

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Mier Expedition and Dawson's Men Monument and Tomb
Other name/site number: NA
Name of related multiple property listing: Monuments and Buildings of the Texas Centennial

2. Location

Street & number: 414 State Loop 92, Monument Hill and Kreische Brewery State Historic Sites
City or town: La Grange State: Texas County: Fayette
Not for publication: [] Vicinity: [x]

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[x] nomination [] request for determination of eligibility) meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my
opinion, the property [x] meets [] does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
[] national [x] statewide [] local

Applicable National Register Criteria: [x] A [] B [x] C [] D

Signature of certifying official / Title: Mark Wolfe, State Historic Preservation Officer
Date: 1/2/19
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property [] meets [] does not meet the National Register criteria.
Signature of commenting or other official
Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
[] entered in the National Register
[] determined eligible for the National Register
[] determined not eligible for the National Register
[] removed from the National Register
[] other, explain: _____

Signature of the Keeper Date of Action

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

5. Classification

Ownership of Property

<input type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input checked="" type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
0	0	buildings
0	0	sites
1	0	structures
3	4	objects
4	4	total

Number of contributing resources previously listed in the National Register: NA

6. Function or Use

Historic Functions: FUNERARY: cemetery; RECREATION AND CULTURE: monument; LANDSCAPE: park, object

Current Functions: FUNERARY: cemetery; RECREATION AND CULTURE: monument; LANDSCAPE: park, object

7. Description

Architectural Classification: Other: Monument; No Style

Principal Exterior Materials: Stone/shellstone, limestone, granite; Concrete; Metal/bronze

Narrative Description (see continuation sheets 7-6 through 7-9)

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8. Statement of Significance

Applicable National Register Criteria A, C

Criteria Considerations: Criterion D (Cemeteries), Criterion F (Commemorative Properties)

Areas of Significance: Military, Social History, Art

Period of Significance: 1848-1937

Significant Dates: 1848, 1933, 1937

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Josset, Raoul (sculptor); Bourdelle, Pierre (muralist); Page, Louis C. and Southerland, Louis F. (architects)

Narrative Statement of Significance (see continuation sheets 8-10 through 8-30)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-31 through 9-33)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: less than 1 acre

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 29.889015°N Longitude: -96.876959°W

Verbal Boundary Description: The nominated area is a portion of Monument Hill and Kriesche Brewery State Historic Site, approximately 1 mile south of La Grange, Texas. The area is a right trapezoid that measures approximately 145 feet on the north, 95 feet on the east, 195 feet on the south, and 105 feet on the northwest. A low sandstone wall defines the boundary.

Boundary Justification: The nomination includes all property historically-associated with the monument and tomb. The nominated parcel is a 0.36-acre section of the state park defined by a sandstone wall.

11. Form Prepared By

Name/title: Bonnie Tipton Wilson, THC National Register Historian
Organization: Texas Historical Commission
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Date: March 1, 2018

Additional Documentation

- Maps** (see continuation sheets MAP-34 through MAP-36)
- Additional items** (see continuation sheets FIGURE-37 through FIGURE-56)
- Photographs** (see continuation sheets PHOTO-57 through PHOTO-67)

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photograph Log

Mier Expedition and Dawson's Men Monument
La Grange, Fayette Co.
Photographer: Bonnie Tipton Wilson
Date: August 2, 2018

Photo 1: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing north.

Photo 2: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing northwest.

Photo 3: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing east.

Photo 4: Stone fence and entry column with granite cap—camera facing southwest.

Photo 5: Stone bench and planter—camera facing east.

Photo 6: 1933 Tomb—camera facing north.

Photo 7: 1933 Tomb—camera facing south.

Photo 8: Centennial Monument—camera facing west.

Photo 9: Centennial Monument Angel by Raoul Josset—camera facing northwest.

Photo 10: Pigmented concrete relief mural by Pierre Bourdelle on Centennial Monument—camera facing west.

Photo 11: Pigmented concrete relief mural by Pierre Bourdelle on Centennial Monument—camera facing northwest.

Photo 12: Detail of concrete mural, view west.

Photo 13: Centennial Monument rear elevation—camera facing southeast.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Description

The Mier Expedition and Dawson's Men Monument and Tomb are two commemorative objects on Monument Hill, a 453-foot bluff, at Monument Hill and Kreische Brewery State Historic Sites near La Grange, Fayette County, Texas. The nominated district is a 0.36-acre parcel delineated by a sandstone wall within the larger park boundary and is a burial site for 52 men who died in service to the Republic of Texas. The tomb and monument are the property's featured resources. The 1933 grey granite tomb, produced by Stolz Memorials, is constructed over an 1848 vault and inscribed with the names of men buried in the common grave. A 48-foot-tall monument shaft (stele) towers over the tomb. Completed in 1937, Page & Southerland designed the shellstone monument for the Texas Centennial. It features a 35-foot-tall pigmented concrete mural, produced by Pierre Bourdelle, that depicts the "Black Bean Episode" in low relief. Raoul Josset produced a 10-foot-tall bronze high-relief statue of an angel at the monument base. The sandstone fence and a stone bench, both constructed as park improvements in 1933, are considered contributing resources. Of the total eight resources within the boundary, four are contributing; two flag poles and two non-historic benches are non-contributing. The Mier Expedition and Dawson's Men Monument and Tomb, and overall district, retains excellent integrity.

La Grange is in central Fayette County, Texas, approximately 65 miles southeast of Austin. The nominated property is within the boundary of Monument Hill and Kreische Brewery State Historic Sites (SHS), a 40.4-acre historical park one mile south of La Grange across the Colorado River.¹ The entire park is sited on Monument Hill that, at its highest elevation, measures approximately 453 feet. In 1975, the Kreische Home and Brewery were listed in the National Register of Historic Places. Its 7-acre boundary is separate from the nominated property.² The Mier Expedition and Dawson's Men Monument and Tomb are at the northwestern edge of park, considered the "bluff," that overlooks the Colorado River and La Grange below.

A historic sandstone wall delineates the 0.36-acre nominated parcel that is shaped like a right-trapezoid (Photo 4). Liveoak trees within the boundary provide a dense canopy over northeastern and western portions of the parcel. Texas Parks and Wildlife maintains the otherwise minimal, grassy landscape. Constructed as a park improvement by the Texas Highway Department in 1933, the sandstone fence defined the property boundary that the State of Texas condemned in 1907 for the purpose of safeguarding the original tomb. At construction, a galvanized wire and gilt-painted post fence topped the stone wall but was later removed.³ The wall height varies from less than 1-foot to 3-foot-tall, corresponding to the western sloping site. Two sandstone piers with pyramidal red granite caps define an opening in the south wall where it meets the eastern fence line that once served as the original 0.36-acre park auto entrance.

Historic and non-historic park improvements are within the boundary. A circular sandstone bench, built in 1933 by the Texas Highway Department, is the only resource in the easternmost portion of the property (Photo 5). Its form is similar to the rustic-style and craftsmanship of the sandstone borderwall. Historic photographs show there was another sandstone bench in the park, but the circular bench is the only one remaining and is considered a contributing resource. Park improvements completed outside the period of significance include: a sidewalk that surrounds the tomb and

¹ The Monument Hill and Kreische Brewery SHS interprets two historic sites: the nominated monument and tomb and the Kreische Family homestead, a 19th century German Texan home and brewery. https://tpwd.texas.gov/state-parks/monument-hill-kreische-brewery/park_history.

² National Register of Historic Places, Henry L. Kreische Brewery and House, La Grange (vic.), Fayette County, National Register #75001974.

³ The date of removal is not known but estimated to have occurred outside the period of significance. Gilt paint is an oil-based paint with metal flakes (usually brass) used to simulate gold gilding. "Glossary for Furniture Decorative Elements," The Fine Arts Conservancy, http://www.art-conservation.org/?page_id=1195, accessed August 20, 2018.

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passes directly west of the monument to the rear fence line; two flag poles (1992) and two concrete benches (post-1970) directly east of the tomb. The benches and flagpoles are Non-Contributing objects.

The nominated monument and tomb are sited in the western half of the property. Both are oriented diagonally at a northwest/southeast axis.

1933 Tomb (Photo 6-7, Figure 14)

Constructed by Stolz Memorials in 1933, the 4'6"-tall rectangular granite tomb encloses a sandstone vault built in 1848 as a common grave for 52 individuals. The nominated resource is made of Pioneer Grey Texas granite quarried in Llano County. Eight large dowel pins connect the tomb to its concrete foundation, and the slabs are anchored together. The roof is made of two, 12.5' x 5' tapered granite slabs connected by a keystone of the same length. Its four walls are 10-inch-thick, single slabs that measure 11.5' x 3' and are finely-cut hammered finished with sandblasted inscriptions (Figure 1-2) on each elevation. Rough-finished wall slab corners creates a "pilaster effect," and the same finish is applied on the roof ends.⁴

A cast iron three-rail fence, manufactured by Stewart Iron Works Company of Covington, Kentucky, surrounds the 1933 tomb. It was installed in 1931 around the 1848 vault. It is the company's "Traditional" fence design option with alternating round pickets at the second and third rail lines, simple matching gate on the southeast side of the tomb, and "Standard Line #3" corner posts.⁵ Texas Parks and Wildlife Department installed four non-historic interpretive panels between the iron fence and the 1933 tomb that provide context and corrections to inscriptions on each elevation.

Centennial Monument (Photo 8)

The Mier Expedition and Dawson's Men Monument is a 48-foot-tall, 10-foot-wide rectangular shaft (stele) completed in 1937 for the Texas Centennial.⁶ The towering monument was erected behind the 1933 tomb and it faces southeast. Designed by Austin architects Louis C. Page and Louis F. Southerland, it is made of cut Texas shellstone blocks (cream-colored limestone imprinted with fossilized shells) laid in a random ashlar fashion. Approximately 10.5' above the base, the shellstone blocks are separated by wide-raked mortar joints that create two horizontal lines, spaced 18" apart. The two lines begin on the monument face (on either side of the mural) and wrap around each elevation to provide a visual break in the otherwise smooth stone façade.

A 35-foot-long, 2-inch-thick pigmented concrete mural is the feature of the monument face (Photo 10-12). It is inset from the sandstone blocks that enframe either side of the mural and installed over a brick wall. The concrete is pigmented in shades of red, brown, blue, and white. Sculptor Pierre Bourdelle produced a low-relief that portrays the Mier Expedition and the "Black Bean Episode" (by which soldiers were selected for execution) in overlapping imagery. A red-colored goddess holds a sword under a large star at the top of the mural and watches over the historical scenes below her. Two men (one represents an Texan and the other a Mexican soldier (shown wearing a *sombrero*), one atop a horse, poised with swords in battle illustrate the Mier Expedition that resulted in a skirmish at Mier, Mexico

⁴ Lorenz Williams Stolz's description of its design was published in newspapers across Texas: "Texans Who Fell at Salado and Mier to Have Granite Tomb," *Kerrville Mountain Sun*, August 24, 1933.

⁵ "Historic Fences, Gates, Posts & Arches" catalog, Stewart Iron Works Company, http://www.stewartironworks.com/wp-content/uploads/2013/10/68288_HistoricFences.pdf, accessed September 11, 4-9.

⁶ A stele (or stela) is a slab of stone, often decorated with carvings or inscriptions, erected at a site for ceremonial or historical purposes. Archaeological Institute of America, Introduction to Archaeology: Glossary," Archaeological Institute of America, <https://www.archaeological.org/education/glossary#s> (accessed December 1, 2018).

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in 1842. Below, is the Black Bean Episode shown in two scenes: first, men choose beans from an urn; and, at the bottom of the mural, Mexican artillerymen faced away from the viewer are in position to execute three Texans.

Below the mural is a 10-foot-tall bronze high-relief angel, produced by Raoul Josset, that stands facing the tomb (Photo 9). Depicted with wings behind her, the cloaked Greco-Roman angel holds a large sword, point down. Four red granite panels are inset behind the relief statue and it stands on a red granite pedestal.

The monument base, 22-feet-wide and approximately 18-feet-deep, is built on a reinforced concrete foundation with cut Indiana limestone blocks laid in a random ashlar fashion over the base. The base was designed to allow visitors to walk around or sit on the monument, and the rear is terraced to accommodate the sloping site. Two bronze tablets on the northeast elevation (Figures 3-4) list the names of Texans who participated in the Mier Expedition and memorializes General Walter Paye Lane, the person given credit for retrieving the remains of Texans from Mexico.⁷ On the southwest elevation, a bronze tablet (Figures 6) list more names of Mier Expedition participants and those who served in the "Dawson Fight." A tablet below it recognizes General Waddy Thompson, a U.S. envoy, who helped negotiate the release of many imprisoned Texans from Mexico (Figure 5). A 24 x 42-inch bronze grille is set between the two raked mortar joints on the rear monument façade.

Integrity

The excellent condition and integrity exhibited by the Mier Expedition and Dawson's Men Monument and Tomb are a testament to ongoing efforts by the Texas Parks & Wildlife Department to preserve the state historic site. Although the Centennial monument is likely eligible for individual listing, it meets the registration requirements outlined in *Monuments and Buildings of the Texas Centennial* MPS for listing Centennial monuments as a contributing object within a district if that district includes significant properties that predate the Centennial era and that are associated with other significant events.⁸ Page & Southerland's monument plan, carried out by expert craftsmen at Stolz Memorials, is evident in the monument materials, design, and workmanship. Designed in the tradition of a monolithic stele, the sandstone block tower is funerary monument inscribed with imagery that commemorates those buried in the tomb. Bourdelle's mural, designed to withstand natural elements, and Josset's bronze relief statue also retain artistic integrity of design, materials, and workmanship. It is noteworthy that the pigmented concrete mural has retained its color without any restoration. The 1933 tomb is equally in excellent condition and reflects the craftsmanship of Stolz Memorials, the company that quarried and produced the grey granite tomb. The nominated property retains integrity of location and setting as part of an overall preserved landscape that is currently a state park. Historic park improvements from 1933, a sandstone fence and bench, evidence the 0.36-acre boundary of the original state-owned tract condemned in 1907 to protect the burial site. Additionally, the view from the bluff is unobstructed by modern development in the acres surrounding Monument Hill. The Mier Expedition and Dawson's Men Monument and Tomb convey the feeling of commemorative properties erected to memorialize significant Texans and retains its association with the 1936 Texas Centennial.

⁷Private John Dusenbury, under Lt. W.H. Francis, was among the men who retrieved 16 Mier prisoner remains from Mexico. Dusenbury, not Lane, delivered the remains to La Grange in 1848. Lane falsely claimed credit in his memoir, *The Adventures and Recollections of General Walter P. Lane*.

⁸ National Register of Historic Places, *Monuments and Buildings of the Texas Centennial* MPS, Statewide, 51 and 53.

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Inventory of Resources
(See also Site Map 3)

Resource	Description	Types	Contributing/Non-Contributing
1	1933 Tomb	Object	C
2	1936 Centennial Monument	Object	C
3	1933 stone boundary fence	Structure	C
4	1933 bench	Object	C
5	Flagpole (1992)	Object	NC
6	Flagpole (1992)	Object	NC
7	Concrete Bench	Object	NC
8	Concrete Bench	Object	NC

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Statement of Significance

The Mier Expedition and Dawson's Men Monument and Tomb near LaGrange, Fayette County, Texas, represent an 89-year effort by Texans to honor the sacrifice of 52 Republic of Texas soldiers killed by the Mexican Army in 1842. The protracted commemoration began in 1848 when citizens repatriated the remains in a common grave within a sandstone tomb atop Monument Hill. Subsequent efforts to fundraise for a monument over the grave failed, and the tomb was neglected for 50 years. Later attempts to protect the then-crumbling sandstone tomb were sporadic until 1907 when the State of Texas condemned 0.36-acres around the burial in the hopes of preserving the site. In 1933, local citizens organized to erect a new granite vault over the original tomb and the Texas Highway Department improved the property as park grounds. Three years later, the State of Texas allocated Centennial funds to erect a 48-foot-tall monument tower as a sentinel for the martyred heroes.

The property is nominated to the National Register of Historic Places at the state level of significance, with a period of significance 1848-1937, under the multiple property submission *Monuments and Buildings of the Texas Centennial*. It meets Criterion A in the area of Military history because the men buried at Monument Hill were participants in two significant incidents in 1842—the Dawson Fight at Salado Creek and Mier Expedition—wherein volunteer soldiers defended Republic of Texas territory against the Mexican Army. The property meets Criterion A in the area of Social History as the product of a concerted effort whereby state and local governments, a variety of private organizations, and individuals worked to commemorate historic persons and events important to Texas history. The monument is nominated under Criterion C in the area of Art as a work of master sculptors, Raoul Josset and Pierre Bourdelle, and master architects Louis C. Page and Louis F. Southerland. Designed to recall an ancient stele, the eclectic shellstone monument features a striking pigmented concrete mural that depicts the infamous “Black Bean Episode” (by which soldiers were selected for execution) in low relief and is representative of Bourdelle’s innovative use of that medium. Josset, the most prolific sculptor of the Centennial, produced a 10-foot-tall high-relief bronze angel that stands guard at the monument base.

