

surroundings are very naturalistic, though generalized. She lounges comfortably in her chair, one hand resting on her lap. Her head lies on an overstuffed pillow. The chair seems to be positioned in an interior space, and a landscape is visible through the open door or window. Aside from the vivid red, white, and blue of her clothing, the colors are mostly varying shades of brown and gray. These muted tones draw even more attention to America's symbolic costume.

### Contextual Analysis

In the early years of World War I, the United States remained a neutral force. This changed in April 1917 when the U.S. Congress voted to declare war as German forces became increasingly aggressive. Not everyone agreed that entering the war was in the best interests of the country. Many anti-war activists opposed the war on principle, and given its great ethnic diversity, the broad citizenry of the United States was quite divided on the issue. Many people with ancestry in Germany, Italy, and Ireland had their own national affinities, though the popular media expressed overwhelming support for England.

Americans had watched carefully as the war developed and had begun preparing well before 1917. Even so, many people still felt ambivalent, even complacent, about the conflict. For this reason, propaganda posters urging action were important not only to recruit soldiers, but also to gain the necessary public support.

In Flagg's poster, America is shown as a woman who has been able to sit back and sleep, willfully luxuriating while others abroad have suffered. The artist intentionally triggered feelings of patriotism in order to promote the idea that entry into the war was a matter of national importance. He also used the Phrygian cap, a symbol of liberty, to emphasize that the war, in defense of liberty and freedom, was justified. The poster is a call to action that uses a visual language that is direct and easy to decipher.

\* \* \* \* \*

### Art and the Embodiment of Memory: War Memorials

Even in the midst of the war, individuals, groups of citizens, civic organizations, and governments began to erect memorials as a way of addressing the loss and trauma of World War I. Countless memorials were commissioned in the decades that followed, especially in the countries that suffered the most severe losses, such as France and England. The impulse to create public memorials was more restrained in the United States when compared to many European nations. This can perhaps best be explained by the fact that many memorials in Europe were erected on the sites of significant battles, and the United States did not have sites invested with meaning in the same

way, given that battles were not fought on U.S. soil. In addition, although the death toll for the United States was very high, it did not reach the staggering levels of loss faced by European nations.

The tradition of creating war memorials in the public context existed prior to World War I. In France, for example, there were numerous memorials created to commemorate the Franco-Prussian War. However, prior to World War I, monuments celebrating war victories had been more common than memorials dedicated to those whose lives had been lost. Of course, World War I resulted in a death toll that far eclipsed any war ever fought, affecting people of all social classes and sectors of society in many places throughout the world. Losses included volunteer and conscripted members of the military as well as civilians. People from European colonies were called to serve in large numbers, and so the impact was felt far beyond the battle sites. Loss was so widespread as to seem universal, and memorials were a way to grieve and to make a compelling argument for continued peace. The desire to create memorials for World War I continued until World War II, when the number of memorials for the earlier war at last began to decline.

### Types of Memorials

In the aftermath of World War I, many individuals and families created memorials for their loved ones, such as small displays in the home, which often included photographs, letters, medals, and other objects representing the deceased. These kinds of memorials were intended to provide the opportunity for private mourning. Public memorials were erected at sites that could be accessed by anyone and were intended to attract a larger, more generalized audience. These public memorials were placed in cities and towns as well as in the countryside. In urban areas, they appeared in market places, traffic islands, churchyards, and street corners, for example. Rural memorials were sometimes destinations, attracting visitors who wished to reflect on the war. These memorials often transformed former battlefields into sites of mourning. Cemeteries were also important locations for memorials.

Historians who study memorials generally divide them into two basic types: utilitarian and non-utilitarian forms. Utilitarian memorials, also called living memorials, serve an obvious function in addition to memorializing the dead. Examples include parks, hospitals, museums, bridges, clocks, and civic centers. These memorials often also include ornamental sculptures or plaques. Non-utilitarian memorials take many forms, such as arches, sculptures, and monuments, but these kinds of memorials serve no concrete function beyond acting as sites of remembrance.



The Tomb of the Unknowns, Arlington National Cemetery, is a memorial which represents all of the individuals lost in the war whose remains were never identified.

