A SURVEY OF INDIANA MILITARY MONUMENTS

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I have always had an admiration for the men and women who serve our country in
the armed forces. I resolved that since I had not supported my country by enlisting, I
should advocate those who did. Studying military monuments and sharing what I found
was an opportunity to strengthen my patriotic values, promote the service of military
personnel, and make sure soldiers, sailors, airmen and marines were remembered and
honored for their efforts.

My thesis began as a project for the Indiana War Memorial Commission (IWM). Maintenance of monuments located on National Park Service property is the
responsibility of the federal government. However, many of these monuments were
neglected due to dwindling funds and lack of personnel. The governor of Indiana had
received several letters from constituents inquiring why Indiana would allow this to
happen to their monuments. He then handed the task over to IWM to investigate. They
decided to survey all monuments outside of Indiana, located on federal or state property,
that commemorated Indiana military units or individual Hoosier veterans, and obtain a
condition report. Their intent was to use the data to request funding from the legislature
for the maintenance of the monuments. After completing my contract with IWM I
expanded the survey to include monuments located in Indiana.
ABSTRACT

The survey includes an inventory of all Indiana military monuments in Indiana and outside of state boundaries, which meet the criteria later discussed. Within the body of the study, several monuments are pulled out for closer examination. While the primary focus of this thesis is the history of in-state monuments, the research design also includes monuments commemorating Indiana units at National Battlefield Parks as well as monuments in Indiana commemorating broader areas of service like the USS Indianapolis Memorial and the memorial to Congressional Medal of Honor recipients. The survey is placed in historical context through a review of the literature on commemoration.
A Monument for the Soldiers

A monument for the soldiers!
And what will ye build it of?
Can ye build it of marble, or brass or bronze,
Outlasting the soldiers’ love?
Can ye glorify it with legends
As grand as their blood hath writ
From the inmost shrine of this land of thine
To the outermost verge of it?

And the answer came: We would build it
Out of our hopes made sure,
And out of our purest prayers and tears,
And out of our faith secure;
We would build it out of the great white truths
Their death hath sanctified,
And the sculptured forms of the men in arms,
And their faces ere they died.

And what heroic figures
Can the sculptor carve in stone?
Can the marble breast be made to bleed,
And the marble lips to moan?
Can the marble eyes be graved
To look their last, as the flag floats past,
On the country they have saved?
And the answer came: The figures
Shall all be fair and brave,
And, as befitting, as pure and white
As the stars above their grave!
The marble lips, and breast and brow
Whereon the laurel lies,
Bequeath us right to guard the fight
Of the old flag in the skies!

A monument for the soldiers!
Built of a people's love,
And blazoned and decked and panoplied
With the hearts ye built it of!
And see that ye build it stately,
In pillar and niche and gate,
And high in pose as the souls of those
It would commemorate!

James Whitcomb Riley
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INTRODUCTION

Military monuments remind us of what we as a nation have faced and of the sacrifices others made for our freedom. They remind us that we have not always had the security we have today. Monuments strengthen our patriotic standards and allow us to remember yesterday as we prepare for tomorrow. Young adults who have not experienced their country at war especially need to understand our past. Monuments also honor and remember men who fought and men who died. They keep alive for coming generations the deeds of soldiers and their sacrifices. In his report on Indiana’s role in the Civil War the state’s Adjutant General observed that a written record does not adequately perpetuate "the memories of heroes and patriots who by their valor have 'saved the state,' as well as dear and loved friends and relations 'gone before.'"  

Monuments allow soldiers to be confident that future generations will remember their duties, so that their actions and sacrifices will not have been in vain. At the dedication of the Gibson County Soldiers' and Sailors' Monument, Thomas Duncan explained that monuments "seek to perpetuate deeds of the past and transmit them to the future. Its message is twofold; it commemorates the heroic deeds of men, and inspires the future generations with a higher ideal of those who have gone before." Finally, monuments allow those personally involved to mourn and heal. Maya Lin, the designer for the Vietnam Veterans' Memorial in Washington, D.C., admitted her aim was to design
a memorial that was honest about death, "since we must accept that loss in order to begin to overcome it." 

Commentaries vary on the significance of military monuments. In 1997 Meg Greenfield of the *Washington Post* alleged, "these campaigns for commemoration seem to have less to do with remembering or honoring departed others, or even taking hushed, respectful note of bygone events, than they do with commemorating and honoring and justifying ourselves." John Bodnar in *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century* argues that two opposing groups want monuments that represent their point of view. According to Bodnar one group desires a monument that uplifts the nation, while the other group seeks one that honors soldiers. In *Monuments, Memorials and the Local Historian* Alex Bruce asserts that a monument should "excite awe and veneration: and inspire the young." In "Private Grief and Public Remembrance: British First World War Memorials" Catherine Moriarty finds and connects public memory and private memory: the former shapes the later. James Mayo in *War Memorials as Political Landscape: The American Experience and Beyond* suggests that "a war memorial is a way both to be patriotic and to remember the tragedy of losing local loved ones." He finds patriotism becomes "authentic by being physically manifested in sacred memorials and by the intimate experience of the memorials. Loyalty is no longer merely a word or feeling; it has local place." He describes monuments as multifunctional and agrees with Moriarty that monuments are relevant to both public and private memory. Their views support the findings of this study on Indiana military monuments.
These histories recognize two general functions of monuments. The first function is the delivery of a nationalistic message intended to uphold the values of the nation and to ready future generations to defend the flag. The second function perpetuates the act of remembrance and honor for soldiers. The last category also contains a sub-purpose, to heal those who survived. Indiana monuments fulfill the above purposes. We will see that they offer the strengthening of nationalism, provide continuing honor and recognition for soldiers, and serve as a point of healing.
CHAPTER 1

REVIEW OF THE LITERATURE

Monuments are not just big rocks erected for people who died long ago. Studying who erected monuments and why they did so provides a better understanding of an age, its culture, and its political sentiments. How people in modern times respond to old monuments also helps us appreciate the values of the past. Historians have analyzed the relationship between ancient and modern monuments, the symbolism and politics of monuments, and how monuments affect memory.

Historians John Bodnar, Catherine Moriarty, Geff Eley, and Scott Sandage discuss monuments in the context of the multiple interpretations of memory. They explain that officials and ordinary citizens have different needs and uses for memorials. In *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*, John Bodnar analyzes "official" and "vernacular" motives to create memorials. According to Bodnar, official motives include to "foster patriotism and civic duty." But he finds everyday citizens with "vernacular" motives "reformulate, and ignore such messages." Bodnar explains that ordinary people:

\[\ldots\] acknowledge the ideal of loyalty in commemorative events and agree to defend the symbol of the nation but often use commemoration to redefine that symbol or ignore it for the sake of leisure or economic ends. There is certainly patriotism in much of what they honor, but they do not hesitate to privilege the personal or vernacular dimension of patriotism over the public one.
To Bodnar, citizens are not as devoted to such events as are public officials. He finds that ordinary people also take a personal approach to monuments. Officials try to make commemorative holidays and monuments important but public attitudes vary person by person.

According to Bodnar officials use monuments to commemorate sacrifice for the good of the nation which stimulates loyalty to current leaders and secures their positions. In other words, officials exploit patriotism and memory for power. Bodnar reasons that by nationalizing memory, it is easier for the United States government to mobilize in time of war. He declares that officials justify their efforts by claiming the country will be stronger and more unified. He unjustly portrays these leaders as ruthless men and women willing to do what it takes to achieve their ends--namely, they use monuments to exploit memory and gain power.

To illustrate official and vernacular viewpoints Bodnar examines the history of the Vietnam Memorial in Washington, D.C. The concept for a Vietnam Memorial came from a small group of veterans who wanted to honor the war's casualties. They proposed to connect the past and the present in a personal, nonpolitical way, but their motives soon became clouded. To gain support for the memorial, these veterans turned to John Warner, senator from Virginia and former Secretary of the Navy, and Senator Gary Hart of Colorado. Warner and Hart wanted to "memorialize the act of sacrificing for the nation" as a way to heal the country. Senator Jake Garn, who also joined the Vietnam Memorial campaign, agreed with Warner and Hart. Garn stated that it was important to "promote a national sense of reconciliation and loyalty to the nation."
Everyone involved had an idea on what the design should be. Military academy graduates sought a memorial to national fervor, while enlisted men felt it should commemorate their fellow soldiers. The original design of the Vietnam Memorial expressed grief, not national unity or greatness, so nationalistic and heroic symbols were added—a flag, a "heroic statue" of three soldiers, and the inscription "God Bless America"—over the objection of one organizer who believed their initial design had been adequate: a simple acknowledgment of those who served.

Contributors and visitors also had different reasons for wanting the monument. Some believed it would encourage national unity, provide a symbol of patriotism, and enhance personal understanding about the loss of loved ones. Others wanted a monument to honor those who sacrificed their lives for national security. However, most viewed the monument as a way to empathize with soldiers who suffered and died.

Bodnar argues that the "expressions of national greatness, unity and loyalty to the nation were not only infrequent but often contradicted." For instance in the commemorating parade participants carried signs that read "We Killed, We Bled, We Died for Worse than Nothing," "No More Wars. No More Lies." These views contradicted the themes of nationalism and unity.

More directly related to this paper, Bodnar discusses some Indiana monuments, including the Soldiers' and Sailors' Monument dedicated in 1902. According to Bodnar, project leaders intended the monument to express support for the nation, as well as regional pride. On the day of dedication, reporters commented there were "tears and sobs in the eyes" of many spectators, as well as in the eyes of the participants. One veteran cried for the memory of "the fellows that bunked, messed, and fought with me for three
years." While community leaders wanted the memorial to build stronger community patriotism, individuals used it to express grief and sorrow.

David Glassberg, in a review of Bodnar's book, suggested that historians seek to answer the following questions while exploring the topic of patriotism: "If patriotism is a top-down phenomenon, communicated from the elite to the masses, why do the masses buy it? How does it connect with the every day world of family and local community that social historians have insisted is most important? How can patriotism be understood from the ground up?" According to Glassberg, Bodnar attempts to answer these questions but oversimplifies the federal government's role. Although the U.S. government has expanded in the twentieth century, Glassberg believes its impact has been less than the central governments of other countries. He contends that Bodnar's biggest shortfall is that he downplays "the periodic emergence of progressive nationalist visions over the past one hundred years." He explains that over this period ordinary people have seen the larger connections to the state, and "in fact eagerly sought and actively cheered the federal government's transformative power." Glassberg acknowledges that Bodnar's book challenges traditional thought, but he complains that "Bodnar's framework leaves no room for a nationalism other than the official culture of progress produced by professionals aligned with the nation-state and the status quo."

Catherine Moriarty's "Private Grief and Public Remembrance: British First World War Memorials" was first presented in 1994 at a conference on the process of memorialization at the University of Portsmouth, England. The presenters at the conference considered how monuments relate to concepts of national identity and how memories of war are constructed. In addition, they examined how memories have altered
over time, how memories of war circulate and transmit from one generation to the next, and how memories of war are constructed in terms of race, class, and gender.\textsuperscript{31}

Moriarty connects public memory and private memory.\textsuperscript{32} She finds that the former molds and controls the latter. Moriarty’s categories of public memory and private memory closely track Bodnar’s official and vernacular. According to Moriarty private memory was for those who wanted to honor, remember, and grieve. Officials who wanted to commemorate the men who sacrificed for the good of the country created public memory. She believes the two always intertwine.\textsuperscript{33}

Moriarty discovered that the devastation of World War I spurred the need for monuments in Britain. So many British soldiers were killed on foreign soil that the British government decided not to bring home the bodies. Consequently, forms of commemoration changed from individual grave markers to collective memorials. For example, in 1919, the British government erected a temporary cenotaph at Whitehall to "The Glorious Dead." The response was so great that the British government commissioned a permanent cenotaph.\textsuperscript{34} It was not just the absence of graves but also the absence of burial ceremonies that created a need for memorials. Many local communities built monuments to the collective dead with the inscription "Lest We Forget" to remind visitors of sacrifices rather than individual deeds of heroism.\textsuperscript{35}

According to Moriarty, local communities created the British World War I memorials. The person who conceptualized the idea usually established a memorial committee. The committee represented the community and held public hearings to find out what the community wanted. Most often donations came from individuals. Moriarty asserts that the public felt the monument belonged to them, and where there was no sense
of communal ownership, the memorial lost its importance. Although some large donors usually participated (often anonymously), British local monuments were funded by small donations from many people. Not contributing was seen as unpatriotic and an insult to the neighbors.\textsuperscript{36}

Unveiling ceremonies of British World War I memorials were big events for communities. Citizens participated, but civic leaders (politicians or business people) also exploited the ceremonies, as both Bodnar and Moriarty agree. Most ceremonies celebrated the memory of all soldiers, not individuals. Sometimes the choice of speakers set the stage for types of remembrances at dedications. For instance, a mother who had lost three sons in the war unveiled one local memorial in England whose dedication stressed personal loses. At others, local leaders or celebrities did the unveiling and the ceremony was more public in character.\textsuperscript{37}

In the foreword of \textit{War and Memory in the Twentieth Century}, Geff Eley explores the role of commemoration and memory.\textsuperscript{38} He believes the study of memory is popular because memory allows us to be nostalgic in a time of rapid change. Memory helps define who we are when our landmarks are disappearing. Eley also considered what people celebrated or commemorated—victory, reflection, reconciliation, or nationalism. He points out that one's perspective of memory depends upon where he lives and who he is.\textsuperscript{39} One's response to a monument reflects where one lives, what side he fought on, his occupation, as well as many other factors. For example, William Kidd's study in \textit{War and Memory in the Twentieth Century} points out that it was difficult to erect an allied memorial in Lorraine, France, after the war because it had been part of Germany for
about fifty years. Lorraine soldiers fought for both sides during the war. Therefore, the community erected a memorial honoring the service of all war veterans.

In "A Marble House Divided: The Lincoln Memorial, the Civil Rights Movement, and the Politics of Memory, 1939-1963," Scott Sandage examines a non-military memorial to explore how its meaning changed through time and use. Sandage explains that a memorial is a "memory site." It is "a place where we struggle over tensions between our experience of the past (memory) and our organization of it (history)." Civic leaders use memorials to "forge a usable past." Sandage agrees with Bodnar and Moriarty that the "official" and "vernacular" often interpreted these sites differently.

Sandage examines the connection between the civil rights activists and the Lincoln Memorial in Washington, D.C., to illustrate official and vernacular uses of memory. Many Americans wanted to honor the centennial of Lincoln's birth by erecting a memorial. But the design selected by the congressional commission was disheartening to civil rights activists who felt the memorial embodied the spirit of nationalism and unity by honoring the man who saved the Union—not the man who had emancipated the slaves. Emancipation only appeared in the text of Lincoln's speeches carved on the memorial.
The public altered the official message in their use of the monument. Sandage describes the change as the "politics" of memory. In 1939, Marian Anderson used Lincoln's memory and his memorial to stage not only her music, but a peaceful political protest as well. She changed the public meaning of the Lincoln Memorial and affected the politics of memory. After Anderson's concert, other civil rights activists also used the memorial as a civil rights setting. Sandage affirms many people use monuments to achieve many goals.

In Monuments, Memorials and the Local Historian, Alex Bruce contends that memorials "excite awe and veneration, and inspire the young." Quoting a past commissioner of the Chester War Memorial Committee Bruce finds that remembrance "giv[es] a new turn to ambivalence between service to God and service to Country." Bruce also found that memorials not only honored the dead but also promoted discussion about political issues.

Monuments also represent part of American popular culture. In Time Passages: Collective Memory and American Popular Culture, George Lipsitz documents the roles of popular culture and mass communication in shaping memory. He explores popular aspects of monuments and other cultural icons, like music and television, as forms of mass communication. His shortfalls are his sampling and the obvious bias in his discussion. He went no further than his classroom for his sample of subjects. The group is neither large enough nor diverse enough to reflect the American population. He does a poor job hiding his personal political views. He claims that "no one ever really fit into the neoconservative mold, even the neoconservatives" but offers no proof.
Lipsitz explains that popular culture in the United States since 1945 has always addressed the relationship between the present and past. To illustrate, Lipsitz uses African-American jazz musician Rahsaan Rolandkirk and his music. "Rolandkirk created a history that could be hummed, a story of the past that relied on sharps and flats instead of footnotes." A war memorial is another nontraditional way to teach history. The drawback of popular culture used as a history lesson is that people only see the product of popular culture, the monument, but do not know anything about the purpose of the message. According to Lipsitz, modern circumstances affect collective memory and history. For example, a movie can affect a person's memory of an historical event. However, it is a false memory because it has been altered to reflect what viewers did not experience.

In his review of Time Passages, David Glassberg acknowledges he likes Lipsitz's attempt to analyze popular culture and memory, but he claims the book falls short. Glassberg finds Lipsitz's sample of "the masses" too small. He also criticizes Lipsitz for not expanding on the idea of individualized interpretations-- when 100 people hear one song they interpret it 100 different ways.

In his review of Lipsitz's work, Glassberg explains that only recently have historians begun to examine the masses instead of the elite. The study of collective memory has its roots in folklore and oral history. Glassberg notes that there are still many areas that need to be explored, including how monuments and memories "are created and change over time." He suggests one must investigate how family members share popular culture and ideas about the past and how these shared values relate to memorials.
In War Memorials as Political Landscape: The American Experience and Beyond, James Mayo examines the relationship between politics and design. While Bodnar claims there are two attitudes--official and vernacular--Mayo views monuments as a part of political history, not a product of one particular faction. Rather the type of war determines the style of monument. His typology includes monuments to justice (World War II); monuments to defeat (Vietnam and Korea); monuments to manifest destiny (Spanish-American War); and monuments to horror (the Holocaust). He agrees with Sandage that the perceived meaning of a monument changes over time, but takes history a further step and describes the change as attributable to one of three reasons: new knowledge about the event, new interpretation of the event, and loss of significance to society.

To Mayo all monuments have a purpose, either to remember the past, to bestow honor, or to serve a function (like a memorial hospital). He explains that erecting monuments has a deep emotional impact on all involved. Unless it is a utilitarian monument, large amounts of money may be spent with no economic return. Finally, Mayo believes a monument also allows society to engage in selective memory. People remember the past as they want. For example, monuments can portray good events even better and bad events in their best light.

In History and Memory, Jacques LeGoff is unimpressed with the turn towards oral history. He claims that "memory is the raw material of history" and is thus more subject to manipulation than traditional avenues of study. He explains that while historians are at times biased, for the most part they strive to be objective. LeGoff also
talks about the change he sees from history in the narrative form to more academic approaches like written collections of interpretations. According to LeGoff memory exists as a type of language even before we write or speak it. In different societies there are different types of memory. For example, LeGoff refers to societies with no written history as having "ethnic memory." These societies have a "memory man" who does not recount "history" word for word but rather conveys an overall lesson. In societies where memory endures in writing LeGoff recognizes traditional texts and monument inscriptions where "memory ... leads in modern times to ... [the] science auxiliary to history, epigraphy" Alex Bruce agrees that every monument is a text with a purpose. Text found on monuments also conforms to George Lipsitz's notion that society communicates history through forms of popular culture.

In War Memorials from Antiquity to the Present, Alan Borg agrees that monuments are "documents of the past" that narrate a story of victory over the enemy. According to Borg monuments began to change as warfare changed. As the number of battles increased it became harder to fit the story of a war on a monument. Monument designers chose one scene to depict the commemorated war, but often the message was not clear because there was so much to be told in a simple picture.