The monument meets Criteria Consideration F (Commemorative Properties) as a tangible symbol of principles valued by early 20th century Texans whose shared perception of the buried soldiers’ valor and sacrifice led to the construction of the commemorative property. It is also as a work of art that reflects early 20th century interest in recognizing historic subjects throughout Texas, which culminated in the publicly-funded statewide Texas Centennial. The property also meets Criteria Consideration D (Cemeteries) because the burial place is directly associated with significant historic events that resulted from renewed military hostilities between the Republic of Texas and Mexico. Significantly, the dissolution of diplomatic relations in 1842, although temporarily assuaged in 1844, culminated in the US-Mexico War (1846-48) following the annexation of Texas.

Monument Hill, Fayette County, Texas⁹

Formal settlement began in Fayette County in 1822 with the arrival of Americans who were recruited to Texas, then a state in Mexico, by Stephen F. Austin. Following the Texas Revolution (1835-1836), the Republic of Texas formally established Fayette County and designated La Grange as the county seat. Although most early settlers to Fayette County were Anglo-American, several German communities were established by 1843. German immigration increased

⁹ This section derived from National Register of Historic Places, Henry Kreische Brewery and House, La Grange, Fayette County, Texas, National Register #75001974; *Handbook of Texas Online*, Jeff Carroll, "Bluff, TX" accessed September 10, 2018, <https://tshaonline.org/handbook/online/articles/hvb72>; *Handbook of Texas Online*, Jeff Carroll, "Monument hill-Kreische Brewery State Historic Site," accessed September 26, 2018, <http://www.tshaonline.org/handbook/online/articles/ghm02>; *Handbook of Texas Online*, Daphne Dalton Garrett, "FAYETTE COUNTY," accessed September 26, 2018, <http://www.tshaonline.org/handbook/online/articles/hcf03>.

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following the Civil War, and a small community called Bluff developed around, what became, Monument Hill. The Bluff community had a post office from 1869 to 1903, cotton gin, two stores, and blacksmith shop. As La Grange developed in the 20th century and transportation across the Colorado River improved, the Bluff settlement gradually merged with the county seat.

The area that encompasses Monument Hill was granted to David Berry in 1832, one of 92 Mexican land grants authorized in the county. In 1842, David Berry died serving Capt. Nicholas Mosby Dawson in a fight against the Mexican Army. His original league, previously sold to partners Evans and Brookfield, was purchased by Carl George Willrich, a German immigrant. Willrich was in the process of selling 172.25 acres to Henry Ludwig Kreishe when Fayette County citizens repatriated the remains of 52 men on the bluff in September 1848. Willrich and Kreishe finalized the conveyance process in January, and the deed included the gravesite of martyred Texans.

By 1856, Kreishe completed substantial improvements to his property. From his own quarry, he hand-cut limestone to construct a brewery, house, smokehouse, retaining walls, and walkways. Kreishe's Brewery was the first commercial brewery in Texas, and he exported his "Frisch Auf" beer as far away as Fort Worth and San Antonio. He fathered six children with his wife Josepha: Louis, Anna, Otto, Frank, Pauline, and Julia. They raised cattle and ran a ferry service across the Colorado River to La Grange. The brewery was a prosperous enterprise until Kreishe's death in 1882, and the family closed the business in 1888. They rented land adjacent to the tomb to a local German group and the Bluff Schuetzen Verein Park operated a community hall on the grounds for several decades. Following Josepha's death in 1905, the grown, unmarried children remained living in the house. Throughout their lifetimes, the bluff was known as Kreishe's Bluff, Monument Bluff, Verein Bluff, and Monument Hill.

The Dawson Fight and the Mier Expedition¹⁰

Following the 1836 Battle of San Jacinto, the decisive clash of the Texas Revolution, the Republic of Texas and Mexico failed to agree on provisions outlined in the Treaties of Velasco. Over a period of several years, the Republic of Texas failed numerous diplomatic attempts to negotiate its terms of independence and the disputed border at the Rio Grande. By 1842, the Texas-Mexico relationship became increasingly belligerent, with a series of expeditions, occupations, attacks, and counterattacks instigated from both sides.

On September 11, 1842, Mexican Brigadier General Adrian Woll invaded San Antonio with 1,500 infantry and cavalrymen, the second such raid ordered by President Santa Anna that year. Captain John C. Hays, whose ranger company narrowly escaped Woll in San Antonio, dispatched runners to spread an urgent call for Texan volunteers. Within a few days, Captain Mathew Caldwell answered his call and organized approximately 200 men from nearby counties who marched to Salado Creek, seven miles from San Antonio where they met Hays.

Nicolas Mosby Dawson, a veteran of the Texas Revolution and militiaman, was another person who answered Hays' call. Under a Live Oak tree across from the Fayette County Courthouse, Dawson recruited 15 volunteers. They left on Friday, September 16th and over a two-day journey augmented their company with approximately 38 more men, many from Fayette County. On September 18, a faction of the Mexican cavalry intercepted Dawson's rapid advance less than two miles from Caldwell and Hays' position on Salado Creek.

Confronted by a compact mass of cavalry, Dawson's men dismounted in a grove of mesquite trees. As the Mexican Army advanced, its cavalry split to reveal a cannon that the Mexicans fired upon them. Texans returned fire to no

¹⁰ For further reading on the military and political clashes between the Republic of Texas and Mexico in 1842 that led to the Mier Expedition and the "Black Bean Episode," see Sam W. Haynes *Soldiers of Misfortune: The Somerville and Mier Expeditions*. Austin: University of Texas Press, 1997.

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avail, and Dawson signaled their surrender when he realized half the company were casualties. Although the Texans surrendered their arms, the Mexican cavalry continued to shoot them in apparent confusion until Colonel Carrasco ordered them to stop. Thirty-six Texans, including Dawson, were killed, 15 were taken prisoner, and two escaped. Caldwell and Hays, on the other hand, successfully countered Woll's attacks and the Battle of Salado Creek ended with few casualties on the Texas side. Following Woll's retreat the next day, Caldwell dispatched several men to where Dawson had engaged the Mexican cavalry. They found the site of, what became known as, "The Dawson Massacre," and buried the dead Texans in a prairie near the mesquite grove.

President Sam Houston ordered the Somerville Expedition, a punitive mission named for its general, to pursue Woll's army to the Rio Grande. After a delayed start, however, General Andrew Somerville's Texan detachment failed to catch the Mexican Army at the border in December 1842. When Somerville ordered a retreat, 300 men organized another expedition, the Mier Expedition, to continue the offensive push into Mexico. Houston viewed the new company's mission, led by Colonel William S. Fisher, as an insubordinate raid and did not provide military support. Another faction of Texan citizenry and within its government believed the Mier Expedition was a justified retaliation to the Mexican invasions at San Antonio and the Dawson Massacre.

The Mier Expedition entered Mier, Mexico on December 23 without initial opposition. Fisher's men, out of necessity for sustenance, demanded supplies and money from the town's citizens and took the *alcalde* (mayor) hostage as ransom for the provisions. While the Texans waited across the Rio Grande for promised supplies, General Pedro de Ampudia arrived with a 900-man army. On December 25, the outnumbered Texans attacked Ampudia's army, but ultimately surrendered after a two-day skirmish.

Following the battle, Ampudia commenced a 650-mile forced march to imprison the Texans in Castle Perote (Prison) near Mexico City. Some of the prisoners escaped outside Saltillo, Mexico, killing five soldiers in the process. Upon their recapture in March 1843, they were confined at Hacienda Salado, San Luis Potosi where one in every ten men would be executed by order of President Santa Anna.¹¹ The selection process for execution was a lottery wherein each of the 176 Texans chose a bean from an urn: those who chose a white bean were spared; a black bean meant execution by firing squad (Figure 7). Sixteen Texans, including Captain William Mosby Eastland of Fayette County, were buried by their comrades outside Hacienda Salado.¹²

From Hacienda Salado, the remaining Texans marched to Castle Perote where they joined other countrymen who were captured as a result of the Santa Fe Expedition, Woll's raid of San Antonio, or Dawson's surrender. The United States intervened on behalf of the imprisoned Texans during a period of armistice negotiations between Texas and Mexico. Efforts by the federally-appointed U.S. Consular-General Waddy Thompson resulted in the periodic release of many individual Texans imprisoned at Perote in 1843-44. On September 16, 1844, President Santa Anna freed the remaining Perote prisoners.

Word of the infamous "Black Bean Episode," as it came to be called, spread to Texas where survivor's accounts were published in newspapers and subsequently passed down through generations. At the time, the Black Bean Episode and the Dawson Massacre were examples of Mexican cruelty that fueled Texas' belief in its rightful independence and territory, as it renewed efforts at diplomatic negotiations and military hostilities with Mexico. Following the U.S.

¹¹ Some accounts attribute the sentencing to Nicolas Bravo, Vice President of Mexico.

¹² The 17th man, James L. Shepard, was wounded in the mass execution. After feigning death, Shepard escaped Salado at nightfall but was shot three days later. His remains were not returned to Hacienda Salado or Texas. Abolafia-Rosenzweig, 18; "Names of 263 Men Composing Col. Wm. S. Fishers Command Capitulated at Mier 26th December 1842," in "Index to Military Rolls of the Republic of Texas, 1835-1845," Texas State Historical Association Online, <https://tshaonline.org/supsites/military/t/fishws2t.htm>, access September 3, 2018.

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annexation of Texas in 1845, these episodes, much like the Alamo and Goliad Massacre of the Texas Revolution, became stories of Texan tragedy that beget triumph. Throughout the 19th and 20th centuries, the Black Bean Episode and Dawson Massacre were canonized in history books, art, and monuments. Succeeding generations of Texans sanctified related locations (such as burial grounds) and made martyrs of the men who died serving the Republic of Texas. The resulting commemorative properties reflected a collective perception for the fallen Texans' valor, and interest in recognizing historic subjects throughout Texas culminated in the publicly-funded statewide 1936 Texas Centennial.

Early Commemorative Efforts

The Mier Expedition and Dawson's Men Monument and Tomb near LaGrange, Fayette County, Texas, represent an 89-year effort by Texans to honor the sacrifice of 52 Republic of Texas soldiers killed by the Mexican Army in 1842-43. The underlying motive under each successive commemorative movement was to construct a monument commensurate with the sacrifice and honor embodied by the remains of the decimated Mier and Dawson men. The protracted commemoration began in 1848 with the repatriation of the remains in a common grave atop Monument Hill. After the initial effort to fundraise for a monument failed, the concrete and sandstone tomb was neglected for 50 years. In 1884, the State of Texas allocated funds for a monument for burial grounds, but it was placed instead in front of the courthouse. Late 19th-century attempts to protect the crumbling vault were sporadic until 1907 when the State of Texas condemned 0.36-acres around the tomb in the hopes of preserving the site.

Repatriation of Dawson's Men and Mier Expedition Prisoner Remains

As early as July 1844, a period of relative stability between Texas and Mexico, Fayette County citizens planned to repatriate the remains of Dawson's company, many of whom were from the area, from the Salado Creek burial spot outside San Antonio to the bluff overlooking La Grange (Figure 8). The act of reburial, they believed, was an honorable undertaking, "one of the decrees of Providence," and Dawson's Men deserved a burial site commensurate to their virtuous sacrifice to Texas:

The view of the bluff and heights from La Grange, is beautiful; and never fails to attract the attention of the most careless observer. But the view from the bluff is one of surpassing loveliness...[and] invested with a high degree of moral sublimity to every Texian, whose soul is filled with thrilling emotions when he looks upon this spot, selected by his countrymen to honor the brave.¹³

An opportunity to retrieve Dawson's Company of 36 fallen soldiers coincided with the return of 16 Mier Expedition bodies to Texas from Hacienda Salado, Mexico in 1848. Following the signing of the Treaty of Guadalupe Hidalgo, which ended the U.S.-Mexican War (1846-1848) on February 2, 1848, both countries retained military stations along the armistice line in Mexico. Lieutenant W.H. Francis lead a 20-man picket-guard at Concepcion, the most advanced American post in Mexico, 150 miles north of Hacienda Salado. Among Francis' men were two former Mier prisoners, John Dusenbury and James Neely, who survived the Black Bean Episode and knew the location of their fallen comrades.¹⁴ Francis and Dusenbury approached their commandant, Major (later General) Walter Paye Lane for permission to cross the armistice line and exhume the remains. Major Lane, unable to formally authorize such a mission, was said to have approved the expedition with a wink.¹⁵

¹³ "The Monument," *The Texas Monument* (La Grange, Texas), July 20, 1850.

¹⁴ John Dusenbury's name is sometimes spelled, "Dusenberry."

¹⁵ "Mier Prisoners," *The Texas Monument*, July 20, 1850. Although the account of the retrieval expedition therein was written by

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On May 2, 1848, Lieutenant Francis, Dusenbury, and nine other men rode 150 miles from Concepcion and arrived at Hacienda Salado the next morning. Upon securing the *hacienda*, they forced the *alcalde* to provide men to exhume the remains. Sixteen skeletons, "even to the smallest bone," were disinterred and carried back to Concepcion by packhorse.¹⁶ They decided Fayette County, homeplace to Captain William Mosby Eastland (the only officer executed in the Black Bean Episode in the aftermath of the Mier Expedition), was the appropriate final resting place for the remains. Lane's Texas Battalion raised funds for Dusenbury to convey the bodies to Fayette County, and U.S. Major General John S. Wool permitted him to travel via army train and boat to Galveston. In late June 1848, Dusenbury delivered the bones to La Grange.¹⁷

Upon Dusenbury's arrival, La Grange citizens gathered at the Fayette County courthouse on June 29, 1848. A committee formed and adopted resolutions to retrieve Dawson's Men and inter those 36 remains with the 16 Mier Expedition men in a common grave on the bluff overlooking La Grange. The bluff was invested with real and symbolic significance. The land originally belonged to David Berry, one of the Texans killed under Dawson's command. George Willrich, then the current landowner, approved the burial site in honor of its former owner. Geographically, the 453-foot bluff was conveniently-located one mile from the county seat and its height projected a "commanding position and can be seen to a great distance and will not fail of attracting the attention of everyone who passes through the country."¹⁸ Up atop the bluff, the fallen Texans' "moral sublimity" was literally elevated to unsurpassed heights for the world to see and honor.

On September 18, 1848, the 6th anniversary of the Dawson Massacre, a procession of 2,000 people—relatives and friends of the deceased, state and local government officials, veterans, and citizens—followed two hearses carrying each group of remains up the bluff. The bodies of 52 men were entombed in a single sandstone vault with full military funerary honors.

The Monumental Committee and Allemania

Following the ceremony, a group of La Grange businessmen organized the Monumental Committee to collect funds for a permanent memorial to replace the sandstone tomb. The group established a newspaper, *The Texas Monument*, with the intent to use its profits to fund a towering memorial. In early 1849, they entered into a contract with the bluff's new owner, Henry Kreische, that conveyed the burial plot and 10-acres of Kreische's 172.25-acre property to the group. The conveyance was conditional. The Monumental Committee had 15 years to lay a monument cornerstone for the \$100 warranty deed or the parcel reverted to Kreische.¹⁹

Unlike other periodicals, *The Texas Monument* aimed to present an apolitical perspective on state matters in the hopes of attracting donors of all political persuasions for the monument. Its pages also perpetuated the

the Monument editor, it was based on Dusenbury's first-hand account he told upon his arrival to La Grange in 1848.

¹⁶ Lieutenant William H. Francis, Hooper Moore, Lovick P. Webb, W.B. Adams, W.C. Jackson, E.B. Alexander, Woods, Darwin Bell, James Groce, John E. Dusenbury ("Dusenberry"), and James Neely. "Mier Prisoners," *The Texas Monument*, July 20, 1850. Bryan, 72-73 and 176-177.

¹⁷ Walter Paye Lane (1817-1892), a veteran of the Texas Revolution and former Texas Ranger, participated in the US-Mexico War. Following the Civil War, General Lane's memoirs credited himself with the retrieval of the Mier prisoners from Hacienda Salado. Various accounts of the event repeated his false version through the 1930s. Jimmy L. Bryan, *More Zeal Than Discretion: The Westward Adventures of Walter P. Lane*, (College Station: University of A&M Press, 200).

¹⁸ The public meeting attributed the property to William Brookfield, a neighbor to Willrich. "Mier Prisoners," *The Texas Monument*, July 20, 1850.

¹⁹ "Title Bond & Agreement," H.L. Kreische to Texas Monumental Committee, Deed Records, Book "G," 138-141, Fayette County, Texas.