Some memorials include long lists of names of those whose lives were lost or those who served, and in the context of World War I, these lists served to capture the magnitude of the war. On the other hand, some memorials simply state “unknown.” Tombs dedicated to unknown soldiers became common after World War I, and these mark the burial site of a single, or sometimes a small number of soldiers, representing all of the individuals lost in the war whose remains were never identified. An example is the [Tomb of the Unknowns](#) in Arlington Cemetery, Virginia. Cenotaph monuments, on the other hand, are empty tombs that represent the many lost whose remains were never found or whose bodies were buried elsewhere. A well-known example is the [Cenotaph in Whitehall, London](#), which was dedicated in 1920.

### Memorials at Work

In the most general sense, memorials provide a site for recognition and mourning. The Cenotaph in Whitehall is located in an area with heavy pedestrian and vehicular traffic, so it serves as a constant reminder of the losses of war, though many people pass it on a daily basis without giving it any special attention. Other memorials, such as the Tomb of the Unknowns at Arlington Cemetery, are destinations

that one visits intentionally. In both cases, people often visit memorials on special occasions, most particularly November 11, which is Veteran’s Day in the United States, or Armistice Day, as it is known in Europe. This date marks the end of World War I, on the eleventh hour of the eleventh day of the eleventh month in 1918. On special days such as this, even urban memorials in bustling city centers are activated as sites of memory, as people leave flowers, touch or kiss the monument and, in the case of memorials with lists of names in particular, make stone rubbings on paper of the inscriptions displayed.

Aside from serving as sites to recognize and mourn loss, memorials are frequently politicized. For example, some memorials serve to recognize a group of people whose status is somehow marginalized in other sectors, such as soldiers from the overseas British and French colonies who fought during World War I. Between the wars, memorials in Italy and Germany were often produced with strong nationalistic tones. These memorials interpreted World War I in a manner that was favorable to the rise of Fascism. Some memorials seek to level social class and race by listing names without identifying rank or class in the military, thus acknowledging the contributions



The Cenotaph in Whitehall, London, which was dedicated in 1920, is an empty tomb that represents the many lost whose remains were never found or whose bodies were buried elsewhere.



Photograph of a portion of a World War I memorial in Belcaire, France. This memorial, like many French World War I memorials, features the *Pietà*, a representation of the Virgin Mary with the dead body of Christ.

of all individuals in an equal manner. Memorials are often sites for pacifist protests, which politicize them in yet another manner.

### Architectural Design

World War I memorial architecture tends to be conservative in design, in part because memorials have to appeal to such a wide audience. Classical design elements, drawing on the balance and harmony of ancient Greek and Roman, as well as Renaissance, architecture, prevail. References to Egypt were also frequent, particularly since ancient Egypt had strong traditions in the creation of tomb forms, and the elements of Egyptian design were in keeping with the balance and restraint of Classical architecture. Medieval design was also deemed appropriate for memorials, especially in England and France, because it allowed for references to Christianity. In addition, some memorials were created in the Art

Deco style, which was also simple and restrained, but would have looked very modern to viewers in the years between the wars.

Allegorical figures, such as representations of Justice, Valor, or Liberty were often favored for public memorials because they allowed for the development of a universal interpretation of the war when compared to representations of named individuals. Christian imagery, especially crosses, was also common, particularly in Europe. In France, the *Pietà*, a representation of the Virgin Mary with the dead body of Christ, was common, whether in a sacred or secular context.<sup>13</sup> Since many memorials were funded publically, the use of Christian images became more problematic in the United States, where church and state are separate.

### Patronage

Whether they are large parks covering acres of land or small sculptures in a city center, memori-

als for World War I usually required a significant budget. The most important memorials involved competitions that included renowned architects and designers. In addition to the cost of materials, there were fees to the architects and expenses associated with ongoing maintenance. Some memorials were constructed with public funds that came from national and local governments. In Great Britain, for example, the British War Memorials Commission and Imperial War Graves Commission were charged with commissioning and maintaining memorials. France had particularly strong institutional support for war memorials following World War I; each of its 36,000 communes had its own World War I monument.<sup>14</sup> Churches were also patrons of memorials after the war.

Many other memorials relied on charitable contributions. Individuals would pay subscriptions to support the building of a memorial, so that the residents of a town, for example, became the patrons of the work of art. In these cases, there was generally a board of directors that took responsibility for the practicalities of erecting the memorial. It is important to consider patronage when we look in detail at the two memorials that are among this year's selected works, because knowing the source of funding helps us understand the motivations for the work and the audience it was meant to address.