Several authors investigate the history of monuments and the link between modern and ancient ones. Kings in 3000 BC Mesopotamia used them to perpetuate their accomplishments by an everlasting symbol and inscription. LeGoff contends that the Greco-Roman period of "stone archives" saw the greatest use of epigraphy to commemorate war.
There are several forms of memorials. The first was a mound, which doubled as a battlefield burial place. Memorials also include obelisks, columns, triumphal arches, churches, and other buildings. Anything can be a memorial—a monument is a form of memorial. The most common, however, is the obelisk. The obelisk is a refined version of the god block first used by the Egyptians; the god block was a large block of stone that symbolized a god (usually the sun god). Obelisks evolved to represent the king's supremacy and war victories.79

The Greeks were the first to use a cenotaph, originally known as a tower tomb. Greeks placed great significance on the burial of their dead, so much so that they erected tower tombs over empty graves when bodies were not available. Since most missing bodies were due to wars, the cenotaph became associated with military burials.80 Today cenotaphs represent missing bodies or unknown soldiers. Cenotaphs became popular after World War I.81 LeGoff claims that by erecting a Tomb of the Unknown Soldier many countries sought "to push back the boundaries associated with anonymity, and proclaim, over a nameless body, the cohesiveness of a nation united in a common memory."82

Trophy memorials also commemorate wars. In ancient times, mounds of enemy weapons created these symbols. Later memorial builders used recycled metal from enemy weapons to build memorials.83 Others merely represented war souvenirs. Individual soldiers and sailors still collect weapons as war trophies, many of which are displayed in museums to boast about victories.84

Columns, memorial halls, triumphal gates, and lanternes des morts (a tower or column with a lit lantern on top) are other forms of memorials. In the Middle Ages
*lanternes des morts* were popular memorials. Napoleon commissioned the largest and most famous example of a triumphal gate, L'Arc de Triomphe in Paris. Triumphal arches also became widely used for World War I memorials. Some memorials were useful places like hospitals. Bruce claims the most common twentieth-century memorial in Europe is the cross.

Alan Borg, Alex Bruce, and Michael Panhorst explore the symbolism and iconography of memorials. Borg explores monument styles, what they symbolize, and their narrative aspects. For example, youthful figures represent the redeemed or future generations. Another symbolic representation that first appeared in 6th century B.C. on Greek memorials is the winged female called Victory (or Nike). She is often on top of a column with wreaths or a victory crown. In the Christian era figures with wings developed to represent angels as victory symbols.

Bruce provides an introductory lesson on studying monuments, addressing approaches, methods, and sources needed to understand them in historical and geographical context. He also identifies areas for further study, including how and why memorials differ from country to country and war to war, the significance of the Unknown Soldier, and the connection between memorials and civic religion.

Inscriptions on monuments like "memory" or "remember" instruct us to remember soldiers. According to Moriarty memory is always portrayed positively, not as pointless or painful. According to Bruce, inscriptions also offer insight on political purposes. For example, in Britain inscriptions focus on patriotism—to honor those who volunteered for service—and life, not death: "Live thou for England, We for England died." Whereas
in France, where conscription was enforced, memorials often honor the soldiers' civic
duty.\textsuperscript{93} Inscriptions sometimes list the dead to trigger individual recollections.\textsuperscript{94} The list, which as Bruce points out can be done in various ways (by rank or alphabetically), represents the scale of local loss, which in turn increased local pride because of the community's sacrifice.\textsuperscript{95}

Memorials that depict heroes offer insights to the transformation of iconography. The hero was a mythological figure in ancient Greece that evolved into a real person. According to Borg, before 1759 a hero was never shown dead. After 1759, although still rare, a dead or dying hero embodied glory and honor.\textsuperscript{96} On the other hand, Bruce states that during the early eighteenth century artists sculpted weak, dying heroes on monuments; it was not until the early nineteenth century that memorials depicted heroes as strong and virile.\textsuperscript{97} For hundreds of years kings and generals were portrayed as heroes. As war grew more efficient, leaders began to fade from the front lines and ordinary soldiers became heroes. Now unknown soldiers epitomize the hero "who fought and died without questioning the reason why."\textsuperscript{98}

In his dissertation "Lest We Forget: Monuments and Memorial Sculpture in National Military Parks on Civil War Battlefields, 1861-1917," Michael Panhorst analyzes three types of iconography: portraits of specific people, portraits of generic soldiers, and symbolic personifications of war, victory, peace, and reconciliation.\textsuperscript{99} He discusses the patronage of the parks, the production of the monuments, the use of contests to choose designs, the contract system, the manufacturers of monuments, the styles and iconography of monuments, and their context and the relationship to the site.\textsuperscript{100}
The iconography of Civil War monuments created shortly after the Civil War differed from the iconography of those erected after the 1880s. The earlier monuments depicted a sense of remembering the dead. In the 1880s monuments memorialized all who served and their actions became the standard; grief was not associated with their loss.\textsuperscript{101} Patriotism and self-sacrifice were constant themes in these service style memorials. By the twentieth century, allegorical sculptures representing peace and reunification were popular. Panhorst attributes this change to the "kinship" that emerged between northern and southern veterans working together to establish national military parks and to dedicate battlefield monuments.\textsuperscript{102}

In the 1890s, the national military parks were established, and the War Department assumed the responsibility of erecting monuments.\textsuperscript{103} Before this time memorial associations and individual citizens raised monuments. The War Department usually established a three-man commission (typically veterans) at each park. The commission's duty was to gain support for a monument from the governor of the state whose troops were to be honored and other influential people.\textsuperscript{104}

There were several ways to choose a design for a new memorial. The most common was to hold a competition. The committees advertised widely for designs. Sometimes to save money they requested that local artists or companies submit designs.\textsuperscript{105} Each competitor would submit a design that reflected current trends but was also timeless. According to Panhorst the majority of Civil War monuments were erected around the turn-of-the-century, and the popular beaux-arts style was the idiom of choice.\textsuperscript{106} Beaux-arts symbolism included females in ancient clothing representing values like peace and victory. Turn-of-the-century designers also chose soldiers because
they believed it was easier for the public to relate to "realistic" men than to women representing abstract values. There were few portrait memorials because the public saw the common soldier as a hero.\textsuperscript{107}

Many of the World War I memorials were built in the 1920s when art was more abstract, but even then memorial designs were conservative. The committees who chose World War I designs deemed the classical style appropriate to honor the dead. Since the purpose of a memorial was to convey a message, the memorial lost its meaning if the viewer could not understand its abstract imagery.\textsuperscript{108}

Contemporary historians have studied the history, iconography, and public understanding of monuments. Lipsitz views monuments as a form of popular culture that relates history through mass communication. Military monuments have been around for thousands of years. As LeGoff, Borg, Bruce, and Panhorst explain, monuments link us to our past. Even when the monument's meaning changes with time, it still binds us to previous generations.

Bodnar, Moriarty, Bruce, Sandage, and Mayo discuss how and why people relate to monuments. Mayo explains that our reaction to the war commemorated determines attitudes toward the monuments. Bodnar, Moriarty, Bruce, and Sandage claim that there are two types of people involved in commemoration. One faction desires a monument to further nationalism. The other needs a monument to remember, honor, and mourn. Moriarty is the most effective in explaining that these groups are not unrelated but react to each other. Where Bodnar falters, in my opinion, Moriarty acknowledges that there is a combined expression.
Monuments affect every society that includes them in its landscape. Indiana is brimming with military monuments and provides a solid base for studying them at a local level. Monuments in Indiana range from small and undistinguished to large and imposing structures. However, every monument, regardless of size, had and continues to have an impact on the community. This study best compares with Moriarty’s argument that there are two groups of monuments builders—officials and citizens—whose uses of the monuments influence each other.
CHAPTER 2
MONUMENTS LOCATED IN INDIANA

This study of Indiana military monuments demonstrates the dual role of commemorating national values and remembering those who served. Some monuments reflect the first function more, while others support the ideals of the second, but there is not a deep divide between the two approaches. Instead, they are intertwined to create a monument that speaks to both purposes. The monuments discussed below illustrate the motivation and significance of commemorative structures in our society. Those dedicated to Indiana soldiers found within state boundaries satisfy nationalistic principles, but their paramount role is that they provide a place for personal reflection. The monuments found on the national battlefields exhibit more nationalistic aims, while the individual presence is diminished.

To keep this study manageable, I have restricted its focus to Indiana military monuments located both within and outside the state. The survey does not include monuments or markers found in cemeteries. It also does not include memorial rocks, cannons, tanks, planes, utilitarian memorials (bridges, meeting-houses, etc.), or monuments dedicated to events before the Civil War. Further, the Soldiers' and Sailors' Monument and the Indiana War Memorial and plaza, both located in Indianapolis, were not analyzed or included. The sample is divided into five sections. Although Mayo
grouped the monuments he examined by the type of conflict commemorated, I chose to present my analysis by subject commemorated: a specific war, a specific unit, more than one war, the Doughboys, and Indiana monuments located outside the state. The selection examined below includes at least one monument dedicated to each war chosen because of its unique style or funding, or because it represented a typical format. Within each section, I discuss the monuments in chronological order by their dedication date. Where I have chosen to quote from inscriptions on the monuments I have used small capital letters.

Although the terms "monument" and "memorial" are often used interchangeably, in this paper I will use each term in a specific manner. Merriam Webster Deluxe Dictionary defines a memorial as: "1: something that keeps remembrance alive: as a: monument." The third definition of a monument is: "3 a (1): a lasting evidence, reminder, or example of someone or something notable or great (2): a distinguished person b: a memorial stone or a building erected in remembrance of a person or event." Memorials tend to be anything commemorative, while monuments are specific structures. Throughout the paper I will use "memorial" when describing a general idea, for example, "the residents of Gibson County wanted to build a memorial to their soldiers." I will use the term "monument" specifically, as in "the monument erected in 1865." However, when the official name or that used in common parlance is "memorial" I will use it--for example "the World War II memorial."

Funding for the monuments came from a variety of sources. Direct citizen contributions paid for some monuments, while others were largely funded by the state. A couple Civil War units even sponsored their own monuments. County governments often
aided in erecting the Civil War memorials. Enabling legislation approved in 1865 authorized the counties to receive donations for the purpose of Civil War monuments. The law indicated that the site of the monument should be "at or near the county-seat."\textsuperscript{112} Almost thirty years after the Civil War, another act allowed county commissioners to appropriate up to $25,000 from their treasury if the majority of voters had supported the proposal.\textsuperscript{113} This legislation probably allowed several counties that otherwise would not have been able to afford monuments to build them.

\textbf{WAR SPECIFIC}

\textit{1894, Jasper, Dubois County, Soldiers' and Sailors' Monument, Civil War}

The years following the Civil War were a time of reconstruction. The country was once again unified and officials as well as the general public tried to strengthen the nation. Many of the Indiana Civil War monuments reflected their attitudes. The Dubois County Soldiers' and Sailors' Civil War Monument is an excellent example of this era's memorials. It sits on the courthouse lawn near where the ladies of Jasper presented an American flag to Co. K, 27\textsuperscript{th} Indiana Volunteer Infantry on August 6, 1861.\textsuperscript{114} Although the early history of the monument is disputed, one account claims that the concept was initiated when a group of Jasper citizens visited Gettysburg in 1892. The monuments on the Gettysburg battlefield presented such valuable lessons that the visiting group decided they needed to do something similar at home.\textsuperscript{115} Another source states the project originated at the Guckes-Welman Post, Grand Army of the Republic (GAR), No. 448, in Jasper in 1892.\textsuperscript{116}
At a public meeting on January 11, 1893, those in attendance created an association to create a veterans' memorial park. The Monument Association collected $5,000 from individuals, the GAR, Sons of Veterans Camps, fraternal orders, the Dubois County teachers and teachers' institute and Jasper College and then called for designs.\textsuperscript{117}

The Monument Association awarded the contract to design and cut the monument to Michael F. Durlauf, a marble cutter from Jasper. Monumental Bronze Co. of Bridgeport, Connecticut, completed the bronze tablets, door, and sculpture of the soldier. The monument is built of granite, marble and bronze and stands 32 feet high. On top of the monument, a soldier stands at parade rest. Several accounts note that the monument is the first of its kind to contain a room in the base for war relics. Carved around the monument are names of battles in which soldiers from Dubois County participated.\textsuperscript{118}

The monument represents remembrance, honor, and duty, but not grief. The east tablet depicts the melodramatic scene of a father, wounded in action, resting in his son's arms. They are talking for the last time. Perhaps as one account mentions, the father is reciting a message to take home. The message, however, will never reach its destination, for the son, while holding his father, will be shot and killed.\textsuperscript{119} The accompanying inscription reads:

\begin{quote}
YIELD NOT TO GRIEF, THE TRIBUTE OF A TEAR,

BUT, 'NEATH THE FORE-FRONT OF A SPACIOUS SKY,

SMILE ALL EXULTANT, AS THEY SMILED AT FEAR,

WHO DARED TO DO WHERE DOING MEANT TO DIE:

SO BEST MAY COMRADES PROVE REMEMBRANCE DEAR,

SO BEST BE HALLOWED EARTH WHERE SOLDIERS LIE.\textsuperscript{120}
\end{quote}

The haunting scene represents the deaths of Nicholas Kremer and his son John of Dubois County, both killed on May 16, 1863, in the battle of Champion Hill.\textsuperscript{121} The tablet also
shows accoutrements of war such as a stack of arms, bayonets, drum, canteen, knapsack, and bugle. 122

On the bronze door, facing west, is a soldier on picket duty, with the legend "FOR COUNTRY AND FLAG, OUR ARMY AND NAVY."123 On the south tablet, a sharpshooter stands ready for battle, along with the inscription: "COVER THE THOUSANDS WHO SLEEP FAR AWAY-SLEEP WHERE THEIR FRIENDS CANNOT FIND THEM TO-DAY. THEY WHO IN MOUNTAIN, AND HILLSIDE, AND DELL, REST WHERE THEY WEARIED AND LIE WHERE THEY FELL."124 The north tablet shows a widow looking over a battlefield with evidence of a past battle--a cannon with a broken wheel covered with ivy, rusting bayonets. The inscription reads:

SOLDIER REST! THY WARFARE O'ER
SLEEP THE SLEEP, THAT KNOWS NO BREAKING,
DREAM OF BATTLE FIELDS NO MORE,
DAYS OF DANGER, NIGHTS OF WAKING. 125

The newspaper articles written about the monument’s creation and dedication convey the notions of honor, duty, and sacrifice for the nation. The Jasper Weekly Courier recorded at the time of dedication on October 17, 1894, that memorials record deeds of heroism from ancient to modern times that represent the "highest art of the sculptor and architect." The article claimed monuments told stories from the past that would otherwise be lost.126 Perhaps those who planned the memorial, many of whom were Civil War veterans, wanted future generations to remember their stories.

However, they did not intend to invoke grief in visitors, but remembrance for actions that led to a united country. One can see the evidence of that attitude in their refusal to include the names of local men killed during the war.127 There is very little mention of mourning for loved ones. It is apparent from the comments made about the
monument that its intended purpose was to uplift patriotic and loyal sentiments. For instance, in his history of Dubois County, George Wilson remarked, "it will stand for ages, to teach the rising generations the love of country, liberty, and union."\(^{128}\)

Furthermore, it is clear from the stature of those who gave addresses at the dedication that the ceremony was organized with patriotic considerations in mind: Governor Claude Matthews; Col. J.N. Walker, Commander-in-Chief of the GAR; and A.M. Sweeney, Clerk of the Supreme Court; as well as others. These men were all in positions of authority and promoted the strength of America.\(^{129}\) Finally, the Jasper Weekly Courier reported:

> So Americans, whose patriotic spirit has been greatly quickened by fearful and costly strife of the civil war, what is more fitting than the desire to keep the patriotism brightly glowing in the future generations by handsome and enduring monuments to their comrades and fellow-citizens who dared and died to preserve the 'Union and the Constitution, one and indivisible'.\(^{130}\)

The account also declared the monument was a way for people to "pay homage of respect to the cause, and renew their fealty to the laws of the land, and the support of the constitution." It went on to announce: "only by strict obedience by the masses to the laws and a firm adherence to the limitation of authority fixed in the constitution, can the liberties, and consequent happiness of the people, be preserved, and handed down unimpaired through age after age."\(^{131}\)

1889, ELKHART, ELKHART COUNTY, CIVIL WAR SOLDIERS' AND SAILORS' MONUMENT

The Elkhart County Civil War Soldiers' and Sailors' Monument is one of the few donated by a single individual. The project began in 1888 when members of the Elmer
and Shiloh Posts of the GAR suggested that someone should erect a Civil War memorial. Silas Baldwin offered $2,000 for the project and the posts were to collect the remainder.

The city council approved a spot in the park at Main Street and Tyler Avenue for the monument. Then Baldwin donated an additional amount to cover the total cost of the monument.

The monument is made of oolitic limestone from Bedford, Indiana. The names of the battles of Stones River, Shiloh, Appomattox, and Atlanta are carved on it. There is a bronze plaque with the portrait of Lt. Frank Baldwin, Silas' son, with the details of his death along with carvings representing the GAR, Marines, and Cavalry. A bronze statue stands on top of the shaft. Other than the bronze work, all the work was contracted with Indiana firms. The fabricator was Nelson P. Doty and the founder was American Bronze Company.

The city dedicated the monument on August 23, 1889. The local paper claimed thousands of veterans from Elkhart and the surrounding area attended the dedication. Governor Alvin P. Hovey gave the primary address, which paid tribute to those who died and acknowledged Baldwin's patriotism for his support of the monument.

The Elkhart monument is a good example of nationalistic intent. The inscriptions found on the monument are from leaders from the local to the national levels. Each quotation either mends the nation's wounds or applauds the success of the soldiers:

**LIEUT. FRANK BALDWIN KILLED IN BATTLE AT STONE RIVER DECEMBER 21ST, 1862 AGED 18 YRS.**

**ERECTED BY SILAS BALDWIN IN HONOR OF THE HEROES WHO FOUGHT AND THE MARTYRS WHO FELL IN THE WAR OF 1861-1865**
WITH MALICE TOWARD NONE, WITH CHARITY FOR ALL, TO BIND UP THE NATION'S WOUNDS, TO CARE FOR HIM WHO SHALL HAVE BORNE THE BATTLE AND FOR HIS WIDOW AND ORPHAN -- ABRAHAM LINCOLN

GOD REIGNS AND THE GOVERNMENT AT WASHINGTON STILL LIVES -- JAMES A. GARFIELD

LET US HAVE PEACE. SOLDIERS OF THE UNITED STATES, IN YOUR MARCHES, SIEGES AND BATTLES, IN DISTANCE, DURATION, RESOLUTION AND BRILLIANCE OF RESULT, DIM THE LUSTER OF THE WORLD'S PAST MILITARY ACHIEVEMENTS -- ULYSSES S. GRANT

WE ARE MANY STATES, BUT ONE PEOPLE, HAVING ONE GOVERNMENT, ONE FLAG AND ONE COMMON DESTINY -- OLIVER P. MORTON

THE AMERICAN CITIZEN-SOLDIER, BRAVE IN WAR EMINENT AS A STATESMAN, ADMIRABLE AS A CITIZEN -- JOHN A. LOGAN

1893, MICHIGAN CITY, LA PORTE COUNTY, CIVIL WAR MONUMENT

An individual also donated the La Porte County Civil War Monument. John H. Winterbotham, noted local businessman and politician, contributed $15,000 for a Civil War monument and waited ten years for a suitable place to erect it. Not until a lake front park was designed along Lake Michigan was such a place found. The local newspaper commented that it was "altogether a lovely and appropriate spot for one of the finest tributes to the soldier dead of Indiana."

