# UNITED STATES SECTION OF FINE ART





*By* William Kloss and Diane K. Skvarla

Foreword by The Honorable Tom Daschle and The Honorable Trent Lott

Introductory Essay by William Kloss

o the surprise of many visitors, the interior of the United States Capitol abounds in magnificent art that rivals its exterior architectural splendor. The fine art held by the U.S. Senate comprises much of this treasured heritage. It spans over 200 years of history and contains works by such celebrated artists as Augustus Saint-Gaudens, Hiram Powers, Daniel Chester French, Charles Willson Peale, Gilbert Stuart, Walker Hancock, and Alexander Calder. The *United States Senate Catalogue of Fine Art* represents the first comprehensive effort to illustrate and interpret this rich trove of paintings and sculptures.

For the benefit of serious art historians and art enthusiasts in general, this volume provides previously unpublished information on the 160 paintings and sculptures in the U.S. Senate. Each work of art—from portraiture of prominent senators to scenes depicting significant events in U.S. history—is illustrated with a full-page color photograph, accompanied by an essay and secondary images that place the work in historical and aesthetic context.

The Senate's art continues to grow and evolve. Its most recent acquisitions are documented here for the first time. Also featured in this catalogue is the Senate's oldest continuing art collection, the Vice Presidential Bust Collection, which honors those individuals who have served as president of the Senate.

In his introductory essay, art historian and principal author William Kloss provides a comparative perspective on the collection as he discusses the highlights of the Senate's art. Compiled by Senate Curator Diane K. Skvarla, this publication is the definitive new resource on the fine art in the United States Senate. **William Kloss,** art historian, curator, and consultant, has taught and lectured for 25 years in seminars and on tours in the United States and abroad for the Smithsonian Institution, the National Trust for Historic Preservation, and many fine arts institutions. He is the author of numerous books and catalogue essays, including *Treasures from the National Museum of American Art; Treasures of State; More than Meets the Eye: The Art of Trompe l'Oeil; This Tranquil Land: Hudson River Paintings; Samuel F.B. Morse; The Figural Images of Theodore Robinson; Modern American Realism;* and *Art in the White House: A Nation's Pride.* He has served on the Committee for the Preservation of the White House, a presidential appointment, since 1990.

**Diane K. Skvarla** has been Senate curator since 1995. She directs the U.S. Senate's museum program, including preservation and restoration projects, and various educational endeavors. She began her career in the office in 1979, first as museum specialist, then as associate curator. She organized the Senate's bicentennial exhibition, "*A Necessary Fence*...: The Senate's First Century," and the accompanying publication and poster exhibit, which won awards from the Society for History in the Federal Government and the American Association for State and Local History.

FRONT COVER: (*large image*) *Eagle and Shield* by unknown artist (ca. 1834); (*thumbnails, left to right*) *John Adams* by Eliphalet Frazer Andrews (1881); *Be sheekee*, or *Buffalo* by Francis Vincenti (1856); *Hattie Caraway* by John Oliver Buckley (1996); *Henry Wilson* by Daniel Chester French (1885/1886); *George Washington* by Gilbert Stuart (ca. 1796-1798); *Telegraph* by Constantino Brumidi (ca. 1862); *Gerald R. Ford* by Walker Kirtland Hancock (1985); *Henry Clay* by Henry F. Darby (ca. 1858).

BACK COVER: (thumbnails, left to right) Roger B. Taney by Augustus Saint-Gaudens (1876/1877); Justin Morrill by Jonathan Eastman Johnson (1884); Blanche Kelso Bruce by Simmie Knox (2001); Casimir Pulaski by Henry Dmochowski Saunders (1857); West Point, New York by Seth Eastman (1875); Lafayette Foster by Charles Calverley (1879); Thomas Jefferson by Thomas Sully (1856); Charles G. Dawes by Jo Davidson (1930).





For the people of the United States, in whose name these works are held, and the senators who serve them.



## SENATES CATALOGUE OF FINE ART

Catalogue by William Kloss Diane K. Skvarla

Introductory Essay by William Kloss

*Edited by* Jane R. McGoldrick

Prepared under the direction of the U.S. Senate Commission on Art

> U.S. GOVERNMENT PRINTING OFFICE WASHINGTON, D.C.: 2002

Includes bibliographical references and index.

#### U.S. SENATE COMMISSION ON ART

*Chairman:* Tom Daschle, South Dakota

*Vice Chairman:* Trent Lott, Mississippi

Robert C. Byrd, West Virginia Christopher J. Dodd, Connecticut

Mitch McConnell, Kentucky

Executive Secretary: Jeri Thomson

#### THE OFFICE OF SENATE CURATOR

Curator: Diane K. Skvarla Associate Curator: Melinda K. Smith Administrator: Scott M. Strong Historic Preservation Officer: Kelly Steele Registrar: Deborah Wood Associate Registrar: Jamie Arbolino Museum Specialist: Richard L. Doerner Curatorial Assistant: Amy Elizabeth Burton Staff Assistant: Clare Colgrove Hobson

Principal photography by Erik Kvalsvik and Charles H. Phillips.

All paintings, sculpture, prints, and historic photographs are from the Senate unless otherwise noted. Images have been used with the consent of their respective owners. No replication of copyrighted material may be made without permission from the copyright holder.

Library of Congress Cataloging-in-Publication Data United States. Congress. Senate.

United States Senate catalogue of fine art / catalogue by William Kloss, Diane K. Skvarla ; introductory essay by William Kloss ; edited by Jane R. McGoldrick.

p. cm.

"Prepared under the direction of the U.S. Senate Commission of Art." Includes bibliographical references and indexes.

Art, American-Catalogs. 2. Statesmen-United States-Portraits-Catalogs. 3.
 History in art-Catalogs. 4. Art-Washington (D.C.)-Catalogs. 5. United States.
 Congress. Senate-Art collections-Catalogs. I. Title: Catalogue of fine art. II. Kloss,
 William. III. Skvarla, Diane K., 1957-IV. McGoldrick, Jane R. V. United States.
 Congress. Senate. Commission on Art. VI. Title.

N6505.U479 2002 709′.73′074753-dc21

Frontispiece:

The main entrance to the Senate Chamber is flanked by portraits of two respected Senate leaders: Democrat Joseph Robinson of Arkansas, left, and Republican William Allison of Iowa, right. (1999 photograph)

2002035785

### Contents

Foreword	xi
Preface	xiii
Where History Meets Aesthetics: Reflections on the Art in the United States Senate	xvii
Notes to the Reader	xxxi
Catalogue of Paintings and Sculpture	1
Appendices	435
Location of Marble Busts in the Vice Presidential Bust Collection	436
by John Blake White	437
Acknowledgments	438
Notes	441
Selected Bibliography	447
Index of Artists	476
Index of Subjects	479

### Foreword

t's happened to both of us many times. We'll be walking through the Capitol building with a group of visitors who appear awestruck by the incredible works of art all around them. Invariably, someone will ask, "How long did it take for you to stop being stunned by all of this?" We tell them the truth: No matter how many times you walk through the Capitol, you never stop being amazed by its beauty and awed by its grandeur.

The United States Capitol—"the People's House"—is many things. It is an internationally recognized symbol of freedom and democracy, a major tourist attraction, and a hectic workplace bustling with senators and their constituents, staffers, visiting dignitaries, children on field trips, journalists, and an amazing assortment of others. What some people don't realize is that the Capitol is also a remarkable national museum. Painted on its walls and ceilings, carved into marble, molded from metal, and hung along its walls are extraordinary works of art by many of America's greatest artists—from Gilbert Stuart, the renowned 18th century painter whose portraits of George Washington have become American icons, to Alexander Calder, the 20th century artist famous for his massive kinetic sculptures. It is also home to works by many other famous artists—from ford, Augustus Saint-Gaudens, and Walter Hancock.

This catalogue marks the first time in its more than 200-year history that the United States Senate has showcased its entire art collection in a publication. As senators, members of the Senate Commission on Art, and as Americans, we are proud to share it with you. We are also grateful to the dedicated Senate staff who worked for years to produce it. Our hope is that, through this catalogue, we can share the Senate's treasures with citizens of America and the world who cherish the values of freedom and democracy that are depicted so powerfully in the works of art on these pages and seen throughout the Capitol. If you visit the Senate, we urge you to use this catalogue as your guide to the priceless and beau tiful symbols of our national heritage that you will see. If you are unable to visit the Capitol, we hope this book will enable you to enjoy the art of the Senate on your own.

In 1855 a brilliant, 56-year-old painter named Constantino Brumidi an Italian immigrant who has been called "America's Michelangelo" began decorating the walls and ceilings of the Capitol. He was still at work on the project 25 years later when he died. He is reported to have said, "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty." As diverse as the works in the Senate art collection are, they are all creations of men and women who love America and the princi ples for which this nation stands. Their love, combined with their stun ning artistic mastery, is why we have never stopped being in awe of the beauty of this building—and likely never will.

We are proud to share these works with you. We hope you will enjoy them and be inspired by them, as are the millions of people who visit the Capitol each year.

The Honorable Tom Daschle Majority Leader, United States Senate Chairman, Senate Commission on Art The Honorable Trent Lott Republican Leader, United States Senate Vice Chairman, Senate Commission on Art

United States Senate

### Preface

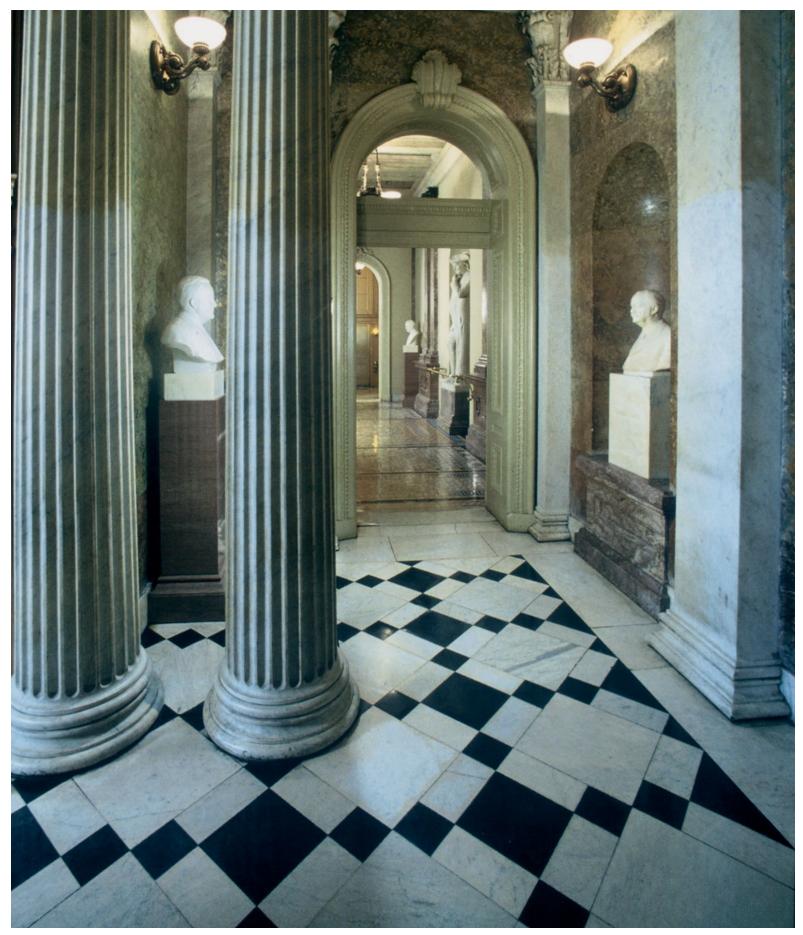
n both my roles as executive secretary of the United States Senate Commission on Art and as secretary of the Senate, it is my priv ilege to present the *United States Senate Catalogue of Fine Art*. This catalogue highlights 160 works of fine art in the Senate. Representing the Senate's first comprehensive effort to publish the complete history of these paintings and sculptures, it follows in the century-old tradition of Glenn Brown's *History of the United States Capitol*, an exhaustive 1900 study of the building's art and architec ture, and Charles Fairman's 1927 publication, *Art and Artists of the Capitol of the United States of America*.

The United States Senate Catalogue of Fine Art builds on these and other publications, and provides extensive new documentation, vintage photographs, and color images of each work of art. The volume pres ents detailed information on both the subject and the artist, as well as acquisition data and curatorial critique. It is a significant resource for those interested in the history of the Senate and the heritage of its art.

Many individuals were involved in the project, and they are all to be commended for their tireless efforts. The curator's acknowledgments provides an extensive list of individuals and institutions whose work is appreciated and, beyond that, whose dedication has created a treasure.

The Senate Commission on Art's jurisdiction encompasses paint ings and frescoes, sculpture, historic furnishings, architectural features of historic importance, and memorabilia. The Commission is composed of the Senate leadership: the majority and minority leader, president pro tempore, and chair and ranking member of the Senate Committee on Rules and Administration. Working together, they have placed a high priority on conservation and preservation, along with the acquisition of Senate-related artifacts, and the commissioning of appropriate works of art for display in the Capitol. Each of them has helped make this book possible. We thank them.

I have been privileged, as have other secretaries of the Senate, to serve the Commission as executive secretary. And in my role as secre tary, I know that this catalogue is a collaborative work of the Senate Commission on Art and the Senate's Office of the Curator. The curator is responsible for the day-to-day care and protection of the Senate's col lections and implementation of the Commission on Art's authority and direction. The professionals in the Curator's Office have a challenging task—to provide the high standards of museum care in a building that



Second floor corridor, Senate wing. (Maroon Photography, Inc. 1993) serves as the working seat of the legislative branch of government, a building that receives millions of visitors each year.

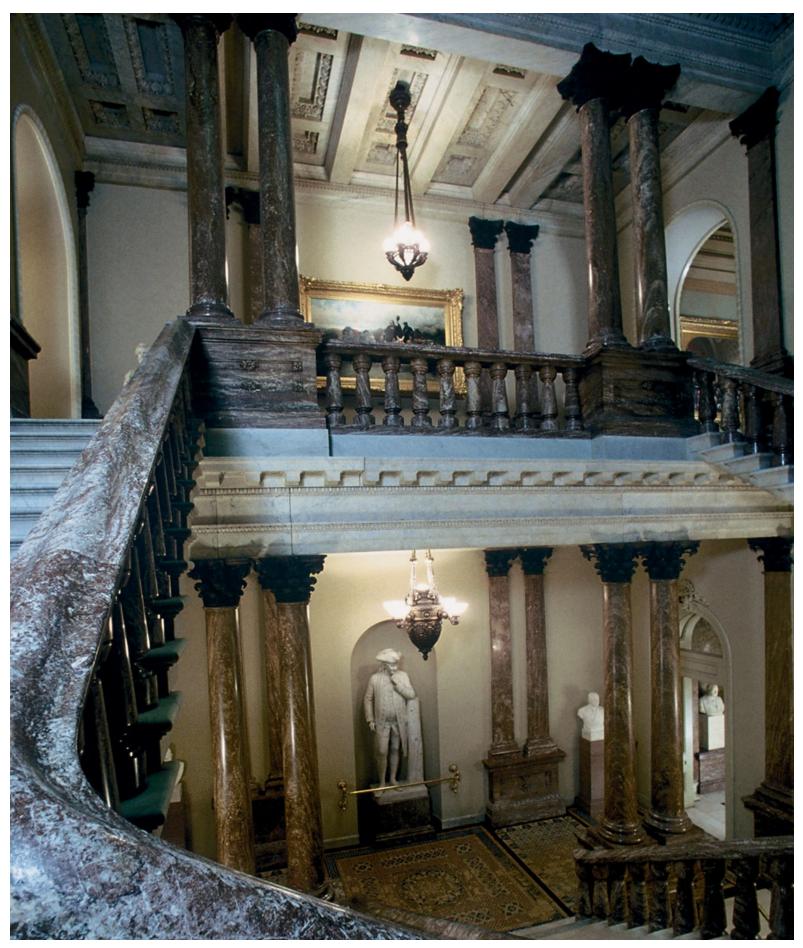
Senate Curator James R. Ketchum made great strides during his quarter-century tenure, including the restoration of the Old Senate and Old Supreme Court Chambers. The present curator, Diane K. Skvarla, directs a curatorial staff that continues an extremely professional program, focusing on the care, preservation, and interpretation of the collections.

Special appreciation must be extended to the Government Printing Office, our printing partner once again. The GPO shared many of the long days and nights that the curator's staff spent to bring this catalogue to the citizens of the United States. I recommend that each reader of this volume spend time with the curator's acknowledgments. The list is long, but this book could not have been completed without the col laboration of all.

In March 1965, Senate Majority Leader Mike Mansfield addressed the Senate on a matter that he considered most disturbing. In firm, strong tones, he warned his colleagues that "the priceless benchmarks of our society and its history which have been entrusted to us for safekeeping" stood in danger of loss through neglect and indifference. Asserting that "Congress has a responsibility to see to it that they are passed along unscathed and undiminished," he reminded members: "These paintings, books, furniture, statues and other historic items belong to all genera tions of Americans, past, present, and future. Their preservation is a responsibility which cannot be taken lightly, for once marred, lost, or destroyed they can never be replaced."

In 1968 the Senate established the Senate Commission on Art and gave it the responsibility to "supervise, hold, place, protect, and make known" all works of art and historic objects in the Senate wing of the U.S. Capitol and Senate office buildings. I am ever mindful of this directive, and I seek to ensure that the Senate's works of art are, in the words of Senator Mike Mansfield, "passed along unscathed and undiminished" for future generations to enjoy. To the senators, officers, and staff who have helped preserve this unique collection, I owe special thanks and gratitude.

> The Honorable Jeri Thomson Secretary of the Senate and Executive Secretary to the Senate Commission on Art



East grand stairway, Senate wing (Maroon Photography, Inc. 1993)

xvi United States Senate

### Where History Meets Aesthetics: Reflections on the Art in the United States Senate

by William Kloss

he art in the U.S. Senate was acquired principally for its public, patriotic, and commemorative characteristics. Not conceived as a conventional art collection, the Senate's art instead was intended to serve a grander purpose. It was to commit to posterity the persons and events of our national history, centered upon the institution of the Senate and on the founding of the Republic. Not surprisingly, portraits are a prominent feature of the collection.

Precisely because the Senate's art collection was formed for set purposes of state, of honoring individuals, and decorating the most impor tant government building, it may be seen as a paradigm of public art in the United States. Although the collection has many 20th-century works—some quite modern in character—it is overwhelmingly a 19thcentury collection. As such, it reflects the political and artistic values of the century during which the American legislature defined itself and began to redefine America's place in the world.

### A Review of the Collection

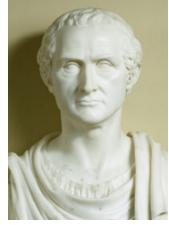
Today, the visitor to the Capitol finds an impressive array of art within the building. Ceremonial rooms, private offices, hallways, and the legislative chambers are filled with a diverse collection of paintings and sculptures. A tour of the Senate wing might begin with the Old Supreme Court Chamber, the first significant room to be completed. The space originally served as the Senate Chamber from 1800 to 1808. Architect Benjamin Henry Latrobe proposed extensive modifications to the area in 1807, which included moving the Senate to the second floor and con structing a chamber for the Supreme Court on the ground floor. It is one of the finest examples of Latrobe's extant work in the Capitol, small but imposing in its *gravitas*, in its evocation through classical architectural language of the fundamental activity of the Court: weighing legislation against the Constitution's precepts to create an authoritative foundation for the body of law.

### Sculpture

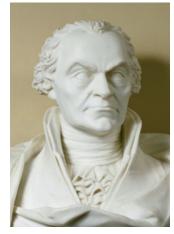
In the Old Supreme Court Chamber, *Justice* (1817) by Carlo Franzoni is one of the earliest works of permanent decoration. The neoclassical style was still dominant in Europe and the young Italian artist brought it with him to America, where it met with wide acceptance. With the



Justice



John Jay



**Oliver Ellswortb** 



Jobn Marsball

style came the iconographic system of allegory and symbol so well suited to it and so well understood by educated Americans of the time. With expository directness, Franzoni's figures and their attributes leave little doubt about their essential meaning—Justice—even for the modern viewer unaccustomed to the language of symbol. Franzoni died shortly afterward, and no native American sculptor had yet appeared. However, around 1820, a young stonecutter named John Frazee, recently arrived in New York City, saw a cast from an ancient classical sculpture in the American Academy of Fine Arts. Applying to John Trumbull, president of the Academy, for instruction in sculpture, Frazee was told that "there would be little or nothing wanted in this branch of art, and no encouragement given to it in this country, for yet a hundred years!"<sup>1</sup> Undeterred and with only limited guidance, Frazee became the young nation's first sculptor in marble, and one of his finest works—a bust of Supreme Court Chief Justice John Jay—soon appeared beside Franzoni's *Justice*.

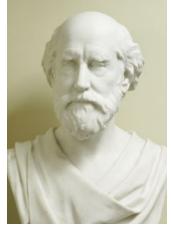
In this venerable room, mounted on marble brackets placed against piers, are busts of the three men confirmed as the earliest chief justices of the Court. These busts are also the three earliest portrait sculptures in the Senate, which may be evidence of the meteoric rise of the prestige of the Supreme Court under Chief Justice John Marshall. The busts, pre senting three contrasting styles in American sculpture in the 1830s, are John Frazee's John Jay (1831), Hezekiah Augur's Oliver Ellsworth (ca. 1837), and Hiram Powers's John Marshall (1839). The prominence of portrait sculpture in public civic centers typifies the western tradition since Greco-Roman times. In America, it is certainly a manifestation of the continual reference to the Roman Republic as the prototype of the American Republic. Because the significant personages of ancient Rome were usually carved in marble, and because Roman sculptural decoration was often an integral part of public architecture, portraits in sculpture must have seemed, instinctively, to have been the proper medium for the principal building of the American Republic.

Frazee's excellent bust of John Jay is resolutely neoclassical, both in style and conception, fusing the distinctive Roman formal traits to an equally Roman projection of intellectual and moral character. The littleknown Augur is one of those unique American artists whose lack of formal training seems to have liberated them in their manner of inter pretation. His likeness of Oliver Ellsworth exhibits an exaggerated but memorable naturalism—he looks like a provincial Laurence Oliviercombined with a harsh stylization, which might be called New England neoclassicism. Powers, the last of the trio, succeeded admirably in one of his first important commissions. He modeled a movingly naturalistic head of Marshall in the last year of his 34-year tenure as chief justice, carving it in stone in Italy. Powers placed the head on a bust draped simply and symmetrically in the neoclassical manner. The combination of modes is similar to Augur's but far more sophisticated, and it ranks very high in American portrait sculpture. All of these works thoroughly embody the dignity of the office they represent; they were an auspi cious beginning for the Senate's art collection.

Three portrait busts from the 1870s present a very similar range of choices. The portraits are Charles Calverley's *Lafayette Foster* (1879), Martin Milmore's *Charles Sumner* (1875), and Augustus Saint-Gaudens's *Roger B. Taney* (1876–77). The most surprising is Calverley's remarkable neo classical bust of the acting vice president after Lincoln's assassination. Though carved long after the heyday of neoclassicism, the style is not reactionary, because in Calverley's hands, it is so perfectly suited to the character of the sitter as perceived by the artist. There is not an ounce of interpretative or stylistic rhetoric in this work, nor is it an arid stylistic exercise. It is an utterly authentic sculpture by an artist who may deserve greater appreciation than he has received.

In his bust of Charles Sumner, Milmore (like Powers) perched a nat uralistic head atop neoclassically draped shoulders, but the combination is unpersuasive. The head, however, is so expressive of the passionate nature of the antislavery senator that it triumphs over the toga. The bust of Taney by Saint-Gaudens (based on a likeness by William Henry Rinehart) may also be compared to Powers's *Marshall* in its naturalism and in its frontal symmetry, but Saint-Gaudens has exchanged neoclassical drapery for modern dress and blank eyeballs for drilled pupils that accentuate the realism of the head. More significantly, Saint-Gaudens imbues Taney's features with an introspective, emotional character, approaching the intense pathos of the painted portraits by Thomas Eakins in the last decades of the century. The Taney and Marshall busts can be easily compared by visitors to the Capitol since they are both located in the Old Supreme Court Chamber.

Among the best-known American sculptures of politicians is a pair of small, full-length bronzes of Daniel Webster and Henry Clay, the two great "persuaders" of the Senate during the second quarter of the 19th



Lafayette Foster



Charles Sumner



Roger B. Taney

century. Modeled by Thomas Ball in 1853 and 1858 respectively, they are located in the second floor corridor leading from the Old Senate Chamber toward the new Chamber. No senators have been more written about or more deservedly so. Their oratorical powers fascinated public and politicians alike. So, apparently, did their cranial characteristics, due to the public's fascination with phrenology—the then-popular study of the conformation of the skull as indicative of mental faculties and character. Oliver Dyer, in his 1889 recollections of great senators he had known, wrote of Clay:

The effect of Clay's oratory was much enhanced by the peculiar conformation of his forehead and that portion of his head which lay above it. His perceptive organs projected far out, the crown of his head was unusually high, and a grand curvilinear



Henry Clay



Daniel Webster

line swept from the frontal sinus between his eyes to the apex of his head. This peculiar conforma tion gave him a commanding, eagle-like, soaring expression which, in combination with his glowing features, his blazing eyes and his fiery eloquence, sometimes excited the beholder's imagination until he seemed to be rising in the air with the orator.<sup>2</sup>

The massive head of Webster never ceased to fascinate the public. And Dyer, writing of this "last and greatest personage of whom I have to treat," expounded fully upon it:

Webster's head was phenomenal in size, and beauty of outline, and grandeur of appearance.... His brow was so protuberant that his eyes, though unusually large, seemed sunken, and were likened unto "great burning lamps set deep in the mouths of caves." But large as his Perceptive organs were, his Reflectives bulged out over them. His causality was massively developed; and his organ of comparison, which was larger even than his causality, protruded as though nature, in building Webster's head, having distributed her superabundant material as well as she could,

found at the last that she had such a lot of brain matter left on hand, that, in despair, she dabbed it on in front and let it take its chance of sticking; and it stuck. The head, the face, the whole presence of Webster, was kingly, majestic, godlike.<sup>3</sup>

хх

After completing *Webster* and before commencing *Clay*, Ball traveled to Italy to further his knowledge of sculpture. Coincidentally, just at that time (1855–56), the Italian sculptor Francis Vincenti was engaged on decorative work in the Capitol extension. Given the significant opportunity to model and then carve the portrait busts of two venerable visiting American Indian chiefs, Be sheekee (or Buffalo) and Aysh-ke-bahke-ko-zhay (or Flat Mouth), he proved himself a sculptor of high ability. Although Vincenti today remains a tantalizingly obscure figure, his two busts rank with the finest 19th-century portraits of Native Americans. Forceful in their characterizations and skillfully elaborate in their detailed headdresses, they are among the exceedingly rare portrait sculptures of the first Americans.

By the time Hiram Powers finished his full-length statue of Benjamin Franklin in 1862, a quarter of a century after his bust of John Marshall, he was at the height of his fame—and his \$10,000 fee reflected his success. The statue is important because it shows Franklin in con-

temporary rather than classical Roman clothing. Only in his less frequent full-length figures did Powers abandon the neoclassical drapery with which he always clothed his marble busts, whether of ideal or real subjects. The large format and contemporary costume allowed Powers to infuse the portrait with a complex and humanized personality.

After the Senate had settled into the new Chamber in the north extension of the Capitol, after the Civil War had ended and the upheaval of Reconstruction had passed, after the Centennial celebration in Philadelphia, the senators at last turned their attention to the empty niches on the upper walls of the large room and to the commissioning of sculptures of past vice presidents to fill them. The earliest of these subjects, of course, had to be modeled and carved posthumously, like Powers's *Franklin*. Always a problematic project for an artist, the first two vice presidents received unequal treatment. The bust of the second vice president, Thomas Jefferson (1888), carved in Rome by Moses Ezekiel, is very successful technically and is conceived in large forms that project well in the Chamber. On the other hand, although Ezekiel's model for the likeness, whether a sculpture or a painting, has not been surely established, it seems clear



Be sheekee, or Buffalo



Benjamin Franklin



**Thomas Jefferson** 



Jobn Adams



Henry Laurens

that the absence of a live sitter resulted in a slightly awkward portrait that does not look quite like any other Jefferson.

However, the comparison of this bust with that of the nation's first vice president, John Adams (1890) by Daniel Chester French, makes clearer French's achievement. The bust conveys the intelligence and resolution of the man who presided over the Senate in New York and Philadel-phia, and whose deciding vote against a 1794 bill to suspend commerce with Great Britain helped to prevent war. If French's Adams (in a niche above the vice president's chair) looks rather more genial and animated than Adams customarily did, it may perhaps be due to his model: Gilbert Stuart's portrait of Adams as president, begun in 1798 (National Gallery of Art, Washington, D.C.).

#### Paintings

Although the paintings in the U.S. Senate are less prominently displayed in the public spaces than the sculptures, they include some of the oldest and most significant pieces in the collection. One painting worthy of close attention is the somber portrait of Henry Laurens (1781 or 1784), painted when he was a prisoner in the Tower of London by the English artist Lemuel Francis Abbott. The eventful life of Laurens exemplifies the powerful conflicts felt by loyal British subjects in America at the time of the Revolution. He had seen his Charleston, South Carolina, home ransacked during protests against the Stamp Act (he was wrongly suspected of possessing stamped paper). Then he had served in the Continental Congress, becoming its second president. Laurens sailed for Holland to negotiate a treaty with the first European nation to recognize the sovereignty of the United States, but his ship was taken by the British, and he was imprisoned as a traitor to England. While in captivity, he issued two pro-British petitions yet also commissioned this portrait in which he proclaimed (in the letter he holds) his determination "in the last event to stand or fall with my country [America]." Knowledge of this personal history lends resonance to Abbott's strong portrait, sparking our appreciation for a time when soaring hopes were dogged by uncertain dangers and patriotism was not a simple reflex but a dauntingly complex decision.

It was George Washington, as president of the fledgling government in Philadelphia, who in effect selected the first architect of the projected Capitol building in the new capital of Washington, D.C., and it was he who laid the cornerstone. Although Washington was to die before the Capitol came into use, he would be prominently commemorated in the building. Ultimately, he would soar over the entire structure in Constantino Brumidi's huge painting of Washington's *Apotheosis* that fills the great dome of the Rotunda.

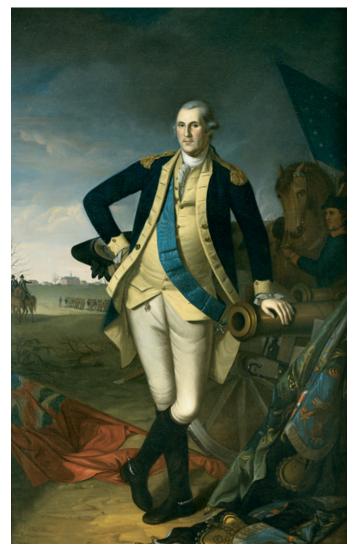
But other paintings of the Father of His Country would enter the Capitol during the 19th century, and two of Gilbert Stuart's replicas of his canonical "Athenaeum" head of Washington—the life portrait painted in April 1796 in Philadelphia—were among them. These fine examples are known as the Chesnut and the Pennington portraits. The two Stuarts in the Senate's collection exhibit considerable differences, showing how Stuart could vary his formula in the replicas, perhaps trying to inject them with conjured life in the absence of the sitter.

Stuart lamented that he had been unable to get the president to unbend, even to smile, on this occasion. He is said to have tried "to awaken the heroic spirit in [Washington] by talking of battles." He had even recklessly remarked: "Now, sir, you must let me forget that you are General Washington and that I am Stuart the Painter," which elicited the response, "Mr. Stuart need never feel the need of forgetting who he is, or who General Washington is."<sup>4</sup> Stuart—whose conversation delighted many sitters, John Adams among them—failed utterly to engage the first president. Nonetheless, the occasion resulted in the most famous portrait in American art history, one that Stuart replicated dozens of times in the remaining 30 years of his life, since it was a proven moneymaker and Stuart was chronically in debt.

It has been asserted ad nauseam that the president's impassive reserve in this portrait was the result of a new pair of false teeth. Although the uncomfortable teeth explained the rather puffy appearance of Washington's jaw, there was a far more significant motive behind Washington's studied aloofness. The necessity of beginning the new nation in as nonpartisan an atmosphere as possible had inevitably led to the near-unanimous selection of Washington as first president. A very young guide in a historical museum was once heard to say: "They needed heroes in those days." Well, they had them, and none more adulated than George Washington. But the general longed to retire to his beloved Mount Vernon. He acquiesced in a first term, and even more reluctantly in a second, but he chafed under its constraints. When partisan attacks upon him finally did occur,



The Apotheosis of Washington by Constantino Brumidi, 1865. (Architect of the Capitol)



George Washington at Princeton

he sometimes exploded—in private. In public, he was invariably impassive, above the political fray, a pose that must have taken a considerable emotional toll upon him. He knew perfectly how to assume the role that

the situation demanded of him and to appear unmoved by petty or inconsequential matters.

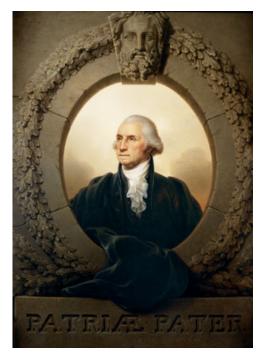
Another Washington portrait, a remarkable work by Charles Willson Peale, *George Washington at Princeton* (1779), currently hangs in a constricted location at the top of the west staircase of the north wing where it is seen (or passed) by the legislators daily but noticed by relatively few visitors to the Senate. Unfortunately, except for the Capitol Rotunda and the walls above the staircase landings in each wing, public spaces for displaying paintings in the Capitol are less suitable for proper viewing than are the spaces for sculpture.

One of the finest paintings in the Capitol, *George Washington at Princeton* is the principal portrait of the hero as a military leader. The artist had served with the general at the battle so recently fought, and had known its uncertain ebb and flow. Yet Peale poses the general imperturbably beside a captured Hessian cannon; hat in hand; horse, groom, and battle standard behind him. The selfpossession of the pose is matched by an expression of benevolence, not braggadocio. This replica (perhaps the first) by Peale of his most popular painting was almost certainly purchased for Louis XVI, king of France, whose financial aid was invaluable to the American cause. Taken to France by the returning French ambassador, the painting passed into private hands after the king's execution during the French Revolution. In time, the work returned to

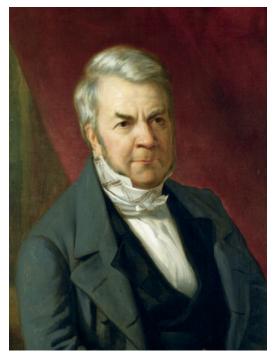
America. Exactly a century after it was painted, the Senate resolved to purchase the painting, which had been on display at the Smithsonian Institution, and in 1882 the work was moved to the Capitol. From the colony to the king to the Capitol, the painting has had an unpredictable but thoroughly appropriate history. This supremely confident image of the commander-in-chief after a critical victory in the War for Independence is one of the finest of the numerous replicas Peale painted of the life portrait originally commissioned for the Pennsylvania Statehouse (now, Independence Hall).

The most venerable among the images in the U.S. Senate of George Washington is Rembrandt Peale's Patriæ Pater, a posthumous portrait in which the great man is imagined as a godlike figure poised in an inde terminate ethereal space behind an illusionistic stone window, beyond time, enshrined in memory. Although Rembrandt, eldest son of Charles Willson Peale, had painted the president from life in 1795, the Senate's portrait and its replica and variants were the conscious result of synthe sizing the finest extant likenesses of Washington into an ideal that would rise above any of them. It was greeted with enthusiasm, and seemed destined to hang in the Capitol building. It is the earliest painting of Washington to enter the collection; the work was purchased in 1832 to preside over the original Senate Chamber. The painting had already been briefly displayed at the Capitol immediately after it was painted, in early 1824. Although Washington's head is just about life-size, the monumental canvas (6 x  $4\frac{1}{2}$  feet) produces a tremendous effect. The strong relief of the idealized head carries clearly from the gallery above the presiding officer's dais to the viewers on the Chamber floor. Although the portrait was removed from the site when the Supreme Court moved there in 1860, and never hung in the new Senate hall, it was permanently returned to its original location in 1976 when the Old Senate Chamber became a museum room, no longer regularly used for official business.

