the dust of our dead comrades to testify to our deep, enduring love and admiration for them." The ceremony was broadcast over the radio, and listeners heard not only the speakers, but also the U.S. Marine Band, which played several selections. Harbord used the same spade to break the ground that had been used for groundbreaking ceremonies at the Lincoln Memorial and the Tomb of the Unknown Soldier at Arlington Cemetery. Invited guests included President Franklin Delano Roosevelt (who did not attend), James Earle Fraser, John Russell Pope, a delegation of Gold Star Mothers, whose sons died while serving in the Second Division, and a number of military dignitaries. The monument was slated to be completed in time for the annual Second Division Association reunion in Washington the following July.

By July of 1935, Fraser and Pope were ready to begin work. Both wrote National Park Service Director Arno Cammerer about the completed drawings for the memorial, and Fraser asked about arranging to have the foundation laid. The J.C. Dods Memorial Studios was headquartered in New York City but also had an office in Stony Creek, Connecticut. The company advertised on its letterhead that it dealt with "Memorials in all granites, marbles, bronze, art glass and statuary." Working in conjunction with the Fred Drew Company, a local contractor, it was hired to lay the foundation for the memorial. In April 1936, the company sent blueprints of the proposed work to the National Park Service showing additional reinforcements that had been requested by the National Park Service. Modifications had to be made to the foundation to support the Minnesota gneiss that would then be topped with the pink Stony Creek granite by the Dods company. Fraser completed the sculpture of the hand and sword in his studio. The sculpture was cast by the Roman Bronze Works headquartered in New York and then was moved to the construction site.

The original memorial's three-part design of pink granite provides an architectural backdrop for the sculpture. The large central panel creates an open gateway that frames the flaming sword with the Indian head insignia on the hilt.



The sculpture is placed on a pedestal that reads: THE SECOND DIVISION/ TO OUR DEAD/ 1917-1919. The side panels are decorated with a relief sculpture of a laurel wreath, and the names of the major battles in which Second Division forces fought in World War I are engraved with V-cut recessed lettering filled with gold leaf. Three broad steps lead from the surrounding lawn to the platform that supports the memorial.

In preparation for the dedication ceremony, the Second Division Association requested from the National Park Service the same arrangements that had been provided at the groundbreaking ceremony. This included the presidential stand to accommodate 150 guests and a smaller stand on either side. The Second Division Association was expecting a far larger crowd at this ceremony and requested that five hundred chairs be placed between the stands and the memorial. In addition, hook-ups would be needed for broadcasting the ceremony, as well as an amplification system and police protection.

The dedication ceremony was the culmination of a three-day reunion held by the Second Division Association. The gathering attracted approximately four thousand members and other visitors.

The dedication ceremony took place on July 18, 1936, at 2 p.m. It began with an airplane salute overhead and ended with a twenty-one-gun salute and the playing of "Taps." In between, Major Frank E. Mason and Major General James G. Harbord addressed the assembled gathering. Mason read a message from President Franklin Delano Roosevelt, who was not in attendance. Harbord's remarks included the achievements of the Second Division in the war, especially July 15-18 of 1918 when "the history of the world was played out in those three days." Harbord did not mention the time and effort it had taken to build the memorial, but he did speak to the importance of erecting a tangible reminder:

With such a combat accomplishment, and at such cost, it was unthinkable that there should be no visible token of recognition and appreciation in the national capital. It was left to the survivors who once wore the Star and Indian Head in the old Second themselves to erect this beautiful and appropriate tribute to their dead.

He also gave tribute to the sculptor of the memorial saying, "The spirit of the Second Division . . . has been caught by



Dedication of the Second Division Memorial on July 18, 1936. Historical Society of Washington, D.C.

the sculptor James Earle Fraser, and well symbolized by the flaming sword that barred the open door to Paris."

There was some unfinished business after the dedication. The gilding of the bronze sword had not been completed in time. Fraser wrote to the National Park Service to say that he would send someone to Washington to complete the task, which would take three or four days. The National Park Service filled in the lettering of the inscription with gold leaf in 1940.

World War II and Korean War Additions

At its annual reunion in Washington, D.C., in 1946, the Second Division Association began to discuss the possibility of adding some type of recognition to the monument to honor those who had served and died in World War II. The division had been stationed at Fort Sam Houston in Texas throughout the interwar period, serving as an experimental unit. During World War II, the Second Division had once again distinguished itself. The Second Division landed with the allied invasion forces at Omaha Beach in Normandy on D-Day plus 1, June 7, 1944. After a thirty-nine day battle, the division took possession of the port city of Brest. The division held its position throughout the Battle of the Bulge in early 1945 and took an offensive stance in preventing the enemy

from capturing key roads and eventually in driving the German forces from the area.