M. Muldoon of Louisville, Kentucky, designed the magnificent monument, and William R. O' Donovan and J. Scott Hartly of New York completed the bronze work. Constructed of granite, the monument stands an impressive 62 feet high and weighs 61 tons. A vigilant figure representing "Peace" with her arm extended holding an olive branch stands on top of the monument. The central bas-relief depicts men from all occupations rushing to defend the nation after news of Fort Sumter reached them.
The monument was dedicated on May 4, 1893, in a ceremony that typified most others—the participation of civic organizations, school children, veterans, and politicians. An article in the *Indianapolis Journal* stated that the monument "shows the patriotic fervor, which led to the triumph of the Union cause, bringing as a result, that victorious Peace, typified by the statue surmounting the monument." The inscriptions on the monument read: "IN MEMORY OF THE SOLDIERS OF THE CIVIL WAR WHO GAVE THEIR SERVICES TO PERPETUATE THE UNION OF THE STATES," and a Latin phrase which means, "It is sweet and glorious to die for one's country" (DULCE ET DECORUM EST PRO PATRIA MORI), along with an inscription thanking Winterbotham for his generosity.

**1912, PRINCETON, GIBSON COUNTY, SOLDIERS' AND SAILORS' MONUMENT, CIVIL WAR**

Forty-seven years after the Civil War Gibson County citizens dedicated their Soldiers' and Sailors' Monument. There had been local talk of executing one sooner; in 1893 a news article in the *Princeton Clarion-News* stated: "A monument to the soldiers of Gibson County in the war for the Union, such an one as would be a credit to them and to the county, would be an object lesson of patriotism to generations to come and would be an inspiration to higher citizen[ship]." Not until 1910 did the Archer Post, GAR, form a committee to gather the necessary signatures, under the provisions of the 1865 state law, asking the county commissioners to take action and appropriate up to $25,000 for a Civil War monument. Within seven months, the committee filed a petition bearing over 4,000 signatures with the county commissioners. On January 4, 1911, the county commissioners appropriated $25,000 for the monument. The final cost was $23,353.59.
Clark Brothers of Urbana, Illinois and Princeton secured the bid for the design and construction of the monument. Rudolph Schwarz, known for his work on the Soldiers' and Sailors' Monument in Indianapolis, was the subcontractor for the bronze figures. The base of the monument was Barre granite and the shaft Montello, Wisconsin, granite. The overall height of the monument was approximately 67 feet.148

A color bearer stands on top of the shaft, while figures around the base represent branches of the services. The inscription mentions the monument was built by Gibson County residents in "HONOR OF THE VALOR AND PATRIOTISM OF THE 2,200 SOLDIERS AND SAILORS WHO ENLISTED FROM GIBSON COUNTY . . ." and serves as "... A TRIBUTE TO THE MEMORY OF THE 500 WHO GAVE THE FULL MEASURE OF DEVOTION TO THEIR COUNTRY."

Also engraved on the monument is a portion of Lincoln's Gettysburg Address, several poems, a list of those involved with the creation of the monument, and the names of battles in which county soldiers fought.149

The dedication took place on November 12, 1912. The weather was foul, but the moods of all who gathered were not dampened. The audience was full of citizens of Gibson County as well as the surrounding area. Many Civil War veterans attended, reliving old memories with their comrades, while paying tribute to those who had been left on the battlefields. Fifteen hundred children also attended. There were historical and patriotic speeches after 300 veterans paraded around the public square.150 Titles of the speeches, "The American Flag," "Monuments, their History and Significance," "Indiana Soldiers in the War of 1861 to 1865," "One Country and One Flag," and "Gibson County in the Civil War" point to the motives of instilling pride and patriotism.151 Yet these speeches were not as full of patriotic convictions as were the ceremonies dedicating the
Dubois County monument. One could attribute the variance to the additional eighteen years between the dedications. Distanced from the emotions that ran strong shortly after the war, officials involved in the ceremonies prepared their speeches accordingly. As time passed between the dedications of the two monuments, officials of Gibson County were more content with a monument that honored the sacrifices of those who lost their lives or their loved ones.

1922, PLAINFIELD, HENDRICKS COUNTY, WORLD WAR I

After the First World War America suffered from social unrest. For instance, many who had supported the war distrusted those who had opposed it. Monuments not only commemorated military service, they also enhanced national unity. Many World War I memorials also played a role in the City Beautiful movement that was popular in the 1920s. Memorials like the Indiana War Memorial Plaza enhanced downtown and commemorated soldiers.¹⁵²

Ernest Moore Viquesney's Doughboy monuments are the most abundant Indiana World War I monuments and will be given greater attention later in this study.¹⁵³ There are, however, several other varieties of commemorative forms in Indiana from the First World War. The Indiana Boys' School Class of 1921-1922 erected on school property a monument to honor former students who fought in World War I. The inscriptions on the front, "ERECTED BY THE CLASS OF 1921-22 IN HONOR OF FORMER BOYS OF THE INDIANA BOYS SCHOOL WHO RENDERED VALIANT SERVICE IN THE WORLD WAR," and on the rear of the pedestal, "HE IS GREAT WHO SERVES HIS COUNTRY WELL AND GUARDS HER FAME, WHO
LOVES HIS LAND TOO MUCH TO STOOP TO SHAME," implore future classes that the righteous path is good citizenry.\textsuperscript{154}

\textbf{1926 and 1929, War Mother Monuments, World War I}

War Mothers clubs were often involved in the creation of World War I monuments, as was the case in Cass and La Porte counties. The Mothers were the driving force behind the creation and fundraising for these monuments. The monument in La Porte County is inscribed: "LEST WE FORGET OUR BOYS WHO ANSWERED THEIR COUNTRY'S CALL IN THE WORLD WAR 1917-1918 SPONSORED BY THE SERVICE STAR LEGION WAR MOTHERS OF MICHIGAN CITY, IND. A.D. 1926."\textsuperscript{155}

The Gold Star American War Mothers of Cass County erected the World War I monument in Cass County. They chose to inscribe: "THIS MEMORIAL ERECTED BY GOLD STAR AMERICAN WAR MOTHERS OF CASS COUNTY IND. TO COMMEMORATE THE VALOR OF THOSE WHO MADE THE SUPREME SACRIFICE DURING THE WORLD WAR." The sides of the monument contain the names of twenty-one sons who died in the war.\textsuperscript{156}

The La Porte and Cass county monuments provided comfort to the mothers and allowed them to cope with the deaths of their sons. For example, one newspaper reported that, "the war mothers in selecting the northern pearl granite, made their choice, because of the unlimited durability of the stone, and its resistance in absorbing dirt."\textsuperscript{157} This statement suggests that although the mothers had lost their sons, they hoped their memory and sacrifices would live on. The monument allowed the mothers and others in the community to honor the deeds of their sons and to justify their loss.
1948, Greencastle, Putnam County, World War II

On Veterans Day 1948 the people of Greencastle, Putnam County, dedicated a World War II monument of unusual design. The General Jesse M. Lee Post 1550, VFW and countywide donations made the monument possible. The United States Navy acquired a German buzz-bomb like the type used to terrorize London in the spring of 1944. After the war the Navy had it scheduled for destruction. The Greencastle VFW post asked the Navy if they could use it as part of a monument. The Navy replied that it would take an Act of Congress. The veterans, with the aid of a federal judge, petitioned Congress for a bill which later passed.

The structure is a thirty foot high "V" (for victory) with the German buzz-bomb on top of the "V". Although the symbolism could suggest German victory, in reality the buzz bomb is displayed as a war trophy--the classical design of showing the enemy's captured arms. The monument also includes traditional features like the names of soldiers from the area who were killed. Its final cost was $3,000.

1996, Indianapolis, Marion County, Vietnam and Korean Wars Memorial

After the Korean and Vietnam wars, returning soldiers did not come home to the heroes' welcome the World War II veterans had received. There were no parades or bands playing uplifting patriotic music. Instead, the public was cold and indifferent. One columnist rationalized the difference by the type of war. World War II appeared to be a
more just war, stopping aggression. Young protestors of the 1950s and 1960s viewed the action in Korea and Vietnam as wars to stop political systems.\textsuperscript{164}

Korean veterans were not treated as poorly as the Vietnam veterans.\textsuperscript{165} James Mayo said of the Korean era, "the 1950s were good times in America, and people wanted to pay more attention to how they could better their lives than to think about a war that nobody cared about."\textsuperscript{166} Many Americans could not believe we were involved in another conflict so soon after World War II. Many Korean War soldiers had received their training in the previous war and were bitter that they had to leave home again. When they returned in the early 1950s they and the community just wanted to put their participation in the "police action" behind them.

Vietnam was unpopular for different reasons. Young protestors believed it was "immoral--without relevance to their lives."\textsuperscript{167} When the soldiers came home they found American society's attitude toward the war had changed in their absence, and their sacrifices were unappreciated. They felt forgotten, but they could not forget what had happened.\textsuperscript{168}

Although the Korean and Vietnam memorials were erected before the World War II Monument, many considered them late in coming.\textsuperscript{169} Tom Clark, a history teacher at Lake Central High School whose class was involved in the commemoration, reasoned "the Vietnam War is a lingering wound on the nation. A wound the nation tried to push from its memory."\textsuperscript{170} James Mayo adds that the memorials to Korea and Vietnam are memorials to defeat, but the veterans of these wars "want citizens to acknowledge the willingness the soldiers showed in fighting for their country."\textsuperscript{171} Construction of monuments to these wars recognized the soldiers and helped heal the wounds.
The Vietnam and Korean Wars Memorial on the American Legion Mall is one memorial, commemorating two wars. There are two elements of the memorial but the public often regarded them as two separate monuments. On Veterans Day 1995 Indiana broke ground for the new state memorial. Authorizing the monuments had been an exasperating and lengthy process for all involved. In 1987 the General Assembly approved HB 1033, which created a fourteen-person committee and a $200,000 appropriation for the memorials. It also directed the Department of Veterans Affairs to raise additional funds, but planning for the memorials stalled. In 1990 those involved debated where the state should erect the monuments. The site selection team had suggested putting them on the Capitol Commons, south of the Statehouse. John Wicks, Jr. insisted "the Capitol Commons is a prestigious site that would touch many people, not just those who served in the war." But veterans were upset with the location and disappointed because no one had consulted them. One Marine voiced his dissatisfaction that the committee had made an important decision "without the knowledge of most Hoosier veterans." The majority of the outspoken veterans wanted the monuments located near Veterans Memorial Plaza. The Governor's chief of staff affirmed, "I told them we would . . . get more testimony and make them feel more comfortable with the decision." Subsequently, the site selection committee held public hearings and the initial recommendation was changed.

Many groups helped make the monuments a reality. "Anyone who makes the ultimate sacrifice deserves that recognition," James Powers, a Vietnam veteran and deputy adjutant of the Disabled American Veterans (DAV) proclaimed. Thus, the DAV, American Legion, Vietnam Veterans of America, Veterans of Foreign Wars (VFW), and
Amvets all combined efforts to raise the $750,000 needed for the memorials. Students in Tom Clark's history class were also involved. One of their tasks was to verify the Indiana names of the men who died so they could be engraved on the walls of the memorial. The students found many names that had been left off the official list. They also gathered artifacts, letters, and stories from soldiers' families. Clark wanted them "to experience it [the Vietnam War], touch it, and see it through the eyes of those who lived it." After interviewing parents and other family members, "the monuments had taken on lives of their own in the minds of the kids." Patrick M. Brunner won the design competition with a proposal for a pair of half cylinders. Brunner explained, "it became to me a way of unifying the two memorials. They face each other and together they make a cylinder." The cylindrical shape provides a public and private space to the monument. Each granite and limestone monument bears the name of the war at the top of the convex (exterior) surface, below which are excerpts of letters from Indiana veterans and a brief history of the war. On the concave (interior) surface are the names of Indiana service personnel who died. The interior setting offers a more serene environment. Brunner rationalized:

We didn't want to celebrate the wars. We are memorializing the effort and dedication of those who served and died. This is not an effort to justify the wars or (their) [sic] leaders. We want this memorial to teach. What is the value of the memorial if it only speaks to those who had direct experience in the war? I wanted to explain to those, like my daughter who is nine, about the war.

Both monuments were dedicated at the Memorial Day celebration in 1996. Parents, siblings, widows, children (some of whom had never met their fathers), and fellow soldiers came to remember their lost loved ones. Gene Robinson, a Korean War veteran and author of one of the letters on the memorial, was emotionally and physically
shaken when he beheld the memorial for the first time. "When I saw it I felt like I had a thousand eyes on me. I had to go to one of the stone benches to compose myself. It's a pretty emotional thing." At the dedication U.S. Representative Andy Jacobs, Jr., a Marine veteran of the Korean War, pledged, "we gather not in triumph and glory, but in sorrow. For we must not forget that loving, laughing young Americans sacrificed their lives so we all might live in liberty."

1998, Indianapolis, Marion County, World War II Monument

In 1996, Richard Russell, a determined World War II veteran, set out to accomplish a task that the state had neglected for over fifty years. He admired other memorials erected in the City of Indianapolis, and he could not help but notice there was no memorial for World War II. He did not accept the city's explanation that the World War I Memorial had been rededicated in 1987 for all twentieth-century conflicts. After all, if that were true, why did the state dedicate the Vietnam and Korean Wars Memorial earlier in 1996? (He was quick to point out that he believed servicemen of those conflicts deserved memorials, but so did his comrades.) Through persistence, he discovered the city had identified a spot for a possible World War II memorial, then a flowerbed near the Vietnam and Korean Wars Memorial. However, there were no plans for its construction. Russell pleaded:

It has been due, overdue, for fifty years. It need not be large, nor towering or huge. It need not even be as large as the two for the Vietnam and Korean veterans--just something lasting, something symbolic of that service and sacrifice. Anyone knows that since the majority of us World War II veterans are in our 70s and 80s, we won't be around much longer. All we want is that when someone walks by it, they remember us. Not as individuals but as those who collectively fought this conflict.
Bill Evans, another World War II veteran, commented "if the community takes this sacrifice with indifference, it will be the cruelest ingratitude the world has ever known." But retired Navy officer Jack Spencer asserted that a World War II monument was not necessary, aside from what it would teach future generations, if its only purpose was to honor its veterans.  

Another World War II veteran, Bill Schulmire, was adamantly opposed to a memorial. He asserted "with the number of homeless and those living on some type of aid, we don't need another rock pile. Granite costs much money and will only benefit the contractor. World War II vets will soon all be gone, and then who will care?" Finally, after the collective efforts of many members of the community, the 110th Indiana General Assembly approved a one-time expenditure of $350,000 for a World War II memorial. The final cost of the monument was $420,000, with private donations making up the difference.

The Indiana War Memorials Commission was responsible for building the monument. Design constraints limited its size and required that it complement neighboring memorials. Spencer suggested a memorial that represented the human dimensions of soldier weaponry and hand-to-hand combat from World War II, which contrasted with what he called the "impersonal" wars waged with technology. Another idea called for a memorial that reflected the high levels of patriotism prevalent during World War II. A third suggestion proposed refurbishing the existing World War Memorial and adding new features to reflect both wars.

Indianapolis architect Patrick M. Brunner, also the architect for the Vietnam and Korean Wars Memorial, won the design competition. The World War II monument shares the form (a partial cylinder) premise of the Vietnam and Korean Wars Memorial,
but it is two feet wider. "It will be dramatically more impressive in bulk," according to Bill Sweeney, executive director of the Indiana War Memorials Commission and "will enjoy a stature that will be appropriate when compared with the other war memorials." Because there were too many names to fit on the memorial visitors can access the names of all who served via a database. The convex side, facing Pennsylvania Street, contains historical material about the war, specifically relating to Indiana. The concave side faces the American Legion Mall and offers "a room for introspection and reflection" while reading the inscribed letters and representative faces of personnel who served as well as quotations from other Hoosiers and presidents. A freestanding column lists the official order of campaigns and operations. Senator Robert Dole, a World War II veteran, was the dedication speaker on May 21, 1998. The events of the day moved Richard Russell. He wrote:

In spite of the rain, it was terrific, it was beautiful, it was outstanding. It was a day to always remember, one of honor and dignity. It was also a day where the rain was needed---to hide some tears shed, or started, by a bunch of old softys [sic].

It was also a day of personal honor . . . also, far beyond any deserved. You just wanted to see an old man shed some tears, and did.

1986, MUNCIE, DELAWARE COUNTY, VIETNAM VETERANS' MEMORIAL FOR DELAWARE COUNTY

The Delaware County Vietnam Veterans' War Memorial was a culmination of the dreams and desires of many. Howard Snider, a member of the commission to erect the monument, believed the "sacrifices of servicemen in the long war in Vietnam were not appreciated by their county . . . . Whereas the heroes of previous wars came home to acclaim, the heroes of the Vietnam [war] were coming home to a national cold shoulder." His hope was that the monument would remind visitors of the servicemen's sacrifices and
that it would be a "tribute to warriors not war." A fundraising drive begun in 1984 raised only $33,000 of the $50,000 needed by the dedication.  

The monument sits in a beautifully landscaped area in Heekin Park. The black granite monument wall bears silhouettes of three soldiers and two helicopters on one side and symbols for the five armed forces on the reverse. There is a giant "V" on top of the memorial. Carved on the monument are the names of the fifty-seven dead military personnel from Delaware County. It is inscribed with, "LET NO ONE FORGET THE BRAVE YOUNG MEN AND WOMEN FROM DELAWARE COUNTY WHO SERVED THEIR COUNTRY ESPECIALLY THOSE MEN WHO SACRIFICED THEIR LIVES IN A WAR AND A PLACE CALLED VIETNAM."

On November 11, 1986, Delaware County residents dedicated their Vietnam War Memorial. It deals little with nationalism. It recognizes the value of honoring and remembering all soldiers, and offers "an everlasting tribute to those who gave everything."  

1993, EVANSVILLE, VANDERBURGH COUNTY, DESERT STORM AND DESERT SHIELD

The operations in the Persian Gulf were largely supported by the American people. Most American communities sent men and women to the Gulf, but few commemorated them. Both brevity and selfish motives could explain the absence of monuments. The latter explanation follows Mayo's thesis. Although some might argue we intended to ward off Saddam Hussein's aggressive actions, Desert Shield and Desert Storm also secured America's oil source, a strategy similar to that of the Spanish-American War, which is also under-memorialized.
At the time of writing there are only two monument in Indiana dedicated to the men and women of Desert Shield and Desert Storm; one is located in Vanderburgh County. The support group United We Stand sponsored the monument. According to Tony Wright, one of its members, "the monument is the first of this magnitude" in the United States for Desert Storm veterans. Most communities did not erect a monument to the veterans of that war. Wright also believes it is the "first memorial showing a woman in combat." The monument cost $44,000 with an additional $1,500 in expenses. United We Stand raised all but $3,200, which they hoped to make up with additional fundraising events.

The monument sits in a city park. Steve Shields of Hopkinsville, Kentucky, sculpted a male and a female figure in their combat gear. A volunteer of the support group, who also had a son serving in the Navy during Desert Storm, professed "the first time you see that gal's face she looks like somebody you know." Three benches that honor the three men from the area who died in the war complete the setting.