Rembrandt Peale had adopted elements of French neoclassicism during his stay in Paris (1808–10), and his ideal image of Washington might be dubbed "heroic neoclassicism," but that style was not the recurring force in American painting that it was in sculpture. The reason: There were no available painted ancient classical models in portraiture as there were classical sculptures, which dictated the preference for neoclassical sculpture. Of the better known American painters who adopted neo classicism, John Trumbull and Gilbert Stuart came to it naturally, being of the same generation as Jacques-Louis David, the principal French neoclassicist. John Vanderlyn and Rembrandt Peale were a generation younger and encountered neoclassicism as students in Paris. All practiced the style only briefly, while it was still fresh in Europe. Although it was a style that could never prevail over the American realistic tradition in painting, it could blend with it.



George Washington (Patriæ Pater)



Joseph Gales

The portrait of Joseph Gales (ca. 1844) by George P.A. Healy, painted while Hiram Powers's neoclassicism reigned in American sculpture, is a case in point. Healy was then employed by King Louis Philippe of France, where the late neoclassicism of J.A.D. Ingres was still popular. Healy's penetrating likeness of one of the most fascinating and influential men in Washington, D.C., is faithful to the descriptive realism of American portrait painting, yet it has similarities to the male portraits of Ingres of the preceding decade. It marks a meeting point of these two styles, where the realism of one could meld almost impercep tibly with the idealism of the other.

Joseph Gales (together with his colleague, William Seaton) edited the *National Intelligencer* for half a century. It was the leading political newspaper in the country, one which spoke for many administrations while also publishing the congressional debates. In this latter role, Gales was a prominent figure in the Senate and the House for decades. Joseph Gales certainly had

strong political opinions but high standards. Carefully balanced reporting kept the paper going, even during hostile administrations, though not without some serious fights. In the long run, the integrity of the pub lisher was reflected in the integrity of the publication. Gales had a striking head: large and broad, crowned with thick hair and accented by keen black eyes. He was gracious, polite, and easygoing in manner, but also a shrewd man of strong convictions, as evidenced by one of his late edi torials (ca. 1857) that addresses topics that still preoccupy us today—violent street crime and handguns:

The moral causes of this cheap contempt in which human life is held among us... are seen in the extravagant notions of personal rights and personal independence which are fostered... by the perversion of our political doctrines, [and] by the laxity of parental discipline.... And out of this... has grown an equally extravagant notion respecting the rights of self-defense, which turns every man into an avenger, ... [and] renders him swift to shed blood in the very apprehension of danger or insult. As partly the cause and partly the effect of this indifference to human life, *the practice of going armed with concealed and deadly weapons*, has well nigh become one of our social habitudes. The only conceivable object of course, in thus carrying these instruments of death, is *to kill*: the violent, that they may perpetrate their misdeeds with impunity; the peaceful, under the plea that the habit... has become a dire necessity under the reign of license and disorder.... But, whatever the motive and whatever the excuse for this dangerous custom, it is one that should not be tolerated in any community

which has emerged from the condition of savages, and professes allegiance to law and order.  $^{\rm 5}$ 

The physical, personal, and intellectual aspects of Joseph Gales are convincingly caught by George P.A. Healy, whose style a 19th-century critic characterized as "rugged" and "forcible," vigorous and emphatic, and well attuned to a sitter's personality.<sup>6</sup>

. . . .

The necessary emphasis on portraits in the Senate greatly limits the inclusion of other subjects. This is most apparent in the neartotal absence of landscape paintings. Landscape painting is sometimes regarded as 19th-century America's most significant artistic contribution. But the only example of pure landscape in the Senate is François Régis Gignoux's Niagara, The Table Rock-Winter (ca. 1847). As such, it comes as a welcome respite in the steady parade of portraits. The French painter worked for 30 years in America, and in this grand picture of the grandest of American natural won ders, he recorded his own humility in the face of nature. Gignoux included an artist with portfolio at the bottom of the scene. Although the painting has no narrative content, the artist has added sym bolic commentary—an American eagle and a fantastic cathedral of ice rising toward the crest of the falls. To discover the divine presence in the unspoiled American landscape was second nature to poets and painters, and Niagara Falls in particular was seen as a national symbol, as proof of divine favor toward America. Imagine listening, for instance, to the Reverend Edward T. Taylor's speech in Buffalo in 1860:

After you have said Niagara, all that you may say is but the echo. It remains Niagara, and will roll and tumble and foam and play and sport till the last trumpet shall

sound.... So with this country. It is the greatest God ever gave to man.... It is our own. God reserved it for us, and there is not the shadow of it in all the world besides.<sup>7</sup>

The series of Army posts painted by Seth Eastman in the early 1870s were conceived of as a historical record of the post-Civil War period. Although not pure landscape, they are all situated convincingly in their particular settings. Those settings were sometimes known firsthand by the artist through his prior military postings, but there is no evidence that any of Eastman's forts were painted on site. However,



Niagara, The Table Rock—Winter

xxvii

Eastman was a skillful artist, and there is nothing perfunctory about the landscapes. They are of particular interest because they cover a wide geographical range of the United States, from the southwest to the Cana dian border to the Florida Keys, and thereby reflect the post-war sense of an expanded and unified nation. Modest and understated, they yield more information—and more artistic pleasure—than might be expected from a cursory glance.

#### The Place of the Modern



Hubert H. Humpbrey, Jr.



Charles G. Dawes

It has been stressed that the Senate's art collection, in its most impor tant and characteristic works, is a collection of 19th-century art. That it also contains sculptures and paintings of quality—occasionally of the highest quality—from the 20th century is obvious. Nonetheless, the style that had been so well suited to the largely commemorative needs of the Senate was still preferred and fostered by the now-conservative taste that often guided commissions. Of course, the dichotomy between an insti tutional adherence to 19th-century stylistic traditions and the radical stylistic innovations of the 20th century mirrored the situation found elsewhere in the world of art. Museums and corporations, dealers, collectors, and artists, were all confronted with a seemingly stark, threatening choice between the old and the new, and there was no shortage of excellent conservative artists who disliked rupture and opted for the continuity of a familiar tradition.

In the early 1980s, California Governor Jerry Brown created a stir by having his official portrait for the capitol at Sacramento painted by Don Bachardy in a "modern" style. An online guide to the California State Capitol posted by the *Sacramento Bee* described the effect:

Former Gov. Jerry Brown chose to have his mug mapped onto an abstract oil painting. Between calm and conservative portraits of his peers, Brown's face peers out of gray bars and drips of red paint.<sup>8</sup>

Of course, the portrait is not "abstract" (nor cubist nor expres sionistic, as other critics have declared). Those are merely code words for "modern"—indicating not what Brown's portrait is, but what it is not. It is not a classic, formal portrait.

It was to avoid such stylistic clashes that the Joint Committee on the Library commissioned 20th-century art that reflected the tradition of the 19th century. Similarly, the Senate Committee on Rules and Admin istration and the Senate Commission on Art, which later assumed the responsibility of acquisitions of art, continued this pattern. Thus, the collection became increasingly divorced from the mainstream of recent American art. The public at large endorsed the conservative tradition, and the popular press often encouraged a humorous or condescending attitude toward modern art. Despite such attitudes, there are instances in the collection where an artist has quietly made a bow in the direc

tion of 20th-century styles. And, rarely, an indisputably modern artist will have achieved the rank of a modern old master whose works are deemed worthy of official patronage. As cases in point, three strongly contrasting works from the final quarter of the 20th century indicate the divergent strengths to be found in recent additions to the collection.

To the casual glance, the estimable marble portrait of Hubert H. Humphrey, Jr. (1982), by Walker Hancock is thoroughly traditional. Yet there is a spare, clean quality to the lines and surfaces of the bust that does not stem from past neoclassicism but arguably from the reductionism of some early modernist sculptors after World War I. Hancock was a traditionalist but recep tive to modernism. His moving *Pennsylvania Railroad War Memorial* (1950) in Philadelphia's Thirtieth Street Station, for example, is indebted to Jacob Epstein and what has been called his "bearable modernism."<sup>9</sup> The simplicity of the Humphrey bust has parallels in many modern sculptures. Specifically, it may be compared to Jo Davidson's works, including the Senate's portrait of Charles G. Dawes.

Aaron Shikler's large painting of Mike Mansfield (1978) stands out as a delightful anomaly among the Senate portraits. Neither the standard bust nor the formal frontal full-length, it is a three-quarter-length portrait with the subject posed in profile, at once more imposing in size and more accessible in person ality than many of its fellows. Cropping Senator Mansfield at the knees brings him closer, while having him look away from the artist and the viewer (with a friendly smile) eliminates much of the egocentric self-consciousness inherent in the posing process.

This is not so much a matter of artistic style as contemporary casual ness, suggesting comparisons to an artist of wide popularity: Norman Rockwell. The Shikler work has the aura of a magazine cover—affable, yet dignified.



Mike Mansfield



Mountains and Clouds

Alexander Calder's Mountains and Clouds (1986) has no true parallel in the Senate's art collection. It is the most unabashedly modern work in the collection, by a major artist whose abstraction has always proved acceptable to a wide spectrum of the population, and whose choice for the commission therefore met with little resistance. It dominates the Hart Senate Office Building's great atrium. An immense presence, it has felt overbearing to some. However, anyone who saw the atrium before the muchdelayed installation of the sculpture can hardly think that it looked better empty. Not merely vacant, but vacuous, the original space took on meaning with the arrival of Calder's last work. It is composed of a "stabile"-the moun tains-and a mechanized "mobile"-the clouds, and it is entirely black, in contrast to the white marble interior. Every other sculpture in the Senate is conceived as a decora tive, often symbolic, adornment to the architecture. This piece is conceived as its equal, in a monumental balancing act between the architecture and the art. Although it represents neither "justice" nor any other abstract concept, its elemental natural forms are just as appropriate to a building dedicated to the formulation of a democratic

nation's laws as any classical symbol. In its soaring stability capped by swirling infinity, it reflects the heroic imagination of Calder. Perhaps equal to the greatest of the traditional works in the collection, it speaks an utterly different stylistic language. The Calder could not easily coexist with the works within the U.S. Capitol building itself, but the modern and the traditional are grand complementaries in the collection of the U.S. Senate as it stands at the beginning of the 21st century.

. . . .

### Notes to the Reader

### Introduction

The art in the Senate owes its present form primarily to the Joint Committee on the Library, established by an act of Congress in 1802. As evidenced by its name, the Joint Committee's first duty was to main tain the Library of Congress, but it also supervised the acquisition of art for the Capitol, the White House, and the public squares of Wash ington, D.C. The committee became especially active in the selection of sculpture and painting after the middle of the 19th century. At that time, the U.S. Capitol had been greatly expanded, following the design of architect Thomas U. Walter, to create an imposing new dome and two large new chambers for the legislature. A massive campaign was under way to decorate the building to reflect the newfound importance of the United States in world affairs.

The collection of art in the Senate has taken shape through sev eral means. Some pieces have been purchased and others have been specially commissioned. At times, donors have offered important works of historical significance, and many of these have received judicious approval and become welcomed additions to the collection.

A mainstay of the Senate's fine art is the Vice Presidential Bust Collection. The Joint Committee on the Library, acting under a reso lution of May 13, 1886, began commissioning busts of the vice presi dents to occupy the niches in the new Senate Chamber. After the first busts filled the 20 niches that surround the Chamber, new additions were placed throughout the Senate wing of the Capitol. The collection chronicles the individuals who have served as vice president and pays tribute to their role as president of the Senate. It also provides a unique survey of American sculpture from the 19th century to the present.

While the Senate has long recognized the role of the vice presi dent, it recently established the Senate Leadership Portrait Collection to honor presidents pro tempore and majority and minority leaders of the Senate. Additionally, an awareness of the value of diversity and the contributions of those historically overlooked have led to commissions of United States Senators Blanche Kelso Bruce and Margaret Chase Smith. Thus, the history of the Senate and the nation continues to be told through the Senate's art program.

While much of the art in the Senate dates from the 19th century, it was not until more recently that the Senate took direct responsibility for the care and protection of these artifacts. In 1968 the U.S. Senate Commission on Art was established to oversee the art, historical objects, and architectural elements in the Senate wing of the Capitol and Senate office buildings. The Office of Senate Curator was subsequently estab lished to develop and implement the museum and preservation programs for the U.S. Senate on behalf of the Senate Commission on Art. The office collects, preserves, and interprets the Senate's fine and decorative arts, historic objects, and architectural features. Through exhibits, publica tions and other programs the office educates the public about the Senate and its collections.

### Arrangement of the Catalogue

Catalogue entries are arranged alphabetically by subject, with some subjects having multiple entries by different artists. Every entry con sists of a brief introduction to the life and career of the person and/or the event depicted, information about the creation and acquisition of the piece, and a short description of the artist's life and major works. Each piece is further documented with the title, artist's name (when known) and dates, medium of the work and date of completion, dimen sions, signatures and inscriptions, acquisition information, and an acces sion number.

### **Completion Dates**

The completion date refers to the year the final form of the work was achieved. In most cases, the artist has signed the artwork and this date is used; otherwise, the date is determined by primary documen tation that states when the work was completed. Whenever possible, modeled and carved dates are included. Dates assigned conform to the following system:

1800	year of completion
ca. 1800	completed sometime around 1800 (plus or minus 5 years)
ca. 1800–1825	completed between approximately 1800 and 1825
1800/1801	completed in either 1800 or 1801

### Dimensions

Dimensions are in inches followed by centimeters, height followed by width. For sculptured works, depth is given last. If the base was cre ated by the sculptor as an integral part of the composition, it is included in the overall dimensions. Measurements for paintings are by sight (unless noted otherwise), and represent the maximum dimension in the stated direction.

### Signatures and Inscriptions

Signatures and inscriptions are transcribed exactly as they appear and include only those markings that were made or directed by the artist or foundry. All markings are described from the viewer's point of view (unless noted otherwise). Illegible or reconstructed marks are enclosed in brackets; line breaks are indicated by a forward slash. Unusual inscrip tion marks may include:

ARA	Associate of the Royal Academy (United Kingdom)
fecit, fe., f.	(Latin, <i>fecit</i> ). Made by
pinxt., pinx	A term signifying "painted by"
Sc., Sculp.	Sculptor, Engraver
V	An upper case $V$ in place of a $U$ is common for early
	inscriptions

### Catalogue Numbers

U.S. Senate accession numbers identify each piece of art with a unique control number.

This volume reflects the U.S. Senate fine art holdings as of September 2002. Additional information on the art is available through the Office of Senate Curator.

Next page: Old Senate Chamber (1998 photograph)



### John Adams

(1735-1826)

John Adams, the first vice president and second president of the United States, was born in Braintree (now Quincy), Massachusetts, into a family noted for public service. As a young man, Adams practiced law while taking an active role in local politics. He attacked the Stamp Act of 1765, becoming an increasingly avid and prominent resister of British authority. Yet in defense of liberty-in this case against mob violence-Adams in 1770 agreed to represent the British soldiers accused of murder in the Boston Massacre. Although their subsequent acquittal angered some patriots, the politically independent Adams won enough approval to secure a seat in the Massachusetts assembly later that year.

An avowed supporter of American independence, Adams was elected a delegate from Massachusetts to the first and second Continental Congresses. As a member of the committee that drafted the Declaration of Independence, Adams led the debate that ratified the document. Thomas Jefferson acknowledged Adams as the Declaration's "pillar of support on the floor of Congress, its ablest advocate and defender."<sup>1</sup>

During the war years, Adams held various diplomatic appointments in Europe and returned briefly to Massachusetts in 1779 to help draft the state's constitution. With John Jay and Benjamin Franklin, he negotiated the provisional articles of the peace treaty with Great Britain that ended the War of Independence, and he later became the first U.S. minister to Great Britain from 1785 to 1788. As the popular candidate of the New England Federalists, Adams was twice elected vice president under George Washington. After Washington's retirement, Adams was elected president in 1796.

Adams's presidency was dominated by strife within his cabinet over relations between the United States and France. Vice President Thomas Jefferson and his Republican supporters sympathized with France; the opposition, led by Adams's he Senate's oil portrait of John Adams by Eliphalet F. Andrews is a reverse-image copy of a George P.A. Healy work now owned by the Corcoran Gallery of Art in Washington, D.C. Andrews was a successful portraitist in the late 19th century who supplied several government agencies with images of famous Americans.

amous Americans.

For more than a century after the founding of the United States, portraits of military figures, early presidents, and other heroes were in high demand. Gilbert Stuart, for example, might paint a hundred replicas or variants of his life portraits of George Washington, but there would still be room for hundreds more copies, as well as copies of copies by artists of varying degrees of skill. In this instance, the highly accomplished George P.A. Healy in 1860 copied Stuart's 1800/1815 portrait of Adams—now in the collection of the National Gallery of Art in Washington, D.C.—for a commission by Thomas B. Bryan of Chicago, who had purchased several other presidential portraits from the artist that same year.

The Healy copy in turn was copied by Andrews, who then sold his version to the federal government through Architect of the Capitol Edward Clark. Possibly commissioned by Clark on behalf of Congress, it is an odd work in two respects: First, the composition, as noted, is reversed, a decision and process that would entail a great deal of effort. Second, Andrews later professed no clear memory of painting the copy.

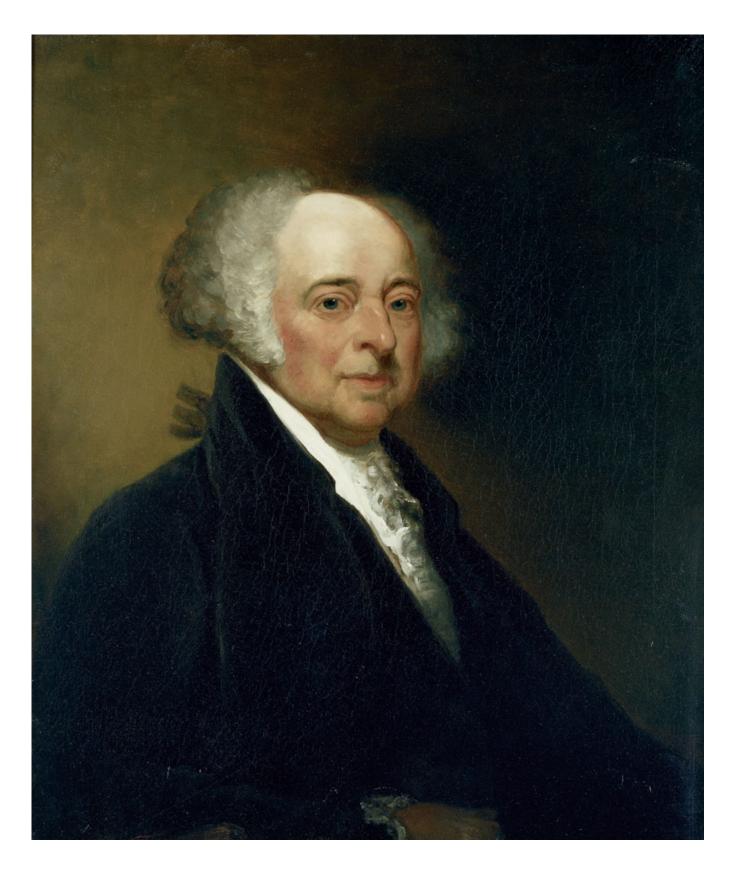
Andrews was born in Ohio and trained in Düsseldorf, Paris, and Berlin. He moved to Washington, D.C., following the election of his friend Rutherford B. Hayes as president. Andrews subsequently established the art instruction program at the Corcoran Gallery of Art in 1877 and served as the art school's director from 1887 until 1902. He became a greatly admired teacher, but as an artist he was less distinguished. His work as a portraitist—and there was a great deal of it—seems to have consisted, in large part, of copies of portraits (the capital city is replete with them). In her book *Ohio Art and Artists*, Edna Clark remarked, "He knew more than he painted."<sup>1</sup>

It is hard to imagine why Andrews would choose to reverse the figure in this painting of Adams. He did not do so in his other copies, so far as is known. Otherwise, he stays close to Stuart's composition. Comparison of the Andrews and Healy copies with the original leads to the conclusion that Healy, a skilled copyist, is faithful to Stuart both in handling and in characterization. Andrews also retains the character,

2

### John Adams Eliphalet Frazer Andrews (1835–1915)

after George Peter Alexander Healy (1813–1894) after Gilbert Stuart (1755–1828) Oil on canvas, 1881 29<sup>5</sup>/<sub>8</sub> x 24<sup>3</sup>/<sub>4</sub> inches (75.3 x 62.9 cm) Unsigned Purchased, 1881 Cat. no. 31.00005



Catalogue of Fine Art

3

### John Adams\_continued

rival within the Federalist Party, Alexander Hamilton, favored military action against the French. Adams sent peace commissioners to France and preserved United States neutrality—but at a personal cost. Alienated from the Federalists for avoiding war with the French and abandoned by the populace for his reluctant support of the repressive Alien and Sedition Acts, Adams lost the presidency to Thomas Jefferson in the election of 1800.

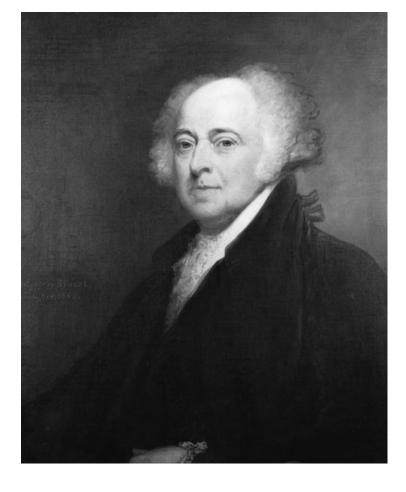
Adams retired from public life and spent his final years at the family homestead in Quincy. There he drafted lengthy letters to friends and former colleagues, including a notable 15-year correspondence with one-time opponent Thomas Jefferson. Both men died on July 4, 1826, the 50th anniversary of American independence. but his Adams is less immediate, less vital. His modeling is effective, but his brushwork is thicker and more opaque than that of Stuart or Healy. For instance, the edge of the white shirt is a long, unsubtle brushload of paint, and the mass of hair is generalized and heavy. Stuart's trademark transparency of touch is absent. In addition, in Stuart's painting, the left forearm, cuff, and hand seem almost an awkward afterthought; Andrews suppresses the arm (now the right) still more. However, the silvery sheen on Adams's forehead, a mannerism of Stuart's later years, is very neatly imitated not only by Healy but also by Andrews.

On March 21, 1881, Eliphalet Andrews announced in a short note to Edward Clark, "I have the copy of John Adams finished and would be pleased to show it to you before returning the original to the Corcoran Gallery." But on July 2, 1910, in response to a query from Elliott Woods, superintendent of the U.S. Capitol building and grounds, Andrews wrote, "I do not remember having painted a portrait of John Adams although I may have done so as I have painted many public portraits for govt. in

> Washington. If I did paint it, it must have been done during the life of Chief Architect Clark and if so it would undoubtedly have been copied from the one in the Corcoran Gallery of Art, copied by George P.A. Healy from the original Gilbert Stuart. I do remember Mr. Clark having given me an order for some portrait."

> The final sentence here may suggest that Andrews was commissioned for the copy. As for forgetting the painting, Andrews was not only prolific, he was also 75 years old. Twenty-nine years had passed since he had painted the work.

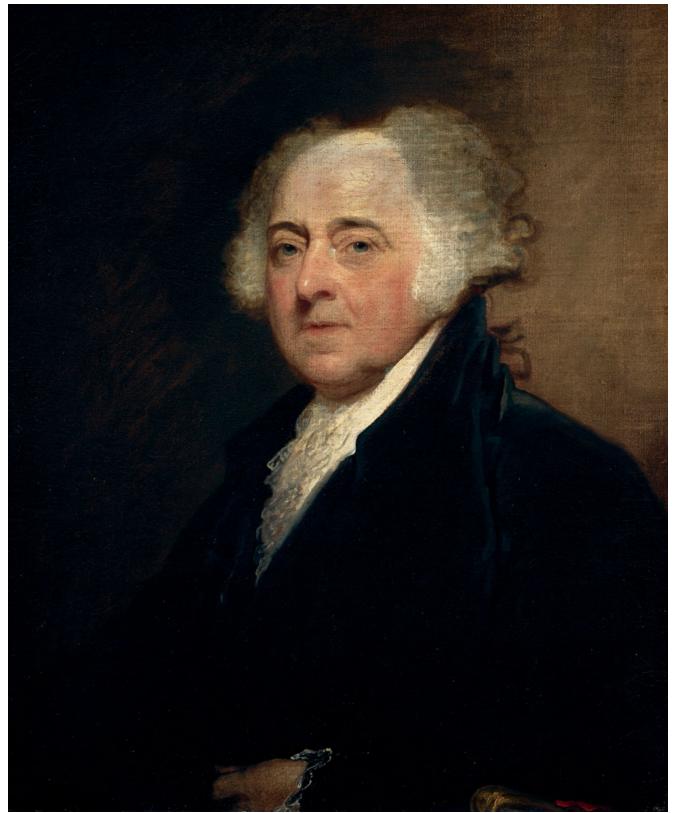
This Gilbert Stuart 1800/1815 life portrait of President John Adams was copied by George P.A. Healy in 1860. (Gift of Mrs. Robert Homans, Photograph © 2000 Board of Trustees, National Gallery of Art, Washington)



Δ

Eliphalet F. Andrews based his portrait of John Adams on this George P.A. Healy painting, which is a copy of Gilbert Stuart's 1800/1815 portrait.

(Corcoran Gallery of Art, Washington, D.C., Museum Purchase, Gallery Fund)



his bust of the first U.S. vice president occupies a commanding place in the Senate Chamber. It sits almost directly above the rostrum used since 1859 by vice presidents while presiding over the Senate. Daniel Chester French was awarded the commission for the bust of John Adams in May 1886. The piece was modeled at French's New York studio, pointed in Carrara, Italy, and finished in New York. It was placed in the Senate Chamber in 1890.

When the Joint Committee on the Library originally authorized the Senate's Vice Presidential Bust Collection in 1886, the first announced commissions honored five men: the three former vice presidents then living—Chester A. Arthur, Hannibal Hamlin, and William A. Wheeler and the first two holders of the office—Adams and Thomas Jefferson. Sculptors for the living vice presidents were selected based on the subjects' suggestions; artists to represent Adams and Jefferson came from the sitters' home states. French, although born in New Hampshire, had been raised in Massachusetts and initially trained there. He produced his first public work, the famous *Minute Man*, for the town of Concord.

French agreed to execute the bust of John Adams for the standard \$800 fee that the Senate had determined. He worried, however, that the sum might not be adequate to attract other artists of note. He wrote to Architect of the Capitol Edward Clark, "I consider it an honor and worth a good deal to have a bust of mine in so important a position. I do not know how many sculptors you will find who will look at it in the same way."

French rejected existing sculptures of Adams as unsuitable models for the Senate bust, commenting that they were not of the correct proportions for the niches in the Senate Chamber. On being pressed further to find a model to copy, French wrote to Clark in July 1886, "There is an absurd bust in Faneuil Hall, Boston, that was taken late in life and looks like a silly old woman, and there is another in the church at Quincy that was probably made after his death and is not necessarily authentic. I should not want to copy either of them."

French sought another visual resource. Although it has been suggested that he probably drew on the oil portraits of Adams by Charles Willson Peale, John Trumbull, and Mather Brown, a comparison suggests otherwise. French chose to sculpt Adams as an older man than the figure

**6** United States Senate

#### John Adams

### Daniel Chester French (1850-1931)

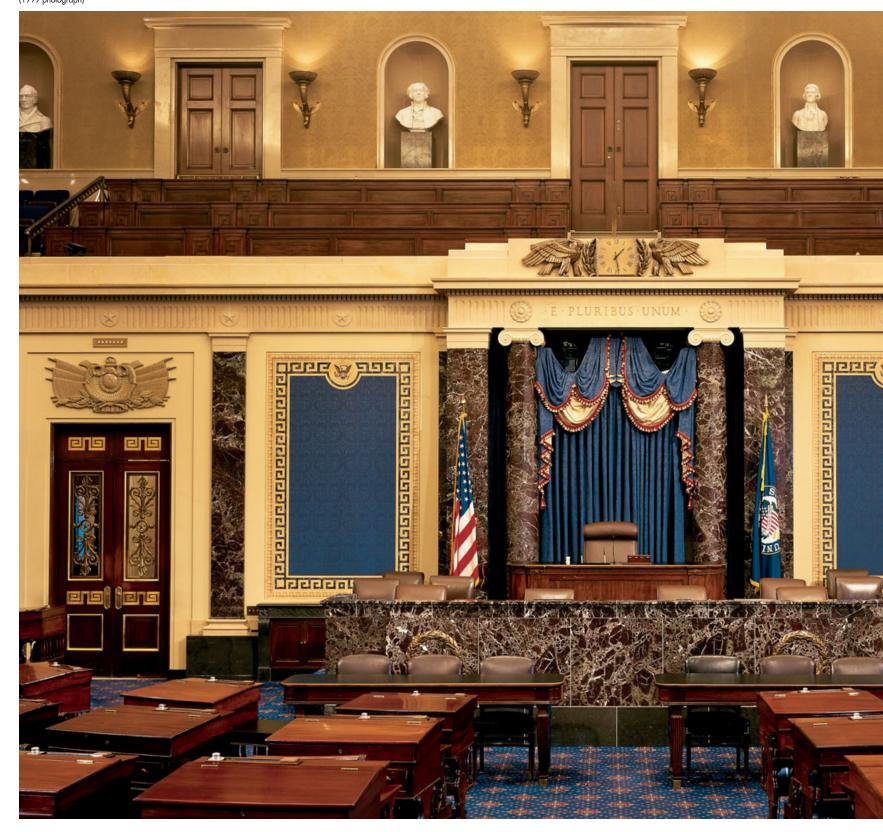
Marble, 1890 31<sup>1</sup>/<sub>4</sub> x 28 x 18 inches (79.4 x 71.1 x 45.7 cm)

Unsigned Inscribed (centered on front of base): JOHN ADAMS Commissioned by the Joint Committee on the Library, 1886 Accepted by the Joint Committee on the Library, 1890 Cat. no. 22.00001



## John Adams\_continued

Marble busts of the earliest vice presidents encircle the gallery of the Senate Chamber, including the one of John Adams, second from left. (1999 photograph)





seen in those paintings—indeed, older than he appeared during at least his first term as vice president, if not his second. Adams also wears his own unadorned hair—distinctive, winglike puffs—instead of the fashionable peruke or powdered hair of earlier years. It seems most likely that French used the superb portrait of Adams begun by Gilbert Stuart in 1800 but, to the consternation of the family, not completed and delivered until 1815 (p. 4). This painting, now in the National Gallery of Art in Washington, D.C., had remained in the Adams family and was lent by them (with an Abigail Adams portrait, also by Stuart) to the 1889 Centennial Celebration of George Washington's inauguration. French would certainly have seen the Stuart painting at that time, the year in which he was working on his bust of Adams.

If anything, French offers a less idealized Adams than does Stuart. For instance, the folds of material at the bottom of the vest suggest the girth that led Adams to be dubbed "His Rotundity." The creases and wrinkles of the face are also stressed more, and the face is expressive and full of humanity. Although the downturned corners of Adams's mouth suggest the acidity of his personality, they also carry the promise of an ironic wit. The frontality of the bust, with only a slight turn of the head, is emphasized by the high, bladelike coat collar that frames and accents the face. It projects a briskness, a sculptural analogy to both the sharp intellect and the sharp tongue that characterized Adams. But then French softens and enriches his presentation of the head by cushioning it within a triangulation of the elaborate, improvised lateral hair puffs and the blossoming shirtfront. This bust matches the description of Adams by a contemporary (who was looking at the Stuart portrait): "Age has given a softness and mellowness to the countenance ... without losing the characteristic vigor of former years."1

French, one of the premier sculptors of his day, was principally concerned with expressing naturalism in the human form, in contrast to the neoclassical idealism of his predecessors. Noted for his public monuments, allegorical sculptures, and portrait busts, the popular and prolific artist is most celebrated for the Lincoln Memorial in Washington, D.C., dedicated in 1922. He also executed the Senate's bust of Vice President Henry Wilson (p. 428) and a full-length marble statue of Michigan Senator Lewis Cass in the U.S. Capitol's National Statuary Hall Collection.

# Spiro Theodore Agnew

(1918-1996)

Spiro Theodore Agnew, the 39th vice president of the United States, was born in Baltimore, Maryland. Agnew served in the U.S. Army during World War II and was awarded a Bronze Star. In the 1950s, after establishing a law practice in the Baltimore suburbs, Agnew became active in local politics. From 1962 to 1966 he served as Baltimore County executive-the first Republican to hold that office in the 20th century-and was elected governor of Maryland in 1966. Two years later Richard Nixon chose the relatively unknown Agnew to be his vice presidential running mate. Despite allegations of financial misconduct leveled at the governor, the Nixon-Agnew ticket won by a narrow margin.

As vice president, Agnew was known for his strong criticism of antiwar demonstrators and his comments on bias in the news media. Shortly after his reelection in 1972. Agnew faced charges of past bribery and tax fraud dating from his governorship. He resigned from office on October 10, 1973, pleading no contest to tax evasion. He was fined \$10,000 and given a suspended prison sentence; the government agreed not to prosecute him on charges of bribery and extortion. After he was disbarred in Maryland, Agnew moved to Rancho Mirage, California, where he conducted business in international trade and wrote his memoirs and a novel. Agnew died in 1996.-



Vice President and Mrs. Agnew and Senator Ted Stevens at the unveiling ceremony at the Capitol in 1995. (U.S. Senate Photographic Studio)

n 1992 the Senate Committee on Rules and Administration agreed to commission a marble bust of Spiro Agnew for the Senate's Vice Presidential Bust Collection. Whereas ordinarily the bust would have been commissioned shortly after Agnew left office, the circumstances surrounding his departure resulted in a lengthy delay. In a letter to then-Rules Committee Chairman Ted Stevens, Agnew noted that although his staff and the staff of the architect of the Capitol had begun discussing the subject prior to his resignation, nothing further had transpired. The eventual decision to commission the bust was based on historical precedent: The 1886 Senate resolution establishing the collection calls for a marble bust of each vice president to be installed in the Capitol without reservation.

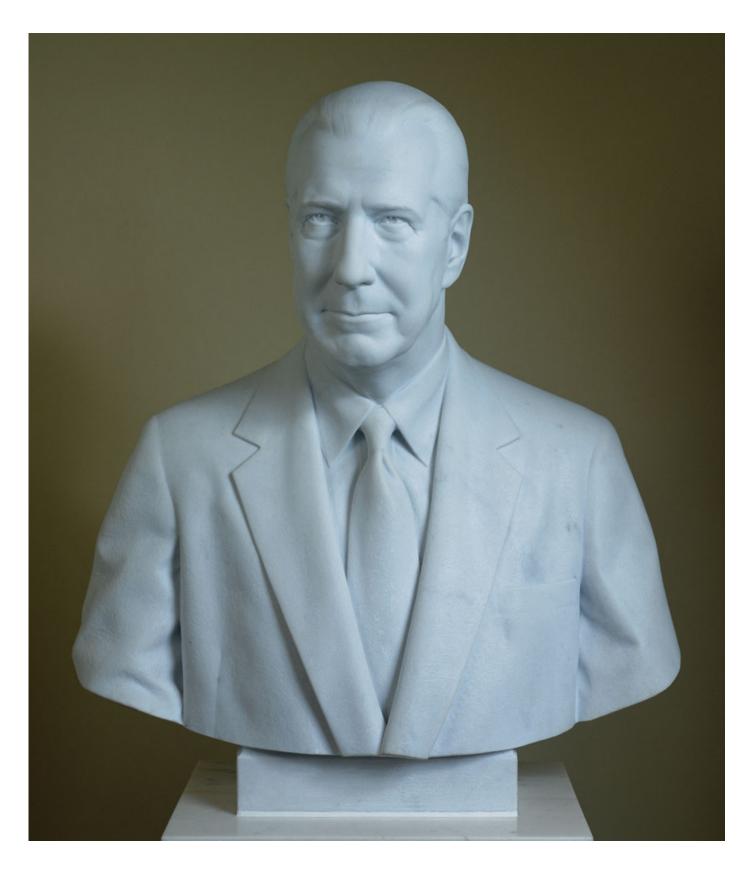
Architect of the Capitol George White recommended North Carolina sculptor William Behrends for the commission, and Agnew approved this selection. Behrends relied on period photographs of the former vice president to portray him as he appeared during his term in office. The sculptor also visited Agnew for four sittings during the summer of 1993 in Ocean City, Maryland, where the former vice president spent part of each year. Behrends noted, "He was a good model, easygoing, relaxed. And he's a great subject for marble. He's got that nose, that strong face."<sup>1</sup> The artist traveled to Italy to select the marble, and carved the piece at his studio in Tryon, North Carolina.