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history of Dawson's Men and the Mier Expedition, and editorializing was limited to stirring patriotic donations for the intended monument:

Paying 'honor to the brave' is what all mankind have delighted to do. The red man even venerates, and honors departed heroes, and in some way perpetuates his memory. Then from the peculiarity of our unequal revolutionary struggle...are we not called upon by every consideration of State pride to erect over the ashes of departed worth, a towering monumental rock that will pierce the heavens, and tell posterity in all coming time, of the chivalry of the Texas patriot.²⁰

Between 1850-1855, Monumental Committee agents travelled the state to solicit donations and subscriptions to the *Texas Monument*. In 1854, they estimated the cost of the "contemplated monument" at \$100,000 as they expanded their aim to repatriate all Texans who died in service to Texas independence (Revolutionary and Republic of Texas eras) at Monument Hill.²¹ When efforts to raise the required funds fell short and the *Texas Monument's* apolitical editorial policy failed to garner readership, the Monumental Committee reformed its mission. With local and legislative support, the organization merged with Reutersville College to raise money for a new institution of higher learning: The Texas Monument and Military Institute of Reutersville. In 1865, the 15-year period ended and "no 'cornerstone had been laid; no monument had been erected; no one paid Kreische...[and] the Monumental Committee was no longer in existence.'"²²

By 1871, the tomb showed signs of deterioration despite Kreische's personal efforts to maintain it. He viewed the defunct Monumental Committee as frauds who raised money for a promised monument but instead invested it in project that served their own interests. When members of the Monumental Committee reorganized as the Allemania that year, Kreische openly criticized the group and expressed his frustration at having been responsible for the upkeep of the tomb for more than 20 years. In *Texan Vorwärts*, a German language newspaper, Kreische wrote:

[The Allemania] have no idea of manual labor, and do not want to know it. All they want is glory and they don't even know the reason these heroes are buried up here...[They] will start a new fraud, therefore I would like to warn my fellow citizens of La Grange. We had enough trickery in the past.²³

The Allemania collected funds for "the reparation of the Monument on the Bluff" through, at least, 1872 but no memorial ever came of their efforts.²⁴ Kreische continued, at his own personal expense and labor, to upkeep the tomb, but it came at the cost of growing personal resentment towards the community that bore no responsibility for its preservation.

²⁰ William P. Smith, ed., *Texas Monument*, November 26, 1851.

²¹ "To the People of Texas," *Southwestern American* (Austin, TX), January 12, 1858.

²² Leonie R. Weyland and Houston Wade, *An Early History of Fayette County*, 187.

²³ Charles Herbert, of the Fayette County Historical Commission, translated the *Texan Vorwärts* articles written by the Allemania and Henry Kreische on March 18, March 25, and April 11, 1872 in his history of the tomb controversy. Herbert, Charles. "Kreische and the Tomb." *Monument Hill. Fayette County History*, n.d. Fayette County Historical Commission.

http://www.fayettecountyhistory.org/monument_hill.htm.

²⁴ *Ibid.*

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1884 Monument

In 1884, the 18th Texas Legislature anticipated the 50th anniversary of the Texas Revolution (1886) by appropriating funds for veteran pensions and commemorating significant sites and people associated with state independence. The state acquired portions of critical battle sites (like San Jacinto) and appropriated funds to memorialize fallen soldiers.²⁵ The memorials were marble obelisks, some of the first state-sponsored commemorative markers, that honored Fannin's Men at Goliad, Amon B. King's Men at Refugio, and "Dawson's Men" and "Mier Prisoners" at La Grange.²⁶

Legislators intended to erect the \$3,000 monument "over the graves of Dawson's heroes." The *Austin Weekly Statesman* later repeated the plan when it wrote, the Dawson/Mier obelisk was to be "over the graves of the heroes, whose tragic deaths it is intended to commemorate."²⁷ A.J. Adkisson & Son produced the 18-foot-tall Italian marble obelisk with a limestone base. Inscriptions on four-side die beneath the 8-foot obelisk recognized "Dawson's Men," and "Mier Prisoners," and its shaft was decorated with a lone star, two flags at half mast, and a Grecian urn (Figure 10).²⁸ Completed in June 1884, it was, as one contemporary observed, "for some good reason not placed on the bluff but was erected in the courthouse yard...and the bones of victims...still lie yonder on the bluff."²⁹ Although it is likely the Kreische Family objected to its placement on their property, there are no records to substantiate the claim.

1907 State Acquisition of Monument Hill

During a 50-year-long "lapse in patriotism," (1854-1904) the tomb was forgotten, neglected, and forsaken by Fayette County citizens.³⁰ Occasional newspaper inquiries and editorials reminded the public about its existence, but no collective measures were taken to preserve the gravesite until after 1900. The *Dallas Morning News* summarized the tomb's pitiful state in the late 1890s:

Time and elements have worked crevices in the rude masonry of the vault, and with the bones of departed heroes the rat and toad make their home... There the moonlight picnicker loves to go, and of a pleasant summer eve the merry voices of maiden and gallant only cause the rat to hide closer still to the human skull he calls home, while the lizard, the cockroach, centipede and spider flee to the hollow of bones where once quivered the marrow of Dawson's men. The relic fiend visits there, too, and more than one jawbone of a departed hero of Salado does service as a pen rack on the desk of some romantic young gentleman (Figure 11).³¹

Between 1850 and 1900, the Kreische's homestead grew around the vault. The "Frisch Auf" brewery was several hundred feet east of the grave, a German society dance pavilion and bar was constructed within 10 feet of it, and the Kreische's gravel road ran directly south of the tomb to the property boundary. Occasionally, private organizations

²⁵ The 18th Texas State Legislature appropriated \$20,000 to acquire the Alamo chapel; \$1,500 for a 10-acre cemetery at the San Jacinto battlegrounds; a \$1,500 monument at Goliad to Fannin's Men, a \$1,000 monument at Refugio to King's Men; and a \$1,000 monument at LaGrange to Dawson's Men. *Laws of Texas: 1822-1897*, Vol. 9, (Austin: the Gammel Book Company, 1898) 129.

²⁶ "History of State of Texas Historical Markers," Texas Historical Commission, <http://www.thc.texas.gov/preserve/projects-and-programs/state-historical-markers/history-state-texas-historical-markers>.

²⁷ *Austin Weekly Statesman*, May 22, 1884.

²⁸ An error on the inscription identified Captain Nicholas Mosby Dawson as "N.H. Dawson." During the 1936 Centennial, the Commission of Control allocated \$32.70 to correct the monument. King, Tom C. *Report of an Examination of the Texas Centennial for the Period from March 24, 1934 to February 28, 1939*, (Austin: Office of the State Auditor and Efficiency Expert, 1939): 78-79.

²⁹ "Victims of Salado," *Dallas Morning News*, July 14, 1895.

³⁰ Houston Wade, "The Writer of History Points to An Omission," *La Grange Journal*, March 21, 1933.

³¹ "Victims of Salado," *Dallas Morning News*, July 14, 1895.

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approached Kriesche about a new tomb or monument, but each unsuccessful effort only succeeded in frustrating the Kriesche family. Their own requests to state and local governments to disinter the bodies were repeatedly denied owing to a collective notion that the Mier and Dawson men should stay where their countrymen buried them in 1848. It was, according to Josepha Kriesche, "Mr. Kriesche's own good will" and expense that preserved the gravesite while he waited "for the state to carry [the remains] to the cemetery." Following his death in 1882, the Kriesche Family could not afford to repair it, and a barbed wire fence Josepha put up failed to thwart vandals.³²

In 1904, local women organized the Dawson-Eastland chapter of the Daughters of the Republic of Texas (DRT) chapter to resurrect the work of funding a new tomb on Monument Hill.³³ The statewide DRT, founded in 1891, undertook projects to perpetuate the memory of Texans who fought for and maintained Texas independence. Commemoration and preservation, they believed, was an expression of patriotism and monuments to fallen heroes were tangible reminders of values—sacrifice, honor, bravery—and a moral inheritance passed down to each successive generation of Texans. An article entitled, "Let Us Be Up and Doing," in the *La Grange Journal* announced the Dawson-Eastland DRT chapter's formation and mission to care for the remains of Dawson's Men and the Mier prisoners executed in Salado, Mexico:

No spot in Texas is more sacred than the place where rest the remains of Dawson and his men and the Mier prisoners who drew the black bean. Every school child in Texas know this spot is Monument Bluff...Let us pay proper tribute...that those who come after may see and ready that we do not hold heroes cheaply, that we remembered them not only in song and story but erected in monuments in their honor.³⁴

For the Dawson-Eastland chapter, the stigma of "neglected duty" compelled them to complete the monument the previous generation had failed to erect, and they pledged to raise \$2,500 to produce the tomb.³⁵ The group found support in General Jacob Wolters, a retired legislator, veteran, and historian whose unfaltering patriotism propelled and enlarged the project aim.³⁶ Wolters became a staunch proponent of a monument after his own visit to the forlorn site. He envisioned a granite vault engraved with the soldiers' names and, above, "a monument that shall point heavenward in token of the memory we bear for those whom in truth it may be said: 'Man knoweth no greater love than this, to give his life for others.'"³⁷ The collective aim of Wolters and the DRT, however, was in direct conflict with the Kriesche Family. After five decades of guardianship, Josepha Kriesche wanted to move the remains, not improve the

³² "The Other Side," *LaGrange Journal*, November 4, 1904.

³³ Some of the Dawson-Eastlake members were also member of the La Grange cemetery organization. In 1901, this earlier group successfully lobbied the Texas Legislature for \$1,000 matching funds for a monument, but there is no data to suggest they were successful in raising the required amount. Gammel, Hans Peter Mareus Neilsen. *The Laws of Texas, 1897-1902* [Volume 11], book, 1902; Austin, Texas. (texashistory.unt.edu/ark:/67531/metapth6576/m1/968/?q=mier%20dawson%20lagrange: accessed September 27, 2018), University of North Texas Libraries, The Portal to Texas History, texashistory.unt.edu.

³⁴ "Let Us Be Up and Doing," *La Grange Journal*, October 20, 1904; Herbert, Charles. "Kriesche and the Tomb." *Monument Hill. Fayette County History*, n.d. Fayette County Historical Commission. http://www.fayettecountyhistory.org/monument_hill.htm.

³⁵ "To the People of Fayette County," *La Grange Journal*, October 13, 1904.

³⁶ Jacob Franklin Wolters (1871-1935) was born in New Ulm, Texas approximately 30 miles east of La Grange in 1871. Following admittance to the state bar, Wolters was elected Fayette County attorney in 1892. Wolters was active in state politics as a legislator, leader of anti-prohibition campaigns for the Texas Democratic Party, and supporter of William Pettus Hobby for governor in 1918. Wolters entered the Texas National Guard in 1891 and became a brigadier general in 1918. Upon his retirement, he was made major general, and Fort Wolters training camp in Palo Pinto County is named for Wolters. In retirement, he published history and legal scholarship, such as *Dawson's Men and the Mier Expedition* (1927). *Handbook of Texas Online*, David S. Walkup, "WOLTERS, JACOB FRANKLIN," accessed December 20, 2018, <http://www.tshaonline.org/handbook/online/articles/fwo05>.

³⁷ The same quote appears on the current tomb. Jacob Wolters, *La Grange Journal*, May 4, 1904.

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tomb. Josepha turned down the DRT's repeated offers to buy land around the gravesite. When "appeals to patriotism and the pleadings of friendship and the offer of money" failed to sway the obstinate family, Wolters threatened to find "a method and a way" onto the Kreische property.³⁸ Through public opinion and legislative connections, they did just that. The pages of the *LaGrange Journal* were a public forum for the dispute between Wolters, the Dawson-Eastland Chapter, and the Kreische Family who were characterized as an unpatriotic roadblock to the preservation of a sacred burial ground.

In an article entitled "The Other Side," Josepha defended her family and reiterated the Monumental Committee's failure to meet terms stipulated in their contract with Henry Kreische. She noted the improvements her family made to the property since the contract's expiration:

My road to haul water...runs within a few feet of the vault...There is "Schuetzen Park" with a dancing hall and bar within ten feet of the vault. (Grave yards and beer gardens in one and the same yard together does not look well...) The same road runs to my family burial grounds...to my barns and cow-pen...All these buildings and improvements would not be here if the contract would have been carried out.³⁹

Josepha outlined the voluntary efforts her family made to repair and protect the vault from vandals, inferring they took on that task even though they had the right to remove the remains from their property. She accused the Dawson-Eastland DRT of "trying to force me to sell them a piece of the land in the midst of my homestead," of which her family paid taxes on for 50 years, adding:

No, my dear ladies, my home is as dear and sacred to me as is the noble and worthy cause to erect a monument from the fallen heroes, to you. Nobody would part with a piece of ground, having improvements all around his home. It is folly to class the Bluff in line with *San Jacinto*, the *Alamo* and *Goliad*, there is *grand difference* - yes very.⁴⁰

Public support ultimately favored Wolters and the DRT who successfully lobbied the state legislature to pass a law condemning a tract of the Kreische's property around the tomb. Following the passage of House Bill 333 by the 29th Texas Legislature, the state held condemnation proceedings against the Kreische's. Josepha's children, who inherited the land following her death in 1905, refused to participate in the hearings. In 1907, the State of Texas took ownership of 0.36-acres around the tomb and a right-of-way (the Kreische Road) that led to it⁴¹. The enacting legislation, however, did not protect the vault or ensure the construction of a new tomb. The State compensated the Kreische's \$350 from funds raised by the Dawson-Eastlake chapter, but they never claimed the check. Enthusiasm waned following the DRT's legal victory and the effort to replace the tomb and erect a monument stalled.

1933 Tomb

During a second "lapse in patriotism," (1910-1931) the tomb was neglected but not forgotten.⁴² Tourists, school children, local women's groups, and politicians regularly visited the site to learn about the history of the Dawson Fight and the Mier Expedition. In 1931, amidst a statewide movement for the Texas Centennial, the lapse abruptly ended. The early years of the Centennial movement involved a targeted marketing campaign to generate pride and enthusiasm

³⁸ Ibid.

³⁹ Josepha Kreische, "The Other Side," *LaGrange Journal*, November 3, 1904.

⁴⁰ Ibid.

⁴¹ James Wright Steely, *Parks for Texas: Enduring Landscapes of the New Deal*, (Austin: University of Texas Press, 1989): 4.

⁴² Houston Wade, "The Writer of History Points to An Omission," *La Grange Journal*, March 21, 1933.

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among all Texans for the state's glorious past. Newspapers regularly published historical essays; Centennial movement leaders gave public presentations; new curriculum lessons were given to educators; and essay-writing contests created lay historians out of ordinary citizens. Texas counties participated in the Centennial by identifying historically-significant places and people within their respective communities, a process that legitimized the role a town or city played within the larger history of Texas progress and success.

On May 7, 1931, La Grange citizens gathered for one such history presentation by former Governor Pat Neff, an active proponent of the Centennial movement. During the speech, he opined, "If I lived in La Grange, I would not rest until that beautiful bluff...whereon sleeps the dust of those brave men, was converted into a state park and that shabby tomb that marks the resting place of Dawson's Men and the Men of Mier was removed and made more attractive." When neighboring newspapers re-published Neff's statement, it reignited the stigma of La Grange's long-neglected duty to the Mier and Dawson men.⁴³

Louis Wiltz Kemp is often credited (at first, blamed) for the revived movement to preserve the Monument Hill gravesite. In the mid-1920s, Kemp, who described himself as "an asphalt salesman who makes a hobby out of history," started a one-man movement to identify each person who served in the Republic of Texas Army between 1835 and 1845.⁴⁴ He was widely-respected by historians and politicians for his successful campaigns to locate and reinter some of these veterans in the Texas State Cemetery at Austin. A frequent business traveler, Kemp stopped in local communities to conduct historical research. In June 1931, Kemp visited the Fayette County Courthouse in La Grange to study its county records. Like Wolters before him, Kemp visited Monument Hill and was dismayed by the tomb's condition. A reporter for the *La Grange Journal* printed his suggestion that a legislative appropriation could assist in the removal of the bones to the State Cemetery, a sacred burial ground for significant Texans.⁴⁵

His suggestion, coupled with Neff's widely-quoted opinion, instigated alarm and action from the community. The La Grange chapter of the United Daughters of the Confederacy (UDC) mobilized to repair the tomb and construct an iron fence. They solicited in-kind, monetary, and material donations from the community and convinced the county commissioner to clear the road to Monument Hill to make access to the site easier. Stolz Memorials donated 100-feet of Stewart Iron Works cast iron fencing that was installed by Robert Schott, a local concrete plasterer. Schott also repaired the vault, and volunteers cleared the brush out from around it.⁴⁶ When the work was done on July 5, "the ground around the vault cleared was off clean as a whistle; cracks in the vault cemented, and an iron fence with a concrete curb erected around it. The ladies had gotten busy."⁴⁷

Although at first Kemp seemed like an imminent threat, he became one of several important partners in the movement to preserve the gravesite. When the commotion about moving the remains began, Jacob Wolters chimed in to defend the community against critics. Seen as the "leader" of the earlier movement that resulted in the state's condemnation suit against the Kreische's, Kemp was particularly interested in carrying out Wolter's vision for a towering monument at the burial grounds. Kemp was also politically-connected to legislators and state agencies, like the Texas Highway Department. His affiliations benefitted the movement to erect a new tomb and expanded its scope to include road and park improvements on the state-owned property. Houston Wade, another historian, was instrumental in promoting the movement. The *LaGrange Journal* printed his detailed research on the Mier Expedition and Dawson's Men to

⁴³ "Uncared for and neglected, this monument stands as a mute reminder of one of the most tragic and dramatic chapters in early Texas history." *Cuero Record* June 11, 1931.