The monument, dedicated on May 15, 1993, was inscribed with a series of uplifting words. The upper tablet contained a religious quotation, "DURING YOUR TIMES OF TRIAL AND SUFFERING WHEN YOU SEE ONLY ONE SET OF FOOTPRINTS IT WAS THEN I CARRIED YOU." Another tablet recognized the service provided by the men and women of Desert Shield and Desert Storm. It also honored veterans of other wars, " FOR THE HONOR AND GLORY OF GOD AND TO THOSE WHO SERVED AND SACRIFICED IN PAST WARS AND CONFLICTS." A quotation from Gen. H. Norman Schwarzkopf, Commander of Operations of Desert Shield and Desert Storm, completed the inscriptions.
UNIT SPECIFIC MONUMENTS

While unit specific monuments dot Civil War battlefields, they were rarely placed away from scenes of action. Twentieth-century military practice combines soldiers from all parts of the United States into units. Therefore there is no "home town" for contemporary units. In the nineteenth century units were often composed of men from one geographical region. This recruiting technique was especially popular in the Civil War. Unit specific monuments sometimes failed to memorialize a county's entire contribution. As a result, some counties erected monuments to all Civil War servicemen.207

1865, PRINCETON, GIBSON COUNTY, 58TH INDIANA REGIMENT MONUMENT

The 58th Indiana Regiment Monument, one of the unit-specific monuments found in Indiana, has been hailed as the "oldest [relating to the Civil War] and most unique in its origin and design." The soldiers from the regiment financed the monument entirely on their own, and did so while still an active regiment, which was considered rare.208

The idea of a monument to the 58th regiment was initiated by Lt. Col. Joseph Moore, Lt. Col. James Embree, and Quartermaster Samuel Sterne in 1863 while camped in Murfreesboro, Tennessee. They formulated a plan to commemorate the deceased men of the 58th regiment with a monument to be financed by the men in the regiment who agreed to raise $5,000. Moore explained, "Liberal subscriptions to meet the expense of the proposed monument were made by officers and men of the regiment at the time of the
They also obtained money from appropriated but unused funds for rations.\textsuperscript{210}

The Princeton monument is a marble shaft, approximately 33 feet high. Military accoutrements and names of battles in which the regiment fought are inscribed on its sides, as well as "Honor the Flag." The names of the deceased are also carved on the monument. Names of soldiers who died after the carving was done were later added. However, the men did not add the names of comrades who passed after discharge.\textsuperscript{211} A bronze plaque reads: "This monument was erected by the 58\textsuperscript{th} Regiment, Indiana Volunteer Infantry, in honor of its dead whose names are inscribed thereon; comrades who were killed in battle, or who died from disease or other cause during the service of the regiment in the Civil War..."\textsuperscript{212}

All accounts save one claim the monument was completed at the time of dedication, which took place on July 4, 1865.\textsuperscript{213} Several members of the 58\textsuperscript{th} gave speeches. Moore recalled there were thousands of people at the event.\textsuperscript{214} Although the regiment was still on active duty in Louisville, Kentucky, some men secured passes to be present at the ceremony, and some men attended who had already been discharged. Moore related that it was a day when all present were "rejoicing in victory and peace."\textsuperscript{215} The celebration was bittersweet. Many people shed tears and had heavy hearts for they participated because a loved one's name was inscribed on the monument. Moore called the monument, "a silent testimony of the priceless heritage that is enjoyed by this generation" and "a memento of the patriotism, love, sacrifice and comradeship of soldiers."\textsuperscript{216} He also admitted that because of weathering and changes in style, the
monument might not be as beautiful as later monuments, but "in its meaning, in sacrifice, sentiment and comradeship, it looms far above and beyond them all."\textsuperscript{217}

1894, OAKLAND CITY, GIBSON COUNTY, COMPANY F, 42\textsuperscript{nd} INDIANA REGIMENT MONUMENT

Gibson County is also the home of the Company F, 42\textsuperscript{nd} Indiana Regiment Monument. Gil Stormont reported in his history of the county that the monument was erected by the surviving members of the unit "as a loving tribute to the memory of their comrades who gave up their lives in defense of the flag during the Civil War."\textsuperscript{218} It is an obelisk topped with a uniformed soldier standing at parade rest with the accoutrements of war. It was dedicated on October 8, 1894.\textsuperscript{219}

1995, INDIANAPOLIS, MARION COUNTY, USS INDIANAPOLIS

The \textit{USS Indianapolis} monument commemorates the crew of the World War II ship. It is distinct from those unit specific monuments of the Civil War because the men of the \textit{Indianapolis} were from all over the country, not one geographical region. On July 30, 1945, about midnight, two Japanese torpedoes struck the \textit{USS Indianapolis}. It sank in twelve minutes. An estimated 900 of the 1,196 crew made it into the water. Only 317 survived at the time of rescue, nearly five days later.\textsuperscript{220}

The survivors first mentioned a memorial to honor their missing shipmates at their reunion held in their ship's namesake city in 1960. Many years later, the survivors joined forces with Indianapolis business people and politicians. They collaborated to develop the memorial, but help was slow in coming.\textsuperscript{221} To expedite matters the survivors hired an
architect, Joseph Fischer, to design a memorial. They also hired a fundraiser, but before he raised much money he moved on to another job.222 One survivor remarked the monument was important because:

They don't teach it [the crewmen's ordeal] in school. If it weren't for the sacrifices of their lives and such, this world probably would not be free. I know people don't like to believe all that. They don't think that that could have happened. But the price of freedom is expensive. And it took a lot of great, great men.223

After returning to Indianapolis for several reunions over the years, the survivors received a location for their monument. In 1990, at the dedication of the Navy's Electro Magnetic Production Facility (EMPF) located at the north end of the Central Canal Walk, Mayor William H. Hudnut III announced that the city was donating a parcel of land next to the canal. Captain James H. Holds, director of EMPF, agreed to help the survivors raise funds. He soon formed a not-for-profit organization, USS INDIANAPOLIS (CA-35) Survivors Memorial Organization, Inc., which handled contract, legal, and, most importantly, fundraising issues. The organization's first goal was to educate people about the ship's history. Then they turned their sights to fundraising efforts.224 Only eighteen months before the dedication they were about $100,000 short of their goal of $800,000, which included $100,000 for an endowment to maintain the memorial.225 About half of the donations came from individuals and from the sale of items like USS Indianapolis hats, flags, mugs, and tickets for a raffle of a 1967 Oldsmobile.226 The remainder came from corporate donations.227

Designer Joseph Fischer created a monument with an Indiana limestone base containing a history of the ship and a black granite upper portion upon which are engraved a silhouette of the ship and 1,197 crewmember names. Starred names indicate
survivors. The memorial ends face east and west "so the sun rises and passes over it, glowing off the granite." Buried at an undisclosed location near the memorial site is a piece of the *USS Arizona*, the first ship sunk at Pearl Harbor.

At the end of a thirty-year effort, the survivors, their families, and the families of the deceased were more than ready to dedicate the memorial. The survivors' organization compiled addresses of the crew and families and sent them packets of information regarding the dedication, which took place (with 107 survivors in attendance) on July 30, 1995, the fiftieth anniversary of the sinking. Eleanor Sforzo came to the dedication to remember a husband who did not come home. Her son came with her to honor the father he never met. "I hurt for a long time," Eleanor explained, "But now the time for hurt is past. This is so nice. It is like a final memorial service."

**COMBINED WARS**

Monuments throughout the state commemorate more than one war. There are several possible explanations for this economy. One explanation posits that the memorial's organizers wanted to commemorate service in different wars, for example, the Pioneers', Soldiers' and Sailors' Monument in Lawrence County and the Medal of Honor Monument in Indianapolis. Other possibilities could include a combination of funding and timing. Counties were often erecting Civil War monuments after the Spanish-American War. One could also deduce that it was a simple and inexpensive solution for communities to commemorate more veterans at one time. James Mayo suggests that wars of Manifest Destiny that expanded the nation's territory were "less visible than those for
America's unquestionably just wars. He finds that monuments for wars for Manifest Destiny remember individuals or heroes and not victories. He believes "war memorials give respectability to historical acts, but not all of America's victorious actions were respectable in the wars of Manifest Destiny." Consequently, the Spanish-American War is often included with the Civil War on monuments. That way the community still commemorates the soldiers' contributions, but the "political" war is overshadowed by the "righteous" war.

1924, Bedford, Lawrence County, Pioneers', Soldiers' and Sailors' Monument

Bedford attorney Moses F. Dunn's bequest of $10,000 for a memorial to the soldiers, sailors, and pioneers who came from, represented, and settled Lawrence County was intended to honor the people who shaped the local community. Dunn also appointed the members of the monument committee, who proposed a monument with the final cost of $65,000. The Pioneers', Soldiers' and Sailors' Monument is 32 feet high. Two eagles guard the monument on either side, and behind the monument, tablets, added at a later date, bear the names of the dead from World War II, Korea, and Vietnam. The imagery on the monument is classical in nature. Each panel shows a robed female, angel, or other symbolic representation. There are four panels, each representing the monument's honorees. The north panel honors the pioneer by depicting a scene where "nature appears urging her sons and daughters to take up agricultural pursuits while in the background lurks their most dangerous enemy the Indian." The east panel represents the victorious allies of World War I. The south panel reveals hard work and perseverance as the path to
everlasting peace. The west panel depicts the reunion of the country after the Civil War. Proudly standing on top is a female figure representing peace.  

The dedication of the monument, on January 13, 1924, was mostly a eulogy to Dunn. The few remaining members of the E.C. Newland Post, GAR and descendents of the pioneers attended the dedication at the Courthouse Square. Ira Batman, the orator for the dedication, acknowledged that Dunn left money for the monument "because he realized that he had what he had and was what he was because others had fought and striven before he came into existence." During the dedication, Batman recognized the pioneers and soldiers who served from the Indian wars to World War I. He further upheld that "this human service had paid in that we had the richest and best county in the world--a constitution that contained human right, liberty and justice." Batman concluded his speech by proclaiming, "may it [the monument] stand during the coming years as a reminder of the patient service and heroic sacrifice for [sic] those in whose honor it was erected and keep green the memory of the illustrious donor, Moses Fell Dunn." The service then closed with the singing of "How Firm a Foundation" and "America."

1924, NEW CASTLE, HENRY COUNTY, HENRY COUNTY SOLDIERS' MEMORIAL

The monument found on the courthouse lawn in New Castle, Henry County, commemorates soldiers of several wars. As a result of the efforts of the George W. Lennard Post, GAR, the Henry County commissioners granted $2,500 and patriotic citizens donated the other $2,500 for the monument. The effort began as a tribute to Civil War soldiers. Its main features include the statue of a soldier on top and the
inscription, "TO THE UNION CIVIL WAR SOLDIERS OF HENRY COUNTY: LEST WE FORGET." Other inscriptions read "ONE NATION/INDIVISIBLE", "ONE COUNTRY/ ONE FLAG." Only a small tablet on the back of the monument placed there by the Otis Newby Camp, Spanish-American veterans remembers the soldiers of the Spanish-American War, the China Relief Expedition, and the Philippine Insurrection. There were an estimated 1,500 people in attendance at the dedication on May 30, 1924. Participants in the day's activities included Civil War veterans as well as Spanish-American War veterans.

1999, INDIANAPOLIS, MARION COUNTY, THE CONGRESSIONAL MEDAL OF HONOR MEMORIAL

The Medal of Honor Memorial does not commemorate a particular war or unit, but rather it honors soldiers whose heroism surpassed that of the already heroic soldier. These men and one woman (Mary Walker, a Civil War assistant surgeon) who served from the Civil War to Somalia have their brave deeds in common. Congress awards the nation's highest military honor to service personnel who have acted beyond the call of duty. IPALCO Enterprises, Inc., the parent company for Indianapolis Power & Light, dedicated the memorial to the recipients of the 3,452 awards.

One Sunday morning in 1998, Caroline Hodowal could not hold the tears back as she read a story about the Medal of Honor winners. After she shared the story with her husband, John, chairman of the board of directors for IPALCO, he, too, was moved to tears. They first thought the soldiers could be grand marshals for the IPALCO 500 Festival Parade, but when Hodowal discovered there was no memorial to honor the CMOH recipients, he decided he would propose one. He had no trouble persuading IPALCO's Board of Directors that they should accept this responsibility.
memorial and its continuing care is a gift from IPALCO Enterprises "to the citizens of the United States of America in honor of all who served their country and to the precious few who received this nation's highest award for valor . . . the Congressional Medal of Honor." The cost of the memorial exceeded $2.5 million, which includes an endowment for continual care.

Located on the Central Canal Walk in White River State Park, the memorial is an impressive sight. It consists of twenty-seven curved glass walls, each between seven and ten feet tall. Represented on the walls are fifteen conflicts, beginning with the Civil War. At dusk the lights turn on and the sound system tells stories of the recipients' deeds of "courage, heroism and the human spirit." A touch screen monitor describes the Medal of Honor Society, the award, and its recipients.

The landscape architects and designers were Eric Fulford and Ann Reed. Fulford explained that he and Reed chose glass because it "has that spiritual nature of being perceived as both being fragile and having strength." The names of recipients are etched on the front of the glass so visitors can touch them. The location of the incident, the recipient's branch of service, and a ring of thirty-four stars are etched on the back so they are "untouchable and protected to reflect how a person can be touched, but the Medal belongs solely to the person who earned it." Other images in the background reflect "acts of courage, the complex web of family and the spiritual nature of people."

Construction began in November of 1998 and the monument was dedicated May 28, 1999, less than one year after the Hodowals first conceived the idea for a monument. Of the 156 living Medal of Honor winners, 95 attended the dedication, as well as an estimated 15,000 other people. The memorial spoke to many people. At the
groundbreaking Sammy Davis, a Hoosier Medal of Honor recipient, professed that he
could not end his journey and come home until he "accepted and others recognized, that
until that final bugle blows, I must bring them [the ghosts from the battlefields] with me." 
Because of the memorial, he was able to heal and leave the ghosts behind. He continued,
"old warriors will find it a place of sacred reflection. The young will find it a place of
inspiration and direction. The world will find it a place of introspection and celebration
of our dedication." Harvey Branum, another recipient, believed the monument would
be a tool wielded to shape future leaders. "We hope it will stand as a memorial to the
future leaders of America, the seven, eight, nine-year-olds out there now. If one or two
of them will look at that and think, 'maybe I ought to think more--about patriotism, about
our country'" the monument will have succeeded. Jim Poe, a veteran and one of the
workers on the monuments, reminded newspaper readers, "it's not enough to just be an
American. People need to understand that there are others who had to give their all for
something we take for granted."

In 2000 President William J. Clinton awarded twenty-three Medals of Honor that
should have been previously awarded but were not because of oversight, neglect, or
prejudice. Many of the recipients were World War II servicemen of Asian or African-
American descent who were overlooked because of racial dividing lines. "Rarely has a
nation been so well served by a people it has so ill treated," Clinton claimed of newly
honored Medal of Honor recipients. IPALCO subsequently added the new names to the
memorial by re-executing sixteen glass panels.
From courthouse lawns to public libraries and to bars (yes, bars) Ernest Moore "Dick" Viquesney's "Spirit of the American Doughboy" stands as a tribute to the soldiers of World War I.264 There are thirteen doughboys in Indiana and at least 140 throughout the country.265 Viquesney also designed the "Spirit of the American Navy," another World War I monument, "Spirit of the Fighting Yank," a World War II monument, and several other sculpture pieces.266 None of his other sculptures enjoyed the success of the "Doughboy."

The "Doughboy" sold well by virtue of good marketing. Viquesney created a flyer called "The Spirit of the American Doughboy' News," in which he laid out the entire process for planning, fundraising, and erecting the memorial. First, Viquesney claimed every community should have its own Doughboy Memorial, for it would:

impress on American Youth the desirability of peace and this is best taught and impressed on younger minds by studying the horrible methods of modern warfare. In the years to come our children will have their histories to study the great war, but when they can stand before a statue that shows the implements of that warfare, realize the suffering, sorrow and loss to individuals and nations that wars cost, it will, in my estimation, do more to inculcate peace than all the lectures in the country.267

Viquesney claimed "many memorials have been erected that otherwise would have been dropped because of a lack of information on how to proceed in a systematic way of going about this." He prepared a nine-point plan that included appointing a three-to five-person committee, interesting the community, and purchasing his "Raising the Regiment" (a financing plan he sold for $25.00, which would be credited to the cost of the memorial). He detailed how the committee should proceed and gave suggestions for
promoting the monument. He also created a twelve inch statuette of the "Spirit of the American Doughboy" for window displays. He alleged that "there has never been a failure where this plan was used--no community too small or too poor to have its own Doughboy Memorial." He wrapped the process into a neat package that had many committees scrambling to erect the quick, easy, and relatively inexpensive Doughboy Memorial that honored the boys of World War I.

Viquesney spent two years sculpting the original statue. He attended to the details of the uniform and equipment so the memorial would be "100% perfect." The Doughboy stood seven feet high in hob nailed shoes that were surrounded by barbed wire. He carried a rifle in one hand and a grenade raised above his head in the other. Viquesney completed the doughboy's uniform with a gas mask, ammunition belt, light field pack, canteen, and the typical World War I helmet. Reproductions of the statue were cast in either bronze or silver aluminum and were placed on any one of a variety of bases.

The inscriptions and speeches accompanying the monuments spoke of the soldiers' honor and acknowledged their sacrifices. The War Mothers of Henry County erected the "Doughboy" in New Castle. During the unveiling, Captain James Tyner, Post Grand Commander of the GAR, said to the War Mothers, "you paid a price more precious than that of blood. Your hearts were torn and there was no relief. You gave your very life when your boy went away." He continued, "may it [the monument] lead us to more faithful citizenship and to earnest prayer for the drawing [sic] of a day of world peace." The Peru, Miami County, monument displays a list of the war dead. The inscription reads, "GREATER LOVE HATH NO MAN THAN THIS." The Winchester, Randolph
County, inscription is very similar to Miami County's. It relates, "IN HONOR OF THE WORLD WAR HEROES OF RANDOLPH COUNTY WHO MADE THE SUPREME SACRIFICE FOR THEIR BELOVED COUNTRY" followed by a list of names and "FOR GREATER LOVE HATH NO MAN THAN THIS, THAT A MAN LAY DOWN HIS LIFE FOR HIS COUNTRY."²

The monuments erected in Indiana to military personnel fulfilled a diverse range of desires. Most monuments included some nationalistic sentiments either inscribed or spoken at the dedication, but it is evident that the dedications were events of remembrance, mourning, and honor. As Catherine Moriarty explained, the two purposes intertwine. James Mayo grouped the monuments in his study by the type of war. His opinion was that the types of war determined why and what kind of monument people erected. My study supports this thesis, too. Indiana Civil War monuments, like the one in La Porte County, uphold both the country and duty of soldiers and sailors. The Civil War was fought to secure the Union, an achievement brimming with nationalism. By comparison the Vietnam monuments, like the one in Indianapolis, say little about national politics and instead focus on the service of the men and women in the war. The type of war the soldiers fought, and how they were treated when they came home influenced the design of the monuments erected to them.

There are other concerns to examine. The motives of the people behind the erection of a monument are palpable. For example, the Desert Shield and Desert Storm monument recognizes the men and women of that war and previous wars. A support group erected the monument, which leads one to believe they did it to validate their actions, if they were veterans, and the actions of loved ones involved in the war, or any
war. The desire to uplift the nation or to focus on the people, mourn those who did not come home and honor all, often depended on who was involved in establishing the monument. Often times the persons involved with the state monuments were personally involved and affected, and a monument offers a final time for healing.
CHAPTER 3

MONUMENTS IN OTHER STATES

There are several hundred military monuments and markers to Indiana soldiers located outside Indiana's boundaries. All but one commemorate the Civil War and the vast majority are found on national battlefields or at national historic sites. I have included only monuments in my survey and have chosen, with a few exceptions, to forego listing the markers. Only four monuments are not on Civil War battlefields. Although they do not fit into this study (because they are in cemeteries or are markers), I included them in the appendix to assist future researchers.