Behrends is represented in public, private, and corporate collections throughout the country. Works by the artist include a monumental bronze bust of Andrew Johnson at the Tennessee State Capitol building, a statue of Henry Ford II in Detroit, and a seven-foot bronze figure of Ben Hogan for the Georgia Golf Hall of Fame in Augusta. Behrends has twice been awarded the Richard Portrait Prize by the National Sculpture Society.

The bust of Agnew was unveiled at ceremonies held at the Capitol on May 24, 1995—almost 22 years after Agnew left public office. The former vice president was moved by the occasion, and his voice broke more than once during his address. Agnew made no mention of his resignation but instead focused on the office he once held, commenting, "I'm not blind and deaf to the critics that feel this is a ceremony that should not take place. This ceremony has less to do with Spiro Agnew than the office I held, which was conferred upon me when the American people elected and re-elected me vice president of the United States."<sup>2</sup>

### Spiro T. Agnew William F. Behrends (born 1946)

Marble, modeled 1993, carved 1995  $27\frac{1}{2} \ge 23\frac{1}{8} \ge 13\frac{3}{4}$  inches (69.9  $\ge 58.7 \ge 34.9$  cm) Signed and dated (on left side of base): W. BEHRENDS 1995 Commissioned by the Senate Committee on Rules and Administration, 1992 Accepted by the Senate Committee on Rules and Administration, 1995 Cat. no. 22.00043



Catalogue of Fine Art

# Nelson Wilmarth Aldrich

(1841 - 1915)

Nelson Wilmarth Aldrich, a U.S. represen tative and senator from Rhode Island, defended business interests throughout his political career. Born in Foster, Rhode Island, Aldrich was elected as a Repub lican to the U.S. House of Representatives in 1878 and entered the U.S. Senate in 1881. In the late 1890s, Aldrich assumed a key role as one of "The Senate Four" – Aldrich, William Allison of Iowa, Orville Platt of Connecticut, and John Spooner of Wisconsin—who dominated the Senate for a decade.

As chairman of the Senate Finance Committee, Aldrich presided over tariff legislation at a time when tariffs provided the federal government's principal source of income. He coauthored the Payne-Aldrich Tariff Act of 1909, which raised tariff rates on many imports and stirred protests from progressive reformers. In the wake of the Panic of 1907, he sponsored the Aldrich-Vreeland Act, permitting the U.S. Treasury to lend currency to banks during fiscal crises.

In his final Senate years, Aldrich chaired the National Monetary Commis sion. His Aldrich Plan, providing for flex ible cash reserves, was the forerunner of the Federal Reserve System. A powerful floor leader, Aldrich played a major part in shaping the legislative programs of the administrations of both Theodore Roosevelt and William Howard Taft.

After serving in the Senate from 1881 until 1911, Aldrich retired to Providence, Rhode Island. He died in 1915 in New York City. Aldrich's grandson, Nelson Aldrich Rockefeller, served as vice presi dent of the United States from 1974 to 1977, and his great-grandson, John D. Rockefeller IV, took his oath as a U.S. senator from West Virginia in 1985. ice President Nelson Rockefeller commissioned artist Paul Kiehart to make a copy of his favorite portrait of his grandfather and namesake, Nelson Aldrich, for donation to the U.S. Senate Collection. Executed in 1976, the picture replicates a 1911 life portrait by the Swedish painter Anders Zorn; the original belongs to the National Trust for Historic Preservation and hangs at Kykuit, the Rockefeller family home in Pocantico Hills, New York. Zorn's other portrait works include philanthropist Andrew Carnegie, located at the Carnegie Institute in Pennsylvania; First Lady Frances Folsom Cleveland, on display at the Isabella Stewart Gardner Museum in Boston; and President William Howard Taft, in the White House collection.

Born in Pennsylvania, Kiehart studied at the Pratt Institute and the Art Students League in New York before conducting an apprenticeship in conservation. Primarily a restorer of paintings, Kiehart conserved a number of pieces in the Samuel H. Kress Collection. This collection was eventually donated to institutions throughout the country, with the largest portion going to the National Gallery of Art in Washington, D.C.

During his career, Kiehart has been commissioned to copy portraits. In 1986 he was asked to execute a portrait of West Point Superintendent Major General Richard Delafield after an oil on canvas painting by Henry Peters Gray in the United States Military Academy Collection. The cadet class of 1981 donated the Kiehart painting to West Point, where it is now on display.

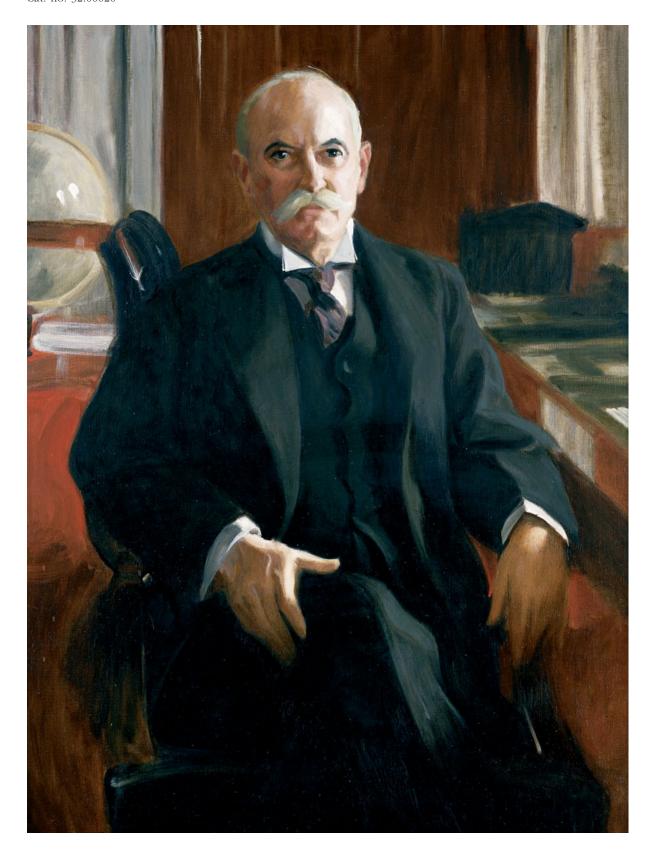


The Senate Four, left to right, Orville Platt, John Spooner, William Allison, and Nelson Aldrich met informally at Aldrich's Newport, Rhode Island, estate in 1903. (U.S. Senate Historical Office)

#### Nelson Aldrich

### Paul Peter Kiehart (born 1913)

after Anders Leonard Zorn (1860–1920) Oil on canvas, 1976 44<sup>7</sup>/<sub>8</sub> x 34 inches (114 x 86.4 cm) Unsigned Gift of Vice President Nelson Aldrich Rockefeller, 1977 Accepted by the U.S. Senate Commission on Art, 1977 Cat. no. 32.00020



# William Boyd Allison

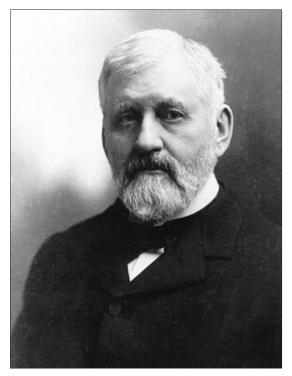
(1829 - 1908)

Although he was born in Ashland County, Ohio, William Boyd Allison served Iowa as a U.S. representative and senator for 43 years. After helping to found the Ohio Republican Party, but losing a bid for prosecuting attorney for Ashland County, Allison moved to Iowa in 1857. He was elected to the U.S. House of Representatives in 1862 and served four terms. In 1872 Allison succeeded in his bid for the U.S. Senate, where he served continuously from 1873 until his death.

A political moderate and a master of conciliation, Allison helped frame successful tariff compromises and steered a middle course between protectionism and reform. Representing Midwest farmers, he sought to reduce tariffs on the manufactured goods they needed in quantity. In the currency debate then sweeping the nation, Allison successfully balanced conservative and inflationist demands by offering an amended version of a House bill proposed by Congressman Richard P. Bland of Missouri. Allison weakened Bland's bill, which provided for free and unlimited coinage of silver, to one that allowed specific limited coinage. Allison's version became the Bland-Allison Act of 1878.

For some twenty-five years Allison chaired the Senate Appropriations Committee. In 1897 he succeeded John Sherman of Ohio as chairman of the Republican caucus. Allison declined cabinet posts in the administrations of Presidents Garfield, Harrison, and McKinley, preferring to exert national leadership from the Senate. He won his state's Senate primary in June 1908, but he died in Dubuque, Iowa shortly thereafter. oon after William Allison's death, the Senate passed a resolution authorizing the Joint Committee on the Library to memorialize their former colleague. An existing oil portrait of Allison by Wilbur Reaser was immediately purchased from the artist. Nothing is known about the circumstances under which Reaser came to paint Allison's portrait.

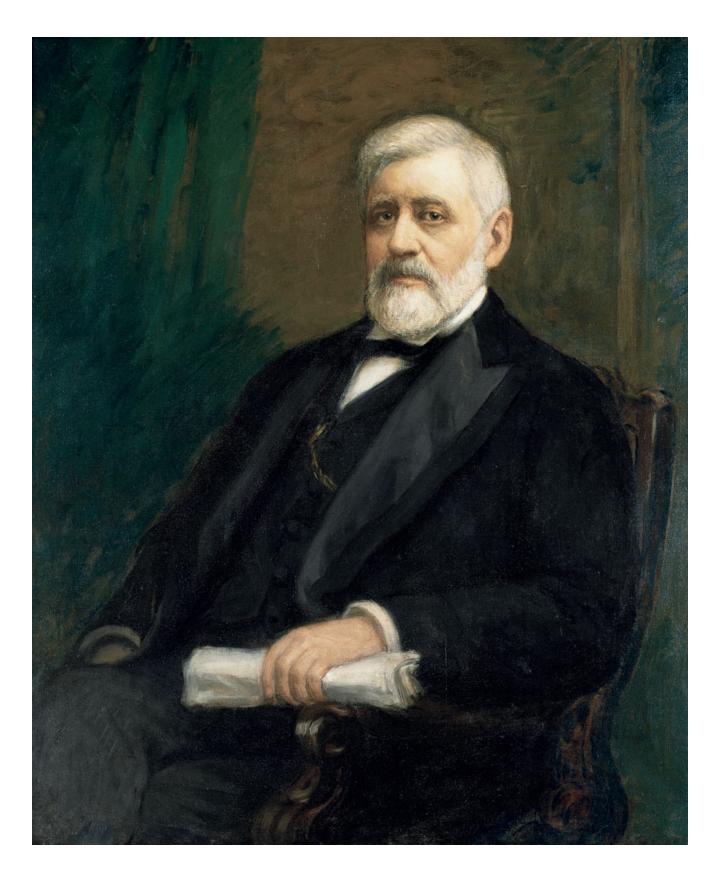
Like Allison, Reaser was born in Ohio but later moved to Iowa. He studied drawing and painting at the San Francisco Art Institute and at the Académies Julian and Colarossi in Paris. The artist won gold and silver medals at the California Exposition in 1894 and a prize at New York's National Academy of Design in 1896. He became a successful painter of public figures. In addition to his portrait of Senator Allison, Reaser executed likenesses of Senator Carroll Smalley Page, held by the Statehouse of Vermont; Secretary of Agriculture James Wilson, located at the State Historical Society of Iowa in Des Moines; and Rutgers University President Merrill Edward Gates, owned by Amherst College in Massachusetts.



**Iowa Senator William Allison.** (Library of Congress, Prints and Photographs Division)

### William Allison Wilbur Aaron Reaser (1860-1942)

Oil on canvas, ca. 1908 41<sup>5</sup>/<sub>8</sub> x 33<sup>5</sup>/<sub>8</sub> inches (105.7 x 85.4 cm) Signed (lower right corner): W.A. REASER Purchased by the Joint Committee on the Library, 1909 Cat. no. 32.00004



Catalogue of Fine Art

## America's First Moon Landing

(July 21, 1969)

Apollo 11, which was launched into space from the Kennedy Space Center, Florida, began its epic voyage to the Moon on July 16, 1969. On board were Commander Neil A. Armstrong, Lunar Module Pilot Edwin E. "Buzz" Aldrin, Jr., and Command Module Pilot Michael Collins. After 24 hours in lunar orbit, the command/service module. Columbia. separated from the lunar module, Eagle. Armstrong and Aldrin began their descent to the lunar surface in the Eagle while Collins stayed behind to pilot the Columbia. The lunar module touched down on the Moon at Tranguility Base on July 20, 1969, at 4:17 P.M. EDT. Arm strong reported, "The Eagle has landed."

At 10:56 P.M., Armstrong stepped onto the lunar surface, becoming the first person to walk on the Moon. "That's one small step for man, one giant leap for mankind," declared Armstrong. Aldrin then followed Armstrong, and the two men conducted a variety of tasks and experi ments. They later rejoined the *Columbia*, and the entire crew returned to Earth, landing in the Pacific Ocean southwest of Hawaii on July 24. The *Apollo 11* mission was the culmination of a decade of human space exploration.

The space program and the dream of landing a man on the Moon gained momentum during the 1960s, following President Kennedy's historic speech before Congress on May 25, 1961. On that day, Kennedy proposed: "I believe that this Nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon andreturning him safely to the earth."<sup>1</sup> Five months and 10 days before the end of the decade, Armstrong and Aldrin fulfilled Kennedy's goal for the nation. his oval mural commemorating America's Moon landing embellishes the Brumidi Corridors in the Senate wing of the Capitol. The mural's three main elements are: the rocket that propelled the astronauts into orbit; astronauts Neil Armstrong and Buzz Aldrin planting the United States flag on the Moon, with the lunar module *Eagle* in the background and the space capsule *Columbia* circling the Moon; and a view of Earth as seen from the Moon. Although the *Eagle* landed on the Moon in the afternoon of July 20, Armstrong and Aldrin did not erect the flag until the next morning, which explains why the scene is dated July 21, 1969.

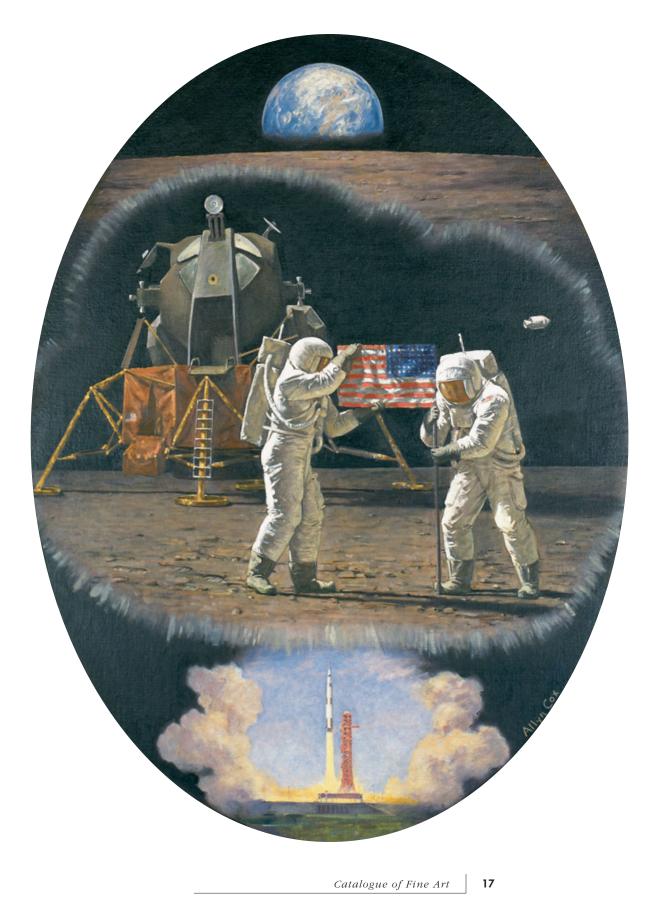
Muralist Allyn Cox painted the work. The son of artists Kenyon and Louise King Cox, Allyn Cox was born in New York City. He was educated at the National Academy of Design and the Art Students League in New York, and the American Academy in Rome. Cox began receiving commissions for murals after his return from Italy in 1920. His earliest public works are in the collections of the William A. Clark Library in Los Angeles and the University of Virginia Law School in Charlottesville.

In 1972 the U.S. Senate Commission on Art directed that a mural commemorating the Moon landing be commissioned and placed in the Capitol's Brumidi Corridors, which were originally decorated between 1857–78 by Italian-born fresco painter Constantino Brumidi, who left several areas unfinished. In 1974 Cox prepared and submitted his design for *America's First Moon Landing, July 21, 1969*. He received advice and assistance on artistic and technical decisions from museum professionals at the National Aeronautics and Space Administration (NASA), the Smithsonian Institution's National Air and Space Museum and National Portrait Gallery, and the U.S. Capitol. Cox executed the final work on canvas in his studio and in April 1975 the mural was completed and installed.

Earlier, in 1952, Cox rendered scenes to fill out the last three panels of the panoramic frieze in the Capitol Rotunda. From 1973 until his retirement in 1982, Cox painted the ceilings of the Capitol's first floor House corridors with scenes depicting the development of Congress and the growth of the nation. This work was completed by his assistant, Clifford Young. In remarks in the *Congressional Record* that year, Cox was hailed as "the American Michelangelo" for his Capitol murals.<sup>1</sup> The artist is also represented in the U.S. Senate by a portrait of Henry Clay (p. 72) in the Senate Reception Room. America's First Moon Landing, July 21, 1969

### Allyn Cox (1896-1982)

Oil on canvas applied to wall, 1975 34 x 18 inches (oval) (86.4 x 45.7 cm) Signed (lower right): Allyn Cox Commissioned by the U.S. Senate Commission on Art, 1974 Accepted by the U.S. Senate Commission on Art, 1975 Cat. no. 35.00001



## Chester Alan Arthur

(1829-1886)

The 21st president of the United States, Chester Alan Arthur held no elective office before his selection as James Garfield's vice president on the Republican ticket. Arthur, a lawyer, was active for many years in party politics. He had served as quartermaster general of the New York state militia during the Civil War. In 1871 President Ulysses S. Grant appointed Arthur collector of the Port of New York, a position he held for seven years until the Hayes administration ousted him for failure to carry out reforms.

Arthur was selected as Garfield's running mate in the 1880 presidential election in an effort to win New York electoral votes and to pacify certain elements within the party. Arthur served as the 20th vice president for only a few months when a deranged assassin shot Garfield, mortally wounding him. Garfield died on September 19, 1881 and the following day Chester A. Arthur assumed the presi dency. Despite a background in machine politics, the new president championed the Civil Service Reform Act of 1883, and his administration won recognition for honest, efficient government. The-Republican Party, unhappy with Arthur's failure to adhere to partisan principles, refused to renominate him in 1884.-Within two years of leaving the White House, the former president fell ill and died at the age of 57.

hester A. Arthur had just completed his presidential term in 1885 when the Senate adopted the resolution establishing the Senate's Vice Presidential Bust Collection. As a former vice president, Arthur was consulted and asked to name a sculptor to model his likeness, with the proviso that he choose an artist from New York State. Arthur asked that the renowned Augustus Saint-Gaudens, then at the height of his artistic career, execute his likeness. Initially Saint-Gaudens declined the commission, which was offered for the \$800 standard fee determined by the Senate. After Arthur's premature death that same year, however, Saint-Gaudens reconsidered and in July 1887 agreed to sculpt the bust.

It is regrettable that Saint-Gaudens hesitated because the bust has the appearance of a posthumous portrait; life sittings would surely have improved the result. But during the years 1886 to 1892 the sculptor was engaged in a rush of work, including some of the finest he created. In 1887 his standing portrait of Abraham Lincoln was unveiled in Chicago's Lincoln Park and *The Puritan* was formally presented in Springfield, Massachusetts. Saint-Gaudens also was working on the figure (often called *Grief*) for the Adams Memorial in Washington, D.C.'s Rock Creek Cemetery. Saint-Gaudens wrote to Architect of the Capitol Edward Clark in July 1887 concerning the press of other business. Regarding the Arthur bust the artist wrote that he could "make no promise as to the date at which I can deliver it."

As a result of these circumstances, the commission was something of an afterthought that was not pondered and labored over in the sculptor's customary way. Even though the bust is a competent work that more than holds its own in the Senate Chamber gallery, it might be called a "noble abstraction." The simplicity of the broadly disposed costume (wide-lapeled, double-breasted coat; demure cravat with stickpin; and wing collar) and the proportionately broad, frontal bust combine for a dignified effect. When these characteristics are extended to the head, however—where little incident is revealed in the smoothly modeled face, moustache, or hair; the eyes have no directed gaze; and the expression is empty—dignity turns toward monotony. The bust looks noticeably more impressive when seen from a lower vantage point, which, of course, is usually the case in the Senate gallery.

#### Chester A. Arthur

#### Augustus Saint-Gaudens (1848-1907)

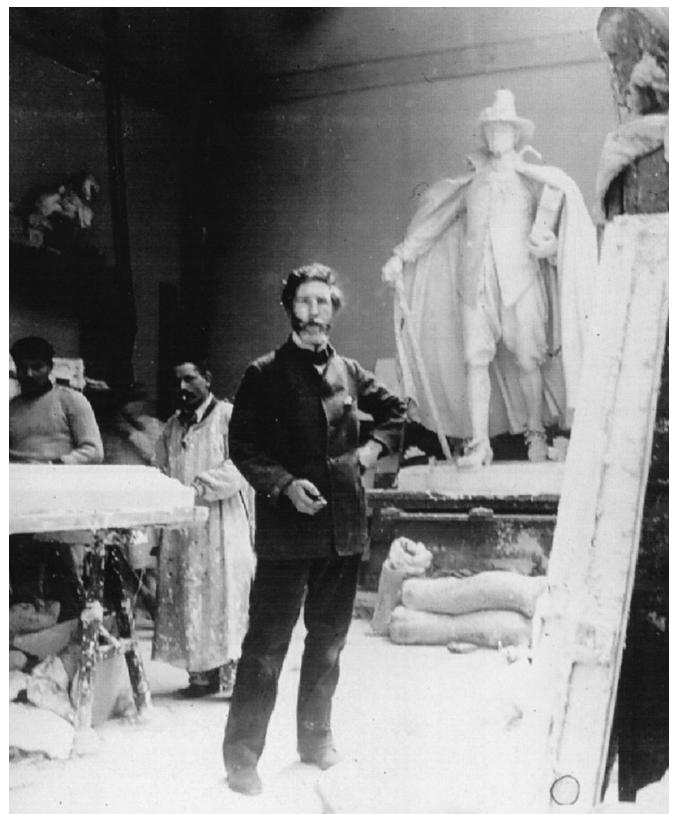
Marble, 1891 30 x 29 x 15<sup>3</sup>/<sub>4</sub> inches (76.2 x 73.7 x 40 cm) Unsigned Inscribed (centered on front of base): ARTHUR Commissioned by the Joint Committee on the Library, 1887 Accepted by the Joint Committee on the Library, 1892 Cat. no. 22.00020



Nearly five years elapsed between the artist's formal acceptance of the commission and the Senate's receipt of the completed bust. The work was delivered to the Capitol in early 1892 and placed in a gallery niche in the Senate Chamber.

Augustus Saint-Gaudens is considered one of America's preeminent artists. He profoundly influenced the course of sculpture in this country by rejecting the formality of the neoclassical ideal and creating an original American style—one of heroic realism. He brought the medium of bronze to new heights, and his portrait reliefs were brilliantly modeled and unrivaled. His collaboration with various architects established a unique approach to outdoor monuments that incorporated multiple-figure compositions within a distinct architectural framework. His early art training included an apprenticeship as a young boy with a cameo carver, classes at the Cooper Union and at the National Academy of Design in New York City, and studies in Paris at the Petite École and later at the École des Beaux-Arts. His first major commission, the Farragut Monument in New York City, established Saint-Gaudens as a dominant force in American art, a position he held throughout the late 19th century. Other public commissions followed, culminating in what is considered his masterpiece, the Robert Gould Shaw Memorial in Boston. Although gravely ill during his last years, Saint-Gaudens was still able to create such notable works as the Stevenson Memorial at Saint Giles's Cathedral in Edinburgh, and the beautiful ten- and twenty-dollar Liberty gold coins. The artist is further represented in the Senate by a bust of Chief Justice Roger B. Taney (p. 356).

Augustus Saint-Gaudens with his model of *The Puritan*, completed in 1887, the same year he was commissioned to sculpt the Senate's bust of Vice President Chester A. Arthur. (U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, NH)



Catalogue of Fine Art

# Aysh-ke-bah-ke-ko-zhay, or Flat Mouth

(ca. 1774-ca. 1860)

A powerful Ojibwa, or Chippewa, chief in the Leech Lake area of present-day Minnesota, Aysh-ke-bah-ke-ko-zhay, or Flat Mouth, visited the nation's capital in 1855 as a member of the Indian delegation from the Midwest. The tribal leaders were brought to Washington to negotiate land treaties. Aysh-ke-bah-ke-ko-zhay spoke on behalf of his people in negotiating the cession of more than ten million acres in north-central Minnesota—a land package that included the headwaters of the Mississippi River. The Native Americans received more than one million dollars in funds and services, but aspects of this cession and others in the region continued to figure in government discussions with Native Americans for the next hundred years.

Aysh-ke-bah-ke-ko-zhay (other English spellings are also known) means "bird with the green bill" in the Ojibwa language. "Flat Mouth" did not derive from this native name but was instead an English translation of the nickname "Gueule Platte," applied by early French traders. In 1911 Smithsonian Institution ethnologist James Moody characterized the great leader as "probably the most prominent Ojibwa chief of the upper Mississippi region from at least 1806, when he held council with Lieutenant [Zebulon] Pike . . . probably to his death, which seems to have occurred about 1860."



Aysh-ke-bah-ke-ko-zhay in 1855. (Minnesota Historical Society)

hile on delegation business in Washington, D.C., in 1855, Aysh-ke-bah-ke-ko-zhay, together with his colleague, Be sheekee, sat for a portrait in clay by sculptor Francis Vincenti, who was then working on decorations for the extension to the U.S. Capitol. Seth Eastman, a U.S. Army artist then assigned to the Indian Bureau (p. 128), brought the two Native American leaders to the Capitol. A key purpose of the portraits was to provide lead sculptor Thomas Crawford with realistic models for depictions of Native Americans in sculptural

he posed for Vincenti. Vincenti's treatment of Aysh-ke-bah-ke-ko-zhay—unlike his bust of Be sheekee—is primarily descriptive of appearance, less concerned with the animating spirit. The eyeballs are blank, not drilled; the mouth benign; and great attention has been given to the grand nose and curiously emphatic lower lip that, one assumes, gave the chief his nickname. The upper ears are slit and simply ornamented. His blanket is also more simply conceived than that of Be sheekee, and the horizontal turban would not particularly attract the eye were it not for the startling braidlike material that appears to gush like a fountain from both sides of the turban. The young Capitol sculptor Lot Flannery years later recalled seeing Vincenti at work on this bust—both as it was being modeled during sittings at Wren's Hotel and then as it was being carved about 1855.

groups. Aysh-ke-bah-ke-ko-zhay was probably about 81 years old when

In addition to what has been written about Vincenti in the entry on Be sheekee (p. 38), a few facts or surmises may be added to his brief history. His Italian first name was probably Francesco. He is known to have worked on the Capitol decorations from 1853 to 1858. For his work on the two portrait busts he was paid six dollars a day from building construction funds. Though this might seem an inconsequential reward (Sarah Ames, for example, would be paid \$1,500 for her bust of Lincoln just 12 years later), it should be understood that Vincenti was being paid as an exceptionally skilled artisan, not as an artist. Captain Montgomery C. Meigs, superintendent of the Capitol extension, confirms this in a letter written to Vincenti on October 17, 1854. The letter, apparently in response to Vincenti's proposal to travel to Italy to import additional skilled stonecutters for work on the Capitol, states: "Let them understand that skillful workmen get from \$2.50 to \$2.75 per day of ten hours work, and that

#### Aysh-ke-bah-ke-ko-zhay, or Flat Mouth

#### Francis Vincenti (dates unknown)

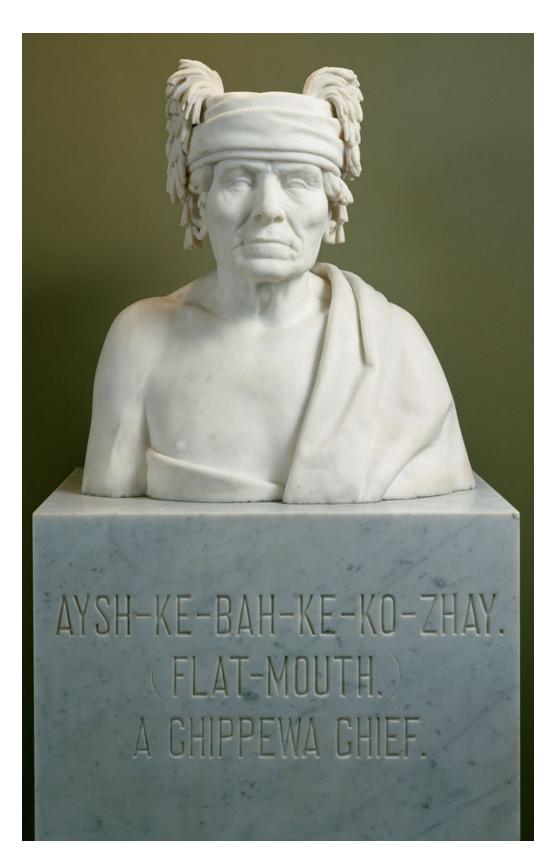
Marble, modeled 1855, carved 1855–1856 22<sup>3</sup>/<sub>4</sub> x 21<sup>5</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub> inches (57.8 x 54.9 x 36.8 cm) Unsigned

Purchased by the U.S. government with funds appropriated for the extension of the United States Capitol, ca. 1856 Cat. no. 21.00001

this is to be the inducement. . . . "<sup>1</sup> Compared with those wages, Vincenti was well paid.

After his work on the Capitol, Vincenti went south to Richmond, Virginia, where he worked for the Richmond-born Edward Valentine for a time. Some years later, Valentine reported encountering Vincenti in Paris. Vincenti may have been among the many stone carvers and sculptors who worked on Parisian projects ordered by Napoleon III and his Prefect Baron Georges-Eugéne Haussmann, particularly the new opera house that was constructed and decorated between mid-1861 and 1869.

For many years, the identities of both the subject and the artist of this bust remained unknown. Early in the 20th century, the architect of the Capitol conferred with anthropologists at the Smithsonian Institution in Washington, D.C. Inquiries among elderly Ojibwa in Minnesota confirmed the bust as a portrait of Aysh-ke-bah-ke-kozhay, whose turban and pierced ears with silver pendants indicated an Ojibwa man of high rank. At the same time, sculptor Flannery relayed his memories of Vincenti working. With the bust's identity confirmed, the architect provided a suitable marble pedestal.



# Howard Henry Baker, Jr.

(born 1925)

Howard Henry Baker, Jr., was the first popularly elected Republican senator from Tennessee, serving in the U.S. Senate from 1967 to 1985. Born in Huntsville, Tennessee, Baker joined the U.S. Navy during World War II and later practiced law in his home state. For most of his life he was surrounded by politicians—both his father and his stepmother served in the U.S. House of Representatives. His fatherin-law, Everett McKinley Dirksen, was a member of both the U.S. House of Representatives and the U.S. Senate, where he served as Senate minority leader from 1959 to 1969.

Elected to the U.S. Senate in 1966, Baker quickly rose through the ranks. His calm and witty style gained him public recognition when he served as vice chairman of the Senate Select Committee on Presidential Campaign Activities, also known as the Senate Watergate Committee. He is remembered for having pointedly asked, "What did the president know and when did he know it?" In 1977 Baker was elected Senate minority leader. The following year his persuasive demeanor was instrumental in the passage of the Panama Canal Treaty, which called for the gradual transfer of the canal to Panama.

Baker was a candidate for the Republican presidential nomination in 1980 but lost to Ronald Reagan. He became majority leader in the new Republican-controlled Senate, but he did not seek reelection in 1984. Instead, he returned to Tennessee to practice law. Although Baker considered a second run for the presidency, he put aside those personal ambitions in 1987 to serve the Reagan administration as White House chief of staff. He then returned to private law practice in Tennessee and Washington, D.C. In 1996, after the death of his first wife, Joy Dirksen, he married Nancy Landon Kassebaum, then a senator from Kansas. In 2001 he was appointed U.S. ambassador to Japan. Senator Baker is an avid photographer, and has published two books illustrating his work.-

n Howard Baker's retirement from the Senate in 1985, the principal entrance to the Republican leader's suite in the Capitol (S–230) was designated the *Howard H. Baker, Jr., Room* by Senate resolution. One year later The Dirksen Congressional Center in Pekin, Illinois, lent this portrait of Baker by Herbert Abrams for display in the suite. Abrams had completed the portrait in 1984, although he later modified it on several occasions. In the painting Baker is shown seated in the Old Senate Chamber, the historic meeting place of the Senate from 1810 to 1859.

In 1999 the Senate Commission on Art created the Senate Leadership Portrait Collection to honor presidents pro tempore and majority and minority leaders. Interest in memorializing Senate leaders had been sparked by the Leader's Lecture Series, in which former leaders share their insights with current and past members of the Senate. Senator Baker was the honored guest at the leader's lecture in 1998 when he spoke about his years as majority leader. Although the Senate already owned several paintings of former leaders, Abrams's likeness of Baker was the first piece acquired after the Senate Leadership Portrait Collection was officially established; The Dirksen Congressional Center donated it to the Senate in 2000.

Abrams is a noted portraitist who has been awarded numerous commissions in the Washington, D.C., area. He is represented in the White House collection with paintings of Presidents Jimmy Carter and George H.W. Bush, as well as First Lady Barbara Bush. Other portraits by the artist include Congressman John Rhodes of Arizona in the U.S. House of Representatives, Secretary of the Treasury Donald Regan at the Treasury Department, and Generals William C. Westmoreland and Bruce



Palmer, Jr., at the Pentagon in Arlington, Virginia. Abrams's portrait of Senator James Eastland (p. 106) is also in the Senate Collection.

Promising an "objective and evenhanded" investigation, Senator Howard Baker, left, casts his vote with Senator Sam Ervin, right, during the 1973 Senate Watergate hearings. (U.S. Senate Historical Office)

#### Howard Baker, Jr. Herbert Elmer Abrams (born 1921)

Oil on canvas, 1984 49½ x 39½ (125.7 x 100.3 cm) Signed and dated (lower right corner): Herbert E / Abrams• / '84 Gift of The Dirksen Congressional Center, 2000 Accepted by the U.S. Senate Commission on Art, 2000 Cat. no. 32.00038



Catalogue of Fine Art

# Alben William Barkley

(1877-1956)

Known affectionately as "The Veep" both during and after his years as vice president of the United States, Alben William Barkley also served as a U.S. representative and senator from his home state of Kentucky. Born near Lowes, in Graves County, Barkley was elected to the U.S. House of Representatives in 1912 after serving as prosecuting attorney and judge in McCracken County. He remained in the House until his election to the U.S. Senate in 1926.

A staunch Democrat who was much beloved for his humor and goodwill, Barkley was Senate majority leader from 1937 through 1947 and minority leader from 1947 to 1949. As Harry S. Truman's running mate, he was elected the 35th vice president on the Democratic ticket in 1948. Following his term as vice president, Barkley returned to the Senate, where he represented Kentucky until his death in 1956. His years in the Senate exceeded those of any other Kentuckian. on of Kyösti Kallio, a popular Finnish president, Kalervo Kallio studied art in Helsinki, Paris, and Rome. He gained early recognition for his portrait busts, including one of Jean Sibelius, the great Finnish composer of "Finlandia" and other tone poems on national subjects.