⁴⁴ "Texas Collection," *Southwestern Historical Quarterly* 60, no. 4 (April 1957): 551; National Register of Historic Places, *Monuments and Buildings of the Texas Centennial* MPS, Statewide, Texas, 12.

⁴⁵ "Prominent Historian Visits LaGrange," *La Grange Journal*, June 11, 1931.

⁴⁶ Essie Alexander, Mrs. George Willrich, and Mrs. J.B. Garrard, "Expense Report," *La Grange Journal*, August 6, 1931.

⁴⁷ Weyland and Wade, 187.

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familiarize all citizens with its history that eventually became a book called, *An Early History of Fayette County*, published in 1936. Together, Kemp and Wade identified the remains of the men buried on Monument Hill and produced a list of all men who served under Captain Dawson and the participants of the Mier Expedition. The information was later used on the tomb and monument inscriptions.

A group of La Grange citizens, including members of the local UDC, organized the Monument Hill Memorial Association (MHMA) on June 25, 1931. The Mayor, city council members, county commissioners, the Chamber of Commerce, UDC, Kemp, and State Highway Engineer Gib Gilchrist attended the association's first meeting. The purpose the MHMA was to establish a park around the tomb, construct a new vault, and improve the public road to the site. It was further proposed that the association would work *with* the Kreische heirs to achieve these goals. A committee assigned to negotiate with the Kreische's for the purchase of additional acreage quickly determined that cooperation was impossible: "[The Kreische's] expressed themselves with great anger and hatred that they would positively sell none of their property...further efforts to deal with them in a friendly way would be time and energy wasted."⁴⁸

The Texas Highway Department (THD) did not need the Kreische's permission to improve the land already condemned by the State of Texas in 1907—the 0.36 parcel and road leading to it. In 1933, department engineers constructed a sandstone wall around the perimeter and two stone benches within the park. Not only did the department improve the Schulenburg Highway, one of the main roads up Monument Hill, it also asphalted the road to the tomb as an extension of the state highway. Fenced gates constructed on either side of that road deterred visitors from accessing the Kreische's property.⁴⁹

The MHMA was successful in their endeavor to erect a new tomb over the old vault. In August 1933, they signed a contract with Stolz Memorials, a local monument maker, for the construction of a large grey granite tomb. The agreement allowed the association to pay the bill, \$1450, in installments. Stolz completed the monument in time for the dedication on September 18, 1933, the 85th anniversary of the original burial. Despite the late summer heat, an immense crowd gathered to witness the tomb's unveiling, and "many tears found their outlet as the speakers of the afternoon referred to the valiant service of these heroes and paid tribute to their unswerving efforts to fulfill what they believed to be their duty."⁵⁰ School children sang "The Eyes of Texas" and "Bonnie Blue Flag," and speakers of the day included Lieutenant Governor Edgar DeWitt, Lou Kemp, Houston Wade, and Adina de Zavala. General Wolter's speech expressed the sentiment behind the decades long commemorative movement and the purpose of the tomb:

Just 85 years ago, the pioneers of Texas gathered where we are now gathered...The heroic deeds of the men whose remains rest in this vault were still fresh in the minds of all...As time goes on the luster of their fame grows brighter and their act of heroism, collectively and individually, the theme for the inspiration of youth everywhere...They gave their lives that you and I and the generations to come might enjoy the blessings of this glorious land.⁵¹

⁴⁸ In 1932, the MHMA attempted to condemn more land from the Kreische's but lost that case at county court. Monument Hill Memorial Association committee, July 7, 1931, Fayette County Library & Archives.

⁴⁹ "At Monument Hill," *LaGrange Journal*, July 6, 1933.

⁵⁰ "Texas' Heroes Noe Rest in Granite Tomb on Monument Hill," *LaGrange Journal*, September 21, 1933.

⁵¹ *Ibid.*

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Centennial Monument⁵²

The 1936 Centennial was an opportunity for the Monument Hill Memorial Association to sustain their movement's momentum and build on the achievements they secured in 1931-1933. While other counties applied for Centennial funds to complete multiple historical projects, the Fayette County delegation—MHMA President Olivia Willrich, J.D. Garrett, Minnie Crumb, Gertrude Alexander, Jacquelin Alexander, and Senator L.J. Sulak—asked for an allocation to improve Monument Hill. They delivered the application to the Advisory Board of Historians, chaired by Lou Kemp, and requested \$50,000 to construct a monument, historical markers, park improvements, and purchase three additional acres around the Mier Expedition and Dawson's Men tomb.⁵³

Kemp's position on the advisory board provided a favorable outcome for Monument Hill because of his position to recommend projects to the Commission of Control of Texas Centennial Celebrations. Requests for projects across the state, however, strained the statewide Centennial budget, and most communities received smaller appropriations that they anticipated. Such budget constraints narrowed the scope of work at Monument Hill. In October 1935, the Commission of Control approved Kemp's recommendation to construct a tower "built on the hill, near the tomb...that could be seen for miles by travelers."⁵⁴ For Kemp, a "tower" was a fitting memorial because it honored the Monumental Committee's 1851 idea "to erect over the ashes of departed...a towering monumental rock that will pierce the heavens."⁵⁵ It also was Jacob Wolters', then-deceased, wish to honor the Mier and Dawson men with "a monument that shall point heavenward."⁵⁶ J. Frank Dobie, the project's only objector, thought a tower would dwarf the "very excellent" tomb already there. Despite his opposition, the Commission of Control appropriated \$8,000 supplemented by a separate \$2,100 legislative appropriation to produce a tower on Monument Hill.⁵⁷

The Texas State Board of Control managed the planning and construction of the monument, including engineering logistics for selected monument sites. References to the initial design plans are vague but suggest the tower was to be 50-feet-tall with a large reception room at the base. In May 1936, the Board of Control told the MHMA that the park was too small for the proposed monument. They suggested to amend the plans or instead use the Centennial allotment to purchase additional acreage from the Kreische's to support a larger structure.⁵⁸ After attempts to expand the parkland failed, architects Page & Southerland submitted a revised the tower design in August 1936. The *Flatonian Argus* described the narrow edifice as "a massive stone shaft...of severest simplicity [that] will rise 42 feet above its base at the side of the common grave...a sentinel atop a lonely hill."⁵⁹ The Board of Control approved the plan and finalized contracts with Stolz Memorials, Raoul Josset, and Pierre Bourdelle.

When the Mier Expedition and Dawson's Men Monument was completed in March 1937, hundreds of visitors descended upon the historical site to view the tower. The *La Grange Journal* announced its dedication was scheduled for 89th anniversary of the original burial, September 18, and promised it to be "the biggest day La Grange has ever

⁵² The multiple property submission *Monuments and Buildings of the Texas Centennial* overviews the planning and process by which all statewide Centennial commemorative properties were completed.

⁵³ Advisory Board of Historians, "Bulletin No. 3," Dobie Papers, Dolph Briscoe Center for American History, University of Texas Austin.

⁵⁴ Advisory Board of Historians to Commission of Control for Texas Centennial Celebrations, "Majority Report," October 1935, Dobie Papers, Briscoe Center for American History, University of Texas Austin, 16.

⁵⁵ William P. Smith, ed., *Texas Monument*, November 26, 1851.

⁵⁶ Ibid.

⁵⁷ The Texas State Board of Control, the oversight agency for six historical parks in the mid-1930s, submitted its park budget to the 1935 State Legislature that included a one-time \$2,100 allocation for the construction of a "suitable memorial" at Monument Hill. Steely, 86.

⁵⁸ "Remove the Picture and Your Wall Remains Bare," *LaGrange Journal*, May 14, 1936.

⁵⁹ "Shaft of Stone to be Tribute to Heroes," *Flatonian Argus*, August 27, 1936.

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known.”⁶⁰ In September, Houston Wade stated the event was postponed “until the [bronze] plaques have been placed...as the visitors would very likely ask a lot of questions as to why this and why that, and answers to such questions would tax the patience of a saint.”⁶¹ Although Wade assured readers that the MHMA would reschedule it, the Mier Expedition and Dawson's Men Monument was never dedicated.

Monument Hill and Kreische Brewery State Historic Site

On March 21, 1935, Houston Wade's article, “The Writer of History Points to An Omission” ran on the front page of the *La Grange Journal*. As an observer to the decades-long conflict between the Kreische Family and the community, Wade examined it through the lens of a historian:

When we stop to consider that there are always two sides to a every question—our side and what we are pleased to deem the wrong side—we are bound to recognize that this good family has quite a lot to say on their side of the question, and to date we fail to recall that we have ever...heard their side...while the opposition has had much to say.⁶²

Wade reminded readers that when the tomb was “forsaken by the same people who now make so much of it,” the Kreische's cared for it. When it broke open from neglect and vandals removed the bones, they repaired it and put up fences. “Had it not been for them,” he wrote, “there would not have been a single phalange or carpal bone over which to lay a slab of granite.” Instead, the community admonished the Kreische's and used force to obtain the plot. In conclusion, Wade offered “the Kreische boy and girls our most humble apology for any unkind thought or unjust word or unjustified act that we may have done in the past. Our only excuse is that we loved old Fayette County not too wisely, lest too well.”⁶³

Wade's article also included a prescient wish, “to have the old [Kreische] Brewery reconstructed and restored...and made part of [the Texas] park system.”⁶⁴ The Kreische's did not share the sentiment. Henry and Josepha Kreisch's six adult children lived in the Kreische home until their deaths. When the last Kreische (Julia) died in 1952, the Holy Rosary Catholic Church at Hostyn inherited the estate with the benefactors' expressed wish that the church not dispose of the land or house. Even in death, the Kreische's “seemed emphatically opposed” to the state obtaining any part of the property.⁶⁵ Nevertheless, Fayette County citizens purchased from the church 3.58 acres of land surrounding the monument and tomb that they donated to the State Parks Board (now Texas Parks and Wildlife Department) in 1956.⁶⁶ Private investors purchased the remaining Kreische homestead in 1969 to develop a historical tourist attraction. When that plan fell through, the state acquired 36 acres and designated the property into the state park system. Since 1989, Texas Parks and Wildlife has jointly operated the two sites, now known as the 40.4-acre Monument Hill and Kreische Brewery State Historic Sites.⁶⁷

⁶⁰ “Tower on Monument Hill to be Dedicated, September 18,” *La Grange Journal*, March 18, 1937; “Visitors, 100 Were at Monument Hill Sunday—A Reason,” *La Grange Journal*, April 15, 1937.

⁶¹ “Dedication of New Shaft is Postponed No Markers Placed,” *LaGrange Journal*, September 16, 1937.

⁶² Houston Wade, “The Writer of History Points to An Omission,” *LaGrange Journal*, March 21, 1935.

⁶³ *Ibid.*

⁶⁴ *Ibid.*

⁶⁵ “Hopes Dim for State Park on Monument Hill,” *LaGrange Journal*, January 30, 1953.

⁶⁶ Following the Texas Centennial, the Texas State Board of Control operated the park until 1949 when it transferred to the State Parks Board along with five other parks. Steely, 219.

⁶⁷ *Handbook of Texas Online*, Jeff Carroll, “MONUMENT HILL-KREISCHE BREWERY STATE HISTORIC SITE,” accessed December 20, 2018, <http://www.tshaonline.org/handbook/online/articles/ghm02>.

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Significance in the Area of Art

The Mier Expedition and Dawson's Men Monument is significant as a work of art designed by master architects Louis C. Page & Louis F. Southerland with artists Raoul Josset and Pierre Bourdelle who produced a towering, 48-foot-tall shaft that features a striking pigmented concrete mural relief of the infamous "Black Bean Episode" (by which soldiers were selected for execution) above a bronze angel that stands at the base. Page and Southerland's design employed hallmarks of ancient funerary stele—upright form, sculptural relief, and memorial intent—in modern classical language. The concrete low-relief mural showcased Bourdelle's innovative medium and "glyphing" (carving) technique that illustrated the tragic history of the men buried within the tomb. Josset, the most prolific sculptor of the Texas Centennial, produced the bronze high-relief angel whose commanding presence protects the Dawson and Mier men. Importantly, the Mier Expedition and Dawson's Men Monument articulated the community's commemorative intent to erect a monument commensurate with the valor of the 52 men buried on Monument Hill, whom they regarded as martyrs for Texas independence.

There is no modern scholarship nor contemporary critique on the artistic merits of monuments and statues erected under the statewide Centennial public art program. Thus far, attention has focused on the exhibits and sculptural ornaments created for the central Centennial Exposition in Dallas. To most Americans, the "Texas Centennial" was the 1936 central exposition in Dallas, and nationwide publications only reviewed Centennial art that was showcased there. The statewide public art program, however, resulted in the sporadic construction of commemorative statues and monuments between 1937 and 1939 in remote areas of Texas when national interest in the event waned. The nominated monument, erected in 1937, was built on the top of a hill in a mostly-rural county, isolated from metropolitan centers of artistic criticism.

Nineteenth and 20th century monument advocates agreed that a fitting memorial to the Mier Expedition and Dawson's Men should be tall. Indeed, "tall monuments"—obelisks, towers, and columns borrowed from antiquity—had been popular in American memorial and funerary arts since the 18th century.⁶⁸ In this type of monument, height communicated the exalted status of the person (or people) honored. To succeeding generations of Texans, the 52 martyrs' moral sublimity transcended the earthly heights of the 453-foot-tall Monument Hill on which they were buried. Thus, they envisioned "a towering monumental rock" that could "pierce the heavens and tell posterity in all coming time, of the chivalry of the Texas patriot."⁶⁹ Proponents in the 20th century described the intended monument as a "watch tower," "observation tower," or simply "tower," which is how Page & Southerland ultimately classified the completed monument.⁷⁰ The term demonstrated a collective sentiment that the new monument also function as a sentinel, or guardian, over the tomb.

The design for the Mier Expedition and Dawson's Men employed hallmarks of ancient funerary stele—upright form, sculptural relief, and memorial intent—in modern classicist language that simplified and streamlined the historically-rustic monument style. Stelae (singular stele or stela) are broadly-defined as "a slab of stone (taller than it is wide), often decorated with carvings or inscriptions, erected at a site for ceremonial or historical purposes."⁷¹ For centuries, ancient cultures in Europe, Africa, and Asia produced various adaptations of stelae with reliefs that captured a singular

⁶⁸ Peggy McDowell and Richard E. Meyer, *The Revival Styles in American Memorial Art*, (Bowling Green, Ohio: Bowling Green State University Popular Press, 1994) 1-3.

⁶⁹ William P. Smith, ed., *Texas Monument*, November 26, 1851.

⁷⁰ "Observation Tower and Flag Staff to Be Erected on Hill," *La Grange Journal*, October 17, 1935; "Merely a Suggestion," *La Grange Journal*, February 16, 1905; "Shaft of Stone to be Tribute to Heroes," *Flatonian Argus*, August 27, 1936; "Texans Who Fell at Salado and Mier to Have Granite Tomb," *La Grange Journal*, August 24, 1933.

⁷¹ A stele (or stela) is a slab of stone, often decorated with carvings or inscriptions, erected at a site for ceremonial or historical purposes. Archaeological Institute of America, Introduction to Archaeology: Glossary," Archaeological Institute of America, <https://www.archaeological.org/education/glossary#s> (accessed December 1, 2018).

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moment or event in the honored person's life; the Mayan stele tradition emphasized story-telling. Like its ancient counterpart, the Mier Expedition and Dawson's Men Monument documents the story of the buried men it commemorates in a relief on the monument face. Bourdelle's artistic interpretation, however, is more dynamic than the static images on Greek or Egyptian stelae he may have studied.⁷² In those traditions, iconography show the deceased pictured in their familiar surroundings. From afar the monument appears to be a monolithic tower, a form borrowed from traditional free-standing single slab stele (taller than it is wide). Page and Southerland instead used stone blocks with mortar of a like color that creates a unified facade. It is possible the architects chose rustic shellstone, with prehistoric imprints of fossilized shells, laid in a random ashlar fashion in tribute to centuries-old stelae that were hand-cut from stone blocks. The rock was not an uncommon building material for the period. Unlike its rustic predecessors, however, the nominated monument exhibits calculated precision in its upright rectangular shape.

