



Epinal Cemetery, France: Ellen Ogawa and a friend visit the grave of her brother, Pvt. Edward Ogawa, of Lava Hot Springs, Idaho.

THEY WILL NEVER BE FORGOTTEN

By EDWARD SHENTON

These are the beautiful resting places of our World War II dead who are buried overseas. "After seeing this place," said one American mother, "I agree with my husband that our boy should remain here."

AT almost any time from early spring until late autumn groups of Dutch boys and girls may be met riding their bicycles along the road that leads to the American Military Cemetery in the commune of Margraten, six miles east of Maastricht, Holland. They carry with them masses of flowers picked in their own gardens.

On reaching the cemetery, they walk quietly among the rows of marble crosses and Stars of David. Each one seeks a particular grave, usually of a soldier who was known to him or his parents, and, kneeling before it, places the flowers under the name of the American soldier buried there. By the end of the day the cemetery looks like a vast garden in brilliant bloom.

A young priest at Margraten is responsible for this teen-age pilgrimage of from 4000 to 5000 young Hollanders. When Mr. Leslie Biffle, a member of the American Battle Monuments Commission, thanked him in the name of the President of the United States, the priest's blue eyes flashed as he replied, "We do only what we think right to show our gratitude to the brave boys who liberated us."

Bas-reliefs on the façade of the memorial at Epinal Cemetery symbolize wartime activities and the Resurrection. The largest of our World War II cemeteries will be in the Philippines.



A map of the United Kingdom at Cambridge Cemetery shows where our troops were stationed during the war.





From April to November, the cemetery has as many as 3000 visitors on a weekday and 10,000 on a pleasant Sunday—almost all Hollanders or other Europeans. They visit quietly, not as curiosity seekers, but out of respect for our country's men who rest in these peaceful and lovely spots where they gave their lives in the agony of battle. This does not mean that there are no American visitors at these hallowed spots, for many come who have sons or husbands buried there.

The cemetery at Margraten is part of the war-memorial project being undertaken by the United States Government—through the American Battle Monuments Commission—in England, on the Continent, in North Africa and the Philippines. This huge project has been under way since 1946. Five memorials and all but two cemeteries had been practically completed by Memorial Day of this year. The entire program was formally dedicated at the Suresnes Cemetery, outside Paris, on September 15, 1953. Among those attending the ceremonies were Gen. George Catlett Marshall, chairman of the commission, and representatives of the Allied na-

tions. While the other memorials are new, the one at Suresnes is not. It has been a military cemetery since shortly after World War I. At the end of the second World War, the chapel was enlarged and architecturally altered to make it a shrine to the dead of both wars.

When the project is completed there will be fifteen World War II cemeteries: one in England, six in France, one in Luxembourg, two in Belgium, one in Holland, two in Italy, one in North Africa and one at Manila in the Philippines. In them will rest 93,691 Americans. The bodies of 170,048 servicemen have been brought back to the United States for burial here.

The American Battle Monuments Commission was established as an independent agency by an act of Congress in March, 1923, for the purpose of building memorials in Europe to honor the men who gave their lives in World War I. The present commission is continuing the work. But the spirit which inspires the plan today is very different from that

of thirty years ago. At that time the concept of a military memorial ran to such monuments as the 175-foot granite column on the hill of Montfaucon or the massive circular colonnade on Montsec, both in France. Today's thinking favors simple chapels, erected for meditation and prayer. The present memorials are being built not as reminders of achievement in battle, but as sanctified parts of the earth, mutely proclaiming the goal of peace.

When the commission was first established, Gen. John J. Pershing was the chairman and Dr. Paul P. Cret, Philadelphia's distinguished architect, was adviser on the design and construction of the memorials. Mr. Cret, a Frenchman by birth, had served as a Chasseur Alpin in the famous Blue Devils. Later he became a first lieutenant and liaison officer with the American forces. General Pershing, impressed by his ability to turn out quickly up-to-the-minute war maps for the operations of the French troops and the American 1st Division, approved him as consulting architect. Mr. Cret had become an American citizen and for many years was chief of the

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PHOTOGRAPHY BY FRANK ROSS

At Brittany Cemetery, orphaned French children place flowers on the graves of our dead. Most of those buried here were killed in this area.



In the Epinal memorial, a village family studies a mosaic map commemorating our operations. Nearly \$30,000,000 is being spent on World War II cemeteries.



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design staff at the University of Pennsylvania architectural school.

There was on General Pershing's staff at this time a young man, Thomas North, who had enlisted as a private in the United States Army, and, in 1917, had been promoted by General Pershing to second lieutenant. Lieutenant North had taken a liberal-arts course at Christ's Hospital and King's College, London. During the planning of the World War I monuments, he gave such valuable assistance that Mr. Cret wrote to General Pershing: "I cannot express too highly my appreciation for the assistance rendered by Lieutenant North."