Monuments on national battlefields serve the same purposes as those located elsewhere--they honor, commemorate, and define soldiers' actions. However, they also represent state pride and national duty. State legislative bills for battlefield monument appropriations often included competitive language. In every case where Indiana constructed a battlefield monument, someone said something about how Indiana's efforts compared to the efforts of other states. Citizens complained that neighboring states had bettered them, and that Indiana had to come up to the standard.

While dedication speeches for in-state monuments often included nationalistic discourse, battlefield monument dedications overflowed with nationalistic talk about sacrifice for country and duty. There was very little about mourning and loss in the speeches or inscribed on the monuments. The monuments on the battlefields became
icons for state pride and a unified front, while the monuments in Indiana were more personal and allowed visitors to grieve.

The acts permitting the state to build monuments include similar provisions. The governor was required to appoint a commission made up of veterans who, in most cases, had served during the battle being commemorated. Most commissioners were paid only their expenses, although in some cases they were able to hire one staff person. The legislation required that the commissioners were to travel to the battlefield to determine the best possible location for the monument, which was usually the point of the unit's most memorable fighting. The money appropriated included all funds for personal expenses, construction, transportation, and erection of the monuments, and sometimes the dedication ceremonies and a written history.

The national battlefields on which the monuments were located had been purchased by the United States government. After the purchases, the Secretary of War was initially responsible for maintaining the monuments and properties. In 1933 the National Park Service assumed these duties. Each park had a National Commission that coordinated all state efforts with the Secretary of War. The National Commission established guidelines that dealt with the materials and sizes for the monuments and inscriptions. For example, the acts creating the parks included requirements that all monuments located on national battlefields had to be constructed of granite or other durable material approved by National Park Commission. The National Commission stated all inscriptions had to be strictly historical, related to the battle, and based upon official reports of the battle.
1863, STONES RIVER, TENNESSEE

The staff at Stones River National Battlefield claims that the Hazen Brigade Monument is the oldest intact Civil War monument. The brigade was comprised of the 9th Indiana, 6th Kentucky, 110th Illinois, and the 41st Ohio regiments. The Hazen Unit raised and paid for their monument while still on active duty. The men quarried local limestone and constructed the monument themselves. The stone cutting was done by two men in the Ohio unit of the Hazen Brigade in 1864. Captain Amasa Johnson and Lt. Edward Crebbin, both of the 9th Indiana Infantry, guided the completion of the monument, which is ten feet square and twelve feet high.

Like other battlefield monuments, the Stones River Monument stands at the spot where the Brigade waged its best fighting. At Round Forest the unit held its position and assisted in forcing the Confederate Army of Tennessee to retreat to Tullahoma, Tennessee. The yard surrounding the monument contains the graves of the men who fell during the three days of battle (December 31, 1862 to January 2, 1863). There was no formal dedication of the monument, whose construction began in 1863 and was completed by November of that year. It appears the monument was not completed to Hazen's satisfaction, for he suggested a bronze infantryman should be mounted upon it "in recognition of the heroism of the rank and file of his brigade."

While making repairs in 1985, workers discovered the monument also served as a time capsule. The repair workers found two bullets, two bone fragments, eight buck and ball shot, a lead disk, a freshwater mussel shell, six horse teeth and two small wood fragments. Archaeologists assume these items were gathered incidentally in the fill. However, when the soldiers constructed the monument they built up five feet of soil on
the inside in which they buried nine artifacts: two twelve-pound and one 6-pound cannon balls, three artillery shells, two rifle musket barrels, and a staff or rod made of cedar whose purpose is unknown. 286

1885, GETTYSBURG, PENNSYLVANIA

In 1885 the General Assembly appropriated $3,000 for the Governor, Lieutenant Governor and five men from each regiment that had seen action at Gettysburg to visit the battlefield in order to select locations for unit monuments. 287 They were to use the funds that remained for the construction of the monuments. Actually, the structures are quite substantial for the small amount of money appropriated. Later that same year on October 28 (ten years before the property became a national battlefield), the State of Indiana erected six unit monuments. 288

Many Hoosiers felt Indiana was poorly represented. For example, the Commissioners for the Fiftieth Anniversary Celebration of the Battle of Gettysburg chastised the state and claimed the monuments were "... not in keeping with what the Government and other states have done at Gettysburg to preserve the memory of the heroes who fell there. Every visitor from Indiana noted this with mortification on the occasion of the recent anniversary." 289 They recommended a joint monument for Gettysburg like the one at Antietam: "... some future General Assembly of our State may have a basis upon which to act, should it feel called upon to take up the patriotic work of placing Indiana upon an even footing with other states whose soldiers fought upon the field of Gettysburg." 290 They finally got the monument they had pushed for, although none of the soldiers who fought at Gettysburg were able to enjoy it. It was not
until 1967 that the General Assembly passed a law appropriating $20,000 and called for
the governor to appoint a commission to erect a state monument. Well over 100 years
after the Battle of Gettysburg Indiana dedicated its state monument on July 1, 1971. 291

1901, FREDERICKSBURG, VIRGINIA

The 27th Indiana Volunteer Infantry Regiment Monument is the only Indiana
monument on the Fredericksburg National Battlefield. It is dedicated to the "steadfast
courage and discipline" of the 27th Indiana Volunteer Regiment. 292 It is also one of the
few, like the Hazen Brigade Monument, that was not funded with state money.

On a visit to the battlefield in 1899, John Bresnahan, a former member of the
unit, placed a tablet on the location where the 27th Indiana fought. 293 A news account
related that Bresnahan nailed a "nicely painted sign [on a tree] as a marker, until his
regiment may erect a more permanent monument of stone." 294 The unit raised enough
money for a modest granite tablet, approximately four and one half feet by two and one
half feet by one foot, in the center with "flank markers" which state the facts about the
unit in the battle and total casualties. 295 We know very little about the dedication beyond
a photograph dated 1901, that shows several men standing around the monument, which
is assumed to portray the dedication ceremony. 296

1899, CHICKAMAUGA AND CHATTANOOGA, TENNESSEE

For over twenty years after the Civil War, the federal government had done
nothing to preserve these two battlefields. Then, in 1888, General Henry V. Boynton,
who wrote for the Cincinnati Commercial Gazette, observed, "the survivors of the Army
of the Cumberland should awaken to great pride in the notable field of Chickamauga."
He believed the battlefield should be preserved like battlefields in the East. According to
Boynton, "both sides might well unite in preserving the field where both, in a military
sense, won such renown."297 His words joined former enemies. In 1888, members of the
Society of the Army of the Cumberland established the Chickamauga Memorial
Association, which eventually linked Union and Confederate veterans. The association
asked Congress to purchase the land that included the battlefields of Chickamauga,
Lookout Mountain, Missionary Ridge, and Chattanooga.298 On August 19, 1890
Congress passed the law and appropriated funds for the purchase of the Chickamauga and
Chattanooga National Park.299

In 1895, in response to state legislation, the Governor of Indiana appointed a
Chickamauga Board of Commissioners to erect monuments using $40,000 appropriated
by the General Assembly. After visiting the site the commissioners sent notices to
surviving participants to meet in Indianapolis to discuss design proposals for unit
monuments.300 Each unit would submit its own design proposal, which had to conform to
a standard format of a bronze tablet and state seal.301 The commission chose to construct
the monuments from Indiana limestone because it was considered a fitting material to
memorialize Indiana soldiers and because it was affordable.302 Veterans were also
consulted about monument location.303 The federal government would install the
foundations.304 By June 11, 1895, the commission had chosen designs for most of the
monuments. All the monuments were completed and in place by the end of 1897.305

The commissioners erected the monuments at Chickamauga in
. . . the memory of those who died in Freedom's cause, to the honor of those
who lived through the war and saw the Union preserved for which they had risked
their lives on the battlefield . . . .

They also wanted to secure for Indiana troops and for Indiana a "just, honest and true
recognition." They did not mention any intention to provide a site for mourning.

Four years after the park's dedication, Indiana dedicated its own monuments on
September 20, 1899. At the dedication Captain D. B. McConnell, president of the
Indiana Chickamauga Commission, claimed,

During the five years we have been together we have done what we could to make
the part that Indiana took in the battle of Chickamauga stand out in the clear light
of truth . . . with no spark of envy, jealousy or unkind feeling toward the soldiers
of any other State, North or South.

Governor James Mount proclaimed "no state has shown greater devotion to her soldiers
and sailors than has Indiana. All the Indiana soldiers who fought here, in sacrifice, in
suffering, gave much, some gave all, for the nation's life."

1908, ANDERSONVILLE, GEORGIA

The Richmond Indiana GAR initiated a campaign in 1903 to erect a monument.

In 1907 the legislature passed a bill to appropriate $10,000 to erect a monument at
Andersonville, and commissioners for the monument met with Governor J. Frank
Hanly. Their major concern was to come up with an appropriate inscription that would
please the veterans but at the same time not offend the South. Governor Hanly suggested
biblical quotations for possible solutions, and the commission chose:

INDIANA MOURNS FOR HER FALLEN HEROES, THE 702 BRAVE SONS, WHO FOR THE
CAUSE THEY LOVED, GAVE UP THEIR LIVES IN ANDERSONVILLE PRISON FROM
FEBRUARY 1864 TO APRIL 1865
DEATH DID NOT AFFRIGHT THEM, NOR FEAR SUBDUE THEM NOR COULD FAMINE BREAK THEIR INCORRUPTIBLE SPIRIT

WITH GREAT PITY FOR THEIR SUFFERINGS, BUT A GREATER ADMIRATION FOR THEIR UNFALTERING FIDELITY

TILL THE MOUNTAINS ARE WORN OUT, AND THE RIVERS CEASE TO FLOW, SHALL THEIR NAMES BE KEPT FRESH WITH REVERENT HONORS, WHICH ARE INSCRIBED UPON THE BOOK OF NATIONAL REMEMBRANCE.

NOT THEIRS THE MATCHLESS DEATH BY SWORD OR SHOT; INSTEAD THE AGONY OF MARTYRDOM

Later in 1907, the commissioners chose a location and hired the Montello Granite Company of Wisconsin to construct the monument, which was dedicated on November 26, 1908. The Andersonville monument honors the Hoosier prisoners of war who survived imprisonment and the 702 who did not. I. P. Watts gave the invocation and asked those still alive to uphold freedom, equal rights, and justice. He justified the 702 deaths as necessary for the cause they believed in. He prayed that the monuments would:

... write the story of their great sacrifice and the unspeakable suffering and cruelty they endured, on the tablets of our hearts, and tell our children for generations to come of their heroism and loyalty, and of the martyrdom they suffered that their country should not be divided and that one flag might be its emblem forever.

Dr. R.C. Griffitt comforted those in attendance by stating that the soldiers who died were "now asleep each at peace with his fellow, and at rest with his God."

The speeches and the inscriptions referred to the dead prisoners as martyrs who died for their beliefs. The Indiana Andersonville Monument, while not located on a national battlefield, was important to the survivors and to the commissioners, as well as others involved in the planning, to justify the great suffering and loss. The dedication ceremony had a more personal touch than those on the battlefields, perhaps because the
men in the prison died slow and inglorious deaths, while other war dead died during the heat of the battle, or from wounds received in action.

1903, SHILOH, TENNESSEE

In 1901 Governor Winfield T. Durbin appointed seven men to the Indiana Shiloh National Park Commission. Their duties, like those of other battlefield commissioners, included locating positions Indiana troops occupied during the battle, erecting monuments in these locations, and providing a dedication ceremony. Indiana had 19 infantry regiments and two artillery batteries at Shiloh. The legislature appropriated $25,000—$1,000 for each monument and $4,000 for the expenses of the commissioner, the dedication ceremony, and a written history.

The Shiloh commissioners, in the interest of speed, only consulted unit representatives about location (not monument design). Perhaps because of this approach, there was little uniqueness among monuments. After reviewing several design submissions, the commissioners chose designs that were affordable but elegant. The designer, John R. Lowe, was an Indianapolis architect. Muldoon Monument Company of Louisville, Kentucky built the Bedford oolitic limestone monuments. Each monument was eight feet two inches square at the base, 16 feet 6 inches high, and weighed 27,000 pounds. Indiana dedicated its monuments on September 30, 1902.

At the dedication on April 6 and 7, 1903, Governor Durbin accepted the monuments from the commission and presented them to the United States. He spoke of the sacrifice and loss that occurred on the field. He believed the monuments would "... speak to generations yet unborn with an eloquence suppressing that attainable by
human tongue." 323 He described the cost of war, the number of casualties at Shiloh, and compared Civil War losses with previous wars. Durbin said Indiana was ready and willing to rise to the occasion:

Over the State swept a wave, not of irresolution and indecision, but of patriotic fervor, and the spirit of sacrifice for the flag's sake took only deeper hold on Hoosiers hearts. Indiana looked upon the dreadful list of her sons wounded and dead. Her answer was more soldiers for their cause.

Durbin spoke of loyalty to the state, nation, and acceptance of the need to sacrifice young men, "... doing their duty as they saw it." To Durbin monuments "commemorat[ed] not so much a cause or a leadership, as the heroic qualities which have shone forth at crucial moments in the history of the Nation." 324 He applauded the United States government for preserving the battlefields: "let them become shrines for future generation of Americans--not that war may be glorified, but that courage ... which leads men to give up their lives, if need be, for conviction's sake, may be exalted." 325

Other speeches made that day echoed Governor Durbin's views. William Cary Sanger, on behalf of the Secretary of War, claimed that the monuments perpetuated the fame of brave men by recording the part played by the soldiers. Sanger continued, they put "... into visible form the conviction of the people that examples of brave and faithful performance of duty should be ever honored throughout our land." 326 Col. J. S. Wright, a commissioner, said the monuments were for the memory of Indiana's fallen sons: "... monuments [are dedicated] to liberty and civilization, not to create a feeling of sadness, but a thrill of patriotism and love for the soldier who fought for his country on the field of Shiloh." 327 Both speakers honored the fallen for adherence to their duty. Their speeches set a tone for patriotism and devotion to the country.
The Indiana General Assembly passed an act in 1903 that called for the appointment of the Vicksburg National Park Commission by the governor. The act authorized expenses for the commissioners whose goal was to determine Indiana troop positions at Vicksburg. In 1907, following the recommendation of the commissioners supported by veterans of the battle, the legislature authorized $38,000 for the monuments. As was the case with other battlefield monuments, the commissioners could accept additional contributions. The federal government had already established the park and made some improvements, and other states had already appropriated money for monuments.

In 1907 the commission accepted the six designs of H. L. Ogborn. Each design would serve for a different type of unit; for example, there was one design for cavalry and one for artillery. Another design was to mark the position were Indiana troops saw the hardest fighting. All designs included a bronze inscription tablet and state seal. The commission then awarded Angola Monument Company the contract for the granite work ($32,585) and the American Bronze Foundry Company the contract for the bronze work ($2,366.85). Monuments, markers, expenses, and dedication ceremony cost the commission $37,359.79.

In 1925 the General Assembly appropriated $15,000 for the state monument. It was located in "Indiana Circle," chosen by the commission in 1907. It is the "most beautiful position in the union line, and in the immediate locality" near where the majority of Indiana troops fought. The new commission hired George Brewster, a
sculptor from New York, to cast a twelve foot bronze statue of Oliver P. Morton. It was dedicated on June 16, 1926.336

1910, ANTIETAM, MARYLAND

There are five regimental monuments and one state monument for Indiana on the Antietam Battlefield.337 The five regimental monuments are identical in size and shape. Made of Barre Vermont granite, they measure 3 feet long, 2 feet deep and 1 ¾ feet high. The top, slanting forward and down, supports a bronze plate. The Indiana State Monument is a thirty-five foot obelisk that sits on a fifteen foot pedestal base. The platform on which it sits is twenty-two feet square with steps leading up on all four sides. Around the platform is a low parapet with posts in the shape of artillery shells. With the exception of the bronze plaques and state seal, the monument is entirely made of granite. It honors all five units that fought at Antietam.338

On March 8, 1909, the General Assembly passed a bill authorizing the governor to appoint a committee to locate positions, erect, and dedicate the monuments on the Antietam Battlefield.339 The legislature also appropriated $15,000, of which $10,000 was designated for the monuments and $5,000 was to pay for expenses, purchase land, arrange a dedication ceremony, and publish the report.340 Unlike the other national battlefields, land at Antietam was privately owned.341

The commission visited the battlefield in June of 1909. Before their visit, the commissioners thought they would erect a monument for each unit. However, afterwards they felt Indiana would be better represented by one large and other small markers at the
line of battle for each unit. The commissioners purchased an appropriate spot and deeded it to the United States government.

The commissioners then solicited a design from John R. Lowe, the architect who designed the state's Shiloh monuments. J. N. Forbes Granite Company of Chambersburg, Pennsylvania, won the construction bid. The dedication for the monument and markers took place on the forty-eighth anniversary of the battle, September 17, 1910. W. N. Pickerill, in his Antietam history, said it was "a monument that more than favorably compares with any memorial hitherto erected by any other State whose soldiers fought there, and one of which every citizen of our State may feel justly proud." At the dedication Governor Thomas R. Marshall said the occasion was more than the dedication of a monument, it was a time to ask also "whether there can be a higher ideal for Indiana than a willingness to die or to live as God wills, for freedom, the constitution and the Union." He continued that the monument "symbolizes not bravery alone, or heroism alone, but enthusiasm which led Indiana's soldiers to surrender their own individuality for the common good of country for which they fought."

The several speakers on the occasion believed the monuments represented the strength of the state and of the nation. They acknowledged the duty soldiers performed and the sacrifices they made for their country. They believed they would continue as a source of inspiration for future generations. The monuments did not act as a place where people could grieve or express their sorrow because the country rejoiced in its victory.
CONCLUSION

Monuments are many things to many people. For some they represent patriotism, a place where one can rededicate one's self. Monuments also focus national identity and honor those who sacrificed for our country. They represent grief for loved ones lost in war. To veterans monuments provide a reminder to future generations of war's purpose. They also link future generations and teach. For example, Jamie Broadhead, an 11 year-old visiting the Vietnam Veterans' Memorial in Washington, D.C., with her class, was so moved by what she experienced that she set out to touch other people. Amongst the thousands of names listed on the memorial, one stood out to her, George Faith. Thoughts of who he might have been captured her. Eventually she located Faith's mother. Mrs. Faith shared with Broadhead memories of her son and told how he had shared his letters with homesick friends. This conversation inspired Broadhead, and consequently she organized a letter-writing drive at her school for American service personnel. The campaign eventually spread to other states.

Historians in the last twelve years have attempted to analyze the role of monuments in the lives of their builders and visitors. John Bodnar divides his analysis of monuments into distinct "official" and "vernacular" views. Catherine Moriarty, however, suggests that public memory and private memory influence one another--they coexist, rather than exist independently. Moriarty and James Mayo both recognize
monuments connect visitors to something intrinsically important to them. Some people want or need to remember, honor, and grieve for the soldiers in their lives. Others promote the sanctity of the nation. Most combine the two desires. To many a monument helps mourn a loved one, or remember and honor the service personnel, and venerate the country for which their loved one fought.