Kallio came to the United States in 1949. That year he won an international sculpture competition for a memorial bust of James Forrestal, the nation's first secretary of defense, for placement in the new military headquarters building, the Pentagon. Washington, D.C., became Kallio's permanent address. Alben Barkley and a host of American notables sat for him, including former Presidents Herbert Hoover and Harry S. Truman, scientist Albert Einstein, and labor leader John L. Lewis. Praising Kallio's talent for producing dramatic likenesses, *Time* magazine wrote of the sculptor in 1951: "Petrified history, not self-expression, is his province, and he commands it well."<sup>1</sup>

In 1957 the Senate formally commissioned a portrait bust of Barkley for the Vice Presidential Bust Collection. When the bust was unveiled on April 29, 1958, Lyndon Johnson, then Senate majority leader, spoke



Jane Hadley Barkley unveils the bust of her late husband at ceremonies held at the Capitol, 1958. (Reprinted from *The Washington Post*, April 29, 1958, by permission of the D.C. Public Library)

in remembrance of "The Veep." His words also might have applied to the artist who commemorated the vice president. Said Johnson, "He had the rare gift of looking into the heart of his fellowmen."<sup>2</sup>

## Alben W. Barkley

### Kalervo Kallio (1909-1969)

Marble, modeled 1957, carved 1958 27<sup>3</sup>/<sub>4</sub> x 25 x 14<sup>7</sup>/<sub>8</sub> inches (70.5 x 63.5 x 37.8 cm) Signed (under subject's truncated left arm): Kalervo Kallio Commissioned by the Senate Committee on Rules and Administration, 1957 Accepted by the Senate Committee on Rules and Administration, 1958 Cat. no. 22.00035



Catalogue of Fine Art

## Isaac Bassett

(1819 - 1895)

Isaac Bassett began his Senate career in December 1831, at the age of 12, when he was appointed by Daniel Webster to serve as the institution's second page. Bassett's father, Simeon Bassett, was a Senate messenger at the time, and young Isaac frequently accompanied him to the U.S. Capitol. Isaac Bassett later recalled, "on one of these visits... Daniel Webster called me to him and took me up in his lap and... said to me: 'My little man, would you like to be made a page?'"

Promoted to messenger in 1838 and to assistant doorkeeper in 1861, Bassett worked in the Senate Chamber, attending nearly every legislative session until his death in 1895. He was deeply esteemed by senators and fellow employees alike for his discreet, faithful, and dedicated service. "I have tried to do my duties and act honestly," he wrote, and for this the Senate honored him with gifts and testimonials on several occasions. By the 1880s the elderly Bassett, with his long gray beard and dignified bearing, had become an icon of the gentlemanly, statesmanlike qualities that represented the Senate at its best. He was a willing subject for newspaper reporters, cartoonists, and photographers, always ready to regale anyone who would listen with stories of the Senate in "olden times" and of the great men who had served then.

Bassett's most abiding legacy to the Senate is the manuscript he left behind at his death, which provides an unparalleled view into the institution during the 19th century. Hoping to have a memoir of his Senate experiences published posthumously "to give the public the benefit of these years of observation among public men," he made copious notes and compiled a rich array of newspaper clippings describing the Senate's people, traditions, and procedures. The book was never published. However, the manuscript survived, faithfully preserved by Bassett's descendants and eventually donated to the U.S. Senate.

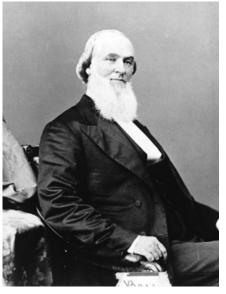
n 1876 members of the Senate commissioned artist Freeman Thorp to paint a portrait of Isaac Bassett as a "testimonial of their personal regard and of their high appreciation of the intelligence, the promptness, the accuracy, and the conscientious fidelity" that had exemplified Bassett's 45 years of service up to that point. In his memoirs Bassett himself describes the simple, touching presentation ceremony:

Soon after the adjournment of the Senate on the 3rd day of August 1876, Mr. Ferry, the President of the Senate, came up to me and said, "Captain, I want to see you for a few minutes in the Marble Room." I, in my usual way, said, "Certainly, sir," and made a polite bow. He then put his arm in mine and led me to the Marble Room, and to my surprise, I saw quite a crowd. He turned my attention to a portrait that had been covered over and made this remark, "Look at that picture and see if you can recognize it." I must confess that I never was so embarrassed in my life before... I knew not what to say, for I was taken by surprise, not knowing that any such thing was in contemplation; it was kept a perfect secret from me.... How can I express my kindness to all of the senators? Words cannot do it; my heart overflows with gratitude to them all.

Exactly how Thorp completed the painting without arousing Bassett's suspicions is unknown. Perhaps the artist worked from a photograph, because there is an existing image of Bassett that resembles the painting. In 1991 Elizabeth Rummel Crosby, Isaac Bassett's great-granddaughter, donated the painting of Bassett to the

U.S. Senate.

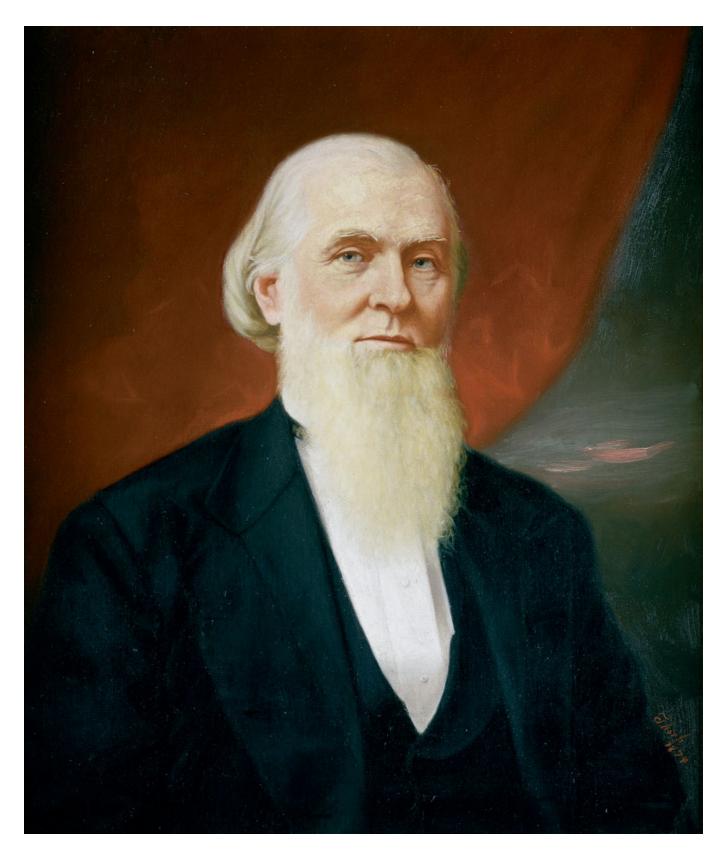
Thorp was born in Ohio and worked extensively in photography before turning to oil painting. Over the years he executed a number of portraits of prominent individuals, including the Senate's painting of Abraham Lincoln (p. 262). Seven of Thorp's works are also located in the House wing of the Capitol.



Isaac Bassett was photographed at Mathew Brady's Pennsylvania Avenue studio, date unknown. (U.S. Senate Collection, Gift of Ms. Anjanette Vail Van Horn)

## Isaac Bassett

Freeman Thorp (1844–1922) Oil on canvas, 1876 29<sup>1</sup>/<sub>2</sub> x 24<sup>1</sup>/<sub>2</sub> inches (74.9 x 62.2 cm) Signed and dated (lower right): Thorp / 1876 Gift of Elizabeth Rummel Crosby (great-granddaughter of Isaac Bassett), 1991 Accepted by the U.S. Senate Commission on Art, 1991 Cat. pc, 31,00017 Cat. no. 31.00017



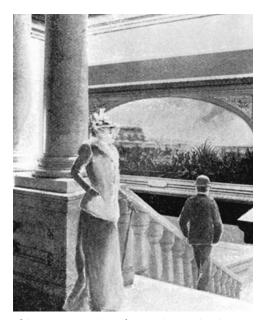
Catalogue of Fine Art

# The Battle of Chapultepec

(September 13, 1847)

Toward the end of the Mexican War (1846–48), U.S. forces marched into the interior of Mexico, intent upon capturing the capital city. The western approach to Mexico City was protected by Chapul tepec, a fortified hill that rose some 200 feet above the city plain.

Atop this rocky bluff stood the fortress of Chapultepec, once a palace, but now used as the Mexican military academy. On the morning of September 13, 1847, after a day's bombardment, General Winfield Scott ordered American troops to storm the fortification. By mid-morning, General Nicolás Bravo and his Mexican troops remaining in the citadel, including the cadets of the academy, capitulated. Six of the teenage cadets, who chose death rather than surrender, are honored for their courage to this day in Mexico as the Niños Héroes (boy heroes). Mexico City fell on September 14, and the war soon ended. U.S. Marines still wear a red stripe on the trousers of their dress uniform to commemorate the Battle of Chapultepec.



This 1892 engraving shows *The Battle of Chapultepec* as it hung in the west grand staircase in the Senate wing until 1961. (Reprinted from Barksdoll, A Hand-book of Washington. Philadelphia: Allen, Lane & Scott, 1892)

n 1857, as part of Captain Montgomery C. Meigs's program to decorate rooms in the newly constructed Capitol extension, James Walker was commissioned to recount in oil on canvas the American capture of the Mexican fortress at Chapultepec. The commission's execution was briefly delayed when Congress passed a bill requiring that all works of art for the extension be selected by a commission of three distinguished artists and approved by the Joint Committee on the Library. The project proceeded, however, and the painting was delivered to the Capitol in 1862. Walker received \$6,137.37 for his work. Evidence suggests that the picture was originally commissioned for use in the meeting room of the House Military Affairs Committee. However, with the decision to engage Seth Eastman to create the series of fort pictures for that space, *The Battle of* Chapultepec was relocated to the west staircase of the Senate wing. In 1982 the painting was loaned to the Marine Corps Museum at the Washington Navy Yard in Washington, D.C.

Born in England, artist James Walker spent most of his life in New York City but was living in Mexico City at the outbreak of the Mexican War. He was forced into hiding for six weeks until he

eventually made his way behind American lines. Walker subsequently served as an interpreter for U.S. troops and was present at the storming of Chapultepec. Therefore, he was uniquely qualified to undertake this commission. His composition shows the consultation between General John Anthony Quitman, who led the storming of Chapultepec, and the officers of his advanced division prior to the attack. Walker's treatment of details, including military uniforms, is highly accurate. His other military history paintings include *The Battle of Lookout Mountain* and *The Battle of Gettysburg*.

### The Battle of Chapultepec (Storming of Chapultepec)

### James Walker (1819-1889)

Oil on canvas, 1858  $93\frac{1}{2} \ge 210$  inches (canvas) (237.5 x 533.4 cm) Signed and dated (lower left): James Walker 1858 Commissioned with funds appropriated for the extension of the United States Capitol, 1857 Accepted by the U.S. government, 1862 Cat. no. 33.00010



## The Battle of Fort Moultrie

(June 28, 1776)

Just days before the signing of the Declaration of Independence in 1776, the Battle of Fort Moultrie (then known as Fort Sullivan) resulted in a significant American victory over the British. Earlier that year, a crude palmetto-log fort had been built on Sullivan's Island as a first line of defense for Charleston, South Carolina. On June 28, the formidable British fleet, under the command of Sir Peter Parker, attacked. The small American force, led by Colonel William Moultrie, held its position despite all-day shelling. Moultrie later described the scene as "one continual blaze and roar; and clouds of smoke curling over . . . for hours together."1 Even though the British had far superior firepower at their disposal, the spongy palmetto logs and sand that comprised the American fort absorbed most of the enemy shells before they could explode. During the bombardment, the fort's flag—a distinctive silver crescent on a blue field—was shot down by the British. Ignoring heavy gunfire, Sergeant William Jasper retrieved the standard and replanted it on the fort's rampart. At nightfall, the defeated British withdrew.

The American victory ensured the safety of the port of Charleston and won many people over to the patriot cause. Before this battle, General George Washington had had little success in the North. The American triumph at Sullivan's Island showed that the South could wage a successful campaign. It stood as a symbolic declaration of independence from the British, preceding the signing of the actual document by less than a week.

Soon after the victory, the fort was renamed in honor of William Moultrie, who was later promoted to general. John Rutledge, then president of the South Carolina assembly, presented Sergeant Jasper with his dress sword for his bravery and offered him an officer's commission. Jasper, however, declined the commission as inappropriate for a man of humble ori gins. The blue and silver crescent flag that Jasper replanted during the battle later served as the inspiration for the South Carolina state flag. ohn Blake White's *The Battle of Fort Moultrie* "portrays in a spirited manner the famous battle . . . fought and won against a formidable British fleet . . . just six days prior to the Declaration of Independence," wrote Octavius White, the artist's son. Octavius White donated this work to the U.S. Senate in 1901. He gave it to the nation, he said, "that the sons may know how their fathers fought to secure the precious boon of liberty."<sup>1</sup>

The painting presents a view of the battle from inside the American fort, with the British fleet firing at full force in the background. The artist inserted portraits of William Moultrie and Francis Marion in the right center foreground. William Jasper is seen defending the fort's flag. At the center background, along the perimeter wall of the fort, is the artist's own father, Blake Leay White, who is thought to have participated in the battle. White based his portraits on existing likenesses in South Carolina family collections and on his memory. According to White family tradition, the artist's father and General Marion, known as the "Swamp Fox," owned adjoining plantations. The young artist, it was said, would sit on Marion's knee during visits.

In 1899 Octavius White had presented three other Revolutionary War paintings by his father to the Senate: *Sergeants Jasper and Newton Rescuing American Prisoners from the British* (p. 202), *General Marion Inviting a British Officer to Share His Meal* (p. 268), and *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British* (p. 290). Although White drew inspiration for these works from a biography of Francis Marion as recounted by Parson Mason Locke Weems, the artist's source for the Fort Moultrie painting is less clear.

John Blake White was born in Eutaw Springs, South Carolina. He studied law in Charleston and in 1800 traveled to England to pursue an art career under the guidance of American artist Benjamin West. White returned to the United States three years later and continued to paint historical subjects, portraits, and miniatures. His work was exhibited at the Boston Athenaeum, New York's National Academy of Design, the Apollo Association for the Promotion of the Fine Arts, and the South Carolina Institute, where he received a medal for best historical painting. He was a founder of the South Carolina Academy of Fine Arts. Although White never gained the artistic recognition he desired, he painted in his leisure time until about 1840, while practicing law in Charleston. He also served in the South Carolina state legislature and wrote several plays.

### *The Battle of Fort Moultrie* John Blake White (1781-1859)

Oil on canvas, 1826  $31\frac{1}{2} \ge 49\frac{1}{2}$  inches (80  $\ge 125.7$  cm) Signed and dated (lower right corner): B. White / 1826 Gift of Octavius A. White (son of the artist), 1901 Accepted by the Joint Committee on the Library, 1901 Cat. no. 33.00004









Note to the reader: A key to the painting *The Battle of Fort Moultrie* by John Blake White can be found in the appendix of this catalogue.

Catalogue of Fine Art

## The Battle of Lake Erie

(September 10, 1813)

"We have met the enemy and they are ours—two ships, two brigs, one schooner and a sloop." With this simple victory message to General William Henry Harrison, commander of the U.S. forces in the Northwest Territory, Commodore Oliver Hazard Perry announced his defeat of the British fleet at the Battle of Lake Erie. This battle, one of the most unusual in American naval history, ensured American control of the Great Lakes during the War of 1812 and secured the country's tenuous hold on the Northwest.

Commodore Perry's victory was quickly enshrined as one of the heroic military events of the early American Republic. The famous engagement on September 10, 1813, was initiated by Perry's flagship Lawrence, named after James Lawrence, the commander of the recently captured Chesapeake. Lawrence's dying words, "Don't give up the ship," inspired the nation and Perry. Those words were stitched onto Perry's battle flag, which flew over the Lawrence. As the battle began, Perry placed the Lawrence at the head of his fleet. The Caledonia and the Niagara, as well as six other ships of various sizes, fell in behind. For reasons that have never been determined, the faster Niagara remained behind the slower Caledonia, and the Lawrence sailed into the battle virtually unsupported. Perry was then forced to fight the entire British fleet with only the Lawrence.

After an intense bombardment of two and a half hours, the Lawrence fought the British fleet to a standstill, though the ship itself was severely damaged and four-fifths of its crew were killed or wounded. In a daring move, Commodore Perry abandoned his shattered ship and climbed into a rowboat with four crewmen. He took with him his battle flag, which he draped over his shoulders. The boat set out for the brig Niagara, braving heavy gunfire. Perry boarded the ship, took command, and turned the Niagara directly toward the British ships. The encounter was confusing and bloody, but brief. The damaged British flagship Detroit attempted to swing around,

illiam Henry Powell, an Ohio artist who had studied with Henry Inman in New York City, received a coveted commission in 1847: the last of the historical paintings for the U.S. Capitol Rotunda. His subject, *Discovery of the Mississippi* 

by De Soto A.D. 1541, was completed in 1853. As Henry Tuckerman wrote in his 1867 Book of the Artists, it was "a commission bestowed upon him rather in deference to his Western origin than because of priority of claim in point of rank or age."1 That is, the new political clout of the Northwest Territory had made itself felt. This national success led his home state to commission Powell in 1857 to paint Perry's Victory on Lake Erie for the rotunda of the Ohio Statehouse in Columbus. The work was completed in his New York City studio. The artist let it be known that he had used as models men from the Brooklyn Navy Yard and had sought authenticity in all the nautical details of the picture, an effort for which he was praised. The picture was installed in Columbus in 1865, whereupon the Joint Committee on the Library commissioned Powell, on March 2, 1865, for a painting "illustrative of some naval victory," to be placed at the head of the east stairway in the Senate wing of the Capitol.<sup>2</sup> It seems certain that he was expected to repeat his Ohio Statehouse subject on a larger scale. He did so, painting it in a temporary studio inside the U.S. Capitol and completing it in 1873. For this version, it appears that Powell used as models workers then employed at the Capitol.

Powell chose as his subject the moment when Perry made his way from his severely damaged flagship, the *Lawrence*, in a rowboat through enemy fire to the *Niagara*. Powell enlarged the crew of the boat, showing six oarsmen, a helmsman, Perry, and Perry's 13-year-old brother, Alexander, who served as Perry's midshipman. Sources do not agree on whether Alexander in fact accompanied his brother in the rowboat, but it must have seemed an irresistible addition. In the painting, Alexander grasps his brother's coat as if to pull him to sit, as the helmsman also urges with a gesture. Perry does not carry his battle flag; the artist chose instead to fly the Stars and Stripes from the boat's bow. This is stirring, if inaccurate, as the "colors" were not taken from the *Lawrence*. One of the oarsmen is an African American. Although Tuckerman identifies him as "Perry's black servant, Hannibal," who responds to a near-hit in "evident consternation," his inclusion is more likely dictated by the date

#### *Battle of Lake Erie* William Henry Powell (1823–1879)

Oil on canvas, 1873 201<sup>1</sup>/<sub>8</sub> x 319<sup>1</sup>/<sub>2</sub> inches (510.9 x 811.5 cm) Signed and dated (lower left corner): W.H. Powell. / 1873 Inscribed (centered at top of frame, on central crest): We have met the enemy and they are ours / Oliver H. Perry Inscribed (centered at bottom of frame, on cartouche): BATTLE OF LAKE ERIE / September 10th / 1813 / painted / by / W.H. Powell Commissioned by the Joint Committee on the Library, 1865 Accepted by the Joint Committee on the Library, 1873 Cat. no. 33.00008



of the painting—immediately post-Civil War and emancipation—than by the reality of 1813.<sup>3</sup>

In addition to the heroic figures in the rowboat, Powell shows three figures on the abandoned *Lawrence*, along with a dead sailor in the flotsam between brig and boat and a doomed figure in the water at theright side. To judge from the flags, three British ships are clustered from the left to the center in the background, and five American ships are grouped from the center to the right. Many sailors are seen in those ships. Powell's most expressive work is found in the indistinct background, seen through gunsmoke and haze; in the water; and in the corpse atop the tangled flotsam. Powell sacrifices spatial unity, however, by ignoring the middle ground. Thus, the diagonal that is meant to lead and its rigging became entangled with that of the Queen Charlotte, rendering both ships helpless against the onslaught from the Niagara. In short order, the smaller British ships also succumbed, and a mere 15 minutes after boarding, Perry had achieved an extraordinary victory. With it the British supply line to the Western frontier was severed, and within the month the British and their Indian allies were decisively defeated.

### The Battle of Lake Erie-continued

the eye from the *Lawrence* through the rowboat to the distant *Niagara* fails to do so, despite Perry's rhetorical pointing gesture.

Although the commodore's heedless action of standing in the boat had exposed him as he headed for the *Niagara*, "Perry's luck" became legendary. The heroic stance, as presented by Powell, may seem overdone to the modern viewer, but it was not out of step with dramatic



conventions of the period. For example, Emanuel Leutze's *Washington Crossing the Delaware* portrays George Washington similarly.

The Leutze canvas was exhibited in New York in 1851 and again in 1853, and it was all but universally praised for showing the hero's determined purpose. Likewise, in describing Perry's action in the earlier version of Powell's Perry's Victory on Lake Erie in the Ohio Statehouse, Tuck! erman revels, "[Perry]-the central figure, the soul of the picture-is standing with outstretched arm, and resolute and confident look, unconscious of his handsome little

brother, who tugs at his dress, or of the deprecating gesture of the helmsman to make him sit down and avoid the terrible exposure, of which, in the excite! ment of the moment, he is unaware."<sup>4</sup>



Detail: top of frame.



Detail: bottom of frame.

Right:

The *Battle of Lake Erie* dominates the east grand stairway of the Senate wing. Commodore Oliver Hazard Perry's message to General William Henry Harrison announcing the defeat of the British is inscribed on the walnut frame. (1999 photograph)

William Powell's 1865 painting, *Perry's* Victory on Lake Erie, hangs in the rotunda of the statehouse in Columbus, Ohio. (Ohio Historical Society)



## Besheekee, or Buffalo

(ca. 1759-1855)

Born on Madeline Island in Lake Superior, near the present-day Red Cliff reservation in Wisconsin, Be sheekee was a distinguished leader among the Ojibwa, or Chippewa, people. The name "Be sheekee" — from the Ojibwa language—was variously transcribed into English; other forms appearing in print in the 19th century include Pee-Che-Kir, Bezhike, and Pezhiki. Americans of English heritage called him "Buffalo" or "Great Buffalo," whereas the French used "Le Beouf."

Introduced to fur trapping as a means of trading for European goods in the 17th century, the Ojibwa became dependent on a system that ultimately depleted their resources and drove them west. Be sheekee was chief of the La Pointe band of Ojibwa, located on Lake Superior in Wisconsin; he also led all the Lake Superior and Wisconsin bands of Ojibwa during much of this cultural transformation. The United States government encouraged native people to concede mineral rights, and by the 1850s these groups were under increasing pressure to relinguish most of their traditional land and agree to live on reservations as well. Be sheekee traveled to Washington, D.C., in 1852 and 1855 as part of official Native American delegations to discuss and sign treaties with the U.S. government. During his first visit, Be sheekee met with President Millard Fillmore to successfully settle a number of grievances. In 1855, together with Aysh-ke-bah-ke-ko-zhay, another Ojibwa chief, and 14 other Native Americans from Minnesota and Wisconsin, Be sheekee negotiated a land cession treaty. He died the same year and is buried at La Pointe (Madeline Island), Wisconsin.

he Senate possesses a remarkable pair of busts of Be sheekee (Buffalo) and Aysh-ke-bah-ke-ko-zhay (Flat Mouth; p. 22) by the virtually unknown Italian sculptor Francis Vincenti. These Native American leaders came to Washington, D.C., in 1855 as part of a delegation responsible for negotiating a treaty with the United States government. On February 17, 1855, Captain Seth Eastman (who was also an artist; p. 128) wrote to Captain Montgomery C. Meigs, superintendent of the Capitol extension, that the two Ojibwa Indians were in the city and would consent to having their portraits modeled in clay, after their business was finished.

The request for Be sheekee and Aysh-ke-bah-ke-ko-zhay to pose undoubtedly came from Meigs, who wished to ship some models of Native Americans to Rome for the guidance of Thomas Crawford (p. 88), the artist then modeling figures for the east pediment of the Senate portico. (Whether the clay models or plaster casts from these two specific works ever reached Crawford is not recorded.) Meigs wrote in his journal, "Vincenti is making a good likeness of a fine bust of Buffalo. I think I will have it put into marble and placed in a proper situation in the Capitol as a record of the Indian culture. 500 years hence it will be interesting."<sup>1</sup> Meigs further commented about Be sheekee: "He is a fine-looking Indian, with character strongly marked. He wore in his headdress 5 war-eagle feathers, the sign of that many enemies put to death by his hand."<sup>2</sup>

Vincenti was among the talented stonecutters who arrived from Italy to work on the decorative carving for the new Senate and House wings, which were then being constructed. Some of these men were especially accomplished; clearly Vincenti was. A young American sculptor working at the Capitol observed Vincenti modeling the bust of Aysh-ke-bah-keko-zhay at the Wren Hotel and afterward carving the marble bust in a Capitol workshop, so it is likely that Vincenti modeled both busts and carved the marbles as well. Considering that the Capitol stonecutters generally worked from the designs of others, Vincenti's skill at modeling is somewhat surprising, though nothing is known of his training.

The sculpture of Besheekee was modeled from life the year the chief died. Voucher records show that in February 1855 Vincenti paid \$5.00 to "an Indian chief—Besheke having taken his bust—in three days." The portrait is supported by a columnar pedestal on which, in addition to decorative moldings, Vincenti deftly carved the image of an Ojibwa

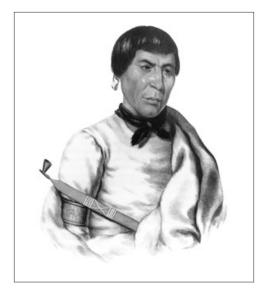
### Be sheekee, or Buffalo

#### Francis Vincenti (dates unknown)

Marble, modeled 1855, carved 1856 24<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>5</sub> x 15 inches (62.2 x 52.1 x 38.1 cm) Inscribed (on back of subject's left shoulder): Be sheekee Purchased by the U.S. government with funds appropriated for the extension of the United States Capitol, ca. 1856 Cat. no. 21.00002



### Be sheekee, or Buffalo-continued



This 1843 lithograph of Be sheekee is titled *Pee-Che-Kir, A Chippewa Chief.* (Reprinted from McKenney and Hall, *History of the Indian Tribes of North America*, vol. 2. Kent, Ohio: Volair, 1978)

war shield. Behind the shield, and mostly obscured by it, appear a bow and arrows and a rifle. The face of the shield is dominated by a peace pipe adorned with feathers that transforms the implements of war, and by extension the bust that surmounts it, into an emblem of peace. From a frontal head, Besheekee's drilled eyes direct a forceful gaze slightly up and to his right, in an attitude of imperturbable alertness. There is nothing of frailty in the ancient head, and Vincenti modeled the expressive face firmly and broadly, even while faithfully recording the facial idiosyncrasies. The elaborate headdress undoubtedly attests to the sitter's importance, as do the large ornaments suspended from the slit ears. Feathers are attached to the back of the head, and five short cylinders project hornlike on the crown of the head. Perhaps indicative of wooden originals, they are shown as if strapped to the head by a band that ties under the chin in a bow. The long braids of hair and strings of beads are vigorously carved, animating the stoic, penetrating likeness of Besheekee. This formidable Native American was also called Great Buffalo, and the adjective was clearly deserved.

Documentary evidence suggests that the marble was carved in early 1856. The piece has been on view in the U.S. Capitol since its creation. In 1858 a related portrait bust was created in bronze by sculptor Joseph Lassalle, foreman of the Capitol's bronze shop between 1857 and 1859. Not a replica of the Vincenti marble, but rather a new work based closely on the original clay model, Lassalle's bust is displayed in the House wing of the Capitol.

Right:

The pedestal for the bust of Be sheekee includes a peace pipe adorned with feathers on the Ojibwa war shield. A bow, arrows, and rifle—other implements of war—are also depicted.



## John Cabell Breckinridge

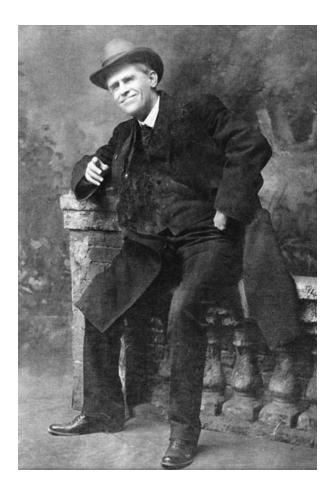
(1821 - 1875)

First elected to the U.S. House of Representatives from his native Kentucky at the age of 29, John Cabell Breckinridge became the country's youngest vice president when he was elected on the Democratic ticket with James Buchanan in 1856. Breckinridge served as the 14th vice president during a turbulent era dominated by the issue of slavery. While he defended the right of individuals to make their own territorial laws, he also counseled against secession and appealed for national unity. Following a North-South split in Democratic ranks, Breckinridge was nominated for president in 1860 by the Southern faction on a pro-slavery platform. After losing the election, he completed his term as vice president and returned to Kentucky upon Lincoln's inauguration.

Breckinridge then served Kentucky in the U.S. Senate from March 4, 1861, until his expulsion in December of that year for support of the Southern cause. Breckinridge joined the Confederate army and attained the rank of major general before becoming secretary of war to the Confederacy in 1865. Following military defeat, Breckinridge lived abroad for three years. After being granted amnesty, he returned to the United States in 1868 and practiced law in Kentucky until his death.

Indiana artist James P. Voorhees. (Architect of the Capitol) n 1896 the Joint Committee on the Library, acting under a May 13, 1886, resolution, authorized the purchase of a bust of Vice President John C. Breckinridge. On advice from the Breckinridge family and Kentucky Senator Joseph Clay Stiles, sculptor James Voorhees was selected for the project. A year earlier, Voorhees had completed the Senate's portrait bust of Vice President Richard M. Johnson (p. 222). His model of the Breckinridge bust was promptly approved, and the work was soon carved in marble.

Talented and versatile, Voorhees was a writer, poet, actor, and sculptor. He also completed studies of Thomas Jefferson and Napoleon Bonaparte, commissioned by the State Department for the St. Louis World's Fair in 1904. For 21 years, Voorhees acted as personal secretary to his father, Senator Daniel W. Voorhees of Indiana. The artist's memorial bust of his father, completed as late as 1928, was created to honor the senator's work in support of funding a Library of Congress building, which opened in 1897.



#### John C. Breckinridge

#### James Paxton Voorhees (ca. 1855-1936)

Marble, 1896 30 x 28 x 16 inches (76.2 x 71.1 x 40.6 cm) Signed and dated (on subject's truncated right arm): JAMES / PAXTON / VOORHEES. / Sc. A.D. 1896 Commissioned by the Joint Committee on the Library, 1896 Accepted by the Joint Committee on the Library, 1896 Cat. no. 22.00014



### Blanche Kelso Bruce

(1841 - 1898)

Born into slavery in 1841, Blanche Kelso Bruce became the first African American to serve a full term in the U.S. Senate, as well as the first African American to preside over the Senate. One of 11 children, Bruce was born near Farmville, Virginia, and was taken to Mississippi and Missouri by his owner. Just 20 years old when the Civil War began, Bruce tried to enlist in the Union army. At that time, the army did not accept black recruits, so instead Bruce turned to teaching; he later organized the first school in Missouri for African Americans. He briefly attended college in Ohio but left to work as a porter on a riverboat. In 1869 Bruce moved to Mississippi to become a cotton planter. Active in Mississippi Republican politics, he served as supervisor of elections, tax assessor, sheriff, superintendent of education, and sergeant at arms of the state senate. In 1874 the Mississippi legislature elected him to the U.S. Senate where he served until 1881.

In the Senate, Bruce was a member of the committees on Pensions, Manufactures, and Education and Labor. He chaired the Committee on River Improvements and the Select Committee to Investigate the Freedman's Savings and Trust Company. He supported desegregation of the army, protection of African American voting rights, and more humane treatment of Native Americans. Bruce encouraged increasing the disposition of western land grants to African Americans. On February 14, 1879, Bruce became the first African American to preside over the Senate.

Bruce worked devotedly to gain rights for African Americans. After leaving the Senate, he was appointed registrar of the U.S. Treasury by President James Garfield. At the Republican convention of 1888, Bruce received 11 votes for vice president. He was appointed recorder of deeds for the District of Columbia and later was a member of the board of trustees of Howard University. Bruce died in Washington, D.C., in 1898.

n an effort to enhance the collection with portraits of women and minorities who served the U.S. Senate with distinction, the Senate Commission on Art approved the commissioning of portraits of Blanche Kelso Bruce and Margaret Chase Smith (p. 338) in October 1999. Senator Christopher Dodd, chairman of the Senate Committee on Rules and Administration and a member of the Senate Commission on Art, proposed the acquisition of Senator Bruce's portrait, with the strong support of Majority Leader Tom Daschle and Republican Leader Trent Lott, also members of the commission. An advisory board of historians and curators was established to review the artists' submissions and provide recommendations to the Senate Commission on Art. Washington, D.C., artist Simmie Knox was selected in 2000 to paint Bruce's portrait. With few images of Bruce existing, Knox relied on a Mathew Brady photograph of the senator. The portrait, completed in 2001, was unveiled in the Senate wing of the Capitol at ceremonies held in September the following year.

A graduate of the Tyler School of Art at Temple University, Knox taught art at various colleges, universities, and public schools while continuing his painting career. Initially an abstract artist, he has concentrated on portraiture in recent years. Knox has painted politicians, judges, religious and civic leaders, educators, athletes, and entertainers. He feels a strong commitment to commemorate individuals who have changed the course of our history, including Frederick Douglass, educator Mary McLeod Bethune, voting rights activist Fannie Lou Hamer, and Martin Luther King,



Jr. "Without these people, I don't think I'd probably be sitting here. They have made life a little better for all of us," he once said. Other notable portraits by the artist include those of Supreme Court Justices Ruth Bader Ginsburg and Thurgood Marshall, and the official portrait of President William Jefferson Clinton in the White House collection.

This 19th-century photograph by Mathew Brady is one of only a few original images that exists of Blanche Kelso Bruce. (Library of Congress, Prints and Photographs Division)

#### Blanche Kelso Bruce

#### Simmie Lee Knox (born 1935)

Oil on canvas, 2001 45<sup>3</sup>/<sub>4</sub> x 40 inches (116.2 x 101.6 cm) Signed and dated (lower left corner): Simmie Knox / 2001~ Commissioned by the U.S. Senate Commission on Art, 2000 Accepted by the U.S. Senate Commission on Art, 2001 Cat. no. 32.00039



### Constantino Brumidi

(1805 - 1880)

Constantino Brumidi's frescoes and murals can be found throughout the U.S. Capitol. His most accessible and brilliant creations include the allegorical fresco *The Apothe osis of Washington* in the canopy of the Rotunda and the extensive frescoes and murals in the Brumidi Corridors. These hallways on the first floor of the Senate wing are some of the most ornate and creatively decorated public spaces in the nation. Inspired by Raphael's loggia in the Vat ican, Brumidi's work in the corridors is unique in integrating classical imagery with patriotic American themes.

Born in Rome of Italian and Greek parentage, Brumidi trained in drawing, painting, and sculpture at Rome's presti gious Accademia di San Luca. By 1840, these artistic skills were put to good use when Brumidi and several other artists were commissioned to restore the richly decorated frescoes in the Vatican Palace. Brumidi's career blossomed with commis sions for portraits and frescoes in several churches and palaces. Following a pardon by the pope for his role in the republican revolution, Brumidi immigrated to the United States. Five years later he became a naturalized citizen.

Brumidi was hired to decorate the Capitol extension with murals and fres coes. His Capitol frescoes were probably the first true frescoes to be painted in this country. Brumidi continued to embellish the walls of the Capitol for the next 25 years.

Brumidi's last years were spent painting the historic scenes in the Rotunda frieze. Proud of his achievements, the artist is reported to have remarked: "My one ambi tion and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty."<sup>1</sup> He died on February 19, 1880.

JIMILU mason, left, and Myrtle Cheney Murdock, author of the first book on Brumidi, at the dedication ceremony for the bust of Constantino Brumidi, April 30, 1968. (Architect of the Capitol) n 1966 the U.S. Congress authorized the creation of a portrait bust honoring Constantino Brumidi that would be displayed in the Brumidi Corridors. The legislation was spurred in part by renewed appreciation of Brumidi following publication of a biography on him written by Myrtle Cheney Murdock, the wife of an Arizona congressman. Sculptor JIMILU mason was awarded the commission in early 1967; she based her likeness of Brumidi on photographs taken during his life. The Joint Committee approved the plaster model, and the image was translated into Carrara marble in Pietrasanta, Italy. JIMILU's bust of Brumidi was unveiled in the Capitol Rotunda in 1968 at dedication ceremonies attended by congressional leaders and the ambassadors of Italy and Greece.