The Second Division's reunion of 1947 resulted in the formation of a Memorial Committee that was authorized to proceed with changes to the monument. An addition was planned that would include the participation of the division in World War II. After the 1949 reunion, the Commission of Fine Arts was contacted with regard to potential changes to the memorial. The Commission of Fine Arts referred the Second Division Association to the sculptor of the original monument, James Earle Fraser, but the association did not receive a response. The association was aware that congressional approval would be necessary for any additions. Discussions at the time centered on adding the names of World War II battles in which the division had participated to the existing monument. Before any decisions had been made on the design of the addition, however, the Second Division was back in action in South Korea.

The Second Division arrived in Korea on July 23, 1950—the first unit to reach Korea directly from the United States. The division led the drive to the Manchurian border and in the spring of 1952 was instrumental in stopping the Communist offensive movements. On August 20, 1954, the division returned to the United States. However, as a result



Detail of wreath and lettering on panels from the original section of the memorial.

of continuing tensions at the border of North and South Korea, the division returned to the Korean peninsula in July of 1965 and remains stationed there, guarding the Demilitarized Zone.

Discussions about the changes to the memorial began again when the president of the association, Edward K. Williamson, visited Washington, D.C., in 1953 to take care of some business with regard to the memorial. Two topics were covered in discussions with Edward J. Kelly, superintendent, National Capital Parks, National Park Service. One concerned the gold leaf on the flaming sword sculpture, which was again deteriorating. The Second Division Association was advised that it could not be redone until 1955 because any proposed work would first have to go through the budgeting process. The other topic concerned the additions, and Williamson was advised that additions to the memorial would involve a lengthy procedure. Fraser had died in 1953, but the original architect would need to be contacted to have new plans drawn up. After his death, Pope's architectural firm had been succeeded by Otto Eggers and Daniel Higgins. In addition, the Commission of Fine Arts would have to review the plans, and congressional approval would be needed. Williamson also pointed out, in "The President's Letter" in an issue of *The Indian Head*, that money would have to be raised for the addition.

In 1955, a reunion was held in Washington, D.C., where the suggested changes to the memorial were presented. They included two granite blocks ten feet long on either side of the existing memorial with bronze flagpoles topped by figures of eagles. The granite blocks would include dates and battles from

World War II and the Korean War.

The Commission of Fine Arts began the review process of the design in October 1955. On February 17, 1956, it approved the additions on the basis of the perspective drawing by architect Otto Eggers of the firm Eggers and Higgins, the successor of Pope's office. The Commission of Fine Arts and the National Park Service both notified Congress as to their approval of the project and their willingness to move forward. Having the approval of the Commission of Fine Arts was an important milestone in the process, and the congressional approvals were under way, but the issue of raising funds remained. Ralph O. Lundgren was now the chairman of the Memorial Committee, and much of the May 1956 *The Indian Head* was devoted to informing the readers of the progress with the memorial. The cover carried a photograph of the proposed additions. At the suggestion of the Commission of Fine Arts, the "flagpole idea was retained, but the bases were placed upon the dais of the monument itself . . . the original monument so expressive of beauty through its simplic-

ity, remains unaltered."

On May 24, 1957, Representative Robert Kean (New Jersey), who had served with the Second Division in World War I, introduced a resolution that authorized the Second Division to erect a memorial to the dead of World War II and the Korean conflict. The resolution also stipulated that the site and the design of the monument and pedestal would need to be approved by the Joint Committee of Congress on the Library with the advice and recommendations of the Commission of Fine Arts. The additions to the memorial were approved and enacted into law by Congress on August 24, 1957.

There was a pause in the process of enhancing the memorial until 1961 when Lundgren wrote to the Commission of Fine Arts reporting that the funds for the additions had finally been collected. The groundbreaking ceremony took place on November 11, 1961. The event included three volleys of shots from the Army Firing Squad. The spade that had been used for the groundbreaking ceremony in 1935 was put to use once again and had been gilded and decorated with



Detail of the flaming sword sculpture showing hilt with the insignia of the Second Division, an Indian head within a star upon a shield.



Rear view of the Second Division Memorial.

ribbon. President John F. Kennedy did not attend the ceremony, but a message from him was read. It began:

I am proud to participate in this occasion of the ground-breaking ceremony for these additions to the Flaming Sword Monument. I know that in World War I a brigade of the Marine Corps was joined with a brigade of the Army to form a unique division. I know that battalions of United Nations troops participated with the Second Infantry Division in the Korean War. As a consequence, this monument and its two new wings are a dedication and remembrance representing all our Armed forces, and our allies as well.