Indiana is brimming with monuments that illustrate the needs and desires of both officials and ordinary people. Indiana's monuments espouse nationalistic principles as well as provide a place for personal reflection. In-state monuments remind the viewer of the national purpose of war but these sentiments are not emphasized because the driving forces behind most courthouse and city park monuments were the local folks who had been personally affected by the war. They chose the monument design and often paid for it. While it was important to them to honor their country, they desired first to honor the soldiers—especially their own soldiers.

Battlefield monuments reflect the desires of the commissioners charged with their creations. While the commissioners wanted to recognize and honor the soldiers who fought, their priority was to honor the preservation of the Union first. In most cases funds for the monuments came from the Indiana legislature. Battlefield monuments were not designed to appeal to the families of fallen soldiers, most of whom lived hundreds of miles away. Instead they were designed to appeal to the patriotic sentiments of any visitor.

The involvement of the national government also contributed to the impersonal character of battlefield monuments. The government, via the commissioners of the parks and the Secretary of War, had to approve everything about the monuments, from the type
of stone to the inscription. There was little room for the states to erect monuments that would speak to the ordinary person.\textsuperscript{349}

There were a few exceptions. The Hazen Brigade Monument at Stones River was more representative of the in-state monuments. Erected by members of the brigade, this monument resembles in-state ones because the soldiers erected it themselves, just as the local citizenry erected monuments on courthouse lawns.

There are still several areas relating to monuments that historians should further study. For instance, when the United States government purchased the land for the national battlefields, what happened to the previous landowners? Were they forced to sell, did they experience hardships as a result? Did the landowners feel resentment towards the government, and consequently damp their patriotic sentiments? On the other hand, was the purchase an economic boon for the sellers? How has tourism affected what the government did? Are contemporary area residents profiting from the national battlefields? Did the government hope that as tourism increased so would patriotism? Do visitors feel a sense of renewed patriotism after visiting the parks?

Another topic for further study relates to the significance of a military monument for future generations. One does not think of children using a monument as a playground, but that often happens. As time passes and memory fades, so does the communal importance of a particular monument. The 58\textsuperscript{th} Regiment Soldiers and Sailors Monument, discussed earlier, coincides with Bodnar's belief that monuments are part of American popular culture. As social and political power changes so do the attitudes toward the monuments. The reverence in which citizens hold monuments is strongest when those who were involved are still alive.\textsuperscript{350}
The Civil War Monument in Princeton is a prime example of the changed status of a monument through time. In the 1940s concerned residents gathered at the Princeton Elk Lodge No. 634 and called to the attention of all interested parties that the Civil War monuments were falling into disrepair, particularly the 58th Regiment Monument. One townsperson claimed "that the citizens of Princeton today do not fully realize the significance of the monuments and do not appreciate the purpose for which they were erected." Children used the Soldiers' and Sailors' Monument as a jungle gym by riding on the cannons and ice skating at its base. Subsequently the Gibson County Commission funded the renovation of the 58th Regiment Monument and rededicated it in 1940.

People pass by monuments every day. Some seek them out, others happen by them. As they do, some will stop and contemplate the structure, others will continue by unaware. As those with personal connections to monuments die, new generations see monuments from new perspectives. Those who look deeper into a monument than its stone exterior may begin to experience the pain and sorrow the War Mothers in Cass and La Porte counties must have felt. Even the monuments erected recently reveal something of past generations who lost family members. For instance, what was life like for the Sforzos who lost a husband and father in the sinking of the USS Indianapolis? Monuments allow us to let go, as did Sammy Davis, the Vietnam veteran who walked with the ghosts of his past at the Medal of Honor Memorial. Monuments offer society a rich history full of sorrow, pride, and honor. It is not until we stop to really look at them that we can begin to see and understand their history, and ours.
APPENDICES

Unfortunately, the title of this section and the content of the text are not clearly visible in the image. The text appears to be discussing some aspect of a monument, but the details are not legible due to the quality of the image.
There are nine fields of data on the table for the in-state monuments. Each county name is included in full form. There is a key to identify all abbreviations. The counties are listed alphabetically. The next field is the date of the monument’s dedication, unless the date is followed by “ca”, in which case the date is an approximation. The title of the monument, followed by the era of commemoration, designated by war are the next two fields. Titles in parentheses are assumed because the official titles are unknown. The artist and contractor category identifies the companies or individuals involved with designing or building the structure. The city and location fields explain where the monuments are located. The listed sponsors are those who pushed for the monument either by funding it themselves or directing the fundraising. The last column includes other pertinent material and the cost of the monument. In almost all cases the figure is rounded.

Unfortunately, the table is not complete and there are several empty cells. The details for some of the monuments are lost or unknown although I have made considerable effort to contact local libraries, veterans organizations, and others for help.

There are 45 counties listed that apparently have no military monuments that meet the criteria of this study. However some of these counties have monuments to veterans in cemeteries.

The second appendix is a table of all of the out-of-state monuments. The first column shows the state where the monument is located. The table lists the monuments first by war and within war, alphabetically by battle monument location. The first field gives the general location and name of monument. If known, the exact location is given in the second column. The locations for the Shiloh and Vicksburg monuments were not
available to me. The date listed in the table is the dedication date of the monument. In some instances, as with several at Chickamauga, monuments were completed a year or more before the dedication, however, the state dedicated all of them at one time. The next field is the contractor or designer, followed by the cost. In the case of the state-appropriated monuments, the appropriation listed covers not only construction cost but also other expenses—the commissioners' expenses and costs for the dedication and printing of a history. The last column contains extra notes when appropriate.
### KEY TO APPENDICES

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<th>Description</th>
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- Gibson
- Hamilton
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- Howard
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<tr>
<td>John</td>
<td>1905</td>
<td>Vawter Mem.</td>
<td>CW</td>
<td>Rudolf Schwarz</td>
<td>Franklin</td>
<td>Courthouse</td>
<td>John T. Vawter</td>
<td></td>
<td>$5,000</td>
</tr>
<tr>
<td>Knox</td>
<td>8/15/92</td>
<td>On Point</td>
<td>All</td>
<td>Alexa K. Laver; A.C.I.</td>
<td>Edinburgh</td>
<td>Camp Atterbury</td>
<td>Armory Board</td>
<td>For all who went through Atterbury</td>
<td></td>
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<tr>
<td></td>
<td>10/8/14</td>
<td>Soldiers' &amp; Sailors' Mon.</td>
<td>CW</td>
<td>Rudolf Schwarz; Charles R. Clark</td>
<td>Vincennes</td>
<td>Courthouse</td>
<td>GAR &amp; donations</td>
<td>$46,550</td>
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<td>Lake</td>
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<td>CW</td>
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<td>Courthouse</td>
<td>John T. Vawter</td>
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<tr>
<td></td>
<td>1903 ca.</td>
<td>Three Creeks Mon.</td>
<td>Combo</td>
<td>Unknown</td>
<td>Lowell</td>
<td>Senior Citizens Pk.</td>
<td>Women of Tri-Creek, Lowell Women's Club</td>
<td></td>
<td>$3,000</td>
</tr>
<tr>
<td>CO</td>
<td>DATE</td>
<td>M. NAME</td>
<td>WAR</td>
<td>ARTIST &amp; CONTRACTORS</td>
<td>CITY</td>
<td>LOCATION</td>
<td>SPONSOR</td>
<td>COST &amp; NOTES</td>
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<td></td>
<td>1893</td>
<td>Soldiers' &amp; Sailors' Mon.</td>
<td>CW</td>
<td>M. Muldoon; Wm. R. O' Donovan &amp; J. Scott Hartley, NY</td>
<td>Michigan City</td>
<td>Washington Pk.</td>
<td>John H. Winterbotham</td>
<td>$15,000</td>
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<tr>
<td></td>
<td>11/11/26</td>
<td>WW Mem.</td>
<td>WW I</td>
<td>Unknown</td>
<td>Michigan City</td>
<td>Washington Pk.</td>
<td>Service Star Legion War Mothers of MI City launched fund drive</td>
<td></td>
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<tr>
<td>Lawrence</td>
<td>1/13/24</td>
<td>Pioneers Soldiers' &amp; Sailors' Mon.</td>
<td>Combo</td>
<td>Charles Dodd; Consolidated Stone Comp; Harry Easton; Alexander Doyle; Waldine Tauch</td>
<td>Bedford</td>
<td>Courthouse</td>
<td>Moses F. Dunn &amp; County</td>
<td>$65,000; Dunn bequeathed 10,000 rest probably came from county</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7/4/97</td>
<td>(W. Mem.)</td>
<td>All</td>
<td>Lynual Moran; Heltonville Stonemills; Larry Norman</td>
<td>Heltonville</td>
<td>Adjacent to Heltonville Christian Church</td>
<td>Donations</td>
<td>Church deeded land for 99 years.</td>
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<tr>
<td>Madison</td>
<td>1999</td>
<td>Veterans' Mem. Plaza</td>
<td>Combo</td>
<td></td>
<td>Anderson</td>
<td>City Building</td>
<td>Donations</td>
<td>$15,000 for the mons; the contractor donated the concrete and the labor for the plaza but not the mons. There is a different mon. for WWI,</td>
<td></td>
</tr>
<tr>
<td>SPONSOR</td>
<td>LOCATION</td>
<td>CITY</td>
<td>ARTIST &amp; CONTRACTORS</td>
<td>WAR</td>
<td>M. NAME</td>
<td>DATE</td>
<td>COST &amp; NOTICES</td>
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</tr>
<tr>
<td>Marion</td>
<td>Shadyside Park</td>
<td>Anderson</td>
<td>Bruno Schmitz, Nicolas Geiger, Rudolf Schwarz</td>
<td>All</td>
<td>WWI Mem.</td>
<td>5/15/02</td>
<td>State, GAR &amp; donations</td>
<td></td>
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<tr>
<td>Marion</td>
<td>Monument Circle</td>
<td>Indianapolis</td>
<td>WW I Walker &amp; Weeks, OH</td>
<td>WW I</td>
<td>IN WW Mem.</td>
<td>6/4/77</td>
<td>WWI &amp; WWII, $1 mil used for landscaping.</td>
<td></td>
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<tr>
<td>Marion</td>
<td>431 N. Meridian St.</td>
<td>Indianapolis</td>
<td>WW II Joseph Fisher</td>
<td>WW II</td>
<td>USS Indianapolis Mem.</td>
<td>12/7/46</td>
<td>State, county &amp; donations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marion</td>
<td>Beech Grove Park</td>
<td>Beech Grove</td>
<td>Patrick Brunner</td>
<td>VN, KR, WW II</td>
<td>N. end Canal Walk</td>
<td>7/30/95</td>
<td>VFW &amp; War Mothers of Beech Grove</td>
<td></td>
<td></td>
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<tr>
<td>Marion</td>
<td>Beech Grove Park</td>
<td>Indianapolis</td>
<td>Patrick Brunner</td>
<td>WW I</td>
<td>WW II Memorial Park</td>
<td>5/30/96</td>
<td>State &amp; donations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marion</td>
<td>Beech Grove Park</td>
<td>Indianapolis</td>
<td>Patrick Brunner</td>
<td>VN, KR, WW II</td>
<td>WW II Memorial Park</td>
<td>5/30/96</td>
<td>State &amp; donations</td>
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Date is for laying of cornerstone. Not entirely done until 1960s.
<table>
<thead>
<tr>
<th>CITY</th>
<th>LOCATION</th>
<th>SPONSOR</th>
<th>ARTIST &amp; CONTRACTORS</th>
<th>WAR</th>
<th>M. NAME</th>
<th>DATE</th>
<th>NOTES</th>
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<tbody>
<tr>
<td>Indianapolis</td>
<td>Am. Leg. Mall</td>
<td>State &amp; donations</td>
<td>Patrick Bruner</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/22/98</td>
<td>$420,000; State gave $350,000 rest donated for the monument and future maintenance</td>
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<tr>
<td>Indianapolis</td>
<td>Indianapolis State Pk., Canal Walk</td>
<td>IPALCO</td>
<td>Eric Fulford; Ann Reed</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/28/99</td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>Indianapolis Crane</td>
<td>Purple Mazzullo</td>
<td>Dominic Mazzullo</td>
<td>WW I Mem.</td>
<td>WW I Mem.</td>
<td>11/1/30</td>
<td></td>
</tr>
<tr>
<td>Monroe</td>
<td>Bloomington</td>
<td>Spirit Am. Dboy</td>
<td>WW I WW II E.M. Viquesney</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>6/9/28</td>
<td></td>
</tr>
<tr>
<td>Bloomington</td>
<td>Bloomington</td>
<td>Spirit Fight Yank</td>
<td>Combo Joseph Graf &amp; Albert McIleen; George W. Bunting</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/30/44</td>
<td></td>
</tr>
<tr>
<td>Bloomington</td>
<td>Bloomington</td>
<td>Congregations for Peace</td>
<td>William T. Dahman</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/22/98</td>
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<th>WAR</th>
<th>M. NAME</th>
<th>DATE</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indianapolis</td>
<td>Am. Leg. Mall</td>
<td>State &amp; donations</td>
<td>Patrick Bruner</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/22/98</td>
<td>$420,000; State gave $350,000 rest donated for the monument and future maintenance</td>
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<td>Indianapolis State Pk., Canal Walk</td>
<td>IPALCO</td>
<td>Eric Fulford; Ann Reed</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/28/99</td>
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<tr>
<td>Indianapolis</td>
<td>Indianapolis Crane</td>
<td>Purple Mazzullo</td>
<td>Dominic Mazzullo</td>
<td>WW I Mem.</td>
<td>WW I Mem.</td>
<td>11/1/30</td>
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<tr>
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<td>Spirit Am. Dboy</td>
<td>WW I WW II E.M. Viquesney</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>6/9/28</td>
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<td>Bloomington</td>
<td>Spirit Fight Yank</td>
<td>Combo Joseph Graf &amp; Albert McIleen; George W. Bunting</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/30/44</td>
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<td>Congregations for Peace</td>
<td>William T. Dahman</td>
<td>WW II Mem.</td>
<td>WW I Mem.</td>
<td>5/22/98</td>
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<td>LOCATION</td>
<td>SPONSOR</td>
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<tr>
<td>Morgan</td>
<td>1910</td>
<td>Lew Wallace</td>
<td>CW</td>
<td>Andrew O’ Connor Jr.; A.A. Hebrard; Sidney Speed</td>
<td>Crawfordsville</td>
<td>Wallace Study, Pike &amp; Wallace Aves.</td>
<td>County</td>
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<tr>
<td>Newton</td>
<td>12/15/06</td>
<td>Soldiers’ &amp; Sailors’ Mon.</td>
<td>CW</td>
<td>Rudolf Schwarz</td>
<td>Crawfordsville</td>
<td>Courthouse</td>
<td>County</td>
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<tr>
<td>Noble</td>
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<td>Mem. Bench</td>
<td>CW</td>
<td>Rudolf Schwarz</td>
<td>Crawfordsville</td>
<td></td>
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<tr>
<td>Ohio</td>
<td></td>
<td>(Civil W. Mem.)</td>
<td>CW</td>
<td>Rudolf Schwarz</td>
<td>Crawfordsville</td>
<td>Wabash College</td>
<td></td>
</tr>
<tr>
<td>Orange</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Owen</td>
<td>5/30/27</td>
<td>Spirit Am Dboy</td>
<td>WW I</td>
<td>E.M. Viquesney</td>
<td>Spencer</td>
<td>Courthouse</td>
<td>Donations</td>
</tr>
<tr>
<td>Parke</td>
<td></td>
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<tr>
<td>Perry</td>
<td>1930 ca.</td>
<td>WW Mem/ W. Mothers Mem.</td>
<td>WW I</td>
<td>Theodore F. Gaebler</td>
<td>Rockville</td>
<td>Courthouse</td>
<td>War Mothers, base of boulders supplied by citizens</td>
</tr>
<tr>
<td>Porter</td>
<td></td>
<td>Spirit Am Dboy</td>
<td>WW I</td>
<td>E.M. Viquesney</td>
<td>Rockville</td>
<td></td>
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<tr>
<td>Posey</td>
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<td>CITY</td>
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<td>DATE</td>
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<td>ARTIST &amp; CONTRACTORS</td>
<td>COST &amp; NOTES</td>
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<tr>
<td>Mt. Vernon</td>
<td>Courthouse</td>
<td>County</td>
<td>7/23/08</td>
<td>Pulaski</td>
<td>CW</td>
<td>F.M. Young &amp; Rudolf Schwarz; Caster; Frank D. Werking</td>
<td>$14,000</td>
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<tr>
<td>Greenacastle</td>
<td>Courthouse</td>
<td>VFW &amp; donations</td>
<td>11/21/92</td>
<td>Saratoga</td>
<td>WW I</td>
<td>E.M. Viquesney</td>
<td>$3,000</td>
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<tr>
<td>Depauw</td>
<td>University</td>
<td>James</td>
<td>9/18/84</td>
<td>Randolph</td>
<td>WW I</td>
<td>E.M. Viquesney</td>
<td>$25,109</td>
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<tr>
<td>Winchester</td>
<td>Courthouse</td>
<td>Moormand &amp; Goodrich Am. Leg. Trust &amp; D.A.A.R. &amp; citizens</td>
<td>6/25/03</td>
<td>Ripley</td>
<td>WWI</td>
<td>Civil W. Soldiers' Mon.</td>
<td>$1,460</td>
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<tr>
<td>Greencastle</td>
<td>Town Square</td>
<td>VFW &amp; donations</td>
<td>11/11/28</td>
<td>St. Joseph</td>
<td>WWI</td>
<td>White Bronze Comp.</td>
<td>$25,000, Moved from org. location in 1967, same block</td>
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<tr>
<td>M. NAME</td>
<td>WAR</td>
<td>ARTIST &amp; CONTRACTORS</td>
<td>CITY</td>
<td>LOCATION</td>
<td>SPONSOR</td>
<td>DATE</td>
<td>COST &amp; NOTES</td>
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<tr>
<td>Samuel Murray</td>
<td>Roman Bronze Wk.</td>
<td>Unknown</td>
<td>South Bend</td>
<td>South Bend</td>
<td>Howard Pk.</td>
<td>11/12/46</td>
<td>11/12/89</td>
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<tr>
<td>Bernhard Klim</td>
<td>Unknown</td>
<td>Unknown</td>
<td>South Bend</td>
<td>South Bend</td>
<td>Howard Pk.</td>
<td>1931</td>
<td>9/13/17</td>
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<tr>
<td>Two Warriors</td>
<td>CW</td>
<td>CW</td>
<td>South Bend</td>
<td>South Bend</td>
<td>Howard Pk.</td>
<td>1931</td>
<td>9/13/17</td>
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<tr>
<td>Scott</td>
<td>CW</td>
<td>CW</td>
<td>South Bend</td>
<td>South Bend</td>
<td>Howard Pk.</td>
<td>1931</td>
<td>9/13/17</td>
</tr>
<tr>
<td>J.C. Ayers, OH;</td>
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<td>South Bend</td>
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<td>1931</td>
<td>9/13/17</td>
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<td>Angola</td>
<td>Angola</td>
<td>Angola</td>
<td>Angola</td>
<td>SR 20 &amp; CR</td>
<td>427N</td>
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<td>Carlisle</td>
<td>Carlisle</td>
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The sailor from Mon. is missing, the Dboy is @ a private.
<table>
<thead>
<tr>
<th>CO</th>
<th>DATE</th>
<th>M. NAME</th>
<th>WAR</th>
<th>ARTIST &amp; CONTRACTORS</th>
<th>CITY</th>
<th>LOCATION</th>
<th>SPONSOR</th>
<th>COST &amp; NOTES</th>
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<td></td>
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<td>residence, base is only thing left.</td>
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<td>Tippecanoe</td>
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<tr>
<td></td>
<td>1899 ca.</td>
<td>(Two Union Sentries)</td>
<td>CW</td>
<td>Unknown</td>
<td>West Lafayette</td>
<td>Commandant's House IN Veterans Home</td>
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<td>Tipton</td>
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<tr>
<td></td>
<td>1916 ca.</td>
<td>Spirit of 1861 and Spirit of 1916</td>
<td>CW, SpAm</td>
<td>George H. Honig; Shopbell &amp; Comp; Am Art Bronze, CH</td>
<td>Evansville</td>
<td>Coliseum</td>
<td></td>
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<tr>
<td></td>
<td>8/29/92</td>
<td>Korean War Mem.</td>
<td>KR</td>
<td>Steve Shields</td>
<td>Evansville</td>
<td>S. of Riverside Dr. @ Walnut St.</td>
<td>Vets of &quot;C&quot; Comp. 16th Inf. Battalion USMCR</td>
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<td>5/15/93</td>
<td>Desert Shield/Desert Storm</td>
<td>DSDS</td>
<td>Steve Shields</td>
<td>Evansville</td>
<td>Near Civic Center</td>
<td>United We Stand</td>
<td>$44,000</td>
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<td>Vermillion</td>
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<tr>
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<td>5/25/10</td>
<td>Soldiers' &amp; Sailors' Mon.</td>
<td>CW</td>
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<td>Terre Haute</td>
<td>Courthouse</td>
<td>County, &amp; Vigo C. Mon. Association</td>
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<td>CO</td>
<td>DATE</td>
<td>M. NAME</td>
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<td>LOCATION</td>
<td>SPONSOR</td>
<td>COST &amp; NOTES</td>
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<td>1988 ca.</td>
<td>Vietnam Veterans' Mem.</td>
<td>VN</td>
<td>Robert Crotty, Jr.; Laborer's Intl. School in Oolitic</td>
<td>Terre Haute</td>
<td>Courthouse</td>
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<td>11/11/68</td>
<td>The Freedom Fountain</td>
<td>WWII, KR, VN</td>
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<td>Richmond</td>
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<td>VN</td>
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<td>Richmond</td>
<td>Veterans' Valley</td>
<td>Donations</td>
<td>Still in process of building and trying to get state money.</td>
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<td>5/30/1897</td>
<td>Civil W. Mon.</td>
<td>CW</td>
<td>C.V. Inks</td>
<td>Columbia City</td>
<td>Courthouse</td>
<td>GAR &amp; County</td>
<td>Moved about 40' from org. location</td>
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<td>Date</td>
<td>Contractor or Designer</td>
<td>Cost</td>
<td>Sponsor</td>
<td>Notes</td>
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<td>7th Ind. Inf. Mon.</td>
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<td>19th Ind. Inf. Mon.</td>
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<td>27th Ind. Inf. Mon.</td>
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<td>Cave Hill Cemetery</td>
<td>Kentucky</td>
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<td>Adolph Bloettner Mon.</td>
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<td>Chickamauga &amp; Chattanooga National Park</td>
<td>Georgia</td>
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<td>6th Ind. Inf. Mon.</td>
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GAR pushed for it