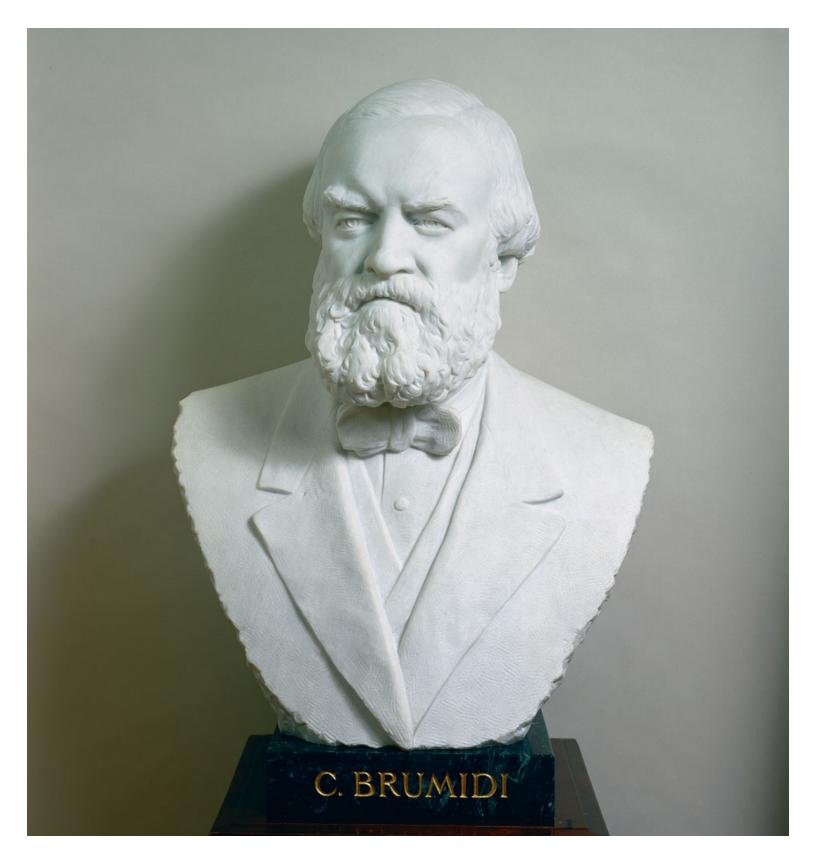
JIMILU, of Alexandria, Virginia, is known for her portrait and figurative sculptures. Her mother, Rose d'Amore Mason, was of Italian heritage, a legacy that spurred JIMILU's interest in obtaining the Brumidi commission. Her father was former Federal Trade Commissioner Lowell B. Mason. JIMILU mason's other works include busts of Chief Justice Frederick M. Vinson in the U.S. Supreme Court building; Speaker Samuel Rayburn at the Smithsonian Institution's National Portrait Gallery; John F. Kennedy at the North Carolina Museum of Art; and several busts of Lyndon B. Johnson, including one in the Senate's Vice Presidential Bust Collection (p. 218). Her bronze sculpture of the groundhog *Punxsutawney Phil* occupies a place of honor in the town square of Punxsutawney, Pennsylvania.



#### Constantino Brumidi

#### JIMILU mason (born 1930)

Marble, modeled and carved 1967 29<sup>5</sup>/<sub>x</sub> x 32<sup>3</sup>/<sub>x</sub> x 23<sup>3</sup>/<sub>4</sub> inches (75.2 x 82.2 x 60.3 cm) Signed and dated (on back of subject's right shoulder): Jimilu Mason / ©1967 Commissioned by the Joint Committee on the Library, 1967 Accepted by the Joint Committee on the Library, 1967 Cat. no. 21.00003



Catalogue of Fine Art

## James Bryce

(1838 - 1922)

Born in Belfast, Ireland, James Bryce distinguished himself in history, law, politics, and diplomacy. For more than 20 years he taught civil law at Oxford University, and from 1880 to 1907 he was a Liberal Party member of Britain's House of Commons. Bryce served in the last cabinet of Prime Minister William Gladstone and was chief secretary for Ireland under Prime Minister Henry Campbell-Bannerman. James Bryce became British ambassador to the United States in 1907. He had visited the country many times before and was the author of *The American Commonwealth* (1888), an analysis of American political institutions.

During his six years as ambassador to the United States, Bryce became popular with the public as well as with official Washington. When he retired in 1913 from his diplomatic service, Britain awarded him the title of viscount and appointed him representative to the Hague Tribunal, a court that arbitrates international disputes. Following World War I, Bryce worked to establish the League of Nations. His final published work, Modern Democracies (1921), analyzed the present and future of self-government, comparing the United States with other democratic nations. In his last speech in the House of Lords in 1921, Bryce urged the acceptance of the treaty that established the Irish Free State. He died in England the following year.



British ambassador to the United States James Bryce addresses a crowd in New York State, July 1909. (Library of Congress, Prints and Photographs Division)

ir William Reid Dick executed this bust of Lord James Bryce around 1922 for presentation to the American people. The bust had been commissioned by officials of the Sulgrave Institution in London to honor their former member. The Sulgrave composed of prominent men from Great Britain, Canada, and the United States—promoted friendly relations among the three countries.

In 1922 a Sulgrave official indicated by letter to Senator James Wadsworth of New York that a delegation headed by Sir Charles Cheers Wakefield, former lord mayor of London, would soon visit America. The delegation, he wrote, would be "presenting to the American people and unveiling statues of Edmund Burke, the Elder Pitt, and two busts of Lord Bryce." Both Bryce busts were by Dick, who was considered "the most eminent of the British sculptors." One of the busts was to be unveiled in Trinity Church in New York City. The institution desired to place the other bust of Bryce in Washington, D.C., on the Senate side of the U.S. Capitol. The Joint Committee on the Library authorized acceptance of the bronze bust of James Bryce in August 1922, following a poll of its members by the committee chairman, Senator Frank B. Brandegee of Connecticut. The bust was officially unveiled in the Senate wing of the Capitol at ceremonies held that October.

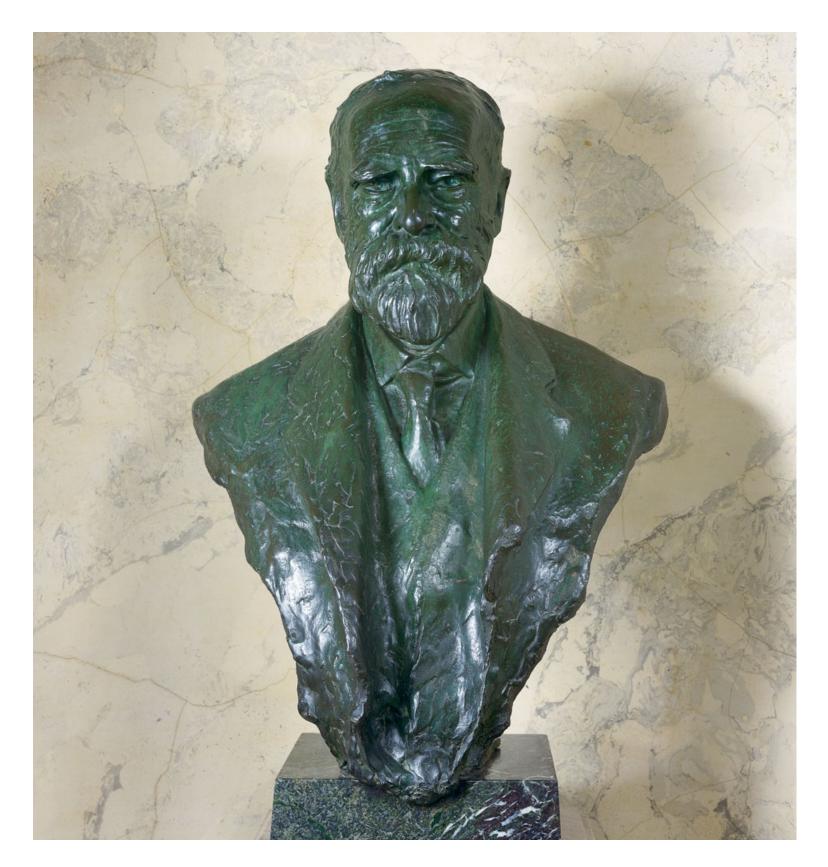
Dick was renowned during his lifetime as a sculptor of portrait statuary. His important works include a massive bronze statue of Franklin Delano Roosevelt in Grosvenor Square in London; the equestrian statue of Lady Godiva in Coventry, England; and likenesses of the British royal family. Dick served as president of the Royal Society of British Sculptors from 1933 to 1938. He was also an associate [ARA] of the Royal Academy of Arts—a select society of 40 members dedicated to promoting the arts of design—and later achieved the status of royal academician and trustee of the academy. He was knighted by King George V in 1935.

The Sulgrave Institution ceased to exist as a separate body in the 1920s. Since 1914 it had maintained Sulgrave Manor, George Washington's ancestral home in England. The property had been purchased by a British peace committee and presented as a gift to the people of Great Britain and the United States. Shortly after the Sulgrave officials' trip to the United States, the Sulgrave Institution became the Sulgrave Manor Board, which continues to run the manor as a museum.

#### James Bryce

#### Sir William Reid Dick (1879-1961)

Bronze, 1922 30<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>8</sub> inches (78.1 x 47.6 x 33.3 cm) Signed and dated (on back of subject's left shoulder): W. Reid Dick ARA 1922 Gift of Sir Charles Cheers Wakefield for the Sulgrave Institution of Great Britain, 1922 Accepted by the Joint Committee on the Library, 1922 Cat. no. 24.00001



### Aaron Burr

(1756 - 1836)

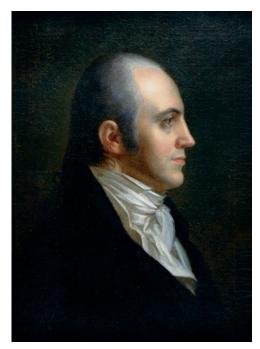
Aaron Burr led a highly controversial political career that culminated in one term as the third vice president of the United States. Born in Newark, New Jersey, Burr fought in the Revolutionary War and practiced law before turning to politics. He served as a U.S. senator from New York from 1791 to 1797, and received the vice presidential nomination from the Republican Party in 1800. Burr tied with Thomas Jefferson, and the election was thrown to the U.S. House of Representatives for a decision. After holding 36 votes, the House finally chose Jefferson as president and Burr vice president by a one-vote margin. This resulted in the passage of the 12th Amendment to the Constitution, which requires the electoral college to use separate ballots for president and vice president.

In July 1804 Burr mortally wounded his political opponent, New Yorker Alexander Hamilton, in a duel in Weehawken, New Jersey. Indicted in New York and New Jersey, Burr fled to the South. When Congress reconvened in November of that year, Burr returned to Washington, D.C., to complete his duties as president of the Senate. He was never tried for Hamilton's death.

Increasingly isolated from his party, Burr failed to be renominated as vice president and also lost a bid for governor of New York State. With his political career in decline-and heavily in debt-Burr promoted a scheme to form a republic in the Southwest. For this conspiracy, Burr was arrested in 1807 and tried for treason; however, he was acquitted of the charges. He left the United States and spent the next four years in Europe, avoiding creditors and promoting various personal projects. Burr returned home in 1812 and resumed his New York law practice. Although he avoided the political arena, he maintained an interest in the western and southern territories and in the future of Mexico. The former vice president died in 1836 at Port Richmond, Staten Island.!

he German-born sculptor Jacques Jouvenal studied and worked abroad until he immigrated to the United States in 1853. After two years in New York City he moved to Washington, D.C., where he was hired to carve decorative architectural details for the new extension of the U.S. Capitol. The sculptor later turned to portraiture, and in 1893 he was awarded the Senate commission for a bust of Aaron Burr. Despite what many viewed as ignominious conduct by the former vice president, the Joint Committee on the Library, acting under an 1886 resolution, directed that the Burr likeness, along with four other vice presidential busts, be acquired for display in the Senate Chamber. Burr, like every other vice president, had carried out his duties as president of the Senate and therefore deserved to be honored.

Jouvenal likely based his sculpture on John Vanderlyn's 1802 oil portrait of Burr or on one of the many engravings of the painting available at the time. Vanderlyn's portrait, which depicts Burr in profile, became the standard likeness of the vice president and was widely disseminated in engraved form. George Parker, Hezekiah Wright Smith, and J.A. O'Neill



This 1802 painting of Aaron Burr by John Vanderlyn was widely distributed in engraved form and may have been the inspiration for the Senate's bust of the vice president. (Collection of the New-York Historical Society)

published renderings of Burr based on Vanderlyn's portrait. Jouvenal's marble bust of the vice president was completed in 1893 and placed on view in the Senate Chamber the following year. The artist is also represented in Washington, D.C., by a full-length sculpture of Benjamin Franklin in front of The Old Post Office Pavilion, on Pennsylvania Avenue, N.W.

#### Aaron Burr

### Jacques Jouvenal (1829-1905)

Marble, 1893 30<sup>1</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>2</sub> inches (76.8 x 66.7 x 41.9 cm) Signed (on back of subject's left shoulder): JOUVENAL Commissioned by the Joint Committee on the Library, 1893 Accepted by the Joint Committee on the Library, 1893 Cat. no. 22.00003



### George Herbert Walker Bush

(born 1924)

George Herbert Walker Bush, 43rd vice president and 41st president of the United States, entered politics following a career as an oil development executive in Texas. Born in Milton, Massachusetts, Bush was elected as a Republican representative from Texas in 1966, serving until 1971. Over the next seven years, he held appointive national posts, including U.S. ambassador to the United Nations, chairman of the Republican National Committee, chief liaison officer to the People's Republic of China, and director of the Central Intelligence Agency.

Bush, who had served as a U.S. Navy pilot in the Pacific during World War II, was a popular candidate for the presiden tial nomination in 1980. When Ronald Reagan won the nomination, Bush was selected by Reagan as his running mate. Winning on the Republican ticket that year, Bush was reelected vice president four years later. In 1988 Bush was elected president of the United States and served one term. He was defeated for reelection in 1992 and retired to his home in Texas.

President George H.W. Bush and Walker Hancock at the unveiling ceremony in the Capitol Rotunda, June 27, 1991. (George Bush Presidential Library)



his marble bust of George H.W. Bush was formally unveiled on June 27, 1991. Bush was one of 14 vice presidents to become president and the only sitting chief executive to watch as his vice presidential portrait was dedicated. Commissioned by the Senate Committee on Rules and Administration, the bust was the 42nd to be included in the Senate's Vice Presidential Bust Collection.

President Bush sat for renowned sculptor and octogenarian Walker Hancock, a long-standing friend of the Bush family, at the White House

in 1989. Hancock worked from measurements and from 125 photographs he took during the sitting, adding final touches later that year at Camp David. Noting Bush's "very fine head," the artist called his subject's features "very strong and sculptural."<sup>1</sup> The life-size bust was modeled by Hancock in clay, and a plaster cast made. It was carved in Carrara marble in Pietrasanta, Italy, and unveiled at the Capitol the day before Hancock's 90th birthday.

Dedicated to understanding and expressing the character of his subjects, Hancock received much acclaim and

> many awards. He gained wide attention for the *Stone Mountain Memorial* outside Atlanta,! Georgia, a 69-foot-high bas-



Walker Hancock takes measurements of President George H.W. Bush in the Oval Office of the White House, July 1989. (George Bush Presidential Library)

relief memorializing Confederate leaders Jefferson Davis, Robert E. Lee, and Stonewall Jackson. He also created the 40-foot bronze *Pennsylvania Railroad War Memorial* in Philadelphia. Among Hancock's numerous portrait sculptures are busts of Vice Presidents Gerald R. Ford (p. 126) and Hubert Humphrey (p. 194), which are also in the Senate's Vice Presidential Bust Collection.

#### George Bush Walker Kirtland Hancock (1901–1998)

Marble, modeled and carved 1990 24<sup>1</sup>/<sub>2</sub> x 20<sup>7</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub> inches (62.2 x 53 x 31.1 cm) Signed and dated (on base under subject's truncated right arm): WALKER HANCOCK 1990 Carver's mark (centered on base at back): GIUSEPPE LANDI Commissioned by the Senate Committee on Rules and Administration, 1989 Accepted by the Senate Committee on Rules and Administration, 1991 Cat. no. 22.00042



## John Caldwell Calhoun

(1782 - 1850)

John Caldwell Calhoun served as both a U.S. representative and senator from South Carolina, and as the seventh vice president of the United States. Calhoun was born near Calhoun Mills, Abbeville District (now Mount Carmel, McCormick County), South Carolina. After practicing law, and serving in the state house of representatives from 1808 to 1809, Calhoun was elected to the U.S. House of Representatives in 1810. There he became one of Speaker Henry Clay's principal lieutenants and a leader of the warhawks, a group of young congressmen who advocated war with Great Britain. As chairman of the House Foreign Affairs Committee, Calhoun introduced the declaration of war against Britain in June 1812. He served as secretary of war under President James Monroe from 1817 to 1825, was elected vice president with John Quincy Adams in 1824, and was reelected vice president on a ticket with Andrew Jackson in 1828.

To further his opposition to high protective tariffs, Calhoun devised a doctrine of nullification whereby states could declare federal laws null and void within their borders. When President Jackson threatened to use military power to enforce a federal law nullified by South Carolina, Calhoun broke with Jackson. Calhoun resigned the vice presidency in December 1832 in order to fill a vacancy in the U.S. Senate. A powerful advocate for the Southern position, Calhoun supported the institution of slavery and the right of slaveholders to extend the practice into the western territories.

Calhoun resigned from the Senate in 1843 planning to run for president, but instead he served briefly as secretary of state in the cabinet of President John Tyler. He was reelected to the Senate in 1845 and remained there until his death in 1850. Calhoun—along with Daniel Webster and Henry Clay—was part of the "Great Triumvirate" of the Senate's Golden Age.

hen artist Constantino Brumidi designed the walls of the Senate Reception Room in the mid-19th century, he planned five decorative plaster panels, each to contain portraits of "illustrious men." Brumidi never completed the mural decorations for the room, and the ovals remained blank. In 1955, by resolution of the U.S. Senate, a committee was created to choose five outstanding former senators whose likenesses would fill the ovals. Senator John F. Kennedy of Massachusetts chaired the committee as it sought counsel from historians, political scientists, and senators. From more than 60 nominees, the committee unanimously selected three 19th-century senators: Henry Clay of Kentucky (p. 72), Daniel Webster of Massachusetts (p. 418), and John C. Calhoun of South Carolina. It also chose two 20th-century senators, Robert M. La Follette, Sr., of Wisconsin (p. 242) and Robert A. Taft, Sr., of Ohio (p. 354). The committee reported its recommendations to the full Senate in May 1957, and later that year a commission was established to oversee the creation of the portraits. A formal unveiling of the completed works was held on March 12, 1959.

Maryland artist Arthur Conrad, a graduate of the Yale School of Fine Arts, based his painting of John C. Calhoun on a life portrait by George P.A. Healy in the collection of the Virginia Museum of Fine Arts in Richmond. Healy created the portrait as a preparatory study for a larger and later painting, *Webster's Reply to Hayne*. In both of Healy's works, Calhoun is shown seated in the vice president's chair in the Senate Chamber. It was from this seat that Calhoun presided in 1830 during the famous Webster-Hayne debate over the nullification doctrine.

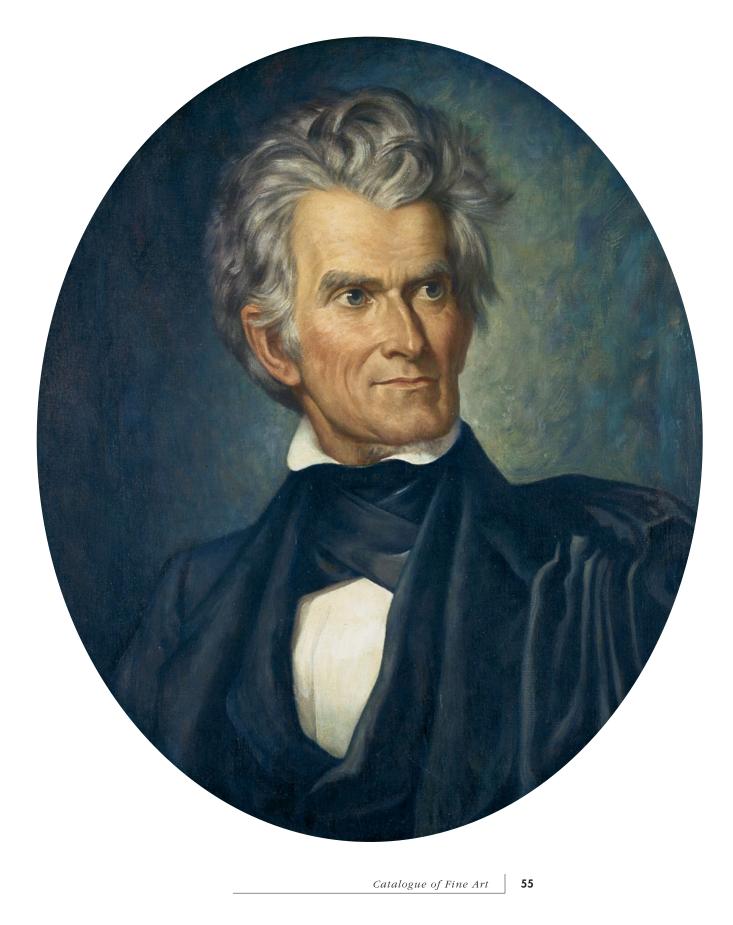
Conrad began his portrait of Calhoun in his studio and completed the work after it was installed in the Senate Reception Room. He later executed a replica of the Senate's portrait for the county courthouse in Abbeville, South Carolina.

#### John C. Calhoun

#### Arthur E. Schmalz Conrad (1907-1975)

Oil on canvas applied to wall, 1958  $22\frac{5}{8} \ge 19\frac{1}{2}$  inches (oval) (57.5  $\ge 49.5$  cm) Unsigned

Commissioned by the Senate Committee on Rules and Administration, 1958 Accepted by the Senate Committee on Rules and Administration, 1959 Cat. no. 32.00009



merica's premier 19th-century photographer, Mathew B. Brady, sold this painting of John C. Calhoun by Henry Darby to the federal government in 1881. Financial reversals had forced Brady to part with this and two other prized oils, those of Henry Clay (p. 76) and Daniel Webster (p. 420). The three had hung together in a prominent position in Brady's elegant photographic gallery on the corner of Broadway and Tenth Street, in New York City. Of the Calhoun portrait, an impressed *New York Times* reviewer noted, "The ragged, wiry character of the face marking nervous energy, [and] the overhanging brow and broad intellectual development [capture] Calhoun at a glance."1

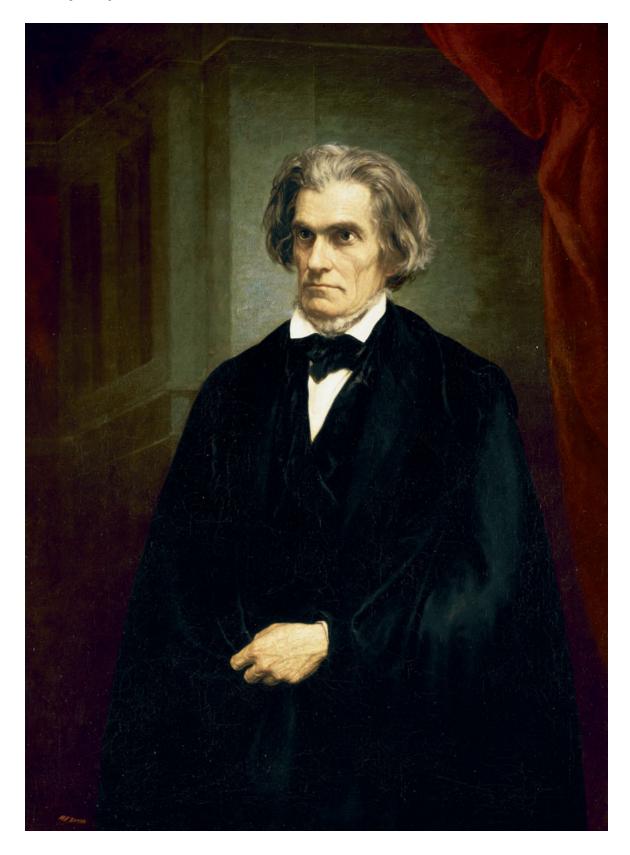
Later, Brady was to claim that artist Henry Darby had been present for the photography session, making a study for the painting. The evidence is fairly convincing, however, that Darby based his portrait on an existing Brady daguerreotype rather than on direct studies from life. The two often teamed up in this fashion, using a process by which glass negative copies of the daguerreotypes were projected onto sensitized canvas, then "enhanced" with oil paint.

The inscription on the reverse of the canvas—"Calhoun / from Life by Darby / H. F. Darby / 1858"—appears to be contradictory. Calhoun died in 1850, making an 1858 life portrait an impossibility. By 1858, Darby's studio and Brady's photographic gallery were located within the same block of Pennsylvania Avenue in Washington, D.C. No reference to the oil portrait occurs until that year, when it was exhibited at Brady's National Photographic Art Gallery in Washington, D.C., and again in 1859, when it was shown in New York City at the National Academy of Design. In 1860, one year later, the painting was displayed in Brady's New York Gallery on Broadway. Therefore, it is likely that the inscription date is correct

#### John C. Calhoun

#### Henry F. Darby (1829-1897)

Oil on canvas, ca. 1858
49<sup>3</sup>/<sub>4</sub> x 35<sup>5</sup>/<sub>8</sub> inches (126.4 x 90.5 cm)
Signed (lower left corner): H. F. DARBY
Inscribed (on back of canvas, centered at bottom): Calhoun / from Life by Darby / H. F. Darby / 1858
Purchased by the Joint Committee on the Library, 1881
Cat. no. 32.00003



Catalogue of Fine Art

#### John Caldwell Calhoun-continued

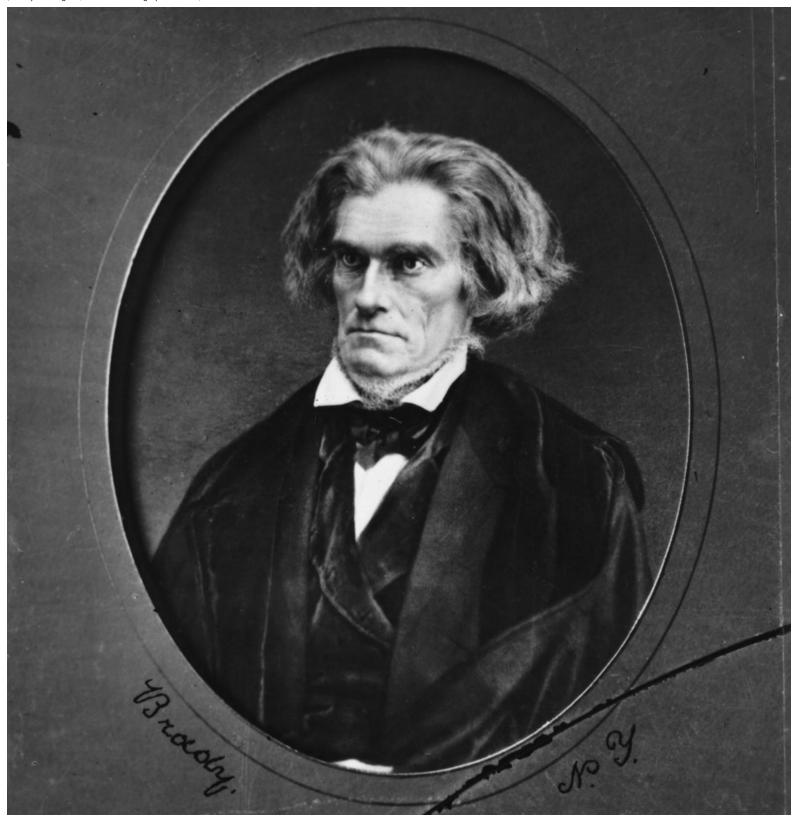
and that the painting was indeed made from Brady's daguerreotype, instead of from life.

Henry Darby led a varied career, from self-taught portraitist to ordained minister. Records also indicate that he was an art teacher, served on the National Arts Committee in Washington, D.C., and designed religious altarpieces and clerical attire. While few of his portraits and none of his later historical and religious paintings survive, his work can be found in the collections of the Museum of Fine Arts, Boston, and the Munson-Williams-Proctor Institute Museum of Art in Utica, New York.

The Senate's painting of Daniel Webster hung prominently in Mathew Brady's photographic gallery along with portraits of Henry Clay and John C. Calhoun, as illustrated in this wood engraving by Albert Berghaus, 1861. (National Portrait Gallery, Smithsonian Institution)



The Senate's portrait of John C. Calhoun may have been based on this 1849/1850 daguerreotype by Mathew Brady. (Library of Congress, Prints and Photographs Division)



heodore Mills was the son of the noted sculptor Clark Mills, who was renowned for his bronze equestrian statue of Andrew Jackson in Lafayette Park in Washington, D.C. Completed in 1853, it was the first equestrian statue erected in the United States, as well as the first bronze sculpture made in this country. Clark Mills established his foundry in Maryland, where he later cast Thomas Crawford's *Statue of Freedom* for the U.S. Capitol dome. Both Theodore and his brother, Theophilus, assisted their father in his projects, and both became sculptors in their own right.

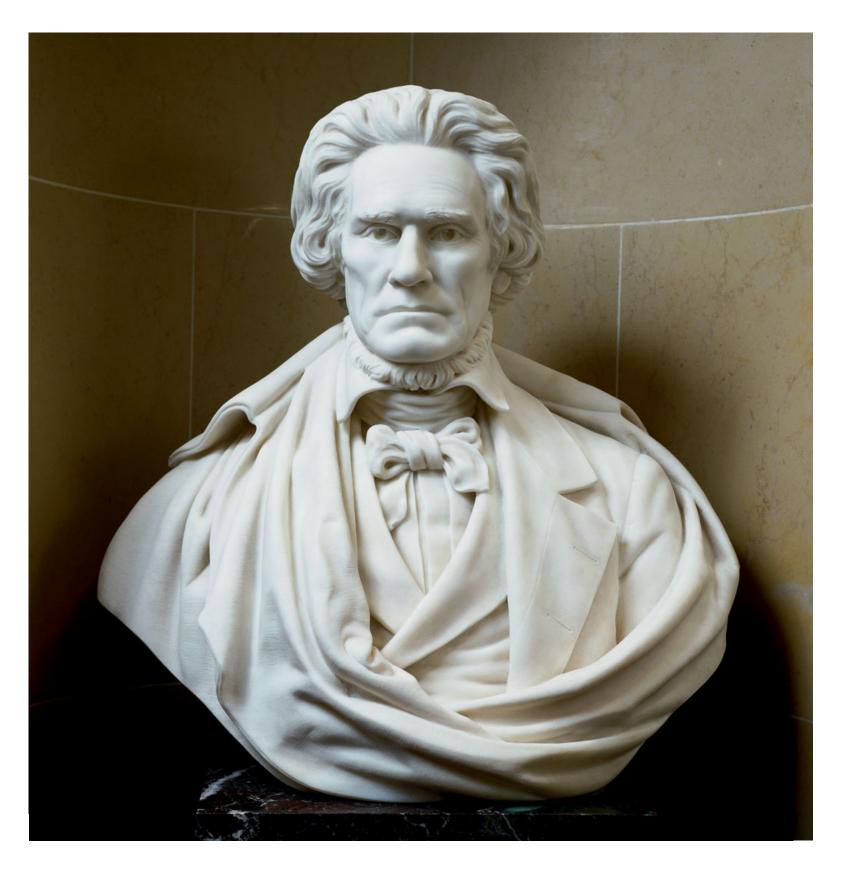
In the 1840s in South Carolina, Clark Mills developed a method of using life casts from the faces of his sitters in order to simplify the production of portrait busts. His 1846 bust of John C. Calhoun, purchased by the city of Charleston and at that time considered the best likeness of Calhoun, was made from such a life mask. That mask was used 40 years later by his son Theodore, who actively petitioned the Joint Committee on the Library for the commission of the Senate's official vice presidential bust of Calhoun. That Theodore Mills had been born in South Carolina was in his favor, because attempts were traditionally made to choose a sculptor from each vice president's native state. Mills submitted a plaster model and earned the commission in 1895.

Theodore Mills's likeness of Calhoun shows him as slightly gaunt, but there is no sign of the tuberculosis that ravaged the statesman in his last years. The face is most memorable for the deeply drilled eyes, which seem to express somber preoccupation. The resolute head, strongly symmetrical, appears almost to sit on the luxuriant roll of whiskers that lies beneath the jaw. The costume of shirt, cravat, waistcoat, and topcoat is encircled and partly overlaid by a cloak whose heavy folds lend an air of classical gravitas to the bust. Beyond the verifiable likeness and brooding quality, however, Mills adds little to suggest the powerfully conflicting characteristics of this controversial figure who played such a central role in 19th-century American history.

Theodore Mills and his father also modeled a life mask of Abraham Lincoln just 60 days before the president was assassinated in 1865. That mask was eventually donated to the Carnegie Museum of Natural History in Pittsburgh by Theodore Mills, then a preparator in the museum's exhibits department. Already known for his Native American groups, the artist was hired in 1898 to create similar figures for the Pittsburgh museum. Mills died in Pittsburgh 18 years later.

#### John C. Calhoun

**Theodore Augustus Mills (1839–1916)** Marble, modeled ca. 1887, carved 1896 30<sup>1</sup>/<sub>4</sub> x 28<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>2</sub> inches (76.8 x 72.4 x 44.5 cm) Signed (under subject's truncated right arm): THEO. A. MILLS Commissioned by the Joint Committee on the Library, 1895 Accepted by the Joint Committee on the Library, 1896 Cat. no. 22.00007



## Hattie Ophelia Wyatt Caraway

(1878 - 1950)

Hattie Ophelia Wyatt Caraway, born in Bakerville, Tennessee, was the first woman elected to a full term in the U.S. Senate. Following her marriage to Thaddeus H. Caraway in 1902, she settled in Jonesboro, Arkansas, where her husband became a U.S. congressman and later a U.S. senator. Upon her husband's death in 1931, Hattie Caraway was appointed to take his place in the Senate as a Democrat from Arkansas. She subsequently won a January 1932 special election to finish her late husband's term. She ran for reelection to a full term later that same year, with Louisiana Senator Huey Long stumping Arkansas on her behalf. The 1932 campaign was one of the most colorful in modern American history. Long's effort worked: Caraway became the first woman ever to be elected to a six-year term in the U.S. Senate.

Caraway initially spoke so infrequently in the Senate that she became known as "Silent Hattie." As she grew more comfortable in her role, Caraway emerged as a fiercely partisan supporter of New Deal legislation, seconding the nomination of President Franklin Roosevelt for reelection at the 1936 Democratic National Convention. She was the first woman to preside over the Senate-on May 9, 1932—and the first to chair a Senate committee (Committee on Enrolled Bills, 1933–44). Although she was reelected in 1938, she failed to win renomination in 1944. After leaving the Senate, Caraway served on the United States Employees' Compensation Commission from 1945 to 1946 and on the Employees' Compensation Appeals Board from 1946 until her death in 1950 in Virginia.

n August 1993, Senators Dale Bumpers and David Pryor of Arkansas proposed to the Senate Commission on Art that a portrait of Hattie Caraway be considered for the Senate wing of the Capitol. The request met the acquisition policy guidelines established by the commission in 1976: Caraway had been out of office for more than 21 years, and historians who studied the senator's political career agreed that she would be an appropriate subject for the Senate's collection of commemorative portraits.

The Hattie Caraway Portrait Committee was subsequently formed in Arkansas, with the wives of Senators Bumpers and Pryor serving as honorary cochairs. This committee selected four Arkansas artists for consideration. The Senate Commission on Art—on the recommendation of a three-member advisory panel comprising museum curators from the Smithsonian Institution and the White House, and a professional artist—



This photograph was one of several images that artist John O. Buckley consulted for the Senate's painting of Hattie Caraway. (© The New York Times)

chose Arkansas painter John O. Buckley for the commission. The Caraway portrait was initially unveiled at ceremonies in April 1996 at the Arkansas Statehouse in Little Rock and also in Jonesboro, Arkansas. The portrait was then unveiled at the U.S. Capitol on June 24, 1996.

Buckley, who is from Little Rock, holds a master's degree in fine arts from the University of Texas at Austin and has taught studio courses in painting and drawing at the University of Arkansas.