## SELECTED ARTWORK

### Liberty Memorial, Kansas City, Missouri, Harold Van Buren Magonigle, 1926

#### Patronage and Commission

Immediately after the armistice, the citizens of Kansas City began to discuss a memorial to recognize the loss and sacrifices that made victory possible. Under the leadership of Robert A. Long, a wealthy philanthropist and civic leader, the Liberty Memorial Association, consisting of a committee of one hundred prominent men and women, began to plan for a memorial in the city.<sup>15</sup>

Development of the memorial was highly publicized and the committee made great attempts to involve local residents in determining the best plan for the memorial. After much discussion, the committee voted to build a non-utilitarian memorial, describing it as a "Monument plus a building, *not for utilitarian purposes*."<sup>16</sup> They decided that the memorial should represent the contributions that the residents of Kansas City had made to the war. Ultimately, they decided to draw the country's best architects into a competition for the commission.



Photographic portrait of architect Harold van Buren Magonigle.

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In the fall of 1919, the Liberty Memorial Association decided to raise money through voluntary contributions from Kansas City's residents. Their campaign was popular with people of all ages and social classes; school children campaigned in the streets, meetings were held throughout the city, and local newspapers publicized the developments. Within a short time, the Memorial Association had raised 2.5 million dollars, with more than one-quarter of the city's population participating in the campaign.<sup>17</sup>

Some of the country's most prominent architects were invited to submit plans for the memorial. The committee recognized that selecting the architect was likely to be highly politicized, especially since many local residents preferred to see a hometown professional as the memorial's designer. Thomas Kimball, who had served as president of the American Institute of Architects, organized the committee that reviewed the submissions in 1921. In the end, the committee selected the work of Harold Van Buren Magonigle from New York.



The William McKinley National Memorial in Canton, Ohio, designed by Harold van Buren Magonigle.

### The Architect: Harold Van Buren Magonigle

Harold Van Buren Magonigle (1867–1935) was born in New Jersey and had worked as an architect for prominent firms before opening his own office in New York in 1903. His most significant legacy has been in the world of memorial design. By the time he won the commission for the Liberty Memorial, he had already made a name for himself with his design for the [William McKinley National Memorial in Canton, Ohio](#). Magonigle also wrote about architecture and made frequent public appearances. His wife, Edith Magonigle, designed sculptural decoration for the Liberty Memorial's frieze in a style referencing ancient funerary art, but this element was eliminated due to concerns over the cost.<sup>18</sup>

### Location and Analysis

The [Liberty Memorial](#) is located in a heavily populated, urban center. It is positioned across from Union Station, a site that was selected in part because the area was in need of revitalization in the years following the war. Today the memorial is an important element of the city's skyline, as is evident

in the photograph of the site. However, while it is centrally located within the city, the memorial is still demarcated as a special place for reflection. The site's carefully designed grounds and the open space surrounding the monument allow visitors to move beyond the busy streets of the city and reflect on the memorial itself.

Magonigle's plan consisted of a towering monument along with two buildings, small in scale in relation to the enormous shaft of the monument. Later, a museum was built beneath the original structure, and so the original plan has undergone modifications over time. The most prominent element of the memorial is the enormous limestone monument, which in Magonigle's plans was to be thirty-six feet in diameter at its base, tapering slightly at the tip. The shaft of the monument is a towering two hundred and seventeen and a half feet high. Stylistically, the shaft is best described as Art Deco, with its clean lines and crisp detailing, and more specifically, Magonigle drew on Egyptian Revival elements for his design.



A close-up view of the shaft of the Liberty Memorial. The shaft is faceted with four inset piers that are topped with guardian spirits: allegorical representations of Courage, Sacrifice, Patriotism, and Honor.

The shaft is faceted with four inset piers that are topped with guardian spirits: allegorical representations of Courage, Sacrifice, Patriotism, and Honor. At the top of the shaft is a series of circular rings, creating the look of a funeral pyre. The memorial was designed so that light and steam emerging from the top of the shaft emulate an eternal flame that can be seen from a great distance.

At the base of the shaft, two monumental staircases lead to the buildings located to both sides of the monument. These buildings were designed to house a meeting hall and to hold flags, trophies, and other relics of the war. The National World War I Museum, which Congress designated as the country's official World War I museum in 2004, in advance of its opening in 2006, was not part of the original plan for the site. Instead, the existence of the museum at the memorial today represents an expansion and a fun-

damental shift in its function from non-utilitarian to utilitarian.