For 32nd Ind. Reg. It was moved from its org location.
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<th>Site</th>
<th>State</th>
<th>Location</th>
<th>Date</th>
<th>Contractor or Designer</th>
<th>Cost</th>
<th>Sponsor</th>
<th>Notes</th>
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<tbody>
<tr>
<td>9th Ind. Inf. Mon.</td>
<td></td>
<td>Near Brotherton House</td>
<td></td>
<td>Sidney Speed; Albert Van den Berghen; American Bronze Co.</td>
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<td>10th Ind. Inf. Mon.</td>
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<td>West of Jay's Mill Site</td>
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<td>13th Ind. Inf. Mon.</td>
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<td>North of Kelly Field</td>
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<td>18th Ind. Inf. Mon.</td>
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<td>Northwest of Viniard Field</td>
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<td>22nd Ind. Inf. Mon.</td>
<td></td>
<td>Wilder Tower</td>
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<td>It was moved from its org. location in 1966.</td>
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<td>29th Ind. Inf. Mon.</td>
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<td>Northwest of Kelly Field</td>
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<td>31st Ind. Inf. Mon.</td>
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<td>Batteline Rd.</td>
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<td>32nd Ind. Inf. Mon.</td>
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<td>East of Brotherton/Alexander Bridge Rds. Inter.</td>
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<td>35th Ind. Inf. Mon.</td>
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<td>36th Ind. Inf. Mon.</td>
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<td>South of Brotherton Rd. near Bushrod Johnson M.</td>
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<td>37th Ind. Inf. Mon.</td>
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<td>Brotherton Field</td>
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<td>38th Ind. Inf. Mon.</td>
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<td>Batteline Rd.</td>
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<td>42nd Ind. Inf. Mon.</td>
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<td>McDonald Field</td>
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<td>44th Ind. Inf. Mon.</td>
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<td>Brotherton Field</td>
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<td>58th Ind. Inf. Mon.</td>
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<td>East side of Viniard Field</td>
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<td>68th Ind. Inf. Mon.</td>
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<td>74th Ind. Inf. Mon.</td>
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<td>West of Jay's Mill Site</td>
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<td>75th Ind. Inf. Mon.</td>
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<td>Poe Road</td>
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<td>79th Ind. Inf. Mon.</td>
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<td>Southeast of Brotherton Cabin</td>
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<td>Viniard Field</td>
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<td>82nd Ind. Inf. Mon.</td>
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<td>Snodgrass Hill</td>
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<td>84th Ind. Inf. Mon.</td>
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<td>Snodgrass Hill</td>
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<td>Site</td>
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<td>Contractor or Designer</td>
<td>Cost</td>
<td>Sponsor</td>
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<td>87th Ind. Inf. Mon.</td>
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<td>Snodgrass Hill</td>
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<td>88th Ind. Inf. Mon.</td>
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<td>McDonald Field</td>
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<td>101st Ind. Inf. Mon.</td>
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<td>4th Ind. Battery Mon.</td>
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<td>Battline Rd.</td>
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<td>8th Ind. Battery Mon.</td>
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<td>East Viniard Field</td>
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<td>5th Ind. Battery Mon.</td>
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<td>7th Ind. Battery Mon.</td>
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<td>Brotherton Field</td>
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<td>11th Ind. Battery Mon.</td>
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<td>Foot of Lytle Field</td>
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<td>Poe Road</td>
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<td>21st Ind. Battery Mon.</td>
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<td>Battline Rd.</td>
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<td>17th Ind. Mounted Inf.</td>
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<td>39th Ind. Mounted Inf.</td>
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<td>Glenn Hill</td>
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<td>2nd Ind. Cavalry Mon.</td>
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<td>Wilder Tower</td>
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<td>4th Ind. Cavalry Mon.</td>
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<td>Wilder Tower</td>
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<td>Wilder Tower</td>
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<td>Wilder Tower</td>
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<td>Unit &amp; donations</td>
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<tr>
<td>Fredericksburg &amp;</td>
<td>Virginia</td>
<td>Perry-Paxton Drive &amp; Stuart Dr.</td>
<td>1901 ca.</td>
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<td>27th Ind. Vol. Reg. Assoc.</td>
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<td>10/28/1885</td>
<td>A.A. McKain</td>
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<td>State</td>
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<td>19th Ind. Inf. M.</td>
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<td>@ McPherson Woods</td>
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<td>20th Ind. Inf. M.</td>
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<td>Spangler Meadow, North of Colgrove Ave.</td>
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<td>&amp; near western fringe of McPherson Woods</td>
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<td>3rd Ind. Cavalry M.</td>
<td>Indiana State Me.</td>
<td>Pine Bluff</td>
<td>Arkansas</td>
<td>East of north Reynolds Ave., north of Railroad Cut</td>
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<td>Site</td>
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<td>Location</td>
<td>Date</td>
<td>Contractor or Designer</td>
<td>Cost</td>
<td>Sponsor</td>
<td>Notes</td>
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<td>Mississippi</td>
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<td>58th Ind. Inf. Mon.</td>
<td>Mississippi</td>
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<td>6th Ind. Battery Mon.</td>
<td>Mississippi</td>
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<td>9th Ind. Battery Mon.</td>
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<td>2nd. Ind. Cavalry Mon.</td>
<td>Mississippi</td>
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<tr>
<td>8th Ind. Inf. Mon.</td>
<td>Mississippi</td>
<td></td>
<td>12/29/08</td>
<td>H.I. Ogborn; American</td>
<td>$38,000</td>
<td>State</td>
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<td>Bronze Foundry Comp.;</td>
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<td>Angola Monument Comp.</td>
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<td>23rd Ind. Inf. Mon.</td>
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<td>24 Ind. Inf. Mon.</td>
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<td>26 Ind. Inf. Mon.</td>
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<td>46th Ind. Inf. Mon.</td>
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<td>48th Ind. Inf. Mon.</td>
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<td>49th Ind. Inf. Mon.</td>
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<td>53rd Ind. Inf. Mon.</td>
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<td>54th Ind. Inf. Mon.</td>
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<td>59th Ind. Inf. Mon.</td>
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<td>60th Ind. Inf. Mon.</td>
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<td>67th Ind. Inf. Mon.</td>
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<td>69th Ind. Inf. Mon.</td>
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<td>83rd Ind. Inf. Mon.</td>
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<td>93rd Ind. Inf. Mon.</td>
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<td>97th Ind. Inf. Mon.</td>
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<td>99th Ind. Inf. Mon.</td>
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<td>100th Ind. Inf. Mon.</td>
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<td>1st Battery, Light Artillery</td>
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<td>6th Battery, Light Artillery</td>
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<td>Contractor or Designer</td>
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<td>Company C, Fourth Cavalry (77th) Ind.</td>
<td>Wisconsin</td>
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<tr>
<td>Company C, Fourth Cavalry (28th) Ind.</td>
<td>Wisconsin</td>
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<tr>
<td>Colonel James R. Slack</td>
<td>Wisconsin</td>
<td></td>
<td>1/17/12</td>
<td>Adolph A. Weinman</td>
<td></td>
<td>Weinman and Capt. Rigby</td>
<td></td>
</tr>
<tr>
<td>Governor Oliver P. Morton</td>
<td>Wisconsin</td>
<td>Union Ave &amp; Post Stop #15</td>
<td>6/16/26</td>
<td>George Brewster</td>
<td>$15,000</td>
<td>State</td>
<td>M. was once located wither the visitor's center is now.</td>
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<tr>
<td>Wisconsin</td>
<td>Wisconsin</td>
<td>On I-94 Mauston exit in Western Wisconsin</td>
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<tr>
<td>The Iron Brigade Mon.</td>
<td>Wisconsin</td>
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<tr>
<td>World War II</td>
<td>Wisconsin</td>
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<tr>
<td>Augusta</td>
<td>Michigan</td>
<td>Fort Custer National Cemetery</td>
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</table>
NOTES

1 William Harrison Doll, clippings dated September 4-9, 1893, in scrapbook relating to the Indiana GAR, Indiana State Library.


3 Princeton Clarion-News or Princeton Daily, November 13, 1912. The librarian in Princeton sent me the article. She put the date on it but not the name of the paper. I assume the article came from one of the cited papers.


7 Alex Bruce, Monuments, Memorials and the Local Historian (Longmead: Blackmore Press, The Historical Association, 1997), 23.


10 Ibid.

11 Bodnar, Remaking America.
12 Ibid., 12.

13 Ibid., 20.

14 Ibid., 16.

15 Ibid., 113-114.

16 Ibid.

17 Ibid., 3.

18 Ibid., 4.

19 Ibid., 8-9.

20 Ibid., 4-6.

21 Ibid., 4-5.

22 Ibid., 6-7.

23 Ibid., 7.

24 Ibid., 79.

25 Ibid., 81.

26 Ibid., 81.


28 Ibid., 5.

29 Ibid., 5.

30 Ibid., 6.

32 Moriarty, "Private Grief." Moriarty is the curator of the Design Council Archive at the University of Brighton and was the coordinator of the National Inventory of War Memorials at the Imperial War Museum, London.

33 Moriarty, "Private Grief."

34 Bruce, Monuments, 26.


36 Ibid.

37 Ibid., 135-137.

38 Eley, "Foreword."

39 Ibid.


41 Ibid.


43 Ibid., 137.

44 Ibid.

45 Ibid.

46 Ibid., 138.

47 Ibid., 139, 141.

48 Ibid., 165.

49 Ibid., 144-149.
50 Alex Bruce, *Monuments*, 23.

51 Ibid., 27.


53 Ibid., 6.

54 Ibid., 4.

55 Ibid., 169.


57 Ibid., 144.

58 Ibid.

59 Ibid., 145.

60 Ibid.

61 James Mayo, *War Memorials*.

62 Ibid., 13.

63 Ibid.

64 Ibid., 9.

65 Ibid., 4, 7.

66 Ibid.

67 Ibid., 244.


69 Ibid., xi
70 Ibid., xi

71 Ibid., xii

72 Ibid., 58. Epigraphy is the study of inscriptions, especially ancient ones.

73 Bruce, Monuments, 5.

74 Lipsitz, Time Passages.

75 Alan Borg, War Memorials from Antiquity to the Present (London: Leo Cooper, 1991).

76 Ibid., 18, 32-33.

77 LeGoff, History and Memory, 58.

78 Ibid., 59.

79 Borg, War Memorials from Antiquity, 2, 90.

80 Ibid., 66.

81 Ibid., 67.

82 LeGoff, History and Memory, 89.

83 Borg, War Memorials from Antiquity, 126-127.

84 Ibid.

85 Ibid., 64.

86 Bruce, Monuments, 7,29.

87 Borg, War Memorials from Antiquity.

88 Bruce, Monuments, 30.

89 Borg, War Memorials from Antiquity, 12.
90 Bruce, *Monuments*, 3. Bruce is a member of the Historical Association Council. He is a past teacher for various levels and currently is the Cheshire Coordinator for the Imperial War Museum Inventory of War Memorials.

91 Ibid., 23.

92 Moriarty, "Private Grief."

93 Bruce, *Monuments*, 32.


95 Bruce, *Monuments*, 32.

96 Borg, *War Memorials from Antiquity*, 50.


99 Michael Wilson Panhorst, "Lest We Forget: Monuments and Memorial Sculpture: National Military Parks on Civil War Battlefields, 1861-1917" (Ph.D. diss., University of Delaware, 1988). Panhorst's dissertation was to fulfill a Doctor of Philosophy in Art History. Consequently, he focuses his work more on art.

100 Ibid.

101 Ibid., 3.

102 Ibid., chap. 5.

103 The National Park Service took control of the battlefields in 1933.

104 Panhorst, "Lest We Forget," chap. 3.

105 Ibid.

106 Beaux-arts is characterized by the use of historical forms, which are rich in decorative detail.
Panhorst, "Lest We Forget," chap. 3.

Borg, War Memorials from Antiquity, 70.

See appendices A and B for a complete list of Indiana monuments. They are listed in a tabular form and present basic data for each. The key preceding the tables will help identify abbreviations.

Although there are two listed that are currently in cemeteries, they have been relocated there from other sites.


Laws of Indiana (1865), 175.

Laws of Indiana (1894 special session), ref. # 7879.

Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, untitled document (n.d.). The Smithsonian Institution began a project to record all outdoor sculpture called SOS! (Save Outdoor Sculpture). Historic Landmarks Foundation of Indiana was the organization in Indiana that compiled the data. They house the records at their central office in Indianapolis, Indiana.

Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, Wilson's History of Dubois County (1910), 342-344, 202.

Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, Jasper Weekly Courier, 37, no. 36 (October 1894). Probably, members of the delegation to Gettysburg were also members of the post.

One member of the board secured $500 from "eminent lovers of patriotism and their country" and placed the names in the vault located in the monument. It is unclear if just
certain donor names are there or all. See Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894).

118 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894); Doll, "Clippings of the GAR."

119 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894).

120 *Indianapolis Journal*, September 4-9, 1893; Doll, "Clippings of the GAR."

121 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894).

122 Ibid.

123 Ibid.

124 Ibid.


126 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894).

127 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Wilson's History of Dubois County* (1910), 344.

128 Ibid., 344.

129 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894); *Jasper Weekly Courier*, 26 October 1894.

130 Historic Landmarks Foundation of Indiana, SOS! Records, Dubois County, *Jasper Weekly Courier*, 37, no. 36 (October 1894).
In 1928, the monument was relocated to the entrance of Rice Cemetery. See Doll, "Clippings of the GAR."

Doll, "Clippings of the GAR." Baldwin donated an additional amount of over $2,000 for the monument. The end cost for the monument was between $4,000 and $5,000.

Historic Landmarks Foundation of Indiana, SOS! Records, Elkhart County. Logan was a General in the Civil War. See: Indianapolis Journal, November 15, 1899, 1.

Winterbotham was born in Connecticut in 1811. He became a prominent and successful businessman while in Ohio and came to Michigan City in 1866 where he continued his business practices and was elected to the State Senate in 1872 and 1876. He had four children, at least one of whom was a Civil War veteran. See Historic Landmarks Foundation of Indiana, SOS! Records, La Porte County, untitled news article (May 4, 1893).

According to the Indianapolis Journal the dedication was on Memorial Day, 1893. See Doll, "Clippings of the GAR."
143 Ibid.

144 Historic Landmarks Foundation of Indiana, SOS! Records, La Porte County, untitled news article (May 4, 1893).


146 Princeton Daily, January 4, 1911.

147 Princeton-Clarion, November 8, 1914.

148 Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil R. Stormont's History of Gibson County (1914), 262-265.

149 Ibid.

150 Ibid.

151 Ibid.


153 Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil R. Stormont's History of Gibson County (1914), 262-265.

153 Ibid.

153 Ibid.

153 Ibid.


153 The term “Doughboy” refers to American soldiers of World War I.
Historic Landmarks Foundation of Indiana, SOS! Records, Hendricks County, work sheet. When I called the Boys' School for verification, I learned a tornado had knocked over the statue breaking it beyond repair.

Historic Landmarks Foundation of Indiana, SOS! Records, La Porte County, work sheet.

Historic Landmarks Foundation of Indiana, OSO! Records Cass County, work sheet.

Historic Landmarks Foundation of Indiana, SOS! Records, La Porte County, untitled (June 11, 1926).

Indianapolis Star, August 11, 1985.

Indianapolis Times, November 10, 1948.

Princeton-Clarion, November 8, 1914.

Indianapolis Times, November 10, 1948.

Indianapolis News, November 5, 1948.

Indianapolis Times, November 10, 1948.

Indianapolis Star, May 24, 1996.

Mayo, War Memorials, 192.

Ibid.

Ibid., 198.

Ibid.

Indianapolis Star, May 24, 1996.

Ibid.

Mayo, War Memorials, 169.

The memorial committee went by the official Pentagon list. The name of anyone from Indiana or anyone who had entered service from the state was to be included. Men who had moved away and joined from another state were not on the official list.

Press release, Lee Harris, American Legion Headquarters (January 1, 1998) in author's files.
Ibid., November 12, 1997. The database is still incomplete. It should list the names of all who served from Indiana.

Patrick Brunner, press release.

Lee Harris, American Legion Headquarters, draft press release to Bill Sweeney, Indiana War Memorials Commission (January 20, 1998) in author's file. There is one engraving for air, and sea, two for the land to represent army and marines, and one for the women who served.


Muncie Evening Press, November 11, 1986. The veterans' group raised the remainder after the dedication.

Ibid.

"Vietnam Veterans Memorial for Delaware County," brochure.