United States Senate

#### Hattie Caraway

#### John Oliver Buckley (born 1941)

Oil on canvas, 1996 39½ x 29¾ inches (100.3 x 75.6 cm) Signed (lower right corner): J O Buckley Gift of the Hattie Caraway Portrait Committee, 1996 Accepted by the U.S. Senate Commission on Art, 1996 Cat. no. 32.00028



Catalogue of Fine Art

# Henry Clay

The "Great Compromiser," Henry Clay, a native of Virginia, moved to Kentucky at the age of 20 and settled in Lexington.-There he practiced law with great success, aided by his sharp wit and nimble mind. In 1806, after a stint in the Kentucky legislature, he was elected to fill the unexpired term of a U.S. senator who had resigned. Clay took the seat, although he was four months younger than the constitutional age requirement of 30. In 1807 he again was elected to the Kentucky legislature, where he eventually served as Speaker. Clay spent most of the years from 1811 to 1825 in the U.S. House of Representatives, where he was elected Speaker his first day in office. Almost immediately Clay made a name for himself as one of the warhawks, the young politicians who fueled anti-British sentiment and helped bring about the War of 1812. In 1814, he served as one of the commissioners negotiating the Treaty of Ghent, which ended the war. During his years in the House, the well-respected Clay was elected Speaker six times.

It was during his time in the U.S. House that Clay urged that the United States become the center of an "American System," joined by all of South America, to wean the country away from dependence on the European economy and politics. He dedicated much of his career to a high protective tariff on imported goods, a strong national bank, and to extensive improvements in the nation's infrastructure.

In 1825, after an unsuccessful cam paign for the presidency, Clay was appointed secretary of state under John Quincy Adams. He served in that position until 1829, and was subsequently elected to the U.S. Senate. From 1831 to 1842, and again from 1849 to 1852, Clay distinguished himself as one of the Senate's most effective and influential members.

Clay earned the sobriquet "Great Compromiser" by crafting three major legislative compromises over the course of 30 years. Each time, he pulled the United States from the brink of civil war. In 1820 ne of the leading sculptors of the post-Civil War period, Thomas Ball began his artistic career as a painter, but by 1850 he had turned to sculpture. He quickly established a reputation in this new medium with small plaster statuettes and portrait studies. His first work, a

cabinet-size portrait bust of Swedish singer Jenny Lind, won such favor that Ball could not produce replicas swiftly enough.

Following a period of study and work in Italy from 1854 to 1857, the artist returned to the United States and soon began a monumental bronze equestrian statue of George Washington for Boston's Public Garden. Also at this time, he executed this statuette of Henry Clay as a companion piece to the small bronze of Daniel Webster (p. 414) he had completed five years earlier. "To me it was not as successful," wrote the artist about his Clay statuette.<sup>1</sup> Ball's opinion is not one generally acknowledged when the two works are compared, however, because his Clay has precisely the animation that his Webster lacks.

A relaxed pose, both alert and poised, shows Clay's tall, lanky body to good effect. Clay seems to turn toward his audience while unrolling the pages of a speech or, more probably, a resolution. The distinctive head is vigorously modeled, with broad mouth, straight nose, wide-spaced eyes, and an expansive brow bracketed by markedly depressed temples. At the opposite end of the body are Clay's remarkably large feet. The attention to accuracy in the feet, as in the head, is characteristic of Ball and is found also in the costume. Yet somehow the detail in the costume is not distracting, as it is in the Webster statuette. Creases and stretches are fitted to a governing rhythm and contribute to the whole effect. Ball clearly profited from his study of Italian sculpture.

The statue is, of course, posthumous: Ball had no more opportunity to take Clay's likeness from life than he had Webster's. His sources were the existing paintings, sculptures, and lithographs of the statesman. For instance, Joel T. Hart, another American sculptor then active in Florence, had completed his life-size, full-length marble statue of Clay in Italy during the 1850s. Hart had become Ball's good friend, and Ball must have been intimately familiar with the statue, which may have been the inspiration for creating his own likeness of Clay.

The abbreviated column beside Clay signifies Fortitude, as it does for Ball's statuette of Webster. (The classical personification of "Fortitude" later acquired the column as an attribute from the biblical account

#### Henry Clay

#### Thomas Ball (1819-1911)

Bronze, 1858

- 30<sup>7</sup>/<sub>8</sub> x 12 x 10<sup>3</sup>/<sub>4</sub> inches (including base) (78.4 x 30.5 x 27.3 cm) Signed and dated (on lower back of drapery):

T. BALL Sculp. Boston 1858 Inscribed (on back of base): PATENT assigned

to G W Nichols Gift of The Charles Engelhard Foundation in honor of Senator Mike Mansfield, 1987 Accepted by the U.S. Senate Commission on

Art, 1987 Cat. no. 24.00007



and 1821, he used his role as Speaker of the House to broker the Missouri Compro mise, a series of brilliant resolutions he introduced to defuse the pitched battle as to whether Missouri would be admitted to the Union as a slave state or free state. Although he owned slaves himself, Clay anguished about slavery, which he called a "great evil." He believed slavery would become economically obsolete as a growing population reduced the cost of legitimate labor. Under Clay's compro mise, Missouri was admitted as a slave state and Maine as a free state.

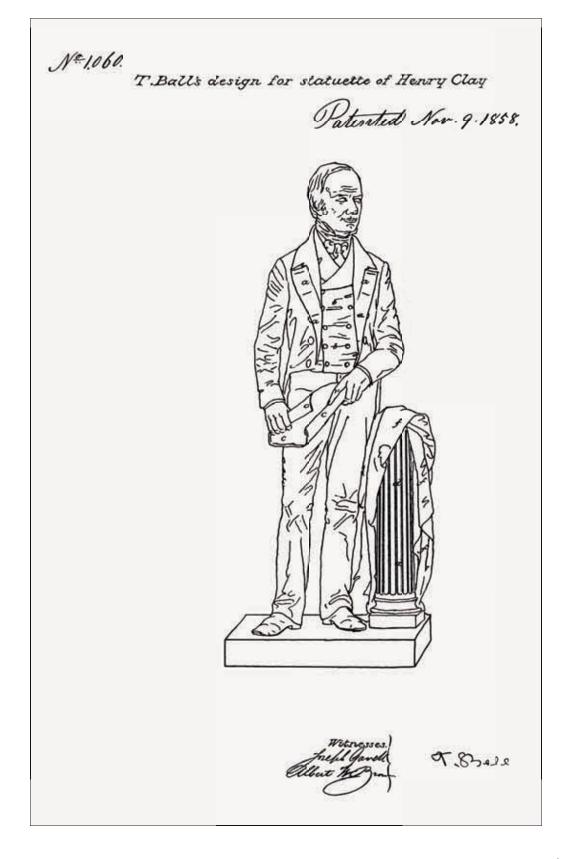
In 1833 Clay's skill again was tested when South Carolina passed an ordinance that nullified a federally instituted protec tive tariff. Although President Andrew Jackson urged Congress to modify the tariff, he threatened to use federal troops against South Carolina if the state refused to collect it. Despite a long-standing enmity toward Jackson and with a deep commit ment to high tariffs, Clay ended the crisis by placating both sides. He introduced a resolution that upheld the tariff but prom ised its repeal in seven years.

The argument over slavery flared once again in 1850 when Congress considered how to organize the vast territory ceded by Mexico after the Mexican War. As in 1820, Clay saw the issue as maintaining the balance of power in Congress. His per sonal appeal to Daniel Webster enlisted the support of that great statesman for Clay's series of resolutions, and civil war was again averted.

Clay died in 1852. Despite his bril liant service to the country and three sep arate campaigns, he never attained his greatest ambition—the presidency. A man of immense political abilities and extraor dinary charm, Clay won widespread admiration, even among his adversaries. John C. Calhoun, whom he had bested in the Compromise of 1850, once declared, "I don't like Clay... I wouldn't speak to him, but, by God! I love him."<sup>1</sup> of Samson sacrificing himself to save the Hebrew people by pulling down the columns supporting the Philistines' temple.) The two or three papers Clay holds may have had a specific reference to a resolution he offered in the House in 1821 as Speaker. Throughout his life, Clay remained famous for his resolution in support of emerging South American colonies "struggling to burst their chains."<sup>2</sup> He is still honored in South America for his passionate support of independence there.

As he had with his statuette of Webster, Thomas Ball claimed and assigned the patent for "a new and useful design for a statuette of Henry Clay" to George W. Nichols of New York City on November 9, 1858. Nichols turned again to the Ames foundry in Chicopee, Massachusetts, for the casting. The pragmatic drawing, prepared by the examiner for the U.S. Patent and Trademark Office, is keyed with letters referencing Ball's description in the patent application.

Thomas Ball's career continued to flourish, and he received many lucrative commissions throughout his life. His public monuments include the *Emancipation Group* in Lincoln Park in Washington, D.C., statues of Charles Sumner and Josiah Quincy in Boston, and the sculpture of Daniel Webster for New York's Central Park. Other bronze copies of the Clay statuette are in the collections of the White House, the North Carolina Museum of Art in Raleigh, and the Newark Museum in New Jersey.



On November 9, 1858, Thomas Ball assigned this patent for his statuette of Henry Clay to George W. Nichols of New York City. (Courtesy U.S. Patent and Trademark)

he Senate's bronze bust of Henry Clay was executed by artist Henry Kirke Brown in September 1852, three months after the great statesman's death. The cabinet-size bust came into the possession of Isaac Bassett (p. 28), assistant doorkeeper of the Senate, around that same year. In his unpublished remembrances, Bassett noted that he acquired it through Asbury Dickins, secretary of the Senate, and that it was used by William H. Dougal (with the profile facing left) for the frontispiece of the *Obituary Addresses on the Occasion of the Death of the Hon. Henry Clay*, published by Congress in 1852. It also appears to have been used as a model for a memorial medal of Clay struck about 1855. The bust remained with Bassett's heirs until purchased by the Senate Commission on Art in 1990.

Brown began his art career as a painter, studying with portraitist Chester Harding in Boston. He later became interested in sculpture and traveled to Italy in 1842 to study and work. Less convinced than many of his contemporaries as to the benefits of European classical training for American artists, Brown returned to New York City four years later, where he established a studio and small foundry.

Brown's bust of Clay is obviously a commemorative work, but whether it was commissioned by a patron is not known. More likely, given its reduced size, it was produced on speculation, in the hope that a market for casts of the sculpture would materialize. The bust has received little notice, perhaps because it was soon overshadowed by the equestrian statue of George Washington in Union Square in New York City that followed and is considered Brown's best work.

An earlier version of the bust in the collection of the Newark Museum in New Jersey is dated June 1852 and appears to have been completed around the time of Clay's death on June 29. But Clay had been ill for six months before his death, so the work probably was not modeled from life. Other versions of the Clay bust, also dated 1852 to commemorate Clay's death, are in the Smithsonian Institution's National Portrait Gallery in Washington, D.C., and the Special Collections of the University of Kentucky. All were cast from molds made from the same clay model.

Because Brown had little opportunity for a life sitting with Clay, the question of his source for the clay model arises. The most noted sculpture of Clay was one by Joel T. Hart (1847), which probably served as the stimulus for Thomas Ball's 1858 posthumous portrait of Clay

#### Henry Clay

#### Henry Kirke Brown (1814-1886)

Bronze, 1852  $16\frac{14}{x}$  9 $\frac{12}{z}$  x 6 inches (41.3 x 24.1 x 15.2 cm) Signed (on back right side): H.K. Brown Sculptor / Sept. 1852 Purchased by the U.S. Senate Commission on Art, 1990 Cat. no. 24.00009

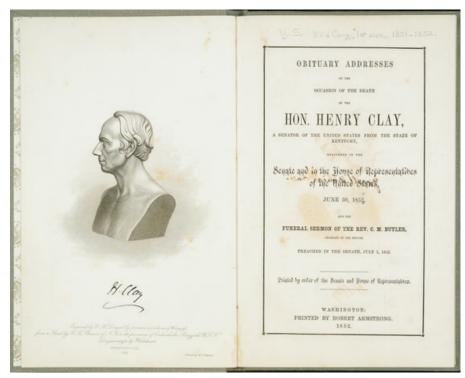


Catalogue of Fine Art

#### Henry Clay-continued

(p. 64). The conception is very similar to Brown's, and it may well have been his starting point, too. But there were also many portrait paintings, prints, and daguerreotypes of the "Great Compromiser" to guide Brown. Clay's contemporaries considered him a difficult subject for artists. The British writer Harriet Martineau observed in 1838 that "no one has succeeded in catching the subtle expression of placid kindness, mingled with astuteness."<sup>1</sup>

Henry Kirke Brown deserves credit for making posterity believe in the visual truth of his Henry Clay. The reduced size of the head results in a concentrated naturalism. Clay's distinctive features—the narrow, highdomed skull; finely structured eye sockets; aquiline nose; high upper lip; wide, thin mouth; and especially the side of the face—are modeled with variety and nuance. The flesh appears malleable, the shifting planes of



Henry Kirke Brown's bust of Henry Clay was illustrated on the title page of the 1852 bound obituary addresses for the statesman. (Library of Congress)

the face are carefully followed, and the striking network of veins in the forehead and temples carries special conviction.

In terms of post-Civil War sculpture, Brown is a major presence in the nation's capital. In addition to the Clay bust owned by the Senate, he is known for his equestrian statues of Nathanael Greene and Winfield Scott, and portrait statues in the U.S. Capitol's National Statuary Hall Collection of George Clinton of New York, Nathanael Greene of Rhode Island, and Philip Kearney and Richard Stockton of New Jersey.

This portrait medallion executed by Charles Cushing Wright around 1855 bears a striking resemblance to the Senate's portrait bust. (National Portrait Gallery, Smithsonian Institution)



n 1955 the Senate decided to honor five of its most significant former members by commissioning their portraits for permanent display in the Reception Room adjacent to the Senate Chamber. The portraits were placed in oval medallions on the walls originally planned for likenesses of "illustrious men" but left vacant when Constantino Brumidi painted the room in the mid-19th century. A committee chaired by Senator John F. Kennedy of Massachusetts was formed to choose the five outstanding members; Henry Clay, Daniel Webster of Massachusetts (p. 418), and John C. Calhoun of South Carolina (p. 54) were easily selected. The committee had difficulty determining the final two subjects, but eventually agreed on Robert M. La Follette, Sr., of Wisconsin (p. 242) and Robert A. Taft, Sr., of Ohio (p. 354), both Republicans.

Following the selection of the five senators, a special Senate commission was charged with choosing American artists to paint the five portraits. The commission was composed of the architect of the Capitol, the director of the National Gallery of Art, and the chairman of the Commission on Fine Arts. In 1953 New York muralist Allyn Cox had been hired to complete the frieze in the Capitol Rotunda left unfinished since the 1880s; now he was chosen to supervise portraits for the Reception Room, assuring visual harmony. Cox would also paint the Henry Clay portrait.

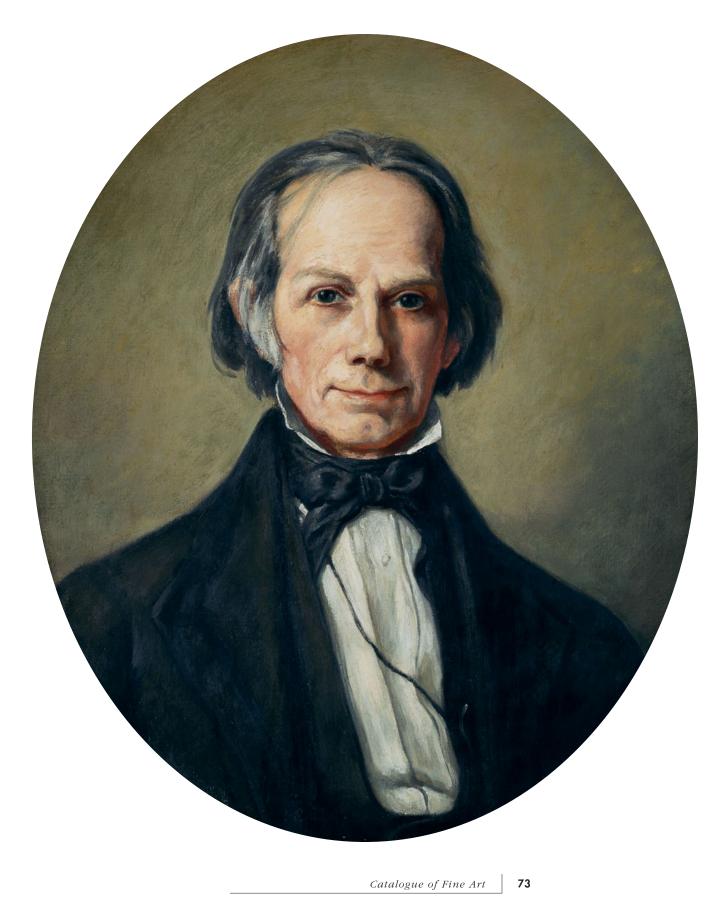
The commission originally intended the portraits to be painted directly onto plaster in the Senate Reception Room. However, Cox persuaded them that the portraits should be executed on canvas, which could then be attached to the wall. The commission also altered its plan to have the portraits painted simultaneously in the Reception Room. Instead, the artists worked on the portraits in their own studios, gathering at the Capitol to put the finishing touches on the paintings after installation.

The commission recommended that Cox base his likeness of Clay on George P.A. Healy's portrait, now owned by the Virginia Museum of Fine Arts in Richmond. The Healy portrait was created during a two-month sitting in 1845 at Clay's Kentucky home, Ashland. Healy found that Clay, with his quickly changing moods and expressions, was a challenge to capture on canvas. Clay was delighted with the result, however, stating: "You are a capital portrait painter, Mr. Healy. You are the first to do justice to my mouth, and it is well pleased to express its gratitude."<sup>1</sup>

#### Henry Clay

Allyn Cox (1896–1982) Oil on canvas applied to wall, 1958 22<sup>5</sup>/<sub>8</sub> x 19<sup>1/2</sup> inches (oval) (57.5 x 49.5 cm) Unsigned

Commissioned by the Senate Committee on Rules and Administration, 1958 Accepted by the Senate Committee on Rules and Administration, 1959 Cat. no. 32.00007



### Henry Clay\_continued

#### Right:

The portrait of Henry Clay by Allyn Cox is displayed on the south wall of the ornate Senate Reception Room. (1999 photograph)

Senator John F. Kennedy at the unveiling ceremony for the Senate Reception Room portraits, March 12, 1959. Attendees, seated left to right, include Vice President Richard Nixon and Senators Everett M. Dirksen and Lyndon B. Johnson. (John F. Kennedy Library) Born in New York City in 1896, Allyn Cox apprenticed to his father, the artist Kenyon Cox, working on murals for the Wisconsin State Capitol. He later studied at the National Academy of Design and the Art Students League in New York City, and at the American Academy in Rome. In 1952 Cox began an association with the U.S. Capitol that was to last throughout his life. In addition to his work in the Capitol Rotunda and his portrait of Henry Clay, Cox was commissioned to depict the first landing on the Moon for a panel in the Senate's Brumidi Corridors (p. 16), and his many murals of historic scenes and personalities decorate the ceiling and walls of the first floor corridors on the House side of the Capitol. Dubbed "the American Michelangelo," Cox died of a stroke in 1982, just five days after attending a ceremony held in his honor on September 21 in National Statuary Hall at the Capitol.





enry F. Darby, who painted this portrait of Henry Clay, shared a studio with noted painter Samuel Colman in the late 1850s. What little is known of Darby comes from Colman's recollections and Darby's own writings, now in the collection of the Oneida Historical Society in New York. These include correspondence and a journal he wrote at age 65 for his daughter.

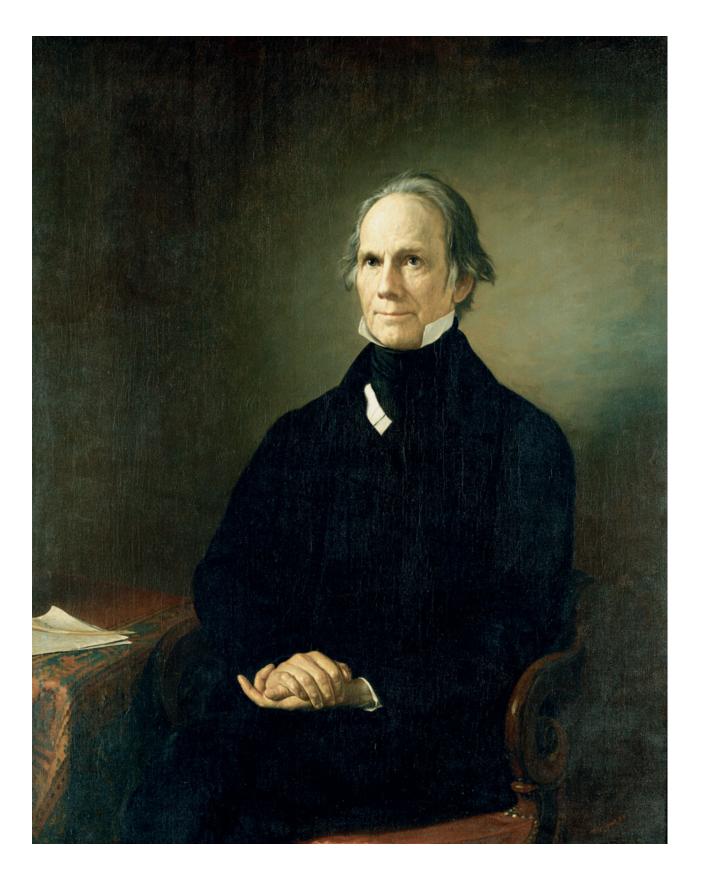
Born in North Adams, Massachusetts, Darby was self-taught, except for brief instruction from itinerant painters. According to one account, he was painting in oils by 1842, when he was 13. Evidence of his precocity is found in a fascinating painting, *The Reverend John Atwood and His Family*, in the Museum of Fine Arts in Boston. Here Darby's style is that of a determined New England limner, and the group portrait, fully signed and dated 1845, is a remarkable achievement, compelling in its realism.

In 1847 Darby became a teacher at the South Carolina Female College in Barhamville. He soon returned north, where he lived in New York City and Brooklyn from 1853 to 1860 and displayed portraits at the annual exhibitions of the National Academy of Design. In 1859-60 he showed paintings of John C. Calhoun and Clay. Darby, who was briefly married, divided his time between Brooklyn, his wife's family home in Brownsville, New York, and Washington, D.C. He was a deeply religious man, and the death of his wife in 1858 impelled him to abandon portrait painting. After placing his young daughter in the care of his wife's family, Darby studied for the ministry, and in 1865 he became deacon of St. John's Episcopal Church in Whitesboro, New York. In 1869 he sailed to England, where he briefly served the Anglican Church. He had returned to America by 1873, when records place him at Saint Saviour's Church in Bridgeport, Connecticut. Later he moved to New York City. Darby continued to paint-mainly religious themes-and he exhibited works as late as 1882 at the Utica Art Association. Few of these later works survive. Age brought failing health, and the artist took up residence with his daughter in Fishkill, New York, where he died in 1897.

The portrait of Henry Clay is simply conceived: a three-quarterlength figure is seated in a wooden armchair. Darby has placed the chair at a slight angle to the picture plane, next to the corner of a covered table. On the table's surface lie some sheets of paper and a quill pen. Darby has positioned Clay's head to the right of center, and he has

#### *Henry Clay* Henry F. Darby (1829–1897)

Oil on canvas, ca. 1858 49<sup>1</sup>/<sub>4</sub> x 39<sup>3</sup>/<sub>4</sub> inches (125.1 x 101 cm) Signed (lower right corner): H. F. DARBY Purchased by the Joint Committee on the Library, 1881 Cat. no. 32.00002



Catalogue of Fine Art

### Henry Clay\_continued



Mathew Brady's daguerreotype of Henry Clay, ca. 1849, may have been the source for Henry Darby's painted portrait. (The Museum of Modern Art, New York. Gift of A. Conger Goodyear)

devoted most of his attention to the precise and convincing modeling of it. Brightly lit, the superb face radiates intellect and self-control. The hands are at rest but are expressive and pictorially pleasing. The large canvas tends to dissipate the focus; Clay's suit and the background are monotonous (doubtless they have darkened over time).

The stark presentation of figure against dark ground hints at the pictorial source of the portrait: a daguerreotype of Clay. The painting was apparently created by projecting a collodion plate onto a sensitized canvas, then painting over the image in oil. The effect is precisely that of an enlarged photograph. Mathew Brady, who owned this painting and Darby's portrait of John Calhoun (p. 56), and from whom the Senate acquired both, wrote in 1881 that he had made a photographic portrait of Clay in 1850 and that "Darby made his study at the same time for the oil painting." But several scholars believe instead that a photograph, attributed either to Brady or to the Boston firm of Southworth and Hawes, was Darby's main source. Brady did not say that Darby painted his portrait of Clay in 1850, only "his study." The actual portrait was probably painted nearer to the date of its 1860 exhibition at the National Academy of Design in New York City. Likewise, Darby's portrait of Calhoun (which Brady associated with an 1849 photographic session) is signed and dated 1858, and the Clay may date from the same time.

Darby's portraits of Clay and Calhoun are among the earliest to owe their composition (and, to some extent, their appearance) to assistance from photography. The invention of photography had a notable effect on portrait painting. Initially, at least, it reinforced the descriptive naturalism that was already a common trait of 19th-century portraiture. And for patrons of lesser means, it became a replacement for painted portraits, including miniatures. While some painters feared the competition from photography, many artists agreed with the opinion of painter-photographer-inventor Samuel F.B. Morse, who observed in 1839: "Art is to be wonderfully enriched by this discovery. How narrow and foolish the idea which some express that it will be the ruin of art... Nature, in the results of Daguerre's process, ... shows that the minutest detail disturbs not the general repose."<sup>1</sup> Marble busts of vice presidents and portraits of notable senators are displayed in the second floor corridor of the Senate wing. Left to right: Paintings of Daniel Webster, Henry Clay, and John C. Calhoun. (1999 photograph)

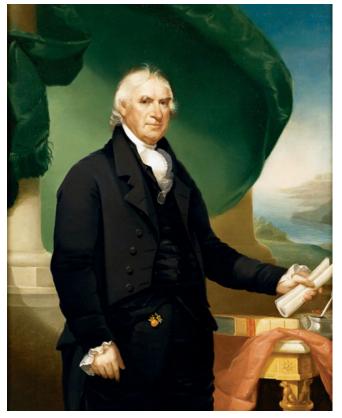


# George Clinton

A key figure in the growth of the nation from the Revolution to the War of 1812, George Clinton of New York served four years as vice president under President Thomas Jefferson and three more under President James Madison. Born in Little Britain, New York, Clinton was an active member of his state's anti-British faction and, in 1775, a New York delegate to the second Continental Congress. He served as a brigadier general in the Continental army during the Revolutionary War, helped frame New York's state constitution, and was chosen as the state's first governor.

During his six consecutive terms as governor, from 1777 until 1795, Clinton proved effective at managing trade and public welfare issues. He was an advocate of state sovereignty who vigorously opposed the federal Constitution, believing that it reduced New York's power in relation to other states. His views, put forth in a series of letters signed "Cato," were published in the New York Journal. These so-called Cato letters received spirited replies from Alexander Hamilton, writing in the Daily Advertiser under the pen name "Caesar."

Clinton declined to stand for reelection in New York in 1795 but returned to the governorship for a seventh term in 1801. Elected fourth vice president of the United States three years later, Clinton then sought the presidency in 1808. Instead, he was reelected vice president under James Madison. Clinton died in office in 1812. culptor Vittorio A. Ciani received the commission for a marble bust of Vice President George Clinton under authority of a Senate resolution approved in 1886. Ciani, an Italian citizen who maintained a studio in New York City, based his work on the best-known likeness of the vice president: an oil on canvas portrait by Ezra Ames. In December 1893 Ciani wrote Architect of the Capitol Edward Clark that he had completed the clay study model. The finished work, in marble, was installed in the Senate Chamber in 1894 as part of the Vice Presidential Bust Collection. Ciani is also known for sculpted works in St. Bartholomew's Church, Grace Church, and Columbia College—all in New York City—and at The Breakers, the Newport, Rhode Island, home of the Vanderbilts. In 1897 Ciani received the cross of the Crown of Italy for historic merit from King Humbert.

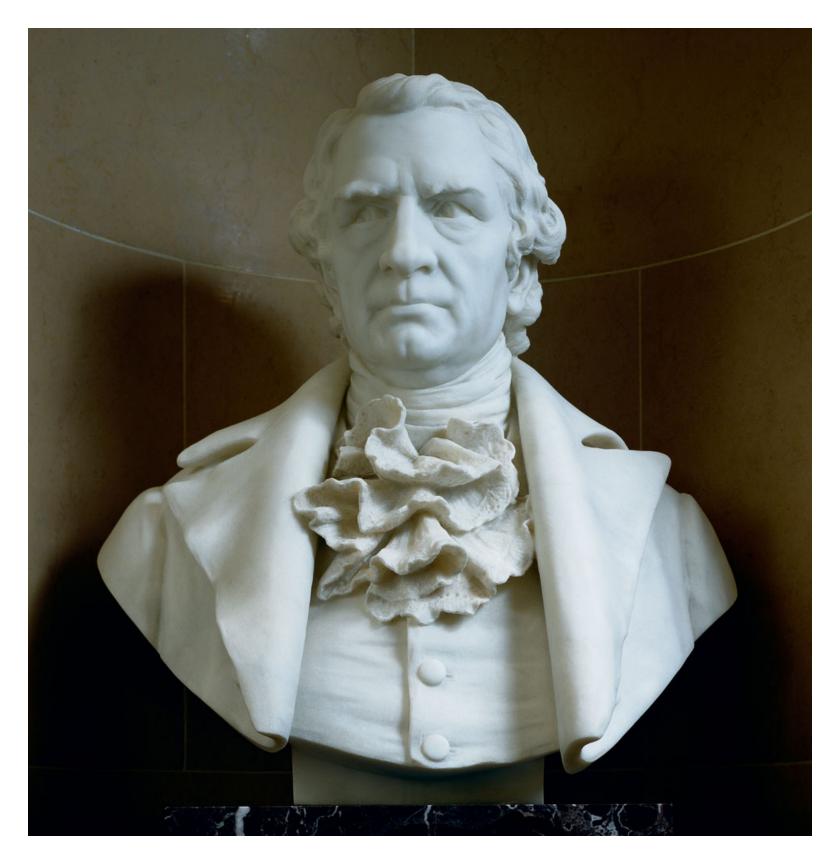


The Senate's marble bust of George Clinton is based on this 1814 painting by Ezra Ames. (Collection of the New-York Historical Society)

#### George Clinton

#### Vittorio A. Ciani (1858-1908)

Marble, modeled 1893, carved 1894 29<sup>1</sup>/<sub>4</sub> x 27 x 18<sup>1</sup>/<sub>4</sub> inches (74.3 x 68.6 x 46.4 cm) Signed (on base under subject's truncated left arm): Victor A. Ciani / Sculptor N.Y.– Commissioned by the Joint Committee on the Library, 1893 Accepted by the Joint Committee on the Library, 1894 Cat. no. 22.00004



## Schuyler Colfax

(1823 - 1885)

Schulyer Colfax served as a U.S. representative from Indiana, and as the 17th vice president of the United States during thefirst term of President Ulysses S. Grant's administration. Born in New York City, Colfax grew up in Indiana where he became owner-editor of a prominent newspaper, the St. Joseph Valley Register. He was an active Whig until that party dissolved in the 1850s; he then redirected his energy toward the new Republican Party in his adopted state.

First elected to the U.S. House of Representatives in 1854, Colfax became an influential member and a strong antislavery advocate. He was elected Speaker in 1863 and served until 1869, when he assumed the vice presidency under Grant. After serving one term, he lost his bid for renomination in 1872. Implicated in the Crédit Mobilier scandal, a fraudulent financial scheme associated with thebuilding of the Union Pacific Railroad,-Colfax faced a loss of public support.-Although he denied charges against him,and a motion to impeach him failed, thescandal's aftermath eclipsed his risingpolitical career. The vice president finishedhis term as a discredited man; he wasnever to hold political office again. Colfaxretired to his home in South Bend, Indiana,frequently traveling to give public lectures.-He died in Minnesota in 1885. -

ntending to commission a marble bust of Schuyler Colfax for the Senate's Vice Presidential Bust Collection, the Joint Committee on the Library requested a preliminary clay model from Indiana sculptor Frances M. Goodwin in 1896. Born in Newcastle, Indiana, Goodwin had studied with famed sculptor Daniel Chester French at New York's Art Students League and at the Art Institute of Chicago. The former vice president's widow, Ellen Colfax, liked the preliminary model Goodwin submitted. On her recommendation, the committee approved the piece, and Goodwin began work on the bust that same year.

Ellen Colfax visited the sculptor's Chicago studio regularly, making suggestions that, as she put it, "will aid her in modeling a faithful likeness." The Piccirilli Brothers of New York translated Goodwin's clay model into marble, and the Joint Committee on the Library authorized acquisition in February of 1897. The work was placed on view immediately in a gallery-level niche of the Senate Chamber.



Indiana artist Frances M. Goodwin. (Architect of the Capitol)

United States Senate

#### Schuyler Colfax

### Frances Murphy Goodwin (1855-1929)

Marble, 1896/1897 30<sup>3</sup>/<sub>x</sub> x 29<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>4</sub> inches (77.2 x 75.6 x 47.6 cm) Signed (on subject's left front jacket): Frances. M. Goodwin. Commissioned by the Joint Committee on the Library, 1896 Accepted by the Joint Committee on the Library, 1897 Cat. no. 22.00017



### Calvin Coolidge

(1872 - 1933)

Calvin Coolidge served as the 29th vice president of the United States from 1921 until his succession to the presidency in 1923 upon the sudden death of President Warren G. Harding. A quintessential New Englander, Coolidge was born in Plymouth Notch, Vermont. He studied and practiced law in Northampton, Massachusetts, held local and state legislative office, and was elected lieutenant governor, ultimately becoming governor of the state. As Massachusetts's chief executive, Coolidge attracted national attention when he opposed a 1919 Boston police strike with the words, "There is no right to strike against the public safety by anybody, anywhere, any time."1

Coolidge was nominated as Harding's running mate in 1920 in a political revolt against "bossism," and assumed the vice presidency in 1921. Following the president's death, Coolidge was sworn in as the 30th president of the United States by his father, a Vermont justice of the peace. Untouched by the scandals of the Harding administration, Coolidge was elected president in his own right the following year. His policies were strongly pro-business: He favored tax cuts and a restrained, laissezfaire role for government. Coolidge did not seek reelection in 1928. In his retirement, he wrote various articles, as well as his autobiography. He died in 1933 in Northampton, Massachusetts.



Moses Dykaar poses with his portraits of President and Mrs. Coolidge. The artist created a second version of the Calvin Coolidge bust for the Senate. (Library of Congress, Prints and Photographs Division)

uring the first few months of President Calvin Coolidge's administration, the chief executive sat for sculptor Moses Dykaar at the White House. Dykaar, who also sculpted First Lady Grace Coolidge, exhibited models of the first couple at the Smithsonian Institution in Washington,

D.C., in January 1924. According to the Washington *Herald*, "The bust of Coolidge is to be executed in marble, which Moses Dykaar himself will cut...[and] is destined for the Capitol." However, it was not until two years later that Dykaar was contracted for a marble bust of the president for the Senate's Vice Presidential Bust Collection based on his plaster model. The sculptor had earlier executed a bust of Thomas Marshall for the Senate for which he had been paid \$1,000—a fee \$200 greater than was customary, due to increased transportation costs for marble during World War I. Dykaar again received the higher commission price for the bust of Coolidge.

Dykaar, a Lithuanian-Russian immigrant, had attended drawing school in his native Vilnius, later studying at the prestigious Académie Julian in Paris. Preferring his subjects to be animated while posing, Dykaar had difficulty with the taciturn Coolidge, who sat "silent as the Sphinx." But Coolidge did provide a few lighter moments. A 1931 article discusses the sittings: "Sometimes Coolidge would tell a joke, in his cold, grim Yankee way, but he was at his best when he wiggled his ears."<sup>1</sup>

The same year that Dykaar was awarded the Coolidge commission, his work was exhibited at the Smithsonian Institution's new National Museum in Washington, D.C. (now the Natural History Museum). Dykaar executed the Coolidge bust in marble at his New York City studio in 1927; it was placed in the Capitol without ceremony two years later. At that time, it was the only statue of a living person exhibited in the building. While the sculpture was being installed in the Senate wing, part of the left ear was broken. It was repaired shortly afterward, redamaged in 1943, and repaired again that same year.