By June of 1962, *The Indian Head* was reporting on the progress to the additions. The McLeod and Romberg Stone Company of Bladensburg,

Maryland, had excavated the foundations, and the stone base was installed. The fifty-foot flagpoles were installed, and the granite used for the two fifteen-foot panels placed at each end was the same as that of the original memorial. The color of the granite was pink granules with a mixing of various gray tones. It was expected that the new addition would weather to match the color of the original stone, which had changed somewhat over time. Like the original central block, the additional panels name the major battles in which the division was involved and also include the dates of the conflicts. The dedication ceremony took place on July 20, 1962, during a reunion of the Second Division Association. Lundgren was master of ceremonies for the event, which included a separate dedication for each wing—World War II on the west and the Korean War on the east.

The Memorial—1963 to the Present

The Second Division Association continued its interest in the memorial after the second dedication ceremony in 1962. Letters between the association and the National Park Service reveal the level of concern that was exhibited on both sides over the care of the memorial. A landscape development plan was prepared in February 1975 that specified the planting of hollies at the site and a floral display around the memorial's base. A National Park Service report dated December 15, 1975, identified the condition of the memorial as "good and unaltered," but letters already were being exchanged between the two groups about maintenance on the gold leaf and masonry joints. This work did not occur until 1980, when the gold leaf on the sword sculpture and lettering was restored and the masonry was repointed. In 1993, the memorial was cleaned, and the gold leaf was again restored.

The Second Division Memorial was rehabilitated during fall 2002 and spring 2003. The deteriorating caulking between the granite sections was removed and replaced with grout to prevent water infiltration. The entire memorial was cleaned to remove deposits from airborne pollutants. The flagpoles were stripped of deteriorated paint, cold galvanized, and repainted. All brass elements were cleaned and polished. The eagle finials were regilded and realigned.

The Second Division Memorial stands not only as a testament to the fallen soldiers of the wars it memorializes. It also is a tribute to the determination of the members of the Second Division Association to ensure that their fellow soldiers will be remembered. The Second Division Association forged ahead in its desire to create a suitable memorial despite depressed financial times and waded through the bureaucracy necessary to get the design approved and constructed. The memorial, with

its flaming sword sculpture and stark architectural framework, provides a fitting monument to the Second Division's achievements throughout three wars.

To learn more about the Second Division Memorial, consult these primary and secondary sources:

Primary Sources:

Textual Records:

Record Group 66: Records of the Commission of Fine Arts, National Archives and Records Administration, Washington, D.C.

Records of President's Park, White House Liaison, National Park Service, Washington, D.C.

Papers of James Earle and Laura Gardin Fraser, Special Collections Research Center, Syracuse University Library, Syracuse, New York.

Photographic and Cartographic Records:

Record Group 66: Records of the Commission of Fine Arts, Cartographic and Architectural Branch, National Archives and Records Administration, College Park, Maryland.

Papers of James Earle and Laura Gardin Fraser, Special Collections Research Center, Syracuse University Library, Syracuse, New York.

Secondary Sources:

Bush, Martin H. *James Earle Fraser: American Sculptor, A Retrospective Exhibition of Bronzes from Works of 1913 to 1953*. New York: Kennedy Galleries, Inc., 1969.

Kohler, Sue A. *The Commission of Fine Arts: A Brief History, 1910-1995*. Washington, D.C.: U.S. Government Printing Office, 1996.

Krakel, Dean Fenton. *The End of the Trail: The Odyssey of a Statue*. Norman, Okla.: University of Oklahoma Press, 1973.

Morris, Joseph F., editor. *James Earle Fraser*. The American Sculptors Series. Athens, Ga.: University of Georgia Press in collaboration with the National Sculpture Society, 1955.

United States Army, Second Infantry Division. *Second Infantry Division*. Paducah, Ky.: Turner Publishing Company, 1989.

_____. *Second Infantry Division in World War II*. Nashville: The Battery Press, 1979.

_____. *Second United States Infantry Division in Korea, 1951-1952*. Tokyo: Toppan Printing Co., Ltd., 1953.

White, Gwendolyn K. "A History of the Second Division Memorial, President's Park, Washington, D.C." Washington, D.C.: White House Liaison, National Park Service, 2003.

Further information on the Second Infantry Division is available at:

American Battle Monuments Commission: www.abmc.gov

Second (Indianhead) Division Association: www.swifitsite.com/2ida

To learn more about the outdoor sculpture of Washington, D.C., see the following:

Goode, James M. *The Outdoor Sculpture of Washington, D.C., A Comprehensive Historical Guide*. Washington, D.C.: Smithsonian Institution Press, 1974.

The Second Division Memorial in President's Park is administered by the National Park Service, U.S. Department of the Interior. The monument and park are listed on the National Register of Historic Places.

Address inquires to: Park Manager, President's Park, White House Visitor Center, 1450 Pennsylvania Avenue, NW, Washington, D.C. 20230.

Further information is available at www.nps.gov/whho

Unless otherwise noted, all photographs by Terry J. Adams, National Park Service.

Gwendolyn K. White researched and developed the Second Division Memorial President's Park Note for White House Liaison, National Park Service. This research project was made possible through the generous support of the White House Historical Association.