When Mr. Cret began teaching at the University of Pennsylvania architectural school in 1903, one of his students was John Harbeson, of Philadelphia. Harbeson later became an associate, then a partner in Cret's firm, and aided his former instructor in the last part of the World War I program. Today, Thomas North, now brigadier general, U.S.A., is secretary of the American Battle Monuments Commission, and John Harbeson is the consulting architect. These two men, with the assistance of the members of the commission, are responsible for the creative imagination which has given the World War II plan a unity seldom found in work of such gigantic scope.

At the end of World War II there were 148 temporary military cemeteries of all sizes scattered across the world. The first step was to consolidate these and establish the permanent cemeteries. Certain fundamental principles were laid down. The sites had to be reasonably accessible to visitors. At the same time, they were to have a commanding view of the countryside, so as to reveal the progress of the military operations that had taken place in that immediate vicinity. Elements of natural beauty in the surroundings should be utilized to the fullest extent. No unsightly buildings, high-tension lines or other construction should be visible from the cemetery; the land itself was required to be free of such adverse conditions as swampy soil or rock structures too close to the surface. John Harbeson said, "It was astonishing that so many of the temporary sites were so fine." One needs only to visit any of the permanent cemeteries—thirteen of which were originally temporary sites—to be convinced of this.

When the places were finally decided upon, a master plan was devised for the fifteen cemeteries.

Each memorial would be designed by a different firm of architects. The firms were chosen by the ABMC with the help of the National Commission of Fine Arts. In each cemetery there must be a chapel, with provision for inscribing on its walls the names of the men missing in action, a space for permanent graphic record of the achievements of the armed forces in that region and a separate section for meditation and prayer. In design, each chapel should be harmonious with the terrain and appropriate to the country in which it is situated.

All plans were subject to the approval of the Battle Monuments and Fine Arts commissions, but architects had almost complete freedom in their designs. When the memorials from England to the Philippines are finished,

they will be representative of the best in American architecture.

It was during the war, when General North was on the General Staff and it was his responsibility to prepare the day-by-day military maps for briefing President Franklin D. Roosevelt, and Chief of Staff Gen. George C. Marshall, that he conceived the idea of utilizing some space in each chapel for decorative mural maps. They were to show not only the battle which took place at that particular spot but also the progress of the war throughout the world.

"It is my belief," General North said, "that maps have an inherent, dramatic quality which is equal in interest to the finest pictorial art."

But he was not satisfied with the unadorned product of the military cartographer. Maps to be used in war, he realized, are entirely functional. He wanted to see on the walls of the chapels creative works of art, correct in their military statements and pleasing and inspiring in color, composition and medium.

General North consulted with Mr. Harbeson and the various architects who were designing the chapels, and the present plan was formulated. Such distinguished artists as Herbert Gute, Eugene Savage, Robert Foster and Carlo Ciampaglia were among those chosen to do the maps for the first group of chapels to be constructed. Some of these men were without previous experience in military cartography, but in the commission offices in Washington, D.C., detailed work sheets were prepared, under the supervision of Lt. Col. Joseph B. Mitchell, Chief of the Historical Division, as a basis for the decorative mural maps.

It was decided also that each map should be executed in a different technique, utilizing a different medium. The only restriction was that the process used had to be of some enduring material which would require a minimum of expense for upkeep. As a result, the artist turned to some techniques which had never been used in such work.

Robert Foster's maps, at St.-Laurent, in Normandy, overlooking Omaha Beach, are incised directly on the great stone walls that rise at each end of the memorial. Place names are cast in bronze letters and attached to the stone by metal pins. Ships, airplanes and military insignia have been made of enameled metal, which glows against the rosy granite background.

The Cambridge map depicts naval operations and the air operations from Great Britain. It has arcs of metal rising from the bases in England, with small planes attached, and the bombing targets in Germany indicated by ceramic inserts of different colors. Herbert Gute, the designer, has conveyed through this original imaginative treatment the feeling of the British and American bombers rising through space on their deadly missions.

The chapel at Epinal, France, has maps of glass mosaic both designed and manufactured by Eugene Savage. The lettering is in gold leaf and a majestic composition of symbolical figures is grouped about the legend plaques.

The maps which I designed for the St. James Chapel, in Brittany, are executed by the Earley Process. This medium was first used decoratively in architectural work by Paul Cret. Basically, it is a method by which different-colored glass, quartz and granite are ground into fine particles and incorporated into the surface of a cement

slab, the colors of the various materials matching the colors of the original design. Place names are cast in bronze and set into the wet cement. Airplanes are made of aluminum and attached in the same way. Divisional and Army insignia have been done in bronze and enamel, and the varieties in texture of the glass and stone aggregate give the feeling of land and sea. General North once remarked, "So far, the only medium that we haven't used in a map is crocheting."