The Mier Expedition and Dawson's Men Monument reflects the overarching New Deal period of public art and architecture. Federally-funded public buildings of the era demonstrated utilitarian and rhetorical function so "that symbolic content [was] overt and legible to a popular audience."⁷³ Designers looked to Bertram Goodhue and Paul Cret's "stipped classicism", to, at varying degrees of success, produce civic buildings with restrained Greco Roman classical vocabulary, simplified composition and ornament, focused on proportion. Federally-commissioned artwork similarly had a democratizing function that intended to "integrate the artist into the mainstream of American life," with murals and sculpture that instilled reverence, patriotism, and pride upon those who viewed it.⁷⁴

As a work of art, the Mier Expedition and Dawson's Men Monument expresses a collective Anglo Texan identity based on universal values—sacrifice, perseverance, rugged individualism—told through the story of the Black Bean episode. Bourdelle's method of carving reliefs from pigmented layers of concrete showcased his artistic innovation. His mural, that utilized few lines and a limited color palette to illustrate Texas history, is deceptively simplistic in contrast with Bourdelle's complex technique, which is discussed below. Josset sculpted the abstracted Beaux-Arts neoclassical angel. The high-relief angel is a stylized figure, cloaked in a robe, wings outstretched behind her, that guards the tomb with a sword. The presentation, however, is modernized with fewer details than intricate bronze figures associated with the Beaux Arts visual arts movement. It is aesthetically-similar to Josset's *Spirit of the Centennial* at the Central Centennial Exhibition in Dallas, which was sculpted to compliment the Art Deco buildings of the park.

As a work of architecture, Page and Southerland designed the nominated monument in modern classicist language, a style they were familiar with. Popularized in Texas by architect Paul Philippe Cret, modern classicism integrated Beaux Arts classical detailing with stepped massing and spare facades common in contemporaneous "modernistic" designs, which had its roots in the European Art Deco movement of the 1910s and 1920s.⁷⁵ Page and Southerland employed the design aesthetic on their building commissions, like the City of Austin Municipal Building, a PWA-funded project they completed in 1937 (Figures 25-26).⁷⁶ The firm renovated and enlarged the previous 1907 Beaux Arts-style City of Austin Municipal Building and stripped it of its classical ornamentation—roof entablature, ionic order columns, arched entrances, advanced and recessed composed facades, and corner pilasters. Page and Southerland's renovation, what architectural historian Lisa Beth Reitzes described as "nearly modernist civic style with classical allusions," faced the building in smooth limestone veneer blocks that gave the building a stream-lined

⁷² McDowell and Meyer, 25.

⁷³ Lisa Beth Reitzes, *Moderately Modern: Interpreting the Architecture of the Public Works Administration*, Ph.D. Dissertation, (University of Delaware, 1989): 138.

⁷⁴ Reitzes, 552.

⁷⁵ Jay C. Henry, *Architecture in Texas: 1895-1945*, (Austin, University of Texas Press: 1993) 194-196.

⁷⁶ The Municipal Building is located at 124 W. 8th Street Austin, Texas.

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look.⁷⁷ The smooth façade, geometric steel grilles that decorate window openings enframed by beveled masonry, brass double-panel doors with convex marquises communicated “modernistic” style of the era.⁷⁸ Classical allusions are illustrated through the Municipal Building’s massing, symmetrical articulation, and first story rustic stonework. The lower level rustication mimicked the original raked mortar brick on the 1907 Municipal Building but replaced it with limestone. Page and Southerland also installed rusticated shell stone at the building base, the same stone used on the nominated monument.

The nominated property exhibits the language of modern classicism on a different type of architectural form: a monument. Page & Southerland seemingly approached its design as they would a building, and they created a stylized classical stele of severe simplicity that is rigidly upright and in monumental proportions. They streamlined the traditional rustic stone stele as a single, monolithic mass of shellstone blocks. Beveled masonry enframes the vertical mural that spans the monument face. The stepped limestone base and two raked mortar joints are horizontal elements that articulate the monument’s three zones: base, statue, and mural. Bourdelle’s pigmented relief, like Egyptian-carved stelae, illustrate Texas history in simplistic lines and recalled painted Greek stele as the Black Bean Episodes scenes are shown in color. Josset’s stylized Greco-Roman angel demonstrates his modernistic aesthetic. Anchoring the monument base in front of the tomb, its expression and posture demonstrate a collective reverence felt by Texans, the monument’s primary audience, for the heroes buried before her.

The statewide Centennial produced 45 monuments across Texas, of which four similarly emphasize on height and/or are associated with men killed serving the Republic of Texas. Architect Alfred C. Finn designed the San Jacinto Monument (Houston vicinity, Harris County), a 570-foot-tall obelisk that celebrates the Texan victory at the Battle of San Jacinto. The Alamo Cenotaph (San Antonio, Bexar County), conceived and sculpted by Pompeo Coppini with architects Adams & Adams, marks the symbolic burial for Texans who died defending the Alamo. Although cenotaphs, like stelae, are funerary monuments, a cenotaph is traditionally used to memorialize people who are buried elsewhere. Amon B. King’s Men (Refugio, Refugio County), differs in form from the other tall monuments as it is a statue atop a 20-foot-tall pylon. Like the nominated monument, its height figuratively and literally elevates King’s men, who were executed by the Mexican Army. The monument to James Walker Fannin’s Men (Goliad, Goliad County) also marks a common burial. Designed by Donald Nelson and Raoul Josset, it is a loose interpretation of a stele with a relief atop two monolithic pillars.

Pierre Bourdelle (1901-1966)

Artist Pierre Van Perÿs Bourdelle was born in Paris, France on April 21, 1901 to Emil Antoine Bourdelle (1892-1922) and Stephanie Van Perÿs. Seven generations of the Bourdelle family were artists or artisans, and “the family pattern had been for each succeeding generation to choose a different medium than that used by the preceding.” Bourdelle apprenticed under his father Antoine, himself a renowned monument sculptor, and the “father of modern sculpture” Auguste Rodin (1840-1917). The younger Bourdelle travelled with Rodin to the ancient art centers of Europe, like Greece and Egypt; an experience that shaped Bourdelle’s creative perspective that evoked classical and ancient figurative art. Looking for his own unique medium, Bourdelle experimented in painting as he learned the tools and techniques of his mentors’ profession. Upon graduating from the Sorbonne in 1921, Bourdelle easily found mural work in France that he attributed to nepotism. His considered his familial connections a handicap to independent success, saying he won commissions from people who “did not even look at my work.” Bourdelle determined then to move to

⁷⁷ Reitzes, 468.

⁷⁸ Olivia Fagerberg, “Austin Municipal Building,” National Register of Historic Places Nomination Form (Draft), Texas Historical Commission, Austin, May 5, 2000.

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the United States to escape from his father's shadow, and where "a man is judged by himself, his personality, his own work."⁷⁹

Bourdelle emigrated to the United States in August 1926 to work as an artist in a New York City-based architectural firm. Architectural ornamentation work forced Bourdelle to experiment with diverse mediums—concrete, linoleum, plaster, canvas, building stone, various glasses and metals—to create art for buildings and work within the constraints of material specifications and budgets.⁸⁰ He ultimately developed two methods of manipulating common materials to create durable and permanent murals that sublimated his artistry in sculpting and painting. Bourdelle's carved lacquered linoleum panels, the medium he is widely-known for, utilized commercial-grade "battleship linoleum," and an intricate process of heating, carving, painting, and polishing to develop the final panorama that resembled embossed leather. "It doesn't look like anything at all until the very last minute," Bourdelle once said of the method.⁸¹

Another medium that distinguished Bourdelle early in his career was concrete, the method he used to create the nominated monument mural. He applied successive coats of pigmented concrete, mixed with marble dust and water, and produced a bas-relief by carving into each top layer to reveal the contrasting layer below it. Both methods resulted in low relief, three-dimensional murals that were described by contemporaries as a combination of *sgraffito* and fresco or cameo-reliefs. Bourdelle called his carving technique "glyphing," a term that recalled ancient Egyptian hieroglyphs, and perhaps also described his creative approach to artistic design.⁸² Practically-speaking, both mediums were durable, economic, and easily integrated at large-scale in the architecture of public buildings.

By 1934, Bourdelle had "glyphed" 40,000 square feet of murals, and painted frescos in public and private buildings.⁸³ Following the installation of his linoleum panels at Grand Central Station's Oyster Bar (1931), Bourdelle won a commission to create canvas and linoleum murals for the public rooms at the new Cincinnati Union Terminal (completed in 1933). Said to be the largest single project of his career at 5,496 square feet, Bourdelle's oil-on-canvas murals decorated the ceilings of dining rooms, hallways, and the cafeteria; while linoleum panels that depicted jungle scenes, mermaids, and exotic flora were affixed to walls in the Newsreel Theater, Women's Lounge, and Alcove.⁸⁴ Bourdelle was also one of many artists, like Raoul Josset, to contribute art for Chicago's 1933 Century of Progress. Among the work he completed for the exposition were painted murals in the Science Building, linoleum panels in the Dairy Building, and fresco of a serpent and panther on the Administration Building.⁸⁵

The Mier Expedition and Dawson's Men Monument commission resulted from Bourdelle's exposition work in Chicago and Texas. In 1935, Century of Progress associate architect Donald Nelson recruited artists, like Raoul Josset and Bourdelle, to complete sculpture and mural work for the 1936 Texas Centennial fair grounds in Dallas. In four months, Bourdelle produced seven, large-scale concrete reliefs on three exposition buildings—Pavilion of Electricity,

⁷⁹David T. Cottingham, "Focus on Main Street," *The Daily Mail* (Hagerstown, MD). January 5, 1953; "New Theory Sees U.S. Industrialists as Greatest Artists in the World," *The Morning Call* (Allenton, Pennsylvania), March 20, 1934.

⁸⁰ Larry Driscoll and Bill Lee, "Pierre Bourdelle: An American Artist," S.S. America, <http://ssamerica.bplaced.net/files/A%20-%20BOURDELLE%20-%20all-american%20artist.pdf>, accessed September 10, 2018.

⁸¹ "Murals of Linoleum," reproduced in *Dayton Daily News* (Dayton, OH), February 18, 1940.

⁸² "New Theory Sees U.S. Industrialists As Greatest Artists in the World," *The Morning Call* (Allenton, Pennsylvania), March 20, 1934; Anne-Laure Garrec, "Fair Park, Dallas, 1936," French Sculpture Census, <https://frenchsculpture.org/en/dallas-fair-park-1>, accessed September 20, 2018; Edward Alden Jewell, "Façade Murals for the World's Fair," *New York Times*, December 4, 1938; Cottingham, *The Daily Mail*, January 5, 1953.

⁸³ "New Theory Sees U.S. Industrialists As Greatest Artists in the World," *The Morning Call* (Allenton, Pennsylvania), March 20, 1934.

⁸⁴ "The Glass Storybook and the Great Menagerie," Cincinnati Museum Center, <https://www.cincymuseum.org/union-terminal/art>, accessed September 15, 2018.

⁸⁵ Garrec.

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Pavilion of Transportation and Pavilion of the Centennial—two pylons on either side of the esplanade, and a fountain.⁸⁶ Subsequently, the Commission of Control for Texas Centennial Celebrations commissioned Donald Nelson, Raoul Josset, and Bourdelle to complete statewide commemorative monuments. Bourdelle produced *intaglios* on two Nelson-designed monuments—*Sidney Sherman* (Galveston, Galveston County) and *Laredo* (Laredo, Laredo County)—in addition to the concrete mural on the nominated property.

A writer once commented that Bourdelle's artwork was "mystically reminiscent of a technique...employed centuries ago," a dichotomy between modernity and antiquity in heroic proportions.⁸⁷ For example, when the *New York Times* promoted the artist's residential commissions in 1934, it described the artist's method as "distinctly of the twentieth century," with "all the graceful suavity of traditional European art."⁸⁸ Twenty years later, critics still described Bourdelle's mural "glyphs," as looking centuries-old: "A number look as if they could have been just brought to light from the darkness of sealed Egyptian pyramids, or from the less pretentious tombs of the Assyrian or Mayan civilizations...Vivid in color, stark in detail, yet gracefully flowing in design...a genuine primitiveness of lines which precludes imitation."⁸⁹

Bourdelle's inventiveness to unitize modern materials to carve lineal reliefs (one of the oldest forms of sculpture) complimented his subjects that were often animals or men in motion amid backgrounds of exotic flora and fauna. His public commissions alluded to classical scenes, like that of Bacchantes at a wine-harvest festival in *The Vineyard* mural on the Food Building at the New York World's Fair. His other early works, like the Mier Expedition and Dawson's Men Monument, were less provocative. Murals he produced for the *S.S. America* ocean liner showed American produce, like California oranges, nurtured by women in Greco-Roman robes.

In 1953, a journalist wrote, "the strangest thing about the work of Pierre Bourdelle is that fact that he has done it himself...in this lifetime."⁹⁰ Indeed, Bourdelle produced numerous works of art in a relatively brief period that reflected a variety of mediums. Following the Texas Centennial, Bourdelle created more heroic-sized concrete murals on the exterior rotunda of the Food Pavilion at the New York World's Fair (1938). By 1940, 26 of his linoleum murals adorned 1,600 square feet of the main dining room walls on the *S.S. America*, a transatlantic ocean liner that depicted American produce in . Additional works included: "Among the Furrows" WPA Post Office Mural in Rockford, MI (1940) executed in a technique often called encaustic wax emulsion on canvas; Lucas Gusher Monument, a 58-foot granite monument, in Beaumont, TX (1941); *War*, a portfolio of drawings he created while serving in the American Field Service during WWII (1945); sculpted linoleum and concrete reliefs for The Bi-Centennial International Exposition in Haiti (1949); linoleum panels and interior decorations on numerous train cars, including the Dome-Buffer car on the *California Zephyr* (1950s); St. Dominic Chapel alter and Priory murals, New York City, NY (1961); and a 2-ton, 26'-tall aluminum statue at the American Field Service Headquarters in New York City that honored volunteer ambulance drivers (1961). When Bourdelle passed suddenly in 1966, he was an artist-in-residence at C.W. Post, a unit of Long Island University.⁹¹

⁸⁶ The works were titled: *Man and Angel*, *Cougar and Bison*, *Man and Eagle*, *Man and Horse*, *Texas Youth* (destroyed by fire), *Runners/Racers* (destroyed by fire), *Man and Woman* (destroyed by fire), *Pegasus*, *Siren*, and *Shell*

⁸⁷ Cottingham, *The Daily Mail*, January 5, 1953.

⁸⁸ "New Theory Sees U.S. Industrialists As Greatest Artists in the World," *The Morning Call* (Allenton, Pennsylvania), March 20, 1934.

⁸⁹ David T. Cottingham, "Focus on Main Street," *The Daily Mail* (Hagerstown, Washington, Maryland), January 5, 1953.

⁹⁰ *Ibid.*

⁹¹ Bourdelle and Ruth Magor married on May 10, 1946 and the couple had two children, Stephanie Ruth and Peter Anthony. When he died, Bourdelle in Europe with his children teaching them about the classical art that his father and Rodin passed to him. "Pierre Bourdelle, Sculptor, Dies," *New York Times*, July 8, 1966.

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*Raoul Jean Josset (1899-1957)*⁹²

“Frenchman by birth, American by law, and Texan by preference,” Raoul Josset, the most prolific sculptor of Texas Centennial monuments, was born in Fours, Nièvre, France on December 9, 1899.⁹³ Educated at the École des Beaux-Arts in Paris and winner of the prestigious Prix de Rome, Josset apprenticed under French sculptor Émile-Antoine Bourdelle (1861-1929). He immigrated to Chicago in 1927 and remained in the United States for the rest of his life. Josset's career gained momentum in the early 1930s, and his aesthetic, influenced by French Art Deco and classical sculpture, was popular to American architects. His early commissions in Chicago included architectural decorations on the Palmolive building (1929), the Carbon & Carbide building (1929), and at the Century of Progress International Exposition (1933).

During this period, he was introduced to architect Donald Nelson and the two collaborated on projects for Chicago's Century of Progress Fair. On Nelson's recommendation, architect George Dahl invited Josset to Texas in 1935 to create commemorative statues for the Central Centennial Exposition at Fair Park in Dallas. The Texas Centennial was the most intensely-creative period of Josset's career. Upon completion of his commissions at Fair Park in 1936, the State Board of Control hired Josset to design monuments and statues for the statewide Centennial. In three years, he completed 35 monuments and 5 statues, all commemorating subjects in Texas history.