### Contextual Analysis and Legacy

Ground was broken at the Liberty Memorial site on November 1, 1921. Military commanders from Italy, France, Great Britain, and Belgium joined General Pershing of the United States to address an enthusiastic crowd of supporters. The memorial was completed in 1926 and dedicated in a ceremony led by President Calvin Coolidge on Armistice Day of that year. The sculptural frieze located on the north wall, created in an Egyptian-Classical revival style and bearing the memorial's inscription, was unveiled in 1935.

A consideration of the memorial in relation to other war memorials in the United States is illuminating. The Vietnam War Memorial, the Korean War Memorial, and the World War II Memorial, all located in Washington, D.C., are popular destinations that appeal to visitors across the generations, and so it may be surprising to learn that the United States government did not commission a national memorial in the aftermath of World War I. The American Battle Monuments Commission was established in the United States in 1923 and was charged with overseeing American monuments, memorials, markers, and cemeteries related to World War I. However, it did not actually create a national memorial in the years between the wars. Instead, many individual states and local communities erected their own memorials dedicated to World War I.

The Liberty Memorial is one such example, as is the [District of Columbia War Memorial](#), authorized by Congress in 1924 and dedicated on Armistice Day in 1931. It is located on the National Mall in Washington D.C., but it was designed to commemorate the service of the District's citizens specifically, rather than function as a national monument. This memorial includes the names of 499 citizens of the District of Columbia who died in battle and some 26,000 who served in World War I. Taking the form of a circular, domed temple, the District of Columbia War Memorial was designed as a utilitarian memorial; it was intended to be used as a band shell.

Given its location on the National Mall, the site of many other national war memorials, such as the Vietnam War Memorial, the Korean War Memorial, and the newest addition, the World War II Memorial, the District of Columbia War Memorial, dedicated to commemorate local citizenry specifically, is quite unusual. At the time of this writing, there is no national memorial to World War I on the National Mall, although there is a movement to rededicate the District of Columbia War Memorial so that it will reflect national as well as local contributions. At the same time, the Liberty Memorial, which also houses

the country's official World War I Museum, is also considered a good candidate for designation as the country's official memorial to World War I.

\* \* \* \* \*

## SELECTED ARTWORK

### *Thiepval Memorial to the Missing of the Somme, Thiepval, France, Sir Edwin Lutyens, 1932*

#### Patronage and Commission

The [Thiepval Memorial to the Missing of the Somme](#) is one of the largest, most significant memorials created in the aftermath of World War I. Although located in France, it is a British memorial that recognizes the more than 72,000 British and South African soldiers who have no known graves, having fallen at this battle site between 1915 and 1918. It also signifies the unity between the French and the British during World War I.

To the rear of the memorial is a grave site with six hundred graves: three hundred each for French and British soldiers, to recognize the joint sacrifices at the Somme. The British Commonwealth graves are marked with white, rectangular stones, and the French graves are marked with crosses.

The memorial was commissioned by the Imperial War Graves Commission (now the Commonwealth War Graves Commission). The memorial was built between 1928 and 1932, and was unveiled on August 1, 1932, by Edward, Prince of Wales, in a ceremony that was also attended by France's president, Albert Lebrun. Prince Edward was the president of the Imperial War Graves Commission at the time.

#### Sir Edwin Landseer Lutyens: Biography

Sir Edwin Landseer Lutyens (1869–1964) was an accomplished architect who was especially recognized for designing many important buildings in Delhi, an important city for Britain's colonial control of India. He was also sought after for his country house designs, which can be found throughout Great Britain. On a larger scale, he designed bank buildings, bridges, and a castle. His accomplishments were recognized during his lifetime; he was knighted in 1918 and made a Fellow at the Royal Academy of Arts in 1921.

Lutyens's reputation as a creative designer was already well established by the beginning of the war. As a result, he was appointed as one of the primary architects of the Imperial War Graves Commission. In this capacity, he designed many works that memorialize the war throughout the Commonwealth. His



British soldiers fighting in a trench during the Battle of the Somme. The Thiepval Memorial recognizes the British and South African soldiers who died at the Somme and have no known grave.

memorials to World War I and other conflicts can be found not only in Europe, but also as far away as South Africa and Canada.

The two most important memorials that Lutyens designed were the Thiepval Memorial and the [Cenotaph at Whitehall](#). The Cenotaph, located in an area of London with a number of other memorials, is the principal piece commemorating World War I in the area. It was originally conceived of as a temporary structure that would serve as a focal point for the Allied Victory Parade in 1919. Simple and restrained in form, the Cenotaph inspired many other memorials and persists as an active site for preserving memory in the city today.