The chapels contain a map or major maps which describe the battle action in the surrounding countryside. In addition, there are small key maps, identical in each chapel, which show the progress of the war in over-all terms in both the Atlantic and Pacific theaters. These have been made in colored porcelain enamel by John Scott Williams. On the walls is inscribed an explanation of the particular phase of the war shown on the major maps. They are written in two languages—English and that of the country where the cemetery has been built.

The same care that characterizes all the work of the commission has been given to these descriptions. They are

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SMALL PRAYER

By Elizabeth-Ellen Long

God, bless all brave old ladies,
Who, bent of back and lame,
Come to church in their Sunday-
best,
Lest they should cause Thee
shame.

Bless them, keep them, everyone,
The gallant, long-since fair,
Who, calling on Thee in Thy
house,
Choose pretty clothes to wear!

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not bald statements of military fact, but accurate and eloquent prose to stir the imagination of the visitor and create a vivid picture of the battle conditions. They have been admirably written by Lieutenant Colonel Mitchell, with the advice and collaboration of General North and the approval of General Marshall.

There were many intricate problems to be solved in the building of the memorials. The arrangement of the crosses in each cemetery, for instance, presented a difficult engineering task. The commission felt that the old idea of setting graves in straight lines produced a depressing sensation of monotony and lost identity. Consequently, the cemeteries have been designed to follow the contours of the ground so that the pattern of the white grave markers is varied, beautiful and pleasing.

At the Luxembourg Cemetery, near the commune of Hamm, where General Patton is buried, the engineering problem of the grave arrangement was so intricate that it took two years of study and work before the crosses could be placed. At one time an error of one inch in the height of a single cross threw the entire survey out until the mistake was tracked down and rectified. Once the engineers have finished their work the crosses are placed on continuous cement beams and piles that can be disturbed by nothing short of an earthquake.

The planting at the various cemeteries has been carried out under the supervision of American landscape architects headed by Mr. Markley Stevenson of Philadelphia. At Cambridge, England, the graves are set in great arcs between tall, ancient oak trees, with the flagpole at the center of the arcs. The chapel is reached by a rose-bordered path. The utmost use of flowering trees and shrubs has been made, so that there is a succession of bloom from early spring until late autumn, with comparatively little upkeep.

No detail is too small to be overlooked. When General North was in Brittany he climbed the observation tower of St. James Chapel that rises ninety-six feet above the ground. From it can be seen the emerald water of the English Channel and the massive rock crowned by the ancient fortress-abbey of Mont-Saint-Michel.

Suddenly General North said, "What's that over there?"

An engineering colonel replied, "It's a small garden belonging to the farmhouse beside it."

The vegetable patch was beyond the limits of the cemetery, but General North continued, "It ruins that whole view. Go see the farmer. Tell him we'll make him a new and better garden behind his house, where a garden should be anyway."

On another occasion, John Harbeson said, "Everything is being done to make the visitor feel that these cemeteries are not the places of the dead, but memorials to the living and indestructible spirit of the heroes whose memory we cherish."

The public is not insensitive to the spirit that permeates these memorials. The superintendent at one cemetery told me that last spring a man and his wife whose son was buried there came for the first time to see the grave. The mother felt very strongly that she wanted her son's body returned to the United States and interred in the cemetery of their home town. The father felt that his son should remain among his fallen comrades. After they had been shown about the cemetery, they entered the chapel. Finally they returned to the superintendent's office, and the wife said, "After seeing this place, I agree with my husband that our boy should remain here."

The whole project will not be finished for another four or five years. Its total cost, when complete, will be close to thirty millions of dollars, but Congress has taken the attitude that the men who sacrificed their lives should be given these memorials as a mark of gratitude from the nation, and that the cost is secondary.

The cemetery at Manila is the last on the program, and it will take in the entire Far East theater, from Australia to Japan. It will be the largest one, containing more than 17,000 graves. Thirty-three thousand members of the Army, Navy and Air Force were lost without a trace in that area. The names of these men who were listed as missing in action are to be recorded on slabs of marble set in semicircular courts, with the map rooms at the ends of the courts instead of in the chapel.

American citizens may be proud of what is being done by the American Battle Monuments Commission. These memorials are, in spirit, portions of our own land on foreign soil, the resting places and the record of those who made the ultimate sacrifice; the evidence, in our time, of Abraham Lincoln's words, "that we here highly resolve that these dead shall not have died in vain." THE END