Josset's Centennial statuary represented, celebrated, and memorialized Texas history and Texas progress. One observer aptly noted Josset infused themes of pride, beauty, and possibility in his sculptures.⁹⁴ Indeed, when asked about his *Spirit of the Centennial* at the Dallas exposition, Josset said, “I have tried to portray, in the form of a graceful and beautiful woman, all the characteristics which have gone to make the Centennial possible — the bravery and courage of the people, the artistic effort put forth, the endurance and stamina necessary to see the job through.”⁹⁵ The artist's work also exhibited reverence for his subjects. In a letter to Eleanor Roosevelt, Josset wrote, “Most of my memorials in Texas are dedicated to the memory of brave Texans who were slaughtered, many while captives, until the victory of San Jacinto liberated this great state.”⁹⁶ One of his most prized works, the Amon B. King's Men statue, interpreted the execution of that group in 1835 in the form of semi-nude, allegorical Greco-Roman male figure portrayed kneeling and holding a broken sword. For Josset, the anonymous fighter symbolized “the whole tragedy of Refugio.”⁹⁷ Although scorned by the local community, the King's Men Monument recognized that many men (not just King) had died for Texas independence. Similarly, the Mier Expedition and Dawson's Men Monument angel, completed in the same year, symbolized the collective sacrifice made by Texans for its independence from Mexico. Unlike the mural above that tells the history, the angel stands in reverence before the tomb and protects the men's memory.

Josset's commissions slowed after the Centennial, and he briefly pursued work outside of Texas. He returned to Dallas permanently in 1948 to share a studio with a friend, Jose Martin. There he created his final works that included: a 75-foot-long stone bas-relief for the Nelson-designed Grand Lodge Masonic Temple in Waco (1949), statue of *St. Francis of Assisi* in Lubbock (1953), and a statue of *Sam Houston* for the Masonic Temple in Waco (1957). Just as he was enjoying renewed professional success, Josset died suddenly in 1957.⁹⁸

*Page & Southerland, Architects*⁹⁹

⁹² Section adapted from *Monuments and Buildings of the Texas Centennial*, 24-25.

⁹³ “Raoul Josset Completes His 8-Foot Childress Memorial,” *Dallas Morning News*, April 3, 1938.

⁹⁴ Jennifer Carpenter, “Park Pick: The Angel on the Hill,” *Texas Parks & Wildlife Magazine* (March 2017).

⁹⁵ *Ibid.*

⁹⁶ *Ibid.*

⁹⁷ “Statue Honors Refugio Heroes,” *Refugio Timely Remarks*, May 21, 1937; “Refugio Airs Pet ‘Peeve’ Against R. Josset's Statue,” *Victoria Daily Advocate*, October 1, 1939.

⁹⁸ “Texas Mourns Tragic Loss of Raoul Josset, Sculptor,” *Lubbock Avalanche-Journal*, July 21, 1957.

⁹⁹ Section adapted from *Monuments and Buildings of the Texas Centennial*, 23.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Louis C. Page, Jr. (1909-1981) and Louis F. Southerland (1906-1994) met at the University of Texas School of Architecture in 1930 and were roommates at the Massachusetts Institute of Technology. In 1933, Page & Southerland established their firm in Tyler, Texas with hopes that the nationwide depression would not affect the prosperous oil town. Unfortunately, as Southerland recalled, "the money was there but they weren't spending it on buildings."¹⁰⁰ The partners closed the business and, temporarily, went their separate ways.

In 1935, they reopened in Austin and began looking for commissions. That year, Page & Southerland won a bid design schemes for Centennial markers and monuments. Between February and November 1936, the young firm produced schemes for historical markers, grave markers, and designs for 7 unique monuments. The Mier Expedition & Dawson's Men Monument was one of the unique memorials they produced, and others were: the Victoria County Monument (Victoria, Victoria Co.), Gonzales Memorial Museum Monument (Gonzales, Gonzales Co.), New Braunfels Monument (New Braunfels, Comal Co.), Fort Griffin Monument (Albany, Shackelford Co.), and the Juan de Padilla Monument (Amarillo, Potter Co.)

There are few documents that record Page & Southerland's Centennial work, but other records show that 1936 marked the beginning of their productive careers.¹⁰¹ In addition to many residential projects, they received two big commissions before 1940: the City of Austin Municipal Building (1937) and the Public Works Administration-funded Rosewood Courts public housing project (1938) in East Austin. Louis Page's brother George joined the firm in 1939 and, after WWII, Page Southerland Page moved to large commercial, medical, and public building projects as they continued their practice designing residential buildings. Their success in the 1950's and 1960's allowed Page Southerland Page to open additional offices in Houston (1973) and Dallas (1975). Today, the firm operates as Page and designs projects worldwide.

Conclusion

The Mier Expedition and Dawson's Men Monument and Tomb near LaGrange, Fayette County, Texas, represent an 89-year effort by Texans to honor the sacrifice of 52 Republic of Texas soldiers killed by the Mexican Army in 1842. The protracted commemoration began in 1848 with the repatriation of the remains in a common grave atop Monument Hill and ended in 1937 with the completion of 48-foot-tall Centennial monument that towered over the 1933 tomb of the martyred Texans. The property is nominated to the National Register at the state level, with a period of significance 1848-1937, under the multiple property submission *Monuments and Buildings of the Texas Centennial*. It meets Criterion A in the area of Military history because the men buried at Monument Hill were participants in two significant incidents in 1842—the Dawson Fight at Salado Creek and Mier Expedition. The property meets Criterion A in the area of Social History as the product of a concerted effort to commemorate historic persons and events important to Texas history. The monument is nominated under Criterion C in the area of Art a work of art by master sculptors, Raoul Josset and Pierre Bourdelle, and architects Louis C. Page and Louis F. Southerland.

The monument meets Criteria Consideration F (Commemorative Properties) as a tangible symbol of principles valued by early 20th century Texans whose shared perception of the buried soldiers' valor and sacrifice led to the construction of the commemorative property, and also as a work of art that reflects early 20th century interest in recognizing

¹⁰⁰ "Louis Southerland Still Holding Fast to Drawing Pen That Paints Success," *The Austin Statesman*, December 29, 1947.

¹⁰¹ Architectural drawings by Page & Southerland and Page Southerland Page are housed at the Alexander Architectural Archive at the University of Texas and the Austin History Center. The Texas State Library & Archives Austin has drafts of selected Centennial monuments (not Victoria County) and marker schemes drawn by Page & Southerland in February – June 1936. The only business records pertaining to their Centennial work is in the Texas State Board of Control, Centennial Division minutes and Tom C. King's audit report for the Centennial (see bibliography).

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

historic subjects throughout Texas, which culminated in the publicly-funded statewide Texas Centennial. The property also meets Criteria Consideration D (Cemeteries) because the burial place is directly associated with significant historic events that resulted from renewed military hostilities between the Republic of Texas and Mexico. Significantly, the dissolution of diplomatic relations in 1842, although temporarily assuaged in 1844, culminated in the US-Mexico War (1846-48) following the annexation of Texas.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

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Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Maps

Map 1: Fayette County, Texas

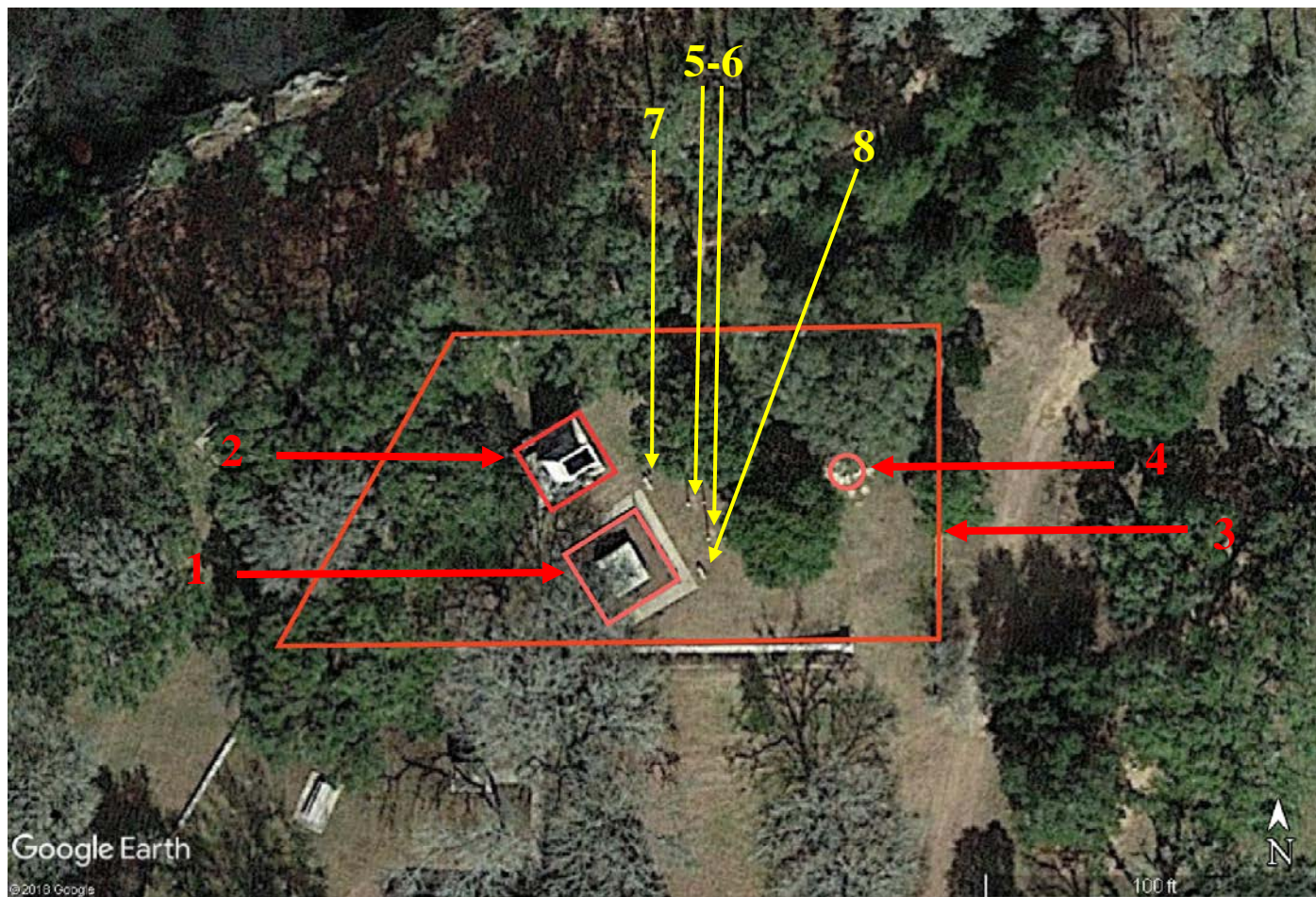


Map 2: Google Earth, accessed September 1, 2018. Latitude:29.889015° Longitude: 96.876959°.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Map 3: Site Map of District. Red indicates Contributing and Yellow indicates Non-Contributing.



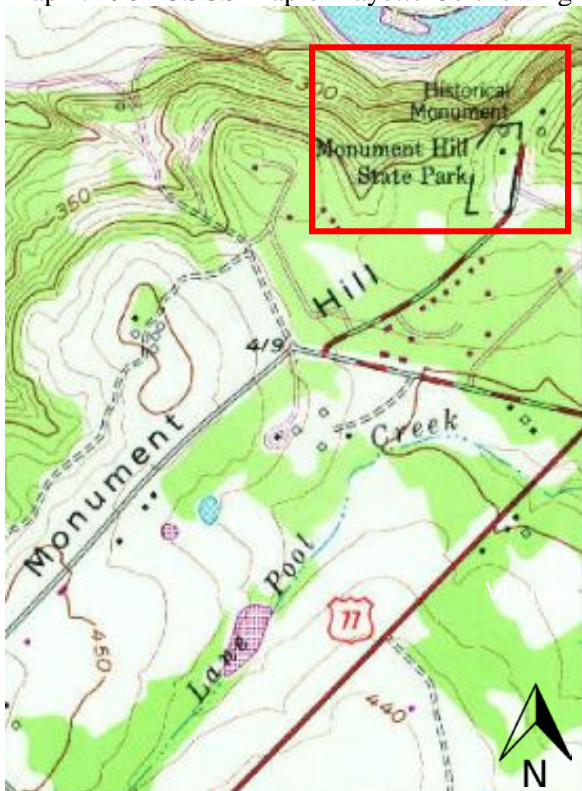
Resource	Description	Types	Contributing/Non-Contributing
1	1933 Tomb	Object	C
2	1936 Centennial Monument	Object	C
3	1933 stone boundary fence	Structure	C
4	1933 bench	Object	C
5	Flagpole (1992)	Object	NC
6	Flagpole (1992)	Object	NC
7	Concrete Bench	Object	NC
8	Concrete Bench	Object	NC

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Map 3: Google Maps. The nominated property is located within Monument Hill and Kreische Brewery State Historic Site ("Monument Hill State Park") approximately one mile south from La Grange, across the Colorado River.



Map 4: 1982 USGS Map of Fayette Co showing Monument Hill elevation is approximately 453 feet.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figures

Figure 1: **1933 Monument Tomb** Inscription. Texas Parks & Wildlife Department installed interpretative panels in front of each elevation that provides context and/or corrections to information inscribed on the tomb. Below are the original inscriptions, without correction, that reflect research conducted by Louis W. Kemp and Houston Wade.

(Southeast)

CAPT. EWEN CAMERON
EXECUTED BY ORDER OF SANTA ANNA, APRIL 25, 1843
"COWARDS DIE MANY TIMES BEFORE THEIR DEATHS,
THE VALIENT NEVER TASTE OF DEATH BUT ONCE."

DR. RICHARD FOX BRENHAM
KILLED AT SALADO MEXICO FEB. 11, 1843
"GREATER LOVE HATH NO MAN THAN THIS, THAT A MAN LAY DOWN HIS LIFE FOR HIS FRIENDS."

DEDICATED SEPT. 18, 1933. TOMB COVERS THE OLD TOMB
IN WHICH THESE REMAINS WERE PLACED SEPT. 18, 1848
ERECTED THROUGH THE EFFORTS OF THE CITIZENS OF FAYETTE COUNTY.

(Southwest)

DAWSON MEN KILLED AT SALADO, TEXAS
SUNDAY SEPT. 18, 1842
CAPT. NICHOLAS MOSBY DAWSON
LIEUTENANT DICKERSON

_____ADAMS
JEROME B. ALEXANDER
ROBERT BARCLEY
ZED BARCLEY
JOHN BEARD
DAVID BERRY
FRANCIS E. BROOKFIELD
THOMAS J. BUTLER
_____CHURCH
JOHN CUMMINGS

JOHN DANSER
ROBERT EASTLAND
_____FARRIS
CHARLES FIELDS
ELIJAH GAREY
JOE GRIFFIN (C)*
HARVEY HILL
GEORGE HILL
ASA JONES
WILLIAM LINN

RICHARD MCGEE
JOHN WESLEY PENDLETON
THOMAS RICE
WILLIAM SAVAGE
ELAM SCALLORN
JOHN WESLEY SCALLORN
THOMAS SIMMS
JOHN SLACK
NED TRIMBLE
ZADOCK WOODS

—THREE NAMES MISSING—

*The "(C)" stood for "Colored." According to tradition, Joe Griffin, an African American bondsman owned by Sam and Mary Maverick, was travelling to San Antonio to bribe his master out of incarceration. The Mexican Army captured Sam Maverick during the siege of that city in 1842. Along the way, Griffin joined Dawson's Men, who were also in route to San Antonio. He died fighting the Mexican Army under Captain Dawson. According to Mary Maverick's diary, Mexican Colonel Carasco later recounted Griffin's participation in the battle to Sam Maverick. Griffin also appears on the Centennial monument plaque ¹⁰²

¹⁰² "Historical Mention," *La Grange Journal*, August 4, 1932.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 2: **1933 Monument Tomb** inscription (cont.)

(Northeast)

MEN WHO DREW THE BLACK BEAN AT HACIENDA SALADO, MEXICO
SHOT BY ORDER OF SANTA ANNA, MARCH 25, 1843
CAPT. WILLAM MOSBY EASTLAND
"THANK GOD DEATH HAS NO TERRORS FOR ME."

JOHN S. COOK	CHRISTOPHER ROBERTS
JAMES D. COCKE	WILLIAM ROWAN
ROBERT HOLMAN DUNHAM	JAMES L. SHEPHERD (not buried here)
EDWARD ESTE	JOSEPH N.M. THOMPSON
ROBERT H. HARRIS	JAMES N. TORREY
THOMAS L. JONES	JAMES TURNBULL
PATRICK MAYER	HENRY WHALING
JAMES M. OGDEN	MARTIN CARROLL WING

(Northwest)

DAWSON MEN CAPTURED AT SALADO, TEXAS
SUNDAY, SEPT. 18, 1842

RICHARD A. BARKLEY	JOHN HIGGERSON	_____PATTESON
JOHN BRADLEY	DAVID SMITH KORNEGAY	JOS. C. ROBINSON
WM. COLTON	EDWARD T. MANTON	JAMES SHAW
NATHANIEL W. FAISON	_____MCCLEARY	WM. JAMES TRIMBLE
MILVERN HARRELL	ALLEN H. MORRELL	NORMAN B. WOODS
	ESCAPED	
T.B. JAMES	ALSEY S. MILLER	HENRY GONZALVO WOODS

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 3: **Centennial Monument** inscription on the northeast elevation.
 Source: *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*.
 (Austin: Commission of Control for Texas Centennial Celebrations, 1938): 92.