John Faragher, Out of Many, 1021.

Mayo, War Memorials.

Evansville Courier, May 2, 1993; Historic Landmarks Foundation of Indiana, SOS! Records, Vanderburgh County, work sheet.


Historic Landmarks Foundation of Indiana, SOS! Records, Vanderburgh County, work sheet.


Historic Landmarks Foundation of Indiana, SOS! Records, Vanderburgh County, work sheet.
Spanish-American War regiments were formed the same way. There are no unit specific monuments from this war, however, probably because few Indiana units fought.

*Indianapolis Star*, July 15, 1990, sec. B, p. 4. The commentary from the time claimed that the 58th Regiment was the only regiment to erect a monument while still on active duty. However, during the course of this study I have discovered another regiment-funded monument while the regiment was still on active duty and it is older.

Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil R. Stormont's *History of Gibson County* (1914), 265.

*Princeton Democrat*, July 2, 1940.

Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil R. Stormont's *History of Gibson County* (1914), 265.

Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, work sheet.

Ibid. Chaplain John J. Hight, in his memoir, said about the day of dedication "Monument not up; will be a splendid structure when done. I am much pleased with it."


Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil Stormont's *History of Gibson County*, 1914. Moore is saying this fifty years after the dedication

216 Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil Stormont's *History of Gibson County*, 1914.

217 Ibid.

218 Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, Gil R. Stormont's *History of Gibson County* (1914), 268-269.

219 Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, work sheet.

220 *USS Indianapolis Memorial Dedication* (USS INDIANAPOLIS (CA-35) Survivors Memorial Organization, Inc. 1995), 43.

221 Ibid., 41

222 Ibid.


224 *USS Indianapolis Memorial Dedication*, 42.


229 Apparently the *Arizona* represents the beginning of the war while the *Indianapolis* represents the end of the war--the alpha and the omega resting together. See *Indianapolis Star*, January 11, 1994. The *USS Indianapolis* and the Medal of Honor Memorial, discussed later, are both national memorials. Neither memorial, however, receives funds for maintenance from the United States government. The *USS Indianapolis* association
signed the memorial back to the City of Indianapolis, and they in turn deeded it over to the Indiana War Memorials Commission. The memorial’s continue care and maintenance comes from the endowment already established and state funds. IPALCO continues to support the Medal of Honor Memorial. Don Steele, U.S. Navy, telephone interview with author, October 26, 2000; www.medalofhonormemorial.com.


232 Mayo, War Memorials, 118.

233 Indianapolis Star, June 18, 1989.

234 Historic Landmarks Foundation of Indiana, SOS! Records, Lawrence County, Bedford Daily Democrat (January 13, 1924), Indianapolis Star (June 18, 1989).

235 Historic Landmarks Foundation of Indiana, SOS! Records, Lawrence County, work sheet.

236 Ibid.

237 Bedford Daily Democrat, November 28, 1923.

238 Ibid.

239 Historic Landmarks Foundation of Indiana, SOS! Records, Lawrence County, Bedford Daily Democrat (January 13, 1924).

240 Ibid.

241 Ibid.

242 Ibid.

243 Ibid.
Historic Landmarks Foundation of Indiana, SOS! Records, Henry County, Henry County Historical Society to Olga Ruehl, Indiana Historical Commission (February 5, 1924).

Ibid.


"Honoring America's Greatest Heroes, The Congressional Medal of Honor Memorial," brochure found at memorial site. Congress has awarded the Medal of Honor 3,433 times, but not to that number of people. Congress awarded nineteen men this honor twice.

The *Indianapolis Star and News*, April 27, 1999, stated that there is a Medal of Honor Memorial at Freedoms Foundation at Valley Forge, PA.


"Honoring America's Greatest Heroes."

[www.medalofhonormemorial.com.](http://www.medalofhonormemorial.com)

"Honoring America's Greatest Heroes."

Ibid.


Ibid., 2.


"Honoring America's Greatest Heroes."
259 "Champions of Courage," 5.


262 "Reflections," IPALCO newsletter, 2, no. 1.

263 *Indianapolis Star*, July 1, 2000; "Reflections," 2, no. 1.

264 Viquesney was from Spencer, Indiana. He was born in 1876 and died in 1946. Both his father and grandfather were French sculptors. He was married twice. His first wife, Cora, died in 1933. After his second wife died, shortly after his 70th birthday, Viquesney committed suicide on October 4, 1946. See Historic Landmarks Foundation of Indiana, SOS! Records, Owen County, unmarked paper.

265 Historic Landmarks Foundation of Indiana, SOS! Records, Owen County, T. Perry Wesley to Landmarks (Dec. 28, 1992).

266 There is one "Spirit of the American Navy" and one "Spirit of the Fighting Yank" in Indiana at this time. The "Spirit of the Fighting Yank" is in Bloomington, Monroe County, The dedication speeches were brimming with advice to younger citizens hoping to direct them in the right path:

Our purpose is to erect here a visible expression of our invisible gratitude, so that all men might know the feeling that is in our hearts. Let everyman who passes here do so with a humble heart for these men have died, that he might live . . . Let us not forget, however, that these men leave us with a sacred trust. It is our task to carry on the principles for which they fought, to dedicate our lives to making this world a truly better place in which to live, and to swear a solemn oath that never again will evil men gain so much power.

267 Historic Landmarks Foundation of Indiana, SOS! Records, Owen County, "'The Spirit of the American Doughboy' News" (n.d).

268 Ibid.

269 Viquesney sent the first "Spirit of the American Doughboy" to Nashville, Georgia, in 1920. In 1921 it was chosen for the American Legion Memorial at Centralia, Washington.

270 Historic Landmarks Foundation of Indiana, SOS! Records, Owen County, "'The Spirit of the American Doughboy' News" (n.d).

271 Historic Landmarks Foundation of Indiana, SOS! Records, Henry County, Henry County News Republican (May 24, 1979).

272 Historic Landmarks Foundation of Indiana, SOS! Records, Randolph County, work sheet.

273 I have only looked for monuments in the United States; however, I did see a photograph, taken in Cuba, in the Indiana War Memorial's collection that showed a monument to Indiana units that fought in the Spanish-American War. I do not know if it still exists.

274 The parks use markers to show troop movements. They are usually small and numerous.


The monument's status as the oldest intact Civil War monument was challenged this past year by the caretakers of the Adolph Bloettner Monument in Louisville, Kentucky. Jim Lewis, a park ranger at Stones River, stands firm behind the status of the Hazen Monument. He explains that the Bloettner Monument is not intact because it has been moved from the original location. Jim Lewis, Stones River park ranger, telephone interview by author, September 15, 2000.

The 58th Regiment declared their monument as the only one funded entirely by an extant unit. There are two competitions amongst monument supporters. The first is to be the oldest monument. The second is to have been erected by men still on active duty. Both rivalries involve Indiana units.


Ibid., 10.

Ibid., 7; "Mystery of the Hazen Monument", Information sheet, obtained through the park; Survey response by Jim Lewis, Stones River National Battlefield, to author query, March 1999.

"Mystery of the Hazen Monument."

Survey response by Jim Lewis.


Ibid., 7.
They are grouped in threes. There are no concrete answers as to what the items mean or what Hazen's men were trying to tell, only theories. See "Mystery of the Hazen Monument."


List of Classified Structures Survey Forms, National Park Service, May 1976. Before the federal government appointed the Park Commission, the states had spent $1,500,000 on construction of monuments. They spent an additional $130,000 before 1900. See Gettysburg National Park Commission Letter from the Secretary of War, 56th Congress (1900) Senate Doc. No. 172, pp.1-55.


Ibid., 109-110.

Some time before 1967, a bill for a Gettysburg monument failed 46-49 in the House. In 1967 it passed 56 to 40. Representative John W. McKenna was opposed to the monument. He stated that Indiana was already adequately represented at Gettysburg. However, proponents claimed that the existing monuments only represented separate units and were too small and not eloquent. The bill did pass the General Assembly and was signed into law by the governor in 1967. See Indianapolis News, February 3, 1967.

In "History Through Eyes of Stone," Donald Pfanz, the park historian, wrote that Bresnahan erected the monument on his own accord. He then went to the 27th Regiment's annual meeting the following year to ask permission to erect a monument and for financial assistance. The minutes of the meeting note that Bresnahan offered to secure a tablet and place it on the battlefield if the association paid for the cost of the stone. Although he had taken it upon himself to erect a monument, Bresnahan did not act as Pfanz described. See Pfanz, "Through Eyes of Stone."

Washington, D.C., National Tribune, n.d. Pfanz had this source in his file and forwarded it to me. He did not mention this in his history, and I assume he found it in the intervening twenty years. He believes the article was written near the end of 1899 or the beginning of 1900.


The photograph is probably from the ceremony for two reasons: it is the right period; and it is with Bresnahan's family. Since he was instrumental in getting the monument erected, it would make sense that he would have a picture. See Donald Pfanz, telephone interview with author, September 25, 2000.


Ibid., 58-59.

Ibid., 63-64.

301 *Indiana at Chickamauga 1863/1900*, 113, 115.

302 The Indiana commission obtained permission from the National Commission to use oolitic limestone. See *Chickamauga National Park*, 6.

303 Monuments for regiments were to be more than 300 cubic feet of stone above the foundation, and battery monuments had to be no less then 125 cubic feet above foundation and no higher then fifteen feet. Each regiment monument would cost less than $1,000 and each battery unit less than $500.

304 *Indiana at Chickamauga 1863/1900*, 118.

305 Ibid., 120. There is a disagreement amongst sources. Some sources say thirty-nine monuments were dedicated while others say forty. The difference could be the Wilder Brigade Monument. The commissioners had wanted to have construction completed by the dedication of the National Park on September 19-20, 1895. However, only a handful of monuments had been finished. Nevertheless, Indiana played a major role in the dedication of the park with a veterans' camp and commissioners' headquarters provided by the Indiana Quartermaster-General. The commission claimed all the other states had such appropriations, and that it was only just that the next General Assembly repay the Quartermaster-General. Congress passed a bill that appropriated $20,000 for the dedication of the Chickamauga and Chattanooga National Park. It was the responsibility of the Secretary of War to make arrangements. See *Indiana at Chickamauga 1863/1900*, 9, 79.

305 Ibid., 8.

306 Ibid.

307 Ibid.
The Wilder Brigade monument, like the Hazen Monument, was dedicated to several units including some from other states. It looks like a castle tower. Made of Georgia stone the tower rises 125 feet to an observation deck. H. W. Hargraves of Birmingham, Alabama, designed the tower. General John T. Wilder proposed that each unit donate $100.00, but most donated more. Unfortunately in 1896 the bank where they had deposited their money failed and construction stopped until a friend of Wilder's, A. A. McKain, donated $1,200. See Indianapolis News, September 20, 1899.


The bill was originally introduced in 1905, but it suffered due to the prominence of another bill for an Oliver P. Morton monument. Perhaps the politicians at the time had a higher regard for the war time governor than they did for the soldiers who had been at Andersonville. This may have happened for one of two reasons: because as fellow politicians they wanted to commemorate his efforts or because there was more pressure to pass the bill. The Indiana General Assembly appropriated $35,000 to erect a monument to Morton on the Statehouse lawn. The veterans pursued the appropriation for the monument to Morton because "... the veteran soldiers owe much to Governor Morton and especially those who belong to the Grand Army of the Republic..." The committee also supplemented the monument funds by taking donations. To entice donations of $1.00 or more the commission offered an engraved 10" x 14" certificate portrait of the governor. The GAR's goal was to raise an additional $20,000 above the state appropriation. See "Action of the Grand Army of the Republic on the Oliver P.

312 Indianapolis News, October 4, 1907, 10.

313 Ibid.


315 Report of the Unveiling, 10.

316 Ibid., 13. One dying prisoner's poem was found by a fellow prisoner. It began "when our county called for men, we came from forge, and store, and mill ... To vanquish all our Union foes, or fall where others fell." It relates the suffering and death the men have faced and questions if the country has abandoned them. In the last stanza, hope is gone, "... they have left us here to die." Report of the Unveiling, 127.


318 Ibid., 250-251.

319 Ibid., 254, 286.

320 Ibid., 261.

321 Ibid., 254. The stone went from Indiana to Shiloh via boat on the Tennessee River. The water was so low the company was not able to transport the stone until late in 1902 and by then the appropriation had reverted to the state. The state legislature re-
appropriated the amount, along with a supplementary of $1,500 for unfinished and additional work, the dedication, and a publication. The General Assembly also appropriated another $1,500 for a monument to the Forty-first Regiment of Indiana Volunteers, Second Indiana Cavalry. The Muldoon Monument Company also did their monument for $1,250. Only $379.82 remained of the $28,000. See: Coons. *Indiana at Shiloh*, 260-262.

322 Each regiment had at least one man representing the unit, and the 44th had fifty men at the dedication. See *Indianapolis Journal*, April 7, 1903, 1.


324 Ibid., 291.

325 Ibid., 288-291

326 Ibid., 293.

327 *Indianapolis News*, April 6, 1903, 1.


329 No less than $33,600 was to be used for the actual monuments, the remainder was for commissioner expenses and other miscellaneous costs. They restored some of the lines of earth works, battery redoubts, mounted artillery pieces, and placed tablets to indicate where the units fought. The United States government purchased 1,245.7 acres to establish a national military park in 1899. The National Commission had already established some interpretation, battle locations, and improvements costing approximately $400,000. See Adams, *Indiana at Vicksburg*, 407-408, 413-417.

330 Ibid., 416.
Seventy-one of the ninety-two counties in Indiana were represented in the battle at Vicksburg. Indiana was fourth in the number of troops. "Indiana troops engaged at Vicksburg [would receive] a recognition which would be in harmony with that given by other states to their soldiers who served at Vicksburg." They provided a list of money the other states had appropriated for their monument. It was even mentioned in the act that Illinois received $250,000, Iowa $150,000, Ohio $56,000, New York only $12,500 (but they only had three regiments and one battery). See Indianapolis News, November 11, 1907; Adams, *Indiana at Vicksburg*, 415.

Ibid., 415.

Ibid., 419-420.


Ibid.


Ibid., 7.

Ibid., 8.

Ibid., 9.
Although it was not mentioned in the report, one can assume they did the same for the markers.


Ibid., 11.

Ibid., 27.

*Indianapolis Star*, September 18, 1910, 4.


Furthermore, the commissioners continued to push for battlefield monuments by comparing Indiana's status to other states. While I am sure the commissioner's sincerity was genuine, one wonders which was more important, the commemoration of the soldiers or keeping up with other states.


Historic Landmarks Foundation of Indiana, SOS! Records, Gibson County, unmarked news clipping.

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Education
M.A. Public History, Indiana University- Purdue University at Indianapolis, December, 2000  
B.S. History, Ball State University; 1993

Work Experience
Project Manager, Born Aviation Products Inc., September 1997-current.
- Edit quarterly newsletter
- Develop new products
- Manage shipping
- Updates computer hardware and software
- Assist administrative office

Cornelius O'Brien Intern, Historic Landmarks Foundation of Indiana, January 2000 - May 2000
- Prepared and received assessment grant for a Spanish-American War memorial
- Hired conservator for the memorial
- Instrumental at increasing community interest in the memorial
- Authored and successfully completed National Registration Nomination
- Developed new projects to enhance the education curriculum
- Supported daily activities

Research Assistant, Department of History, Indiana University-Purdue University at Indianapolis, January 1999 - May 1999.
- Successfully conducted research for two history professors for future essays and speeches including:
  - Early Indiana artist
  - "Skyscrapers Among the Cornfields" Cities and Urbanization in Indiana History"

Volunteer Archives Assistant, U.S. District Court for the Southern District of Indiana, May-June 1999
Assessed and inventoried official documents for transfer to the National Archives Records Branch in Chicago

"Careers in History" Intern, Department of History, Indiana University-Purdue University at Indianapolis, August 1998-December 1998

- Planned and coordinated an all-day workshop to introduce undergraduate students from Indiana colleges to careers in the field of history
- Developed the workshop brochure
- Coordinated the meeting space
- Recruited speakers and arranged for their needs
- Recruited volunteers

Indiana Division, Intern, Indiana State Library, May 1998 - August 1998

- Prepared several finding aids
- Processed collections in the Manuscripts Division
- Co-produced an on-line exhibit "Indianapolis Through Invoices: Businesses in the Hoosier Capital at the Turn of the Century"
- Conducted research for patrons

Indiana War Memorial, Curator, October 1995 - September 1997

Exhibit Planning

- Prepared, constructed and maintained artifacts, props, and cases, and assured that the manner of construction was interesting, educational, and professionally correct
- Researched exhibit subjects to assure authenticity
- Created and inaugurated new exhibits for the following subjects: Korea and Vietnam Wars, USS Indianapolis (traveling display), Civil War battleflags, WW II Army Air Corps, Tuskegee Airmen.
- Coordinated traveling exhibits from the Smithsonian Institution, George C. Marshall Foundation, and the Indiana Historical Society

Collections Management

- Responsible for obtaining artifacts from public and private sources
- Ensured correct cataloging
- Processed artifacts by conduction research and preservation and creating suitable storage facilities

Museum Management
• Initiated the first collections procedure manual, docent training program, and standard operating procedures manual
• Applied and received Museum Assessment Program II grant from American Association of Museum (for collections management)
• Involved in interviewing process of potential IWM employees
• Initiated process to achieve American Association of Museum accreditation

Public Affairs

• Appeared on local media
• Established initial IWM website in cooperation with Access Technologies
• Responded to e-mail inquiries
• Conducted tours
• Prepared news releases and other announcements
• Attended military functions, ceremonies, and dinners

Special Assistant to the Campaign Manager, Garton For Governor, May 1995-September 1995

• Assisted campaign manager with correspondence
• Implemented mass mailing procedures for fundraising campaign
• Attended name recognition functions
• Organized press conferences and other events
• Assisted the campaign's press and financial officers

Contract and Special Projects


• Identified Indiana monuments on state or federal property outside Indiana
• Created report for Indiana War Memorials Commission to utilize data for possible procurement of state funds for maintenance of monuments

"A Salute to America! Patriotic Concert," June 25, 1999

• Presented the speech, "Commemoration of Valor and Sacrifice: A Survey of Monuments Dedicated to Hoosiers," at an event hosted by The Irvington Artists Concert Series

World War II Memorial Project, 1997-1998
- Researched World War II history for possible inclusion on memorial
- Selected initial letters from World War II servicemen
- Researched statistical data and distinguished units from Indiana
- Provided historian with data and edited his draft
- Researched Hoosier Medal of Honor recipients

500 Festival Memorial Day Celebration, 1996-1997

- Subcommittee member on the 500 Festival Memorial Service Planning Committee
- Established an enjoyable and educational outdoor static display to coincide with Memorial Day Ceremonies about local history, military, and industries
- Coordinated and managed participants
- Member of design team
- Compiled list of campaigns
- Provided photos and aided in organizing the database
- Corresponded with concerned veterans

Workshops

Center for Museum Studies workshop at Smithsonian Institution, April 1996
- Attended an intense week-long program focusing on planning and developing exhibits, becoming productive partners in the community, managing flow of work and budget, identifying and securing needed materials, and creating scale drawings

AIM workshop "Down to Earth Exhibit Planning for the Small Museum" 1997

Tourism seminar, State of Indiana, 1998

Memberships and Activities

Campaign volunteer for several local elections
Past committeeman and vice committeeman
Completed course on Adobe PhotoShop

Relevant Coursework

Thesis: "A Survey of Indiana Military Monuments"
Public History
Historical Editing
Introduction to Museum Studies
Archives