Prior to his contract with the Joint Committee, Dykaar used his plaster model to create marble busts of Coolidge for Amherst College and the Forbes Library, both in Massachusetts. Although he donated the model to the Smithsonian in 1929, he then borrowed it in 1931 and never returned it; the model's present location is unknown. Other busts by Dykaar in the Senate are those of Vice Presidents Thomas R. Marshall (p. 276) and Charles Curtis (p. 90). Also at the U.S. Capitol are Dykaar's busts of House Speakers James "Champ" Clark and Nicholas Longworth.

#### Calvin Coolidge

# **Moses A. Wainer Dykaar (1884–1933)** Marble, modeled 1924/1925, carved 1927 27 x 23 x 12 inches (68.6 x 58.4 x 30.5 cm) Signed and dated (on subject's truncated left arm): MOSES W. DYKAAR / 1927 Commissioned by the Joint Committee on the Library, 1926 Accepted by the Joint Committee on the Library, 1928 Cat. no. 22.00029



### Courage

Above the west entrance in the Senate Chamber is a carved marble relief titled *Courage*, depicting a male warrior locked in battle with a serpent. Sculptor Lee-Lawrie, the designer of the panel, described the imagery in a 1951 letter to Architect of the Capitol David Lynn:-"Courage symbolizes our nation, which unflinchingly battles Evil and vanquishes it. I used the biblical symbol for Evil, the serpent."



The relief of *Courage* is located above the west entrance to the Senate Chamber. (1999 photograph)

November 1938 structural report on the condition of the roof over the north and south wings of the Capitol revealed major deficiencies and hazards, and recommended the complete removal of the ceilings in the Senate and House Chambers. In 1940 Congress approved funds to replace the roofs, and temporary ceiling supports were installed in the Chambers. Because of a shortage of materials and skilled labor during World War II, however, the work was delayed until 1949. By the time construction began on the Senate Chamber ceiling, a more sweeping remodeling scheme had been approved. It called for the Chamber's elaborate mid-19th-century style, characterized as "Victorian," to be replaced with an early Federal-period look.

New sculptural embellishments were recommended in the *Report of the Commission of Fine Arts*, 1944–1948, but the sculpture for the Senate



Chamber was not laid out in detail. Thus Maryland sculptor Lee Lawrie, who was

awarded a commission for panels to be mounted above the three entrance doors in the Chamber, was given latitude in his selection of subject matter. "I tried to illustrate the qualities Wisdom, Patriotism, and Courage in the designs," he later wrote, explaining his choices. (See also *Patriotism* p. 306, and *Wisdom* p. 432). The pieces were carved in place by three different artists based on Lawrie's plaster models. Bruno Mankowski of New York City sculpted the relief of *Courage* over the west entry.

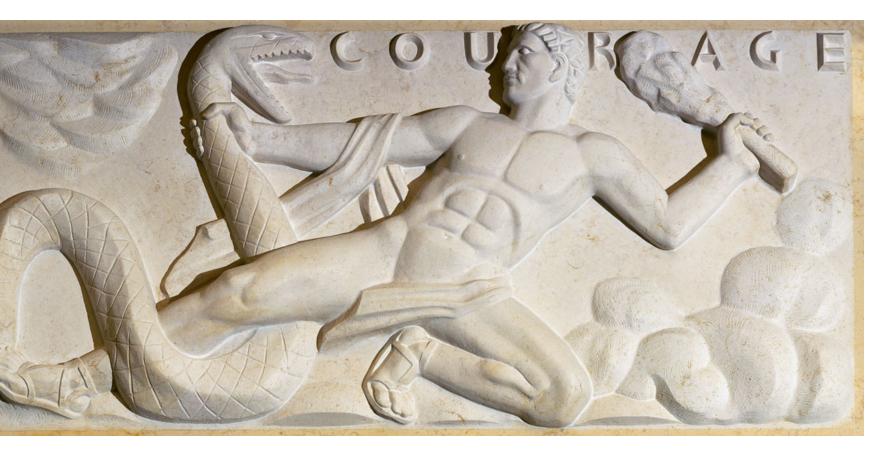
Lawrie was born in Germany but moved to the United States shortly after his birth. A prolific sculptor, he was considered "Dean of American Architectural Sculpture." The artist was responsible for the sculptural elements on most of the buildings designed by

American architect Bertram G. Goodhue. In the 1955 American Sculptors Series, Lawrie was noted as "a sculptor who believes that architecture provides the most reasonable place for expressions of the sculptor's

#### Courage

#### Lee Oscar Lawrie (1877-1963)

Marble, modeled and carved 1950 33 x 68<sup>1</sup>/<sub>2</sub> inches (83.8 x 174 cm) Unsigned Commissioned by the Architect of the Capitol, 1950 Accepted by the Architect of the Capitol, 1950 Cat. no. 25.00008



art."1 Of Lawrie's more than 300 commissions, ecclesiastical themes are most prominent.

Other works by the artist include sculptures located at the Bok Singing Tower in Lake Wales, Florida; the Chapel at West Point Military Academy in West Point, New York; the Nebraska State Capitol in Lincoln; St. Thomas Church in New York City; the Harkness Memorial Quadrangle at Yale University in New Haven, Connecticut; and the figure of *Atlas* in front of the International Building at Rockefeller Center in New York City.

The artist is well represented in Washington, D.C., where his works include bronze doors for the John Adams Building, Library of Congress; large relief panels for the National Academy of Sciences Building; the south entrance portal of the National Shrine of the Immaculate Conception; a memorial relief at The Octagon Museum; and a portrait of George Washington at the National Cathedral. In addition, Lawrie modeled eight classical panels that were cast in plaster for installation in the East Room of the White House, as part of the Theodore Roosevelt renovation of the house in 1902.

### Thomas Crawford

(1813/1814-1857)

Thomas Crawford is remembered by the U.S. Senate not for any political accomplishments, but for his central role as thesculptor of neoclassical figural groups for the U.S. Capitol. Crawford's massive Progress of Civilization fills the pediment above the east front of the Senate wing,while a marble copy (the badly deteriorated original was removed in 1974) of his Justice and History (p. 232) surmounts the Senate doors of the east portico. He also designed the bronze relief doors at the east portico entrances to both the Senate and House wings. Finally, Crawford created the giant Statue of Freedom that tops the Capitol's central dome.

Little is known of Crawford's earliest years, but he is thought to have been born in New York City. He studied drawing and was apprenticed to a wood carver before joining the noted New York stonecutting firm of John Frazee (p. 204) and Robert Launitz. The latter encouraged Crawford to study in Rome, and the young sculptor traveled there in 1835, the first of many American artists to do so. In Italy Crawford studied with the preeminent Danish neoclassic sculptor Bertel Thorwaldsen. Crawford established a reputation in 1843 with the statue Orpheus and Cerberus, now at the Museum of Fine Arts in Boston. Senator Charles Sumner of Massachusetts was an early friend and helped the sculptor obtain commissions throughout his career.

As Crawford's reputation grew, com missions followed—so many that for a time his busy studio consisted of 12 rooms and 50 assistants. Crawford won several com petitions, including one for a massive equestrian statue of George Washington for the grounds of the statehouse in Richmond, Virginia. Tragically, Crawford didnot live to see its completion, nor the instal lation of all his U.S. Capitol work. At theheight of his productivity (he had createdmore than 60 statues), Crawford died of abrain tumor. He was only 44 years old. - his marble bust of sculptor Thomas Crawford by Tommaso Gagliardi was purchased for the Capitol in 1871 for \$100. The Joint Committee on the Library bought the work from Hannah Denmead, whose family owned a stonecutting studio in Washington, D.C., at Maryland Avenue and Second Street, N.E. The Denmeads apparently acquired the bust when Gagliardi departed the city for Italy in the late 1850s.

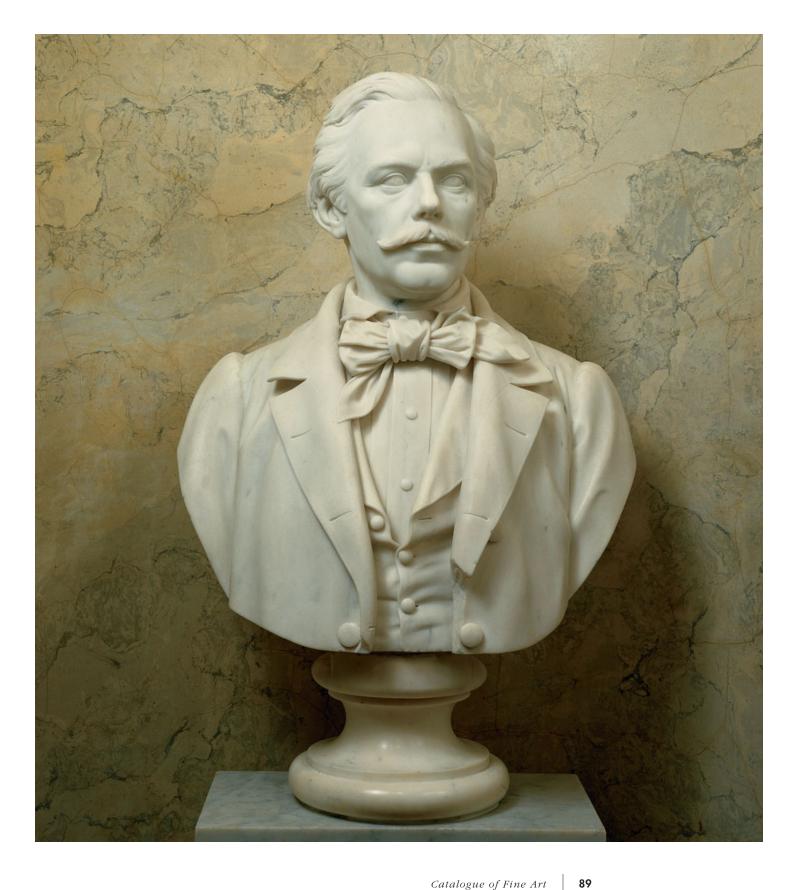
Born in Rome, Gagliardi was apprenticed to the sculptor Pietro Tenerani (a pupil of Antonio Canova) and was briefly employed by Thomas Crawford in Italy. Gagliardi immigrated to the United States for political reasons, arriving in 1855. Work was just beginning on the extension to the U.S. Capitol, and Gagliardi found employment for three years carving statuary designed by Crawford for the Senate wing. This is certainly the period when Crawford's bust was created, possibly following the master sculptor's untimely death in 1857.

Some of Gagliardi's contemporaries disputed his ability as a carver, although the bust of Crawford would seem to discount these detractors. Ironically, Captain Montgomery C. Meigs, superintendent of the Capitol extension, recalled in his journal that Crawford himself had written to him about Gagliardi. According to Meigs, Crawford called Gagliardi "nothing but a rougher-out" and "no more fit to finish a statue than he is to be President of the United States."<sup>1</sup> However, Lot Flannery, an American sculptor who worked with Gagliardi at the Capitol, described him in a 1910 letter as "a tiger in marble cutting."

Gagliardi returned to Europe shortly after his time at the Capitol. He later founded a school of sculpture in Tokyo, where his discovery of an important quarry earned him the Japanese government's gratitude. Gagliardi maintained a close friendship with the Piccirilli brothers, successful New York carvers, and through them secured a number of important commissions worldwide. He traveled extensively in Asia, was remembered as a "brilliant conversationalist," and ended his days at ease in a Tuscan villa.<sup>2</sup>

#### Thomas Crawford

**Tommaso Gagliardi (1820–1895)** Marble, ca. 1855–1858 27 x 22 x 13<sup>1</sup>/<sub>8</sub> inches (68.6 x 55.9 x 33.3 cm) Signed (on back of subject's right shoulder): T. GAGLIARDI. FECIT Purchased by the Joint Committee on the Library, 1871 Cat. no. 21.00004



### Charles Curtis

(1860-1936)

Born near Topeka, Kansas, Charles Curtis—who would become a U.S. representative, senator, and vice presidentwas directly descended from White Plume, a Kaw chief, and Pawhuska, an Osage chief. During his boyhood, Curtis lived for three years with his maternal grandmother on the Kaw reservation near Council Grove, Kansas. As the government prepared to remove the Kaws to Indian Territory (present-day Oklahoma), young Curtis's grandmother urged him to seek educational and career opportunities away from the tribe. Following high school in Topeka, he studied law there and at theage of 21 was admitted to the bar, soon rising to county attorney.

In 1892 Curtis was elected to the U.S. House of Representatives and was returned six times. He moved to the U.S. Senate in 1907 to fill an unexpired term. Closely identifying with his ancestry, Curtis authored legislation beneficial to Native Americans during his 20 years in the Senate. He also served as chairman of the Committee on Indian Depredations. Curtis was an indefatigable political organizer;he became party whip, and was majority leader between 1925 and 1929. One of his proudest achievements in the Senate was his effort to gain passage of the 19th-Amendment, granting women the right to vote. Elected 31st vice president with Republican Herbert Hoover in 1928, Curtis served one term before being defeated forreelection. He then returned to the practiceof law in Washington, D.C., where he diedin 1936.-

culptor Moses Dykaar submitted a plaster model of Charles Curtis to the vice president in 1932 and received approval to execute the bust in marble for the Senate's Vice Presidential Bust Collection. Born in Lithuania, Dykaar studied art in Paris, where he soon gained a reputation as a sculptor of note. After immigrating to the United States, he established himself as a master sculptor of expressive portrait busts. "Just a handsome or a pretty face will not do," Dykaar told a reporter in 1932. "It isn't the likeness that counts in sculpture. We try to make the physical features we carve in marble show the mental and spiritual attributes of the person, and if we do not do that we fail utterly."<sup>1</sup>

Unlike many sculptors, Dykaar carried out his own translations of models into marble, but he died before he could undertake the final work on his likeness of Curtis. The sculptor's widow arranged for the well-known New York firm of Piccirilli Brothers to make the carving, and it was delivered to the Senate in 1935.

Dykaar also created busts of Calvin Coolidge (p. 84) and Thomas Marshall (p. 276) for the Senate's Vice Presidential Bust Collection. His vigorous marble sculptures of prominent early 20th-century Americans



Charles Curtis in his vice presidential office in the Senate Office Building. (Library of Congress, Prints and Photographs Division)

can be found at the Smithsonian Institution's National Portrait Gallery in Washington, D.C., and in a number of other collections throughout the United States.

#### Charles Curtis

#### Moses A. Wainer Dykaar (1884-1933)

Marble, modeled 1929, carved 1934 23 x 21 x 13 inches (58.4 x 53.3 x 33 cm) Signed and dated (on subject's truncated left arm): MOSES / DYKAAR / 1929 Commissioned by the Joint Committee on the Library, 1934 Accepted by the Joint Committee on the Library, 1935 Cat. no. 22.00031



## George Mifflin Dallas

(1792 - 1864)

George Mifflin Dallas was a U.S. senator from his home state of Pennsylvania and the 11th vice president of the United-States. Born in Philadelphia, Dallas studied law and was admitted to the bar in 1813. He then became private secretary to Albert Gallatin, U.S. minister to Russia. Returning to Philadelphia, Dallas held office asmayor, then was U.S. attorney for the eastern district of Pennsylvania. He was elected in 1831 to fill the 14 months of theunexpired term of Pennsylvania Senator Isaac D. Bernard. He chose not to run for reelection, but remained active in Pennsylvania state politics. In 1837 President-Martin Van Buren appointed Dallas envoy and minister to Russia, an office he held for two years.

Dallas was James K. Polk's running mate on the 1844 Democratic ticket that defeated Whig Henry Clay. In his capacityas president of the Senate, Vice President-Dallas cast a tiebreaking vote repealing an existing protective tariff. Although traditionally known as a protectionist during his Senate years, he supported the administration's efforts to reduce tariffs, and defended his actions as appropriate to public sentiment. -

As U.S. minister to Great Britain from 1856 to 1861, Dallas conducted negotia tions leading to the Dallas-Clarendon Convention, which sought to settle conflicts between the two countries over relations with Central America. He also resolved an historic dispute with Great Britain over that nation's search of American vessels. In retirement, the former vice president wrote a biography of his father, Alexander J. Dallas, secretary of the treasury from 1814 to 1816, and published volumes of his own letters and opinions. He died in Philadelphia in 1864. a portrait bust of George Mifflin Dallas for the Vice Presidential Bust Collection. The artist was born in Anne Arundel County, Maryland, a descendant of Marylander Andrew Ellicott, who surveyed the national capital city for George Washington in 1791. Henry Ellicott studied at the National Academy of Design under Emanuel Leutze (famous for his painting *Washington Crossing the Delaware*) and was recognized particularly for monuments and military statuary. Among his well-known works are the equestrian statues of Civil War General George B. McClellan in Philadelphia and Winfield Scott Hancock in Washington, D.C. In 1889 Ellicott moved to Washington, where he became chief modeler and sculptor for the federal government. The Dallas bust was created during the spring of 1893, received soon after at the U.S. Capitol, and placed

on view in a niche at the gallery level of the Senate Chamber.

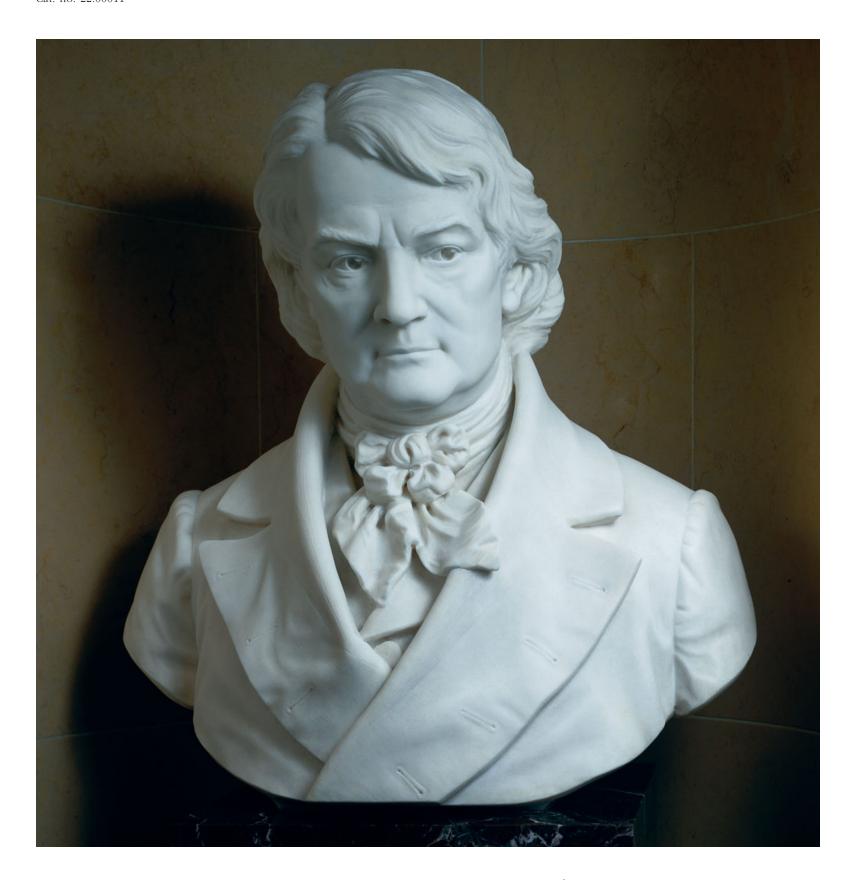
enry Jackson Ellicott won the Senate's commission for



A daguerreotype of George Dallas from the studio of Germon, Penabert & Fredricks, ca. 1856–1857. (Library of Congress, Prints and Photographs Division)

#### George M. Dallas

Henry Jackson Ellicott (1847–1901) Marble, modeled and carved 1893 30 x 27<sup>3</sup>/<sub>4</sub> x 15 inches (76.2 x 70.5 x 38.1 cm) Unsigned Commissioned by the Joint Committee on the Library, 1893 Accepted by the Joint Committee on the Library, 1893 Cat. no. 22.00011



### Charles Gates Dawes

(1865-1951)

Accomplished in the fields of law, finance, and government service, Charles Gates Dawes served a single term as vice president under Calvin Coolidge between-1925 and 1929. Born in Marietta, Ohio, Dawes studied law in Cincinnati, practiced in Nebraska, and tried his hand at both public-utility management and banking. He served as comptroller of the currency for the U.S. Treasury from 1898 to 1901, and by 1902 he had organizedhis own bank, the Central Trust Company of Illinois.

Dawes later distinguished himself as a U.S. Army officer during World War I, coordinating supply procurement and distribution for both American and allied troops and rising to the rank of brigadier-

general. In 1921 Dawes becamethe first director of the Bureau ofthe Budget, and in 1925 heshared the Nobel Peace Prizewith Sir Austen Chamberlain forleadership of the reparationscommittee that stabilized Ger many's postwar finances. -

As 30th vice president and presiding officer of the Senate, Dawes was critical of certain Senate practices, especially the filibuster, which allows for unlim ited debate. Neither he nor Coolidge sought reelection in 1928, and Dawes subsequently was appointed ambassador to Great Britain, a post he held until 1932. In that year, Dawes became chairman of the Recon struction Finance Corporation, and, until his death in 1951, he was a leading Chicago banker. Dawes wrote several books, including Notes as Vice Presi dent, 1928-1929.

ith directness and insight, renowned portrait sculptor Jo Davidson has captured the intelligence and purposefulness of one of the fascinating figures of 20th-century American political life. Davidson, who was an acquaintance of Charles Dawes, was selected to execute the statesman's likeness for the Senate's Vice Presidential Bust Collection. He completed the Dawes bust in his Paris studio in 1930 and shipped it to Washington in January 1931. Although it was promptly installed in the Senate wing of the U.S. Capitol, the Joint Com-

Davidson sets a lean, sober head above the wing shirt collar that was Dawes's sartorial trademark. Together with the pipe and centrally parted hair, this idiosyncratic collar signifies in Dawes a man who

mittee on the Library did not authorize payment to the sculptor until 1935.



Charles Dawes poses for the camera, having just been nominated for the vice presidency on the Republican ticket, August 25, 1924. (Library of Congress, Prints and Photographs Division)

delighted in ignoring tradition and cutting through red tape in search of efficiency.

Davidson was principally a modeler in clay, whose work often remained in that medium or was cast in bronze. He did carve marble, and the Senate may have required such a bust to complement the marble pieces already in the vice presidential collection. In any case, Davidson would have worked with clay initially, and some of the naturalistic detail characteristic of Davidson's modeling would likely have been lost in the translation into marble. A restrained realism is apparent in the neck and face, and the structure of the skull is carefully rendered, especially the eye sockets and brow. It is surprising that the pupils of the eyes are not drilled or incised, but in many of Davidson's clay heads the eyes are veiled in

United States Senate

#### Charles G. Dawes

#### Jo Davidson (1883-1952)

Marble, 1930  $17\% \times 19 \times 9$  inches (45.4 x 48.3 x 22.9 cm) Signed and dated (on back of subject's right shoulder): Jo DAVIDSON / 1930 Commissioned by the Joint Committee on the Library, ca. 1929–1931 Accepted by the Joint Committee on the Library, 1931 Cat. no. 22.00030



shadow and perhaps not incised. What is mysterious in the rougher clay becomes expressionless in marble. The artist's reputation for speed in modeling and for spontaneity of pose is confirmed by the skewed position of jacket lapels and tie, resulting from the turn of the sitter's head.

Davidson was widely admired and treated as a social equal by many of the illustrious men and women—from James Joyce to Helen Keller whom he modeled. He was fascinated with portraiture, and he was even more captivated by the personalities of his sitters:

My approach to my subjects was very simple. I never had them pose but we just talked about everything in the world.... As they talked, I got an immediate insight into the sitters....

.... I often wondered what it was that drove me to make busts of people. It wasn't so much that they had faces that suggested sculpture.... What interested me was the people themselves—to be with them, to hear them speak and watch their faces change.<sup>1</sup>

Davidson instinctively responded to dominant personalities and usually produced a convincing fusion of the physical and intellectual or spiritual aspects of his sitters. His strong portrait of Charles Dawes is no exception.

Among Davidson's most famous works is a seated portrait of writer and art patron Gertrude Stein, whose massive bulk inspired Guy Péne du Bois to write, "Miss Stein in this portrait might be the mother of us all."<sup>2</sup> Stein, in turn, wrote a "prose portrait" of Davidson, which was published in *Vanity Fair*. A fast worker, Davidson never reverted to formulaic renderings but always allowed the subject's character to speak through the art.

A marble likeness of Vice President Henry Wallace by Davidson (p. 384) is also in the U.S. Senate, and Davidson's full-length statues of Senator Robert M. La Follette, Sr., and humorist Will Rogers are located in the U.S. Capitol's National Statuary Hall Collection.

Photographer Man Ray captures sculptor Jo Davidson at work in his studio as he sculpts the clay model of author Gertrude Stein, 1922. (National Portrait Gallery, Smithsonian Institution © 2000 Man Ray Trust/Artists Rights Society, NY/ADAGP, Paris)



Catalogue of Fine Art

### Everett McKinley Dirksen

(1896 - 1969)

Everett McKinley Dirksen was born in Pekin, Illinois, and represented his home state as both a U.S. representative andsenator. After studying law in Minnesota, Dirksen enlisted in the U.S. Army and served in World War I. He returned to Pekin in 1919, entered local politics, andwon a seat on the city council in 1926. Six years later, he was elected as a Republican to the U.S. House of Representatives, bucking the Democratic landslide of 1932that was fueled by Franklin Roosevelt's first presidential campaign.

In Washington, D.C., Dirksen completed law school at night and was admitted to the bar in 1936. He served in the House for 16 years, where he was known for his independence and moderatepolitical views. An eye disease kept himfrom running for reelection in 1948. Twoyears later, after recovering from theserious ailment, Dirksen ran for a U.S.-Senate seat and defeated Senate Democ ratic leader Scott Lucas, thereby beginninga second career in politics. In 1959,-Dirksen was elected Republican leader ofthe Senate, and during the ensuing decadehe helped shepherd through the Senatesuch legislation as the Limited Nuclear Test-Ban Treaty of 1963 and the 1964 Civil-Rights Act. -

During the 1960s, Dirksen's strong, effective leadership made him among the most powerful and respected Republicans in Washington. Dirksen was quick-witted and an artful persuader, but his greatest asset as a statesman was his ability to compromise and change his position on an issue while never compromising his convic tions. He remained the Senate Republican leader until his death in 1969. Speaking at his memorial service, his son-in-law, Senator Howard Baker, Jr., of Tennessee, compared Dirksen to Abraham Lincoln: "Both men understood with singular clarity that a great and diverse people do not speak with a single voice and that adherence to rigid ideology leaves little room for compromise and response to change."

n 1968 artist Richard Harryman made an offer to Senator Everett Dirksen to paint his likeness. A willing Dirksen sat for the artist in the spring of 1969. Harryman worked on the portrait throughout the summer and completed it a few weeks before Dirksen's death on September 7, 1969. The portrait was given to Dirksen's son-in-law, Senator Howard Baker, Jr., who hung it in his Republican leader's suite in the Capitol. In 1984 Baker asked Harryman to make three replicas of the portrait. The following year, after his retirement, Baker donated one of these replicas to the Senate. The other two pictures were given to The Dirksen Congressional Center in Pekin, Illinois, and to the Capitol Hill Club in Washington, D.C. In addition to portraits, Harryman paints people and scenes of the Chesapeake Bay region.



Senator Everett Dirksen's oratorical skills were legendary: he was known as the "Golden Voice of the Senate." (U.S. Senate Historical Office)

#### Everett McKinley Dirksen Richard Hood Harryman (born 1928)

Oil on canvas, 1984 39<sup>1</sup>/<sub>2</sub> x 29<sup>3</sup>/<sub>4</sub> inches (100.3 x 75.6 cm) Signed (lower right corner): Harryman. Gift of Senator Howard Baker, Jr., 1985 Accepted by the U.S. Senate Commission on Art, 1985 Cat. no. 32.00025



### John Adams Dix

(1798 - 1879)

A man of many and diverse accomplishments, John Adams Dix distinguished himself during a long public career. Born in Boscawen, New Hampshire, Dix saw military service in both the War of 1812 and the Civil War. He read law and was admitted to the bar in Washington, D.C., in 1824.

Dix moved to Albany, New York, in 1830 and became active in state politics. A Jacksonian Democrat and member of the so-called Albany Regency, he was later appointed adjutant general and secretary of state for New York. He was then elected to complete the unexpired term in the U.S. Senate of Silas Wright, Jr., and served from 1845 to 1849. An outspoken abolitionist, he ran unsuccessfully for New York State governor as a Free Soil candidate in 1848.

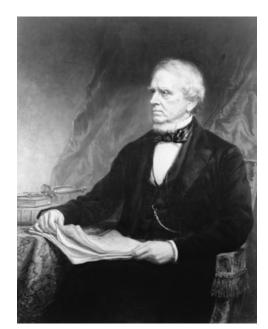
Dix then entered the business world, serving at various times as president of several railroads, including the Mississippi & Missouri and the Union Pacific. In 1861 President James Buchanan named Dix secretary of the treasury. During the Civil War, Dix served in the Union army, rising to major general. From 1866 to 1869 hewas American minister to France. Although a Democrat, Dix gained the Republican nomination for governor of New York and won, filling that post from 1873 to 1875.-He spent his final years in New York City. A classical scholar. Dix translated several ancient Latin texts for private circulation; many volumes of his speeches and travelreminiscences also were published. Fort Dix, New Jersey, is named in his honor.

ainter Imogene Morrell created her life-size portrait of John Adams Dix several years after the statesman's death. While the inspiration for her painting is unknown, it bears a striking resemblance to Daniel Huntington's 1879 portrait of Dix (located at the New-York Historical Society). An engraving by Alexander Hay Ritchie, after the Huntington portrait, appears in the two-volume book, *Memoirs of John Adams Dix*, compiled in 1883 by the subject's son, Morgan Dix.

Morrell's paintings of Dix and a larger-than-life image of former President James Garfield were the subject of a lengthy petition addressed to Senator John Sherman, chairman of the Joint Committee on the Library. Some 30 signers of the petition, including senators and representatives, called for the purchase of the two paintings. The petition, now in the National Archives, refers to the Dix portrait as "carefully drawn and painted," stating that "every muscle and vein shows the highest degree of artistic finish." The acquisition of Morrell's works was urged both because of her contributions to the "scientific study and practice of Art

in this Country" and because of her subjects' historical importance. The disposition of the Garfield picture is unknown, but the Joint Committee on the Library acquired the likeness of Dix in 1883.

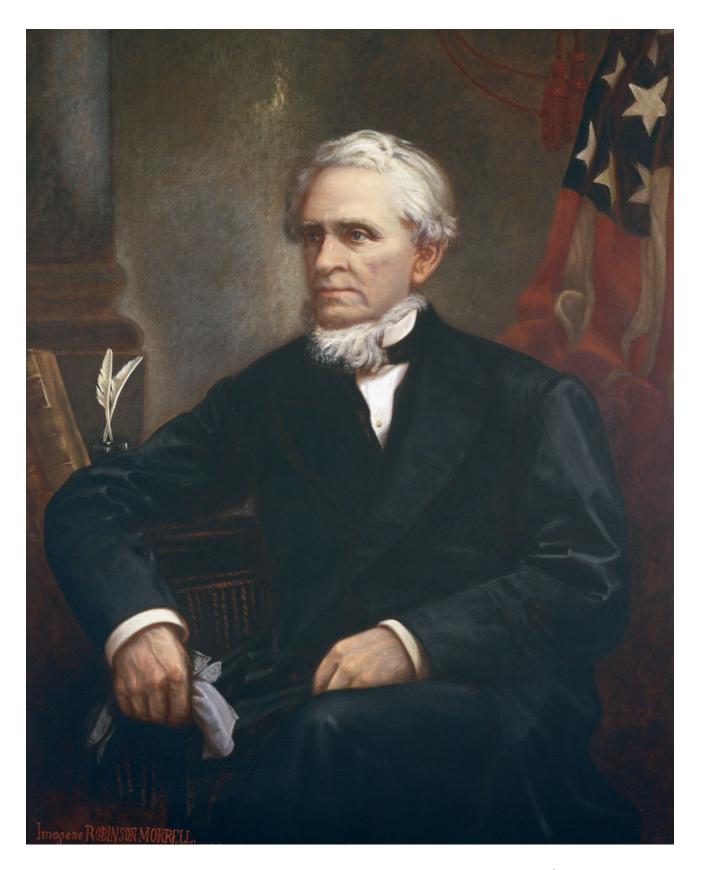
A respected painter of historical subjects, Morrell studied in Dusseldorf and Paris. She lived in Washington, D.C., from 1877 until her death in 1908. She exhibited works at the Philadelphia Centennial Exhibition in 1876, and in 1879 helped establish the National Academy of Fine Arts in Washington, D.C.



This 1879 painting of John Adams Dix by Daniel Huntington is thought to have served as a model for the Senate's portrait of the senator by Imogene Morrell. (Collection of the New-York Historical Society)

#### John Adams Dix Imogene Robinson Morrell (ca. 1818-1908)

Oil on canvas, 1883 48<sup>3</sup>/<sub>4</sub> x 38<sup>3</sup>/<sub>4</sub> inches (123.8 x 98.4 cm) Signed and dated (lower left corner): Imogene ROBINSON MORRELL. / 1883 Purchased by the Joint Committee on the Library, 1883 Cat. no. 32.00014



Catalogue of Fine Art

### Eagle and Shield

In 1782 Congress adopted the Great Seal of the United States, which featured an American bald eagle with wings proudly spread. William Barton, one of the Great Seal's designers, explained that, "The Eagle displayed is the Symbol of supreme Power & Authority, and signifies the Congress."1 It is not surprising that the eagle, which occupies such a prominent position on the seal, was meant to symbolize congressional strength. The Articles of Confederation, ratified the previous year, had established Congress as the only federal authority, assigning to it alone many of the powers that the Constitution of 1787 later divided among three separate branches of government.

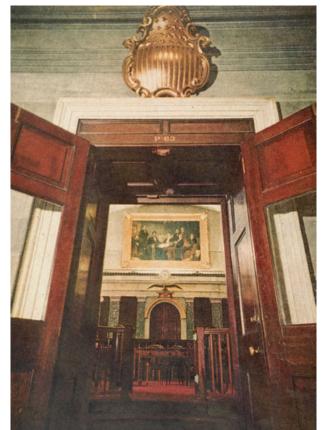
Shortly after the seal's adoption the eagle became a symbol, not just for Congress, but for the nation as a whole. The eagle soon began appearing on fabrics, coins, buttons, furniture, and ships' figureheads. As successive events inflamed patriotic fervor from the adoption of the Constitution, to George Washington's inauguration, to the War of 1812—a profusion of eagles spread throughout the American decorative vocabulary.

The shield is no less important in American iconography. First appearing in 1782 as the escutcheon on the eagle's breast in the Great Seal, the shield proved an apt metaphor for the recently united nation. The pales, or vertical stripes on the shield, symbolize the original 13 colonies standing as one. They supportand at the same time are joined by-the chief, or field at the top of the shield, which represents the unifying authority of Congress under the Articles of Confederation. Like the eagle, the shield also is more broadly associated with patriotism and the

strength of American democracy.

t is difficult to document the origin of the Senate's gilded wood *Eagle and Shield*, which currently adorns the dais in the Old Senate Chamber. An 1809 plan for the room shows that architect Benjamin Henry Latrobe intended to hang an eagle crest and elaborate canopy over the vice president's desk. His drawing also includes an oval cartouche or escutcheon of unspecified design on the eagle's breast. However, Latrobe's bird, with drooping wings, lacks the majesty and drama of the soaring eagle that exists today in the Old Senate Chamber. It is unclear whether his design ever became reality—any evidence would have been destroyed when British troops burned the Capitol in 1814.