OTHER MEMBERS OF THE MIER EXPEDITION

- | | | |
|--|---|--|
| <p>*MCKENDALL, ALEXANDER
 MCLAUGHLIN, CHARLES
 MFMATH, WILLIAM F.
 *MFMICKEN, JAMES
 MFMULLEN, JOHN
 MFOQUEEN, MAJOR
 *MIDDLETON, BENONI, JR.
 MIDDLETON, WILLIAM BENJAMIN
 MILLER, HENRY
 *MILLER, WILLIAM
 MILLON, NATHAN
 MILLON, WILLIAM E.
 MILLS, JOHN
 MILLS, LAWSON F.
 *MITCHELL, WILLIAM
 MOORE, WILLIAM
 MOORE, WILLIAM H.
 *MOOREHEAD, JONATHAN
 MORGAN, JOHN D.
 MORRELL, H. V.
 *MORRIS, WILLIAM
 MOSIER, ADAM
 *MURRAY, THOMAS A.
 NEALY, JAMES H.
 NEALY, JOHN B.
 NELSON, THOMAS K.
 OATS, HARVEY H.
 *OGDEN, JAMES MASTERSON
 OLDHAM, THOMAS
 OLDHAM, WILLIAM
 OVERTON, DAVID
 *OWEN, JOHN
 OWENS,
 PARKER, WILLIAM T.
 PEACOCK, JAMES T.
 PHELPS, ORLANDO C.
 PHELPS, VIRGIL H.
 PIERCE,
 PIERSON, JOHN G. W.
 PILANT, GEORGE B.
 PILLEY, MICHAEL ROBERT
 PITTS, E. H.
 *PORTER, ELIJAH R.
 *RANDOLPH, PERRY D.
 RANSON, THOMAS</p> | <p>REESE, CHARLES KELLER
 REESE, WILLIAM ERWIN
 RICE, JAMES O.
 *RICE, LORENZO
 *RICE, STANFORD
 RILEY, FRANCIS
 ROARK, A. JACKSON
 ROBERTS, CHRISTOPHER
 ROBERTS, H. H.
 *ROCKYFELLOW, PETER
 ROGERS, MARK M.
 *ROWAN, WILLIAM H.
 RUNYAN, WILLIAM J.
 RUPLEY, WILLIAM R.
 RYON, WILLIAM
 SAINT CLAIR, CALEB
 *SAUNDERS, LEDONIUS
 *SCOTT, WILLIAM Y.
 SELLERS, HARVEY WILLIAM
 *SERGEANT, CARTER
 SERGEANT, WILLIAM
 *SHEPHERD, J. L.
 SHEPHERD, WILLIAM M.
 *SHIPMAN, JOHN M.
 *SIMONDS, JOSEPH
 SINNICKSON, DR. JOHN J.
 SMITH, DONALD
 SMITH, EZEKIEL
 SMITH, GABRIEL
 SMITH, GEORGE
 SMITH, JOSEPH F.
 *SMITH, ROBERT
 SMITH, THOMAS L.
 STANSBERRY, JOHN
 STAPP, WILLIAM PRESTON
 SULLIVAN, DANIEL C.
 SWEARENGEN, EMELECK
 SWEIZY, JOHN
 TANNEY, JOHN
 TATOM, THOMAS
 THOMPSON, JOSEPH N. M.
 THOMPSON, THOMAS A.
 THOMPSON, WILLIAM
 THURMOND, ALFRED STURGIS
 TOOPS, JOHN</p> | <p>*TORREY, JAMES N.
 *TOWERS, DR. ISAAC M.
 TRAHERN, GEORGE WASHINGTON
 *TURNBULL, JAMES
 TURNER, ROBERT W.
 *URY, JAMES
 *USHER, PATRICK
 VAN DYKE, WILSON
 VAN HORN, WILLIAM H.
 VAN VETCHEN, D. H.
 VAUGHN, JAMES E.
 VINCENT, E. A.
 WALKER, SAMUEL H.
 WALLACE, WILLIAM A. A.
 WALTON, GEORGE
 WARD, WILLIAM
 WARREN, THOMAS
 WATERS, ROBERT G.
 WATKINS, JOSEPH D.
 *WATSON, DR.
 WEEKS, HENRY D.
 WEST, GILFORD
 *WHALING, HENRY
 *WHITE, ALVIN E.
 WHITE, FRANCIS
 *WHITE, JAMES E.
 WHITEHURST, F.
 WILKINSON, WARREN
 WILLIAMS, LEVI
 *WILLIS, O. R.
 WILLOUGHBY, ROBERT W.
 WILSON, JAMES
 WILSON, JAMES CHARLES
 WILSON, WILLIAM F.
 *WILSON, ZACCHEUS
 *WING, MARTIN CARROLL
 WOODLAND, HENRY
 WRIGHT, E. D.
 *WYATT, JOHN P.
 WYNN, WILLIAM
 YATES, A. J.
 *YOCUM, JESSE
 YOUNG, JAMES
 ZUMWALT, ISAAC</p> |
|--|---|--|

*Died, or was killed, in Mexico.

MEMBERS OF CAPTAIN NICHOLAS M. DAWSON'S
 COMPANY OF VOLUNTEERS

- | | | |
|--|--|--|
| <p>*ADAMS,
 *ALEXANDER, JEROME B.
 *ALLEY, JAMES
 BARKLEY, RICHARD A.
 *BARKLEY, ROBERT
 *BARKLEY, ZED
 *BEARD, JOHN
 *BERRY, DAVID
 BRADLEY, JOHN
 *BROOKFIELD, FRANCIS E.
 *BUTLER, THOMAS J.
 *CHURCH, JOHN
 *COLTRIN, WILLIAM
 *CUMMINGS, JOHN
 *DANCER, JOHN
 *DAWSON, NICHOLAS MOSBY
 *DICKERSON, L. W.
 *EASTLAND, ROBERT MOORE
 FAISON, NATHANIEL W.</p> | <p>*FARRIS, LOWE
 *FIELDS, CHARLES
 *GAREY, ELIJAH
 *GRIFFIN, JOE (NEGRO)
 *HALL, HARVEY
 HARRELL, MILVERN
 *HIGGERSON, JOHN
 *HILL, GEORGE
 JAMES, THOMAS D.
 *JONES, ASA
 *JONES, JOHN
 KORNEGAY, DAVID SMITH
 *LEWIS, PATRICK
 *LINN, WILLIAM
 *LOWE, WINFIELD S.
 MANTON, EDWARD T.
 *Mc CRADY, JOHN
 *Mc GEE, RICHARD</p> | <p>MILLER, ALSEY S.
 MORRELL, ALLEN H.
 *PENDLETON, JOHN WESLEY
 *PATTESON,
 *RICE, THOMAS
 ROBINSON, JOSEPH C.
 *SAVAGE, WILLIAM
 *SCALLORN, ELAM
 *SCALLORN, JOHN WESLEY
 SHAW, JOSEPH
 *SIMMS, THOMAS
 *SLACK, RICHARD
 *TRIMBLE, EDWARD
 *TRIMBLE, WILLIAM JAMES
 *WELLS, NORMAN MILES
 WOODS, HENRY GONZALVO
 *WOODS, NORMAN B.
 *WOODS, ZADOCK</p> |
|--|--|--|

*Killed near Salado Creek, Bexar County, Texas, September 18, 1842, or died later in Mexico.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 4: **Centennial Monument** inscription on the northeast elevation (cont.) The monument perpetuated General Lane's false account that he was responsible for retrieving the remains of 16 Texans, prisoners of the Mier Expedition, that were executed in 1842, and later brought back to La Grange, Texas.

(northeast)

IN MEMORY OF
WALTER PAYE LANE
(1817-1892)
THROUGH WHOSE PERSONAL INITIATIVE
WHILE COMMANDER OF TEXAS RANGERS
IN THE MEXICAN WAR,
THE REMAINS OF 16 MEMBERS OF THE MIER EXPEDITION
SHOT AT THE HACIENDA SALADO, MEXICO
MARCH 25, 1843
WERE RETURNED TO THIS PLACE FOR BURIAL

Figure 5: **Centennial Monument** inscription on the southwest elevation

(southwest)

IN MEMORY OF
GENERAL WADDY THOMPSON
ENVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY
OF THE UNITED STATES TO MEXICO, 1842-1844.
THROUGH WHOSE EFFORTS MANY TEXANS WERE RELEASED
FROM PRISON IN MEXICO
BORN IN SOUTH CAROLINA, JANUARY 8, 1798
DIED IN FLORIDA, NOVEMBER 23, 1868

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 6: **Centennial Monument** inscription on the southwest elevation.
 Source: *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence; the Report of the Commission of Control for Texas Centennial Celebrations.* (Austin: Commission of Control for Texas Centennial Celebrations, 1938): 93.

(southwest)

OTHER MEMBERS OF THE MIER EXPEDITION

- | | | |
|---|--|--|
| <p>*KENDALL, ALEXANDER
 MCLAUGHLIN, CHARLES
 MCMATH, WILLIAM F.
 *MCKICKEN, JAMES
 McMULLEN, JOHN
 McQUEEN, MAJOR
 *MIDDLETON, BENONI, JR.
 MIDDLETON, WILLIAM BENJAMIN
 MILLER, HENRY
 *MILLER, WILLIAM
 MILLON, NATHAN
 MILLON, WILLIAM E.
 MILLS, JOHN
 MILLS, LAWSON F.
 *MITCHELL, WILLIAM
 MOORE, WILLIAM
 MOORE, WILLIAM H.
 *MOOREHEAD, JONATHAN
 MORGAN, JOHN D.
 MORRELL, H. V.
 *MORRIS, WILLIAM
 MOSIER, ADAM
 *MURRAY, THOMAS A.
 NEALY, JAMES H.
 NEALY, JOHN B.
 NELSON, THOMAS K.
 OATS, HARVEY H.
 *OGDEN, JAMES MASTERSON
 OLDHAM, THOMAS
 OLDHAM, WILLIAM
 OVERTON, DAVID
 *OWEN, JOHN
 OWENS,
 PARKER, WILLIAM T.
 PEACOCK, JAMES T.
 PHELPS, ORLANDO C.
 PHELPS, VIRGIL H.
 PIERCE,
 PIERSON, JOHN G. W.
 PILANT, GEORGE B.
 RILLEY, MICHAEL ROBERT
 PITTS, E. H.
 *PORTER, ELIJAH R.
 *RANDOLPH, PERRY D.
 RANSON, THOMAS</p> | <p>REESE, CHARLES KELLER
 REESE, WILLIAM ERWIN
 RICE, JAMES O.
 *RICE, LORENZO
 *RICE, STANFORD
 RILEY, FRANCIS
 ROARK, A. JACKSON
 ROBERTS, CHRISTOPHER
 ROBERTS, H. H.
 *ROCKYFELLOW, PETER
 ROGERS, MARK M.
 *ROWAN, WILLIAM H.
 RUNYAN, WILLIAM J.
 RURLEY, WILLIAM R.
 RYON, WILLIAM
 SAINT CLAIR, CALEB
 *SAUNDERS, LEDONIUS
 *SCOTT, WILLIAM Y.
 SELLERS, HARVEY WILLIAM
 *SERGEANT, CARTER
 SERGEANT, WILLIAM
 *SHEPHERD, J. L.
 SHEPHERD, WILLIAM M.
 *SHIPMAN, JOHN M.
 *SIMONDS, JOSEPH
 SINNICKSON, DR. JOHN J.
 SMITH, DONALD
 SMITH, EZEKIEL
 SMITH, GABRIEL
 SMITH, GEORGE
 SMITH, JOSEPH F.
 *SMITH, ROBERT
 SMITH, THOMAS L.
 STANSBERRY, JOHN
 STAPP, WILLIAM PRESTON
 SULLIVAN, DANIEL C.
 SWEARENGEN, ELEMELECK
 SWEIZY, JOHN
 TANNEY, JOHN
 TATOM, THOMAS
 THOMPSON, JOSEPH N. M.
 THOMPSON, THOMAS A.
 THOMPSON, WILLIAM
 THURMOND, ALFRED STURGIS
 TOOPS, JOHN

 *Died, or was killed, in Mexico.</p> | <p>*TOBBY, JAMES N.
 *TOWERS, DR. ISAAC M.
 TRAHERN, GEORGE WASHINGTON
 *TURNBULL, JAMES
 TURNER, ROBERT W.
 *LURY, JAMES
 *LUSHER, PATRICK
 VAN DYKE, WILLSON
 VAN HORN, WILLIAM H.
 VAN VETCHEN, D. H.
 VAUGHN, JAMES E.
 VINCENT, E. A.
 WALKER, SAMUEL H.
 WALLACE, WILLIAM A. A.
 WALTON, GEORGE
 WARD, WILLIAM
 WARREN, THOMAS
 WATERS, ROBERT G.
 WATKINS, JOSEPH D.
 *WATSON, DR.
 WEEKS, HENRY D.
 WEST, GILFORD
 *WHALING, HENRY
 *WHITE, ALVIN E.
 WHITE, FRANCIS
 *WHITE, JAMES E.
 WHITEHURST, F.
 WILKINSON, WARREN
 WILLIAMS, LEVI
 *WILLIS, O. R.
 WILLOUGHBY, ROBERT W.
 WILSON, JAMES
 WILSON, JAMES CHARLES
 WILSON, WILLIAM F.
 *WILSON, ZACCHEUS
 *WING, MARTIN CARROLL
 WOODLAND, HENRY
 WRIGHT, E. D.
 *WYATT, JOHN P.
 WYNN, WILLIAM
 YATES, A. J.
 *YOCUM, JESSE
 YOUNG, JAMES
 ZUMWALT, ISAAC</p> |
|---|--|--|

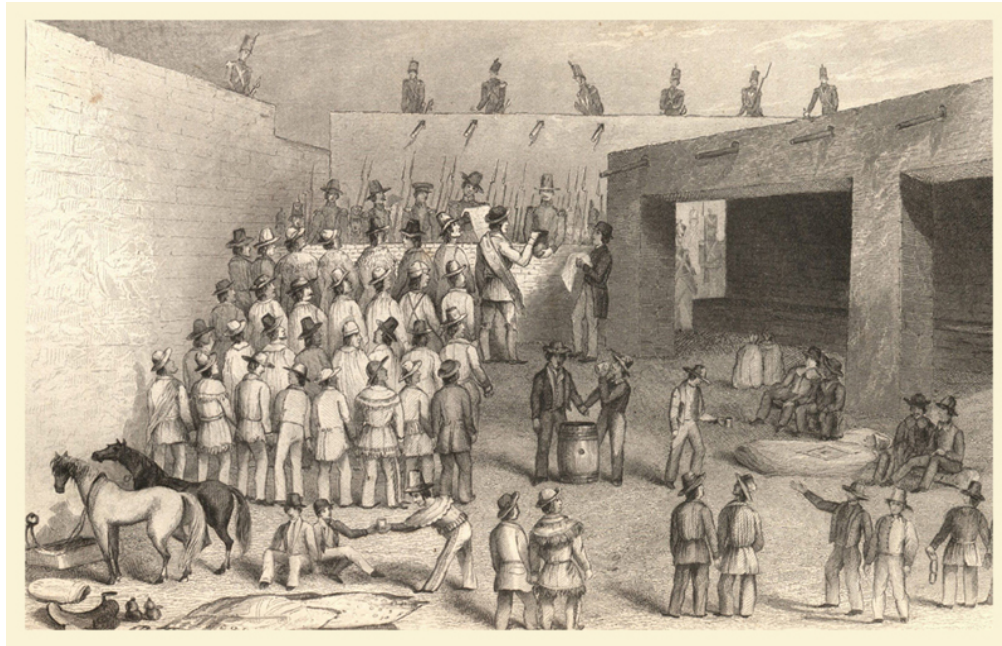
MEMBERS OF CAPTAIN NICHOLAS M. DAWSON'S
 COMPANY OF VOLUNTEERS

- | | | |
|--|--|--|
| <p>*ADAMS,
 *ALEXANDER, JEROME B.
 *ALLEY, JAMES
 BARKLEY, RICHARD A.
 *BARKLEY, ROBERT
 *BARKLEY, ZED
 *BEARD, JOHN
 *BERRY, DAVID
 BRADLEY, JOHN
 *BROOKFIELD, FRANCIS E.
 *BUTLER, THOMAS J.
 *CHURCH, JOHN
 *COLTRIN, WILLIAM
 *CUMMINGS, JOHN
 *DANCER, JOHN
 *DAWSON, NICHOLAS MOSBY
 *DICKERSON, L. W.
 *EASTLAND, ROBERT MOORE
 FAISON, NATHANIEL W.</p> | <p>*FARRIS, LOWE
 *FIELDS, CHARLES
 *GAREY, ELIJAH
 *GRIFFIN, JOE (NEGRO)
 *HALL, HARVEY
 HARRELL, MILVERN
 *HIGGERSON, JOHN
 *HILL, GEORGE
 JAMES, THOMAS D.
 *JONES, ASA
 *JONES, JOHN
 KORNEGAY, DAVID SMITH
 *LEWIS, PATRICK
 *LINN, WILLIAM
 *LOWE, WINFIELD S.
 MANTON, EDWARD T.
 *Mc CRADY, JOHN
 *Mc GEE, RICHARD</p> | <p>MILLER, ALSEY S.
 MORRELL, ALLEN H.
 *PENDLETON, JOHN WESLEY
 *PATTISON,
 *RICE, THOMAS
 ROBINSON, JOSEPH C.
 *SAVAGE, WILLIAM
 *SCALLORN, ELAM
 *SCALLORN, JOHN WESLEY
 SHAW, JOSEPH
 *SIMMS, THOMAS
 *SLACK, RICHARD
 *TRIMBLE, EDWARD
 *TRIMBLE, WILLIAM JAMES
 *WELLS, NORMAN MILES
 WOODS, HENRY GONZALVO
 *WOODS, NORMAN B.
 *WOODS, ZADOCK</p> |
|--|--|--|

*Killed near Seledo Creek, Bexar County, Texas, September 18, 1849, or died later in Mexico.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 7: Charles McLaughlin, one of the Texans involved in the Mier Expedition and later held prisoner by the Mexican Army, depicted various scenes of his experience in 13 sketches that were reproduced in *Journal of the Texian Expedition* by Gen. Thomas J. Green. New York: Harper and Brothers, 1848.