The Thiepval Memorial, situated on a battlefield rather than in a city center, required a completely different approach. Certainly, the architect's experience in designing city plans and country estates prepared him for the creation of a memorial that would interact with its setting in a potent manner.

#### Location and Analysis

The Thiepval Memorial is located near the village of Thiepval in Picardie, a region in Northern France. For the British, Thiepval Hill had particular reso-



Photograph of renowned British architect Sir Edwin Landseer Lutyens.

nance and became symbolic of the total war effort. The Battle of the Somme, fought in this area, was one of the deadliest battles in modern warfare. Nearly 20,000 died on the first day of fighting alone, with an estimated one million lives lost here over the entire course of the war. The most active period of fighting occurred between July 1, 1916, and November of that same year. By the spring of 1917, the German forces had fallen back and did not launch a new offensive at the Somme until March 21, 1918. The Thiepval Memorial commemorates those who died at the Somme before this date, with the vast majority of those losses occurring in the 1916 battles.

Since the battlefield was the site of so much death and destruction, Luytens had to think carefully about how to position the memorial. Many graves were dug on lower ground in the area during the war, and Luytens had to select a site that would not disturb these graves. In addition, there are many other smaller memorials throughout this area, and so Luytens needed to design a work that would function in a way that went beyond these smaller, more quotidian markers of significant sites. In part,

the memorial accomplished this through its sheer monumentality.

The monument, which takes the form of a triumphal arch, measures 150 feet high and dominates the landscape. It is made of red brick, partially faced with Portland stone. Portland stone is a limestone quarried on the Isle of Portland, Dorset, England. It is used extensively on important buildings in Britain, such as the Palace of Westminster, St. Paul's Cathedral, and the Tower Bridge. Lutyens had also selected Portland stone for use in the Whitehall Cenotaph. The use of Portland stone here connects the Thiepval Memorial to British history and identity.

The corners of the arch's piers have stone laurel wreaths with the names of the most famous battles fought here. The stone faces of each of the piers contain tablets with lists of the names of over 72,000 soldiers, organized by regiment, who went missing in battle and whose bodies were never identified. An inscription reads: "Here are recorded names of officers and men of the British Armies who fell on the Somme battlefields between July 1915 and March 1918 but to whom the fortune of war denied the known and honored burial given to their comrades





Photograph of an inscription from the Thiepval Memorial to the Missing of the Somme.

in death." More specifically, the tablets mark the names of the missing individuals who hailed from Great Britain and South Africa. Soldiers who lost their lives here but who came from other countries are commemorated by memorials elsewhere.

The arch of the monument is intended to symbolize unity, as the French and British fought side by side here for many months. In addition, both the French and British flags fly at the top of the monument, on the southern and northern sides, respectively. Under the center point of the arch is the Stone of Remembrance, carved with words that are used on many memorials in Great Britain: "Their name liveth for evermore." Wreaths are laid at this stone during annual ceremonies.

### Analysis: The Living Memorial

The cost of the Thiepval Memorial was quite high, and many people argued that the money could have been better spent to support veterans. At the same time, this memorial plays a very important role as a burial site. So many British soldiers died at the Somme, it was impossible for the government to repatriate all of their remains. It was important to find a way to treat this location with the utmost respect, as well as create a lasting British connection with the region.

Ceremonies are an important way to activate a memorial site. Ceremonies to commemorate the start of the Battle of the Somme were held on the Sunday nearest July 1 in Great Britain throughout the 1920s and 1930s because this battle loomed so large in the country's experience of the war. Today, ceremonies are held at the Somme memorial site on that date every year, as well as on Armistice Day, November 11. The hundredth anniversary of the beginning of World War I is approaching, and now all veterans of

the war are deceased. Still, new generations of visitors continue to see this memorial as a reminder of the sacrifice and unity of World War I.

\* \* \* \* \*

## Section III Summary: Art and World War I

### Artists and the Call for Social Change

The four artists discussed in Section III addressed war through their art, whether by way of sculpture, painting and drawing, or propaganda posters.