Charles McLaughlin, *Texians Drawing the Black Beans at [sic] Solado*, 1848, engraved print, Texas State Library and Archives Commission, https://www.tsl.texas.gov/highlights/2012_04/lobby-exhibits-5c.html#BlackBeans.



Charles McLaughlin, *Shooting of Decimated Texians at [sic] Solado*, 1848, engraved print, Texas State Library and Archives Commission, https://www.tsl.texas.gov/highlights/2012_04/lobby-exhibits-5c.html#ShootingTexians.

Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 8: Historic postcard showing view from Monument Hill, circa 1930.
Source: Fayette County Archives and Library, La Grange.



Figure 9: View from Monument Hill, August 2, 2018.
Photographer: Bonnie Tipton Wilson



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 10: 1884 Monument to Dawson's Men and the Mier Expedition, Fayette County Courthouse, La Grange, Texas.
Source: Bob Brinkman, Texas Historical Commission



Detail of 1884 (below) monument. In 1936, the State of Texas allocated \$32.70 to add a correction below the original inscription.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 11: "The relic fiend visits there, too, and more than one jaw bone of a departed hero of Salado does service as a pen rack on the desk of some romantic young gentleman, while teeth of these beaux of over a century ago have been polished, set in gold and do service as a watch charm. Visitors from afar carry with them generally some relic, if only bone out of a hand or a piece of rib. The crevices are large enough to admit hands of men."
—*Dallas Morning News*, January 14, 1895.

Source: Heritage Museum and Archives, La Grange, TX.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 12: Postcard (c. 1930) of 1848 sandstone tomb over remains of 52 Texans killed in the "Dawson Massacre" and executed Mier Expedition prisoners. Profits from the postcard funded the 1933 Tomb.
Source: Fayette Heritage Museum and Archives, La Grange, TX.



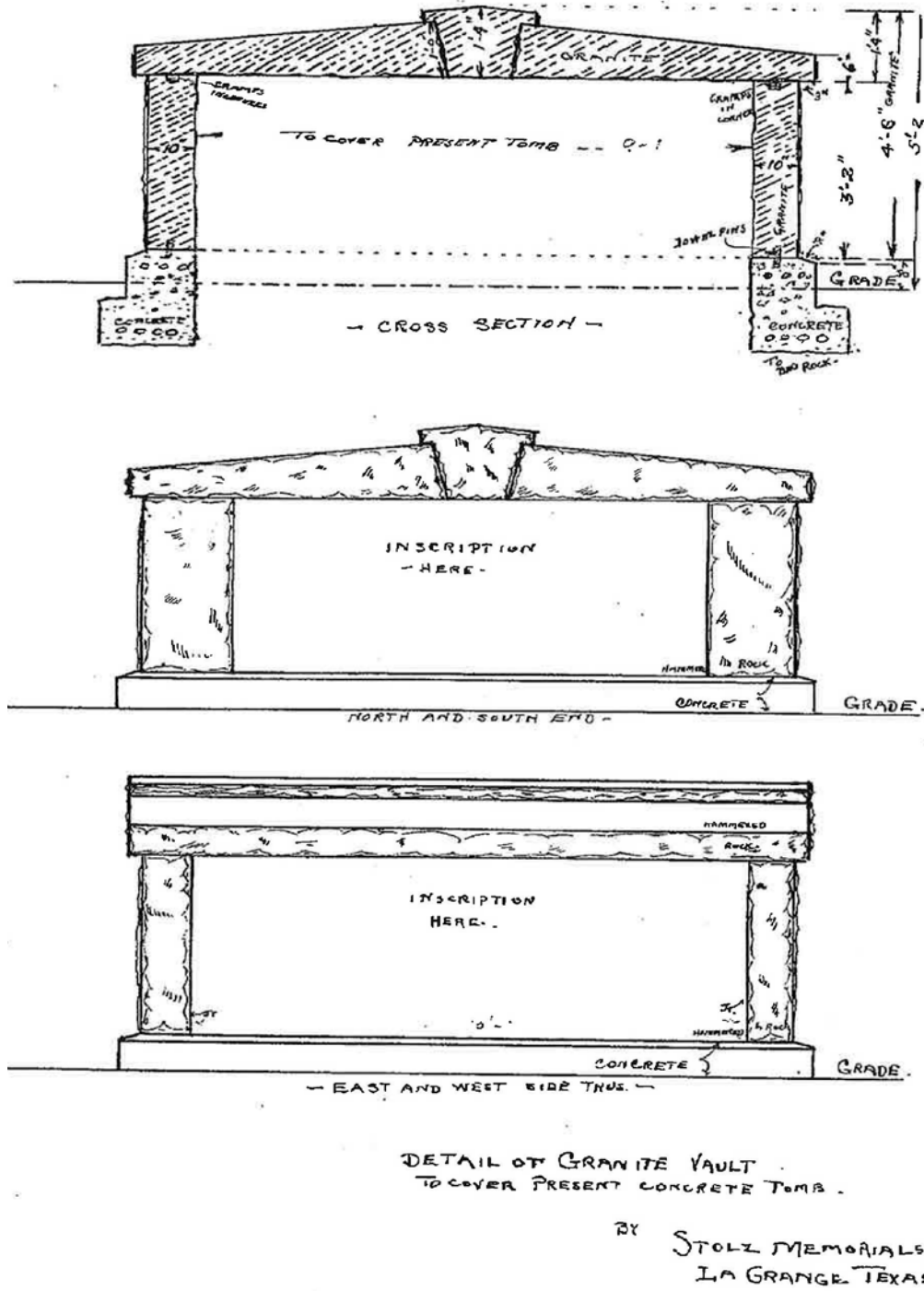
Figure 13: 1933 Monument Tomb c. 1935.
Source: Texas Department of Transportation Archives



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 14: 1933 Monument Design by Lorenz W. Stolz showing the cross section, north/south elevations, and east/west elevations.

Source: L.W. Stolz Memorials, La Grange, Texas



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 15: 1940 General Highway Map of Texas, Fayette County. In 1933, the Texas Highway Department improved and extended the highway to the nominated tomb within the small state-owned park, which is indicated by a rectangle on map. The original gravel road to Monument Hill was completed in 1895, but the improved road (black/white line) was bituminous-surfaced. The nominated property is in the red box.

Source: Texas Department of Transportation Archives



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 16: Round bench/planter constructed by the Texas Highway Department c. 1933. It is a contributing resource to the nominated district.

Source: Texas Department of Transportation Archives, c. 1935



Figure 17: Texas Highway Department sign on Highway 71 navigating drivers to Monument Hill, c. 1936.

Source: Texas Department of Transportation Archives.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 18: In 1938, the park was within a larger parcel owned by the Kreische Family. Visitors to the monument and tomb accessed it via a state highway that bisected the Kreische property to a 0.36-acre fenced park.
Source: Texas Department of Transportation Archives



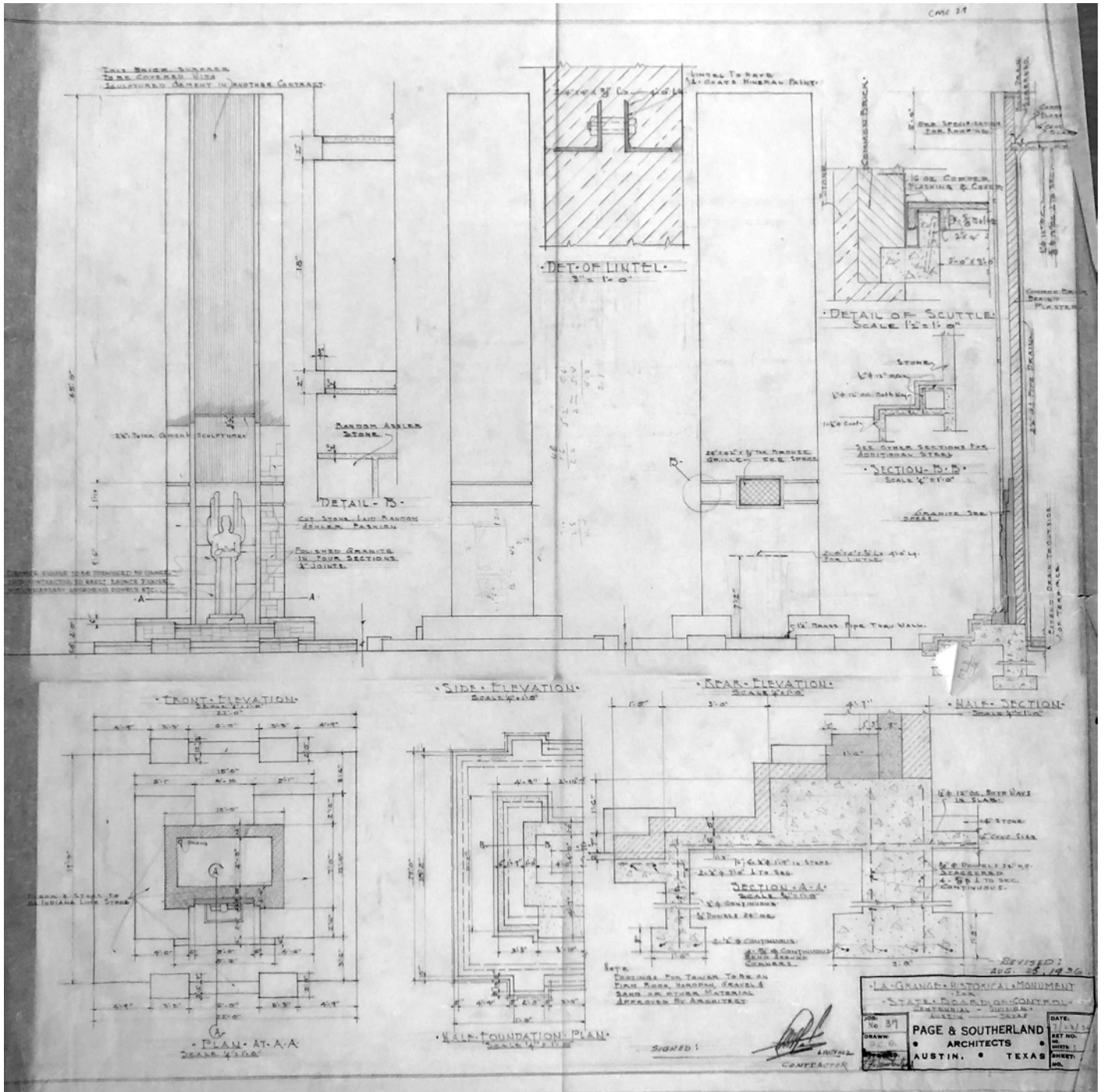
Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 19: "Tower on Monument Hill" architect's drawing by Louis C. Page, c. 1936
Source: Source: Fayette Heritage Museum and Archives, La Grange, TX.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 20: Architectural plan by Page & Southerland, August 25, 1936.
Source: Monument Hill Tomb, 1936. Blueprints and drawings collection. Archives and Information Services Division, Texas State Library and Archives Commission.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 21: Statuary model of the Mier Expedition and Dawson's Men Monument angel by Raoul Josset in his Dallas Studio, 1936.

Source: Raoul Josset (1899-1957) Archival records and photographs, 1927-1967, Public Art Commissions, the Alexander Architectural Archives, the General Libraries, the University of Texas at Austin.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 22: Artist Pierre Bourdelle's murals were a combination of sculpture and painting. Although many of his large-scale murals were pigmented carved concrete low reliefs, Bourdelle was famous for his carved linoleum panoramas.

Source: *Dayton Daily News* (Dayton, OH), February 18, 1940. Newspapers.com



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 23: Pierre Bourdelle, *The Vineyard*, c. 1940. Food Building at the New York World's Fair.
Source: Manuscripts and Archives Division, The New York Public Library. "Art - Murals - Food Buildings - The Vineyard (Pierre Bourdelle)" New York Public Library Digital Collections. Accessed December 18, 2018.
<http://digitalcollections.nypl.org/items/5e66b3e8-de7a-d471-e040-e00a180654d7>.



Figure 24: Pierre Bourdelle, *Locomotion* (1936). Parsons Building at Fair Park, Dallas.
Source: Garrec, Anne-Laure. "Fair Park, Dallas, 1936. French Sculpture Census."
<https://frenchsculpture.org/en/dallas-fair-park-1>. Accessed September 20, 2018.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Figure 25: 1907 Austin Municipal Building before PWA-funded renovation.
Source: Austin History Center



Figure 26: Austin Municipal Building, 1936, after Page & Southerland renovated and enlarged it.
Source: Austin History Center



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photographs

Mier Expedition and Dawson's Men Monument and Tomb
La Grange (vic.), Fayette County, Texas
Photographer: Bonnie Tipton Wilson
Date: August 2, 2018

Photo 1: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing north.

The sandstone wall in the foreground reflects the boundary from 1931. Two sandstone pillars topped with granite caps are the historic entrance from, what was once, a public road to the monuments. The 0.36-acre nominated parcel is currently within the larger boundary of the Monument Hill and Kreische Brewery State Historic Site operated by the Texas Parks and Wildlife Department.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 2: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing northwest.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 3: Mier Expedition and Dawson's Men Monument (1937) and Tomb (1933)—camera facing east. The nominated properties are atop Monument Hill, a 453-foot bluff, and the surrounding site slopes down.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 4: Stone fence and entry column with granite cap—camera facing southwest. The fence (considered a contributing structure) is a park improvement constructed by the Texas Highway Department in 1933.



Photo 5: Stone bench and planter—camera facing east. The Texas Highway Department built this bench and two others (not extant) as park improvements in 1933. It is a contributing object.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 6: 1933 Tomb—camera facing north.



Photo 7: 1933 Tomb—camera facing south.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 8: Centennial Monument—camera facing west.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 9: Centennial Monument Angel by Raoul Josset—camera facing northwest.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 10: Pigmented concrete relief mural by Pierre Bourdelle on Centennial Monument—camera facing west. Bourdelle's carving depicts a star and goddess of war holding a sword. She looks down upon Texans from the Mier Expedition in battle with the Mexican Army. Below, Bourdelle shows the "Black Bean Episode," and the anguished Mier prisoners who choose black and white beans that will determined their fate.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 11: Pigmented concrete relief mural by Pierre Bourdelle on Centennial Monument—camera facing northwest.
Above Josset's mournful angel, Bourdelle depicts the final scene: the armed Mexican soldiers are shown executing the Mier prisoners.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 12: Detail of concrete mural, view west. Bourdelle's name is carved in the middle blue-gloved hand. It is not clear what words or names are inscribed on the outer blue-gloved hands.



Mier Expedition and Dawson's Men Monument and Tomb, La Grange, Fayette County, Texas

Photo 13: Centennial Monument rear elevation—camera facing southeast.



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