#### UNIQUE FORMS OF CONTINUITY IN SPACE, UMBERTO BOCCIONI, 1913 (CAST 1931)

- \* Boccioni was a Futurist painter, sculptor, and theorist.
- \* Futurism, as described by Marinetti in the group's manifesto, was a forceful rejection of the past. The group embraced a modern, technological world and saw destruction as a path to the future.
- \* Boccioni, who was initially trained as a painter, admired Cubist painting and sculpture. He began to sculpt in 1912.
- \* *Unique Forms of Continuity in Space* is a bronze sculpture cast in 1931, based on Boccioni's plaster model from 1913.
- \* The sculpture represents an abstracted human figure marching toward a new future.
- \* Although *Unique Forms of Continuity in Space* rejects the past, it is also reminiscent of a famous classical sculpture, the *Nike of Samothrace*.

#### PORTRAIT OF A GERMAN OFFICER, MARSDEN HARTLEY, 1914

- \* Hartley was an American artist working in Berlin at the beginning of World War I.
- \* In Berlin, Hartley was interested in German displays of pageantry as the war broke out, and he sought to capture that in this work.
- \* At the time he painted this work, Hartley was most inspired by Expressionism.
- \* The painting is a symbolic portrait memorializing a young Prussian officer, Karl von Freyburg, who was killed in the war when he was twenty-four.
- \* The painting draws on the abstractions of Cubism, but makes reference to German nationalism and the medals and badges of the military.

#### REPUBLICAN AUTOMATONS, GEORGE GROSZ, 1920

- \* Grosz's most important works were produced in Berlin after the end of World War I.
- \* Often satirical, his drawings and paintings from the early 1920s criticized the Weimer Republic.

- \* *Republican Automaton* is a small watercolor and pencil drawing on paper.
- \* The piece depicts two dehumanized, automated men, thereby offering a critique of post-war government as unthinking and unfeeling.
- \* Whereas Boccioni embraced a modern, machine age, Grosz criticized it and proposed that it stripped individuals of their identity.

#### WAKE UP, AMERICA!

##### **JAMES MONTGOMERY FLAGG, 1917**

- \* *Wake Up, America!* can be classified as propaganda because its intention was to spread a message to a large audience and to have an impact on how people thought and behaved.
- \* The Committee on Public Information produced many posters and other materials to urge Americans to support the war.
- \* Flagg is best known for his image of Uncle Sam, but he produced over forty propaganda posters during World War I.
- \* This poster depicts a symbolic representation of America. The goal was to urge a complacent public to “wake up” from the position of neutrality and get behind the war effort, once the United States committed to engaging in the hostilities.

#### **War Memorials**

- \* **Types of memorials** – Utilitarian vs. non-utilitarian; public vs. private; memorials for identified vs. unidentified soldiers
- \* **Functions of memorials** – Burial sites; sites for recognition and mourning; politicization of involvement in the war
- \* **Design** – Conservative designs were generally favored; Classical and/or Christian references; allegorical figures
- \* **Patronage** – Usually expensive and required governmental support or voluntary subscriptions

#### LIBERTY MEMORIAL, KANSAS CITY, MISSOURI, **HAROLD VAN BUREN MAGONIGLE, 1926**

- \* Citizens of Kansas City raised the money to construct this memorial soon after the end of World War I.

- \* Architects from around the country competed for the commission. The winner was New York architect Harold Van Buren Magonigle.
- \* Liberty Memorial is located in an urban area and is a prominent feature of the city’s landscape.
- \* Liberty Memorial was designed as a non-utilitarian memorial. Later, a museum was built on the site, transforming its function.
- \* The monument consists of a monumental shaft; light and steam emerge from the top, creating the look of a lunar pyre.
- \* The United States government did not commission a national World War I memorial after the war. Instead, many cities and states commissioned their own memorials, as is the case with this example.

#### THIEPVAL MEMORIAL TO THE MISSING OF THE SOMME, THIEPVAL, FRANCE, **SIR EDWIN LUTYENS, 1932**

- \* This very large memorial commemorates the more than 72,000 British and South African soldiers who died at the Somme between 1915 and 1918 and who have no known graves. It also stands for the unity between France and England during World War I.
- \* The memorial was developed by the British Imperial War Graves Commission, although it is located in northern France.
- \* The site is particularly significant because it was an important line of defense in the war and also the place where so many soldiers lost their lives.
- \* In addition to the large monument, the site also contains the graves of six hundred French and British soldiers.
- \* Sir Edwin Lutyens was highly regarded as an architect and created many memorials, most notably the Thiepval Memorial and the Cenotaph, located in London.
- \* The memorial takes the form of a triumphal arch with many tablets listing soldiers’ names.