Further, records of the art in the Old Senate Chamber are notably scarce. The first reliable evidence of an eagle and shield located in this



The Supreme Court, which occupied the Old Senate Chamber for 75 years, moved the shield to the Chamber's entrance while the eagle remained inside. (Life, July 2, 1951 © Arnold Newman / Getty Images)

the Daily National Intelligencer. It describes a "rich burnished shield. with an outer margin in the old French style, surmounted by an eagle of the size of life" hanging above the vice president's dais in the room.1 From this report it appears that the shield we know today existed from at least 1838, although the official records remain unclear on the matter. In 1846, Senate records indicate payment for "taking down curtains and drapery & irons for Eagle & shield." The eagle and shield also appear in two mid-19th-century engravings: Thomas Doney's United States Senate Chamber, published in 1846, and Robert Whitechurch's The United States Senate, A.D. 1850, dated 1855. In

room appears in an 1838 article in

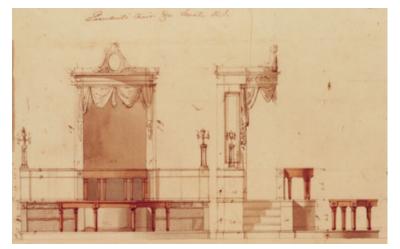
#### Eagle and Shield

#### Unknown artist

Gilded wood, ca. 1838  $53\frac{1}{2} \ge 72 \ge 23$  inches (135.9  $\ge 182.9 \ge 58.4$  cm) Unsigned Acquisition undocumented Cat. no. 25.00003



Catalogue of Fine Art



*President's Chair &c. Senate U.S.* (detail) by Benjamin H. Latrobe, 1809. In his drawing, Latrobe shows an eagle with an oval cartouche surmounting the presiding officer's dais. (Library of Congress, Prints and Photographs Division)

addition, Senate records note that in 1847 a John Wagner was paid \$10 for "carving & gilding 1 scroll for eagle," although the Whitechurch engraving shows no such ribbon in the eagle's beak.

After the Senate left the room and moved into its new Chamber in 1859, the Supreme Court of the United States used the space. Photographs from this period show that the shield was placed in the outer vestibule, over the door to the Chamber, while the eagle remained in the room. The ornate canopy that hung over the vice president's desk was removed, and the eagle, now perched on a ribbon-draped horizontal

bar, was affixed to the gallery balustrade above the chief justice's desk. The Court occupied the room until 1935, when it moved to its new building across the street from the Capitol. For several more decades the *Eagle and Shield* remained in the same locations they occupied during the Court years—the eagle inside the room on the gallery balustrade, and the shield outside over the Chamber's door. In 1976 the two pieces were reunited inside the room for the restoration of the Old Senate Chamber.

Numerous artistic renderings of eagles are found in the United States Capitol, but the *Eagle and Shield* in the Old Senate Chamber has become the enduring symbol of the Senate. In 1838 Daniel Webster immortalized the Senate's eagle as an icon of American patriotism when delivering one of the impassioned speeches for which he was famous. From the floor of the Senate, with the gilded eagle gazing down on him from above the vice president's dais, he proclaimed, "We have made these struggles here, in the national councils, with the old flag, the true American flag, the Eagle, and the Stars and Stripes, waving over the chamber in which we sit."<sup>2</sup>



In his 1846 engraving of the United States Senate Chamber, Thomas Doney depicted the eagle and shield above the canopied dais.

### James Oliver Eastland

(1904-1986)

James Oliver Eastland, widely known as "Big Jim," served in the U.S. Senate for 36 years. Eastland was born in 1904 in Mississippi's Sunflower County. After practicing law and serving two terms in the Mississippi legislature, he returned to his birthplace to run the family cotton plantation.

In 1941 Eastland was appointed to fill a vacancy in the Senate created by the death of Democrat Pat Harrison—on the agreement that he would not run in the special election to be held three months later. During his short term as a senator, Eastland earned credit for his work on agricultural issues and built a reputation that enabled him to run in the Democratic primary the following year and to defeat his replacement.

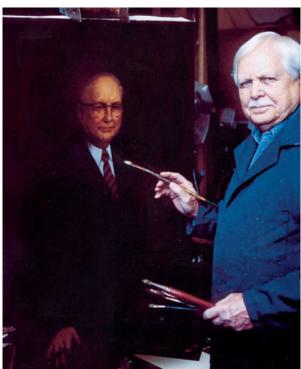
After his election to the Senate, Eastland served on the Agriculture and Judiciary Committees. In 1956 he became chairman of the Judiciary Committee, a post he held for 22 years, 9 months, and 26 days—among the longest continuousservice of any Senate committee chair. Eastland also chaired subcommittees on internal security, immigration, and soil conservation and forestry. He servedas president pro tempore from 1972 to 1978.

Eastland was known for standing firm in his beliefs. Senate Majority Leader Mike Mansfield of Montana observed that, once having taken a position, James-Eastland "proved almost impossible to move and indeed it requires nearly the entire Senate to budge him."1 Senator Eastland asserted atthe end of his long career, "I voted my convictions on everything."2 He resigned from the Senate in-December 1978 to give his suc cessor, Thad Cochran, a few extradays of seniority. Eastland died in-Doddsville, Mississippi, in 1986.-

he Senate Commission on Art approved the commissioning of a portrait of James Eastland in October 1999. Eastland's record for the longest consecutive service as chairman of the Judiciary Committee and his position as president pro tempore led to the decision to honor the former senator. An advisory board composed of historians, curators, and a former Eastland staff member was established to review artists' submissions and to provide recommendations to the commission. Herbert Abrams was selected to paint Eastland's portrait and received the commission in 2000.

Abrams completed the portrait in 2001. Eastland is depicted in the Judiciary Committee Room in the Dirksen Senate Office Building, where the legendary senator spent so many years. Little has changed in the room since Eastland's tenure, and Abrams shows the original 1950s walnut paneling and lighting fixtures. Of particular note is Eastland's trademark cigar. In executing the portrait, Abrams consulted numerous photographs gathered from state and local archives. Former colleagues and staff members of the senator assisted by critiquing the portrait as it was being created.

Known for his portraits of prominent Americans, Abrams has painted presidents, cabinet members, generals, governors, senators,



business and civic leaders, and famous personalities. The artist studied in New York City at the Pratt Institute and the Art Students League. He has taught art and lec tured extensively. In 1997 he received an honorary doctorate from Johns Hopkins University. Abrams's portrait of Senator Howard H. Baker, Jr., (p. 24) is also in the Senate Collection.

Herbert Abrams poses in his Connecticut studio with the completed portrait of James Eastland, 2001. (Courtesy of Herbert E. Abrams)

#### James Eastland

#### Herbert Elmer Abrams (born 1921)

Oil on canvas, 2001 43<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>2</sub> inches (110.5 x 74.9 cm) Signed (lower left corner): Abrams• Commissioned by the U.S. Senate Commission on Art, 2000 Accepted by the U.S. Senate Commission on Art, 2002 Cat. no. 32.00040



### Leiv Eiriksson Discovers America

(A.D. 1000)

Leiv Eiriksson, also known as "Leiv the Lucky," is often credited as the first European to visit North America. Born in Icelandin approximately A.D. 980, he spent most of his life in Greenland, where his father, Erik the Red, founded the first European colony. According to one Norse saga, Eiriksson landed on the eastern coast of North-America by accident. In this story, Eiriksson, converted to Christianity by King Olaf I while visiting Norway, sails off course onhis return to Greenland to proselytize for his new faith. A more reliable saga claims that Eiriksson intentionally voyaged to North America after hearing of the new land fromanother mariner, who sighted the continent but did not disembark. In either case, Eiriksson's accounts of his discovery-

inspired several Norse colo nization attempts over thenext decade. -

During his North Amer ican adventure, Eiriksson and his men went ashore in several different places, and he named the various regions he encountered Helluland (Flat Stone Land), Markland (Wood Land), and Vinland (Wine Land). The exact location of Eiriksson's New World landfall is unknown; geographers and historians have placed it variously between Labrador and the Chesapeake Bay. The most likely present-day location for the ancient Vinland seems to be Nova Scotia or Newfoundland.

*eiv Eiriksson Discovers America A.D. 1000* depicts the bold Norse sea captain commanding his men as they first sight the shores of the New World. A group of "Norwegian Friends of America," organized by Dr. Alf Bjercke of Oslo, presented the painting to the people of the United States. At a March 23, 1936 ceremony in the Capitol's National Statuary Hall, the painting was said to celebrate the first Norse immigrant to this country and to com memorate the fact that a Norseman was the first European to set foot on American soil. Senator Alben W. Barkley of Kentucky and House Speaker Joseph W. Byrns accepted the work on behalf of the U.S. Congress. The Joint Committee on Arrangements that was established for the ceremony was made up of senators and representatives of Norwe gian descent.



This 1893 painting of explorer Leiv Eiriksson by Christian Krohg was the inspiration for the Senate's painting by Per Lasson Krohg. (Photo: J. Lathion, © Nasjonalgalleriet)

#### Leiv Eiriksson Discovers America A.D. 1000

#### Per Lasson Krohg (1889-1965)

after the original by his father Christian Krohg (1852–1925) Oil on canvas, 1936 67 x 102 inches (170.2 x 259.1 cm) Signed and dated (lower right corner): EFTER / C. KRohg / 1893 / VED / P. KRohg / 1936 Gift of the Norwegian Friends of the United States of America, 1936 Accepted by joint resolution dated March 18, 1936 Cat. no. 33.00009



The painting is a copy by Norwegian painter and muralist Per Krohg of an 1893 work by his father, Christian Krohg (1852–1925). The orig inal (9 feet by 18 feet in size), which was initially exhibited at the Chicago World's Columbian Exposition in 1893, currently hangs in the National Gallery in Oslo.

Per Krohg, who was born in Oslo and studied with his father and French impressionist Henri Matisse, taught at the Academy of Art in Oslo. Exhibitions of Per Krohg's work attracted wide notice in Paris, Berlin, Copenhagen, and other world capitals. His paintings are on dis play at the Phillips Gallery in Washington, D.C., and at the United Nations Headquarters Building in New York City.

### Oliver Ellsworth

(1745 - 1807)

A U.S. senator from Connecticut and third chief justice of the United States, Oliver Ellsworth was described by a contemporary as "tall, dignified, and commanding."1 Born in Windsor, Connecticut, Ellsworth was educated at Yale and Princeton. He practiced law, served as a judge of the Connecticut Superior Court, and was politically active during the Revolutionary War. For six years he represented Connecticut in the Continental Congress. Later, as a delegate to the Constitutional Convention, he helped shape the Connecticut Compromise, which assured each state equal representation in the Senate and population-based representation in the House of Representatives.

After ratification of the Constitution, Ellsworth was elected to the first United States Senate; he served from 1789 to 1796. A wise figure whose authority in the Senate was said to surpass even that of Henry Clay, John C. Calhoun, and Daniel Webster, Ellsworth reported the first set of Senate rules and drafted the bill organizing the federal judiciary. John Adams considered Ellsworth the "firmest pillar" of Washington's administration.<sup>2</sup> When appointed chief justice of the United States Supreme Court in 1796, Ellsworth resigned from the Senate.

In 1799 Ellsworth was named diplomatic commissioner to France, a temporary assignment that permitted him to continue his position with the Court. He was then sent abroad to negotiate a treaty with Napoleon Bonaparte. The demands of the trip apparently contributed to a breakdown in the chief justice's health. After completing his mission, Ellsworth wrote to President John Adams on October 16, 1800 to resign as chief justice. Returning to America the following spring, Ellsworth served on the Connecticut Governor's Council and later accepted-but then declined-the chief iusticeship of the state supreme court. Semiretired, Ellsworth remained in Connecticut where he died in 1807.!

orn in New Haven, Connecticut, Hezekiah Augur was the son of a carpenter-joiner who discouraged the boy from undertaking a manual occupation. Instead, he directed his son to the dry goods trade. Though a failure as a merchant, Augur invented a lace-making machine that brought him some financial security. Meanwhile, he pursued wood carving on his own. In 1823 Augur followed the advice of Samuel F.B. Morse to carve directly in marble. When his marble bust of Apollo was exhibited in New York City, critics hailed the self-taught sculptor as "the Yankee Phidias," recalling the greatest artist of ancient Greece.

Augur continued to sculpt portrait busts and classical groups in New Haven. His most respected and widely known work before his bust of Ellsworth was the marble group, *Jephthah and His Daughter* (ca. 1828–32), which illustrates a cautionary tale from the Old Testament (Judg. 11:34–35). These half life-size figures were exhibited in Washington, D.C. In this way Augur might have come to the attention of the Joint Committee on the Library, which commissioned the likeness of Ellsworth in 1834. The fact that the sculptor, like the sitter, was a Connecticut native likely played a part in the decision.

Modeled between 1834 and 1837, this startlingly bold likeness of the long-deceased chief justice typifies Augur's New England neoclassicism. The emphatically modeled, rugged features appear to radiate from the blank eyes that seem unusually large because of the arching, angular eyebrows presiding over the face. This angularity, echoed in the facial folds descending from the nose and the forthright structure of the jaw, is repeated in the larger forms of collar and cloak that support the head.

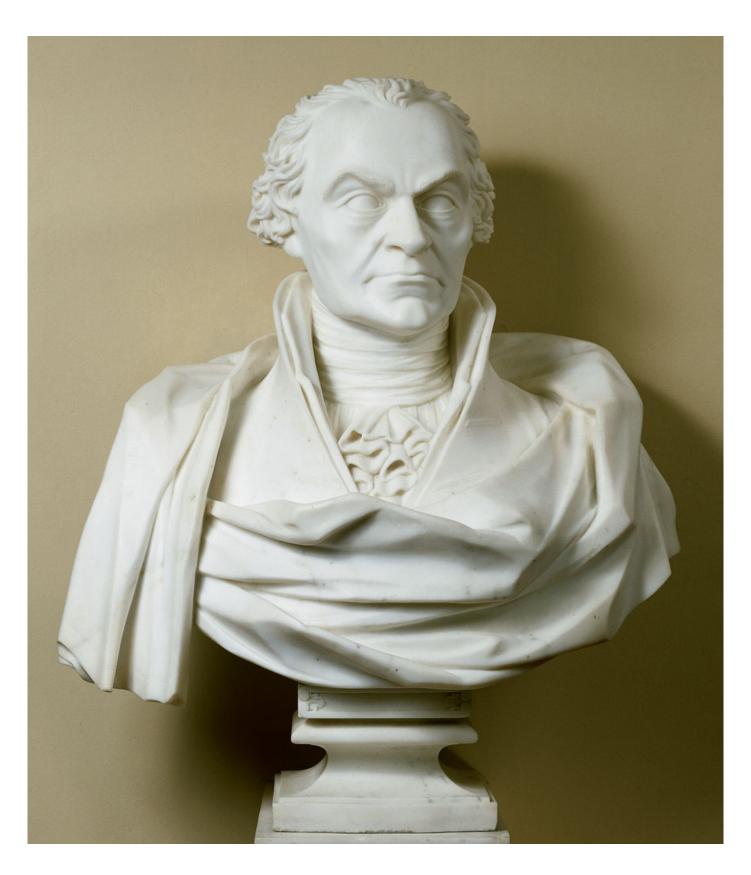
It is not known what source Augur consulted for the sitter's appearance, but his style clearly derives from the wood carving that the artist pursued until 1823. He approached marble with more boldness than subtlety, and with a certain daring skill—as seen in, for example, the deeply cut jabot and ornamental ruffles on the front of the shirt.

The blank eyeballs that commonly appear in American neoclassic sculpture resulted from a misconception about Greek and Roman prac tice. The paint that once in a very naturalistic way completed ancient eyes (when they were not carved or inlaid) wore off with time, leading to the incorrect emulation of the blank eye by latter-day artists. The bust is believed to be Augur's last piece of sculpture, although he lived another 20 years.

#### Oliver Ellsworth

#### Hezekiah Augur (1791-1858)

Marble, ca. 1837 26<sup>1</sup>/<sub>4</sub> x 26<sup>3</sup>/<sub>4</sub> x 17 inches (66.7 x 67.9 x 43.2 cm) Unsigned Commissioned by the Joint Committee on the Library, 1834 Accepted by the Joint Committee on the Library, 1837 Cat. no. 21.00005



## Charles Warren Fairbanks

(1852 - 1918)

A prosperous Indianapolis attorney who was active in the Republican Party, Charles Warren Fairbanks served as botha U.S. senator from Indiana and 26th vice president of the United States. Born in Union County, Ohio, Fairbanks was a keynote speaker at the 1896 Republican National Convention that nominated-William McKinley for president. In that same year, Fairbanks was elected to the U.S. Senate, where he served from 1897to 1905, chairing the Committee on Immigration and the Committee on Public Buildings and Grounds.

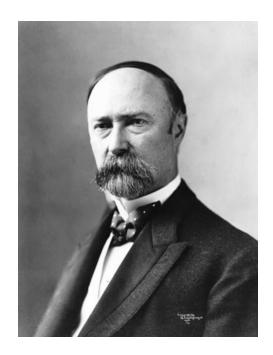
A leading conservative, Fairbanks was nominated for the vice presidency on the 1904 ticket with Theodore Roosevelt. Upon election, Fairbanks resigned from the Senate. Although he was a favorite son candidate for the Republican nomination for president in 1908, Roosevelt secured the nomination for his secretary of war, William Howard Taft. In 1916, when Fairbanks was again the favorite son from his home state, he reluctantly accepted the vice presidential nomination on the Republican ticket with Charles Evans Hughes. After their defeat in the election, Fairbanks returned to private life. He died in 1918.

Charles Warren Fairbanks in 1904, shortly before he assumed his duties as the 26th vice president.

(Library of Congress, Prints and Photographs Division)

eoclassical sculptor Franklin Simmons specialized in depicting Americans and American history, though he spent most of his career in Rome. Born and raised in Maine, Simmons briefly studied under John Adams Jackson in Boston. For two years in the mid-1860s, the sculptor lived in Washington, D.C., and modeled Civil War officers Ulysses S. Grant, William T. Sherman, and David G. Farragut. Soon afterward, Simmons moved to Rome, where, like others of his generation, he was attracted by the availability of materials and assistants and by the creative environment.

Charles Fairbanks was vice president-elect in 1905 when he sat for the bust intermittently during visits to Washington. The sculptor, who had previously created busts of Vice Presidents Hannibal Hamlin (p. 180) and Adlai E. Stevenson (p. 344) for the U.S. Capitol, apparently believed that his proposal for a likeness of Fairbanks had been officially accepted. But when the completed bust of Fairbanks later arrived in Washington



from Rome, Architect of the Capitol Elliott Woods informed the sculptor that the Joint Committee on the Library had not officially sanctioned the commission. The bust of Fairbanks therefore remained in storage at the Wash ington Custom House for two years. Finally the vice president notified the committee that selec tion of Simmons as the sculptor was "entirely satisfactory" to him. The marble bust of Fairbanks was approved and placed in the Senate Chamber in 1909.

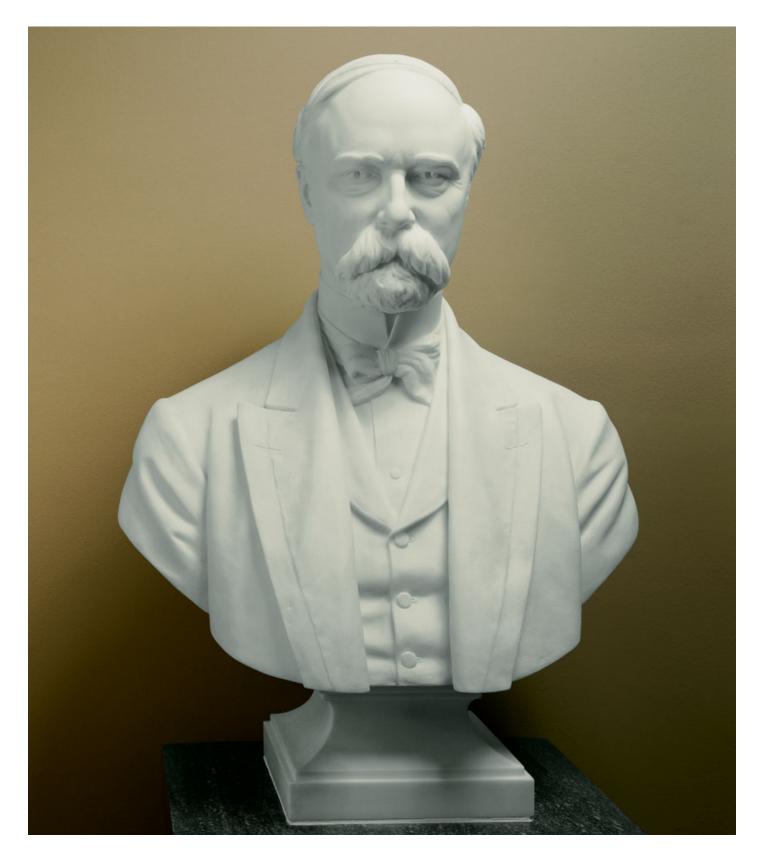
In addition to the three busts and four statues by Simmons in the U.S. Capitol, the artist is rep

resented in Washington, D.C., by the *Peace Monument* at the base of Capitol Hill and the equestrian statue of General John A. Logan at Logan Circle. The artist left a sizable collection of his work to the Portland Museum of Art in his native state of Maine.

#### Charles W. Fairbanks

### Franklin Bachelder Simmons (1839-1913)

Marble, 1905 36 x 25 x 16<sup>7</sup>/<sub>8</sub> inches (91.4 x 63.5 x 42.9 cm) Signed and dated (on back between subject's shoulders): FRANKLIN SIMMONS / 1905 Commissioned by the Joint Committee on the Library, 1908 Accepted by the Joint Committee on the Library, 1909 Cat. no. 22.00026



### Millard Fillmore

(1800 - 1874)

Millard Fillmore, a successful Whig politician from New York State and a member of the U.S. House of Representatives. became the 12th vice president and 13th president of the United States. Born in Locke (now Summerhill), New York, Fillmore was assisted in his early political career by Thurlow Weed, a Whig strategist and political leader in New York. Fillmore served in the U.S. House of Representatives during the years 1833 to 1835 and 1837 to 1843. As chairman of the Committee on Ways and Means, Fillmore was active in framing the protective Tariff of 1842. He ran successfully as the Whig candidate for vice president in 1848 with Zachary Taylor. As president of the Senate, Fillmore presided over the debates on the Compromise of 1850, a series of measures introduced by Henry Clay to address slavery and territorial issues.

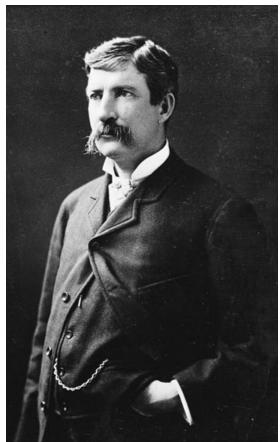
On July 9, 1850, President Taylor died from what his doctors diagnosed as "cholera morbus." A day later, Fillmore was sworn in as president of the United States. In his attempt to achieve legislative closure on the Compromise of 1850, Fillmore signed the Fugitive Slave Act, a part of the compromise developed by Clay. Shortly thereafter, the president approved a \$100,000 appropriation for the enlargement of the Capitol, considered a necessity due to space limitations. Fillmore was responsible for selecting the manner by which the Capitol would be extended—approving the design for large north and south wings-and choosing the architect, Thomas U. Walter. He also laid the cornerstone for the extension on July 4, 1851.

Fillmore failed to win the Whig presidential nomination in 1852 and four years later ran as an unsuccessful presidential candidate of the American, or Know-Nothing, Party. Fillmore retired to Buffalo, New York, where he became the first president of the Buffalo Historical Society and the first chancellor of the University of Buffalo, a post he held until his death in 1874. ew York sculptor Robert Cushing executed this bust of Millard Fillmore for the Senate's Vice Presidential Bust Collection in 1895. Although little documentation on the commissioning exists, it can be assumed that the Joint Committee on the Library contacted Cushing under the auspices of the 1886 resolution authorizing the collection. Born in Ireland, Cushing studied with New York sculptors John Q.A. Ward and Randolph Rogers before establishing his own studio in New York City.

Noted in his day for his sculpture of prominent men, Cushing sculpted a bust of New York politician John Kelly that once occupied a place of honor in Tammany Hall. The artist is also known for his public statues, which included abolitionist Garrett Smith and mission priest John Drumgoole.

According to Cushing's correspondence, preserved at the Capitol, the artist searched extensively for direct visual information to inform and guide his likeness of Millard Fillmore. Ultimately he relied on engravings dating from the former president's lifetime and on a "scientific bust" of Fillmore borrowed from the New York firm of Fowler and Wells. This firm led the American phrenolog ical movement, which touted the careful examination of the conformation of a person's skull as a means of reading character traits and presumed mental capacity.

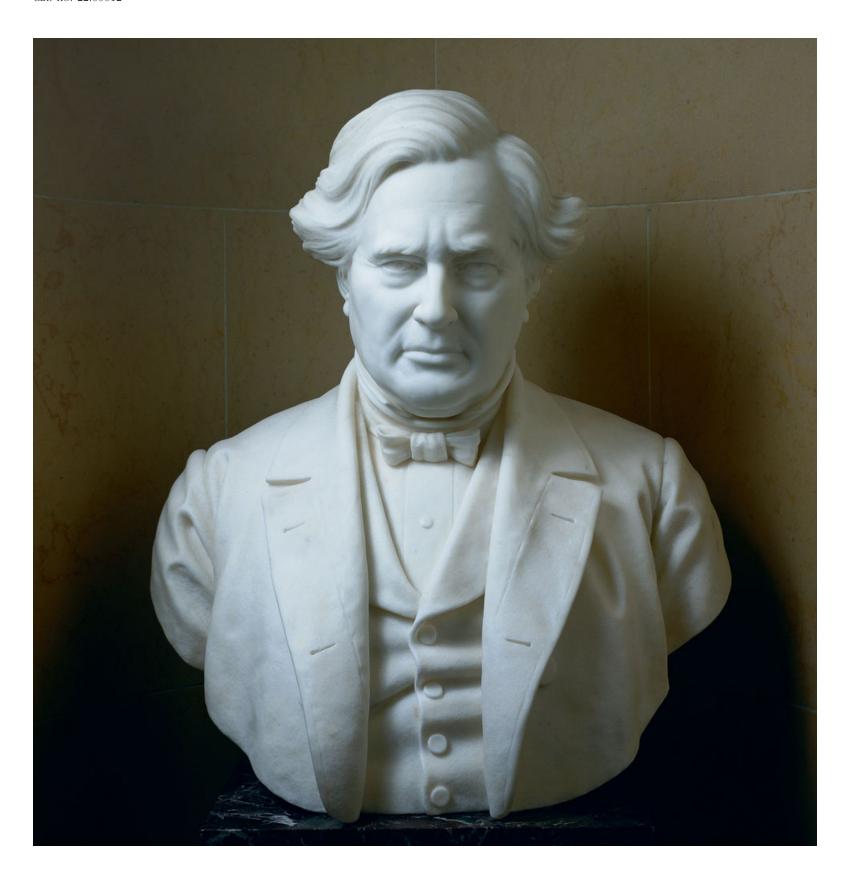
Cushing's clay model was translated into marble in Italy and placed in the Senate Chamber in 1895.



New York artist Robert Cushing. (Architect of the Capitol)

#### Millard Fillmore

**Robert Cushing (1841–1896)** Marble, modeled 1894, carved 1895 30<sup>1</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>2</sub> x 18 inches (76.8 x 67.3 x 45.7 cm) Unsigned Commissioned by the Joint Committee on the Library, ca. 1894 Accepted by the Joint Committee on the Library, 1895 Cat. no. 22.00012



### First Reading of the Emancipation Proclamation by President Lincoln

(July 22, 1862)

Members of Abraham Lincoln's cabinet gathered at the White House on July 22, 1862, to hear the president read his draftof the Emancipation Proclamation. Written by Lincoln alone, without consultation from his cabinet, the proclamation declared that all persons held as slaves in states that were still in rebellion on January 1, 1863, "shall be then, thenceforward, and forever, free."

Initially, Lincoln was concerned only with preserving the Union, but he had become increasingly sympathetic to the call for abolition as the Civil War progressed. Determined to move forward with his cause, the president met with his cabinet on September 22 to refine his July draft and announce what is now known as the Preliminary Emancipation Proclamation. In this document, he issued an ultimatum to the seceded states: Return to the Union by New Year's Day or freedom will be extended to all slaves within your borders. When the secessionist states ignored this warning, Lincoln issued the final proclamation on January 1, 1863.

Although it is considered one of the most important documents in American history, the Emancipation Proclamation did not immediately end slavery in this country-that was only achieved with passage of the 13th Amendment to the Constitution on December 18, 1865. The proclamation applied only to slaves living in those states that had seceded; it did not affect those states still in the Union. Most importantly, Lincoln's ability to make good on the Emancipation Proclamation was dependent on a Union victory. But the proclamation fundamentally transformed the character of the war and set a national course toward the final abolition of slavery in the United States.

ew York artist Francis Bicknell Carpenter believed that the Emancipation Proclamation was "an act unparalleled for moral grandeur in the history of mankind."<sup>1</sup> Carpenter had a deep respect for Lincoln's action, and it was he who had the impulse to capture it on canvas, to exalt the moment of the first reading of the proclamation. About a year after the preliminary proclamation, Carpenter acted on this impulse. He asked Illinois Representative Owen Lovejoy to arrange for him to paint the subject at the White House—in fact, to set up a studio there (eventu

ally, in the State Dining Room). On February 6, 1864, Carpenter met Lincoln, and the project began. His extraordinary extended residence in the White House resulted in the Senate's painting and in the informative, sometimes moving, 1866 memoir, *Six Months at the White House with Abraham Lincoln*.

Lincoln, concerned above all with the preservation of the Union, drafted the proclamation in part as a political, in part as a military, strat agem. Because it had the potential to recruit former slaves for the Union army while weakening the Confederacy, the proposed proclamation had the immediate support of Secretary of the Treasury Salmon P. Chase and Secretary of War Edwin M. Stanton. Although faced with resistance from Attorney General Edward Bates, who was unsympathetic to full equality for African Americans, and Postmaster General Montgomery Blair, who was certain that it would lead to defeat in the fall elections, Lincoln had, according to Carpenter, "resolved upon this step, and had not called them together to ask their advice, but to lay the subject-matter of a proclamation before them." The draft was read and "various sug gestions were offered." Secretary of State William H. Seward thought the proclamation should be delayed until "you give it to the country supported by military success."<sup>2</sup> Lincoln, persuaded by Seward's opinion, put the document aside temporarily.

In September, however, after the Battle of Antietam, Lincoln decided to wait no longer. He finished the second draft of the proclamation and convened the cabinet on September 22. Carpenter's recital of Lincoln's account continues: "I determined, as soon as it [the rebel army] should be driven out of Maryland, to issue a Proclamation of Emancipation.... I made the promise to myself, and (hesitating a little)—to my Maker.... I do not wish your advice about the main matter...[for] I already know the views of each on this question.... I am here. I must do the best I

#### *First Reading of the Emancipation Proclamation by President Lincoln* **Francis Bicknell Carpenter (1830–1900)**

Oil on canvas, 1864 108 x 180 inches (274.3 x 457.2 cm) Unsigned Gift of Elizabeth Thompson, 1878 Accepted by joint resolution dated February 1, 1878 Cat. no. 33.00005



can, and bear the responsibility of taking the course which I feel I ought to take."<sup>3</sup> The proclamation was published that same day and it took effect on January 1, 1863, affirming the emancipation of slaves in all states still in rebellion.

Thus, the painting deals in its subject matter with a significant his torical crisis, though the mood is static and calm. Modern-day viewers may need to be reminded that Carpenter's work treats one of the core issues in preserving the Union: freedom. To memorably convey the mag nitude of this historic decision was beyond the ability of Carpenter, whose ambition was not matched by his artistic talent or training. The quality of the painting does not do justice to the significance of the subject, but not for lack of commitment or energy on Carpenter's part. With the president's full cooperation in his endeavor, Carpenter arranged for the *dramatis personae*—Lincoln and his cabinet—to be photographed in

Catalogue of Fine Art 117

### First Reading of the Emancipation Proclamation by President Lincoln\_continued



This key to Francis B. Carpenter's painting indicates the principal figures and various objects in the room. It first appeared in the artist's book about his experiences at the White House.

(Reproduced from Carpenter, *Six Months at the White House with Abraham Lincoln*. Lincoln: University of Nebraska Press, 1995)

Mathew Brady's studio and again in the White House. He also heard the story of the evolution of the proclamation from President Lincoln himself. In six months he had completed his heroically scaled work. Carpenter intentionally avoided, as he wrote, "imaginary curtain or column, gorgeous fur niture or allegorical statue."<sup>4</sup>

Depicted in the painting are, from left to right: Edwin M. Stanton, secretary of war; Salmon P. Chase, secretary of the treasury; President Lincoln; Gideon Welles, secretary of the navy; Caleb B. Smith, secretary of the interior (standing); William H. Seward, secretary of state (seated); Montgomery Blair, postmaster general; and Edward Bates, attorney general. The setting is Lincoln's office, which also served as the Cabinet Room. (This is the site and approximate size of the Lincoln Bedroom today.) The president had indicated to Car penter each person's position in the room on the day of the first reading. The artist had found the placement "fortunately entirely consistent with my purpose."5 On the other hand, Carpenter wrote, "there was a curious mingling of fact and allegory

in my mind, as I *assigned* [emphasis added] to each his place on the canvas." He continued:

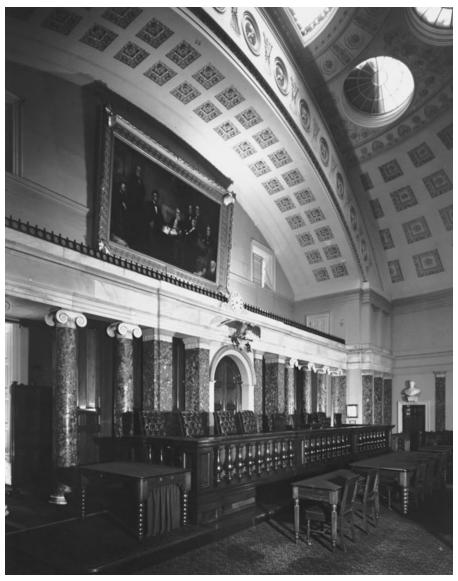
There were two elements in the Cabinet—the radical and the conservative. Mr. Lin coln was placed at the head of the official table, between two groups, nearest that representing the radical; but the uniting point of both. The chief powers of a gov ernment are War and Finance: the ministers of these were at his right—the Secretary of War, symbolizing the great struggle, in the immediate foreground; the Secretary of the Treasury, actively supporting the new policy, standing by the President's side.... To the Secretary of State, as the great expounder of the principles of the Republican party... would the attention of all at such a time be given.... The ... chief officers of the government were thus brought in accordance with their relations to the admin istration, nearest the person of the President, who, with the manuscript proclamation in his hand, which he had just read, was represented leaning forward, listening to, and intently considering the views presented by the Secretary of State.<sup>6</sup>



It took Carpenter six months to create his 15-foot-wide canvas. In an 1866 letter to the artist, Secretary of War Chase remarked on the com position of the work, noting that he and Stanton appear symbolically on Lincoln's right in the painting, having "thoroughly endorsed and heartily welcomed the measure," while those cabinet members who had at first "doubted, or advised delay, or even opposed" the proclamation appear on Lincoln's left.<sup>7</sup>

Carpenter's discussion of the factions within Lincoln's cabinet must be assumed to have come from the president himself, although it seems remarkably candid because all the cabinet officers were still serving (except Caleb Smith, who had died in 1864). Two other men are rep resented in the painting: portraits of Simon Cameron and Andrew Jackson. In 1864 Francis B. Carpenter commissioned the American artist Alexander Hay Ritchie to complete a steel engraving of his historical painting. President Abraham Lincoln signed on as the first subscriber, requesting an artist's proof.

## First Reading of the Emancipation Proclamation by President Lincoln\_continued



The Senate's painting, *First Reading of the Emancipation Proclamation* by Francis B. Carpenter, on display in the Supreme Court Chamber in the Capitol in 1958. (Architet of the Capitol)

Cameron, former secretary of war and the man who had nominated Lincoln for the presidency, is seen in a portrait at the extreme left. A portrait of Jackson by Miner Kellogg (virtually invisible today) appears in the center of the painting and is located today in the White House collection. Like Lincoln, Jackson was considered a preserver of the Union for his role in the Nullifica tion Crisis of 1832.

Two cabinet members had strong reactions to the painting. Secretary Chase (who claimed to remember "not the slightest trace of such meeting")<sup>8</sup> complained that the "whole picture" was "subsidiary to Seward who is talking while every one else either listens or stares into vacancy."<sup>9</sup> Seward himself felt that Carpenter had not chosen a truly important subject and that the Lincoln administration's great achievement was the preservation of the Union.

Perhaps the least successful aspect of the painting, as it presently appears, is the head of Lincoln himself. Although it may be said to embody probity and purpose, it is also the most wooden portrait among the group of eight men. When *First Reading* is compared with the steel engraving of the

painting made by Alexander Hay Ritchie, it is apparent that some significant alteration has been made to the head. The fault is that of the artist, in whose possession the painting remained for a dozen years. During this time, he made so many revisions to heads and to details that the painting finally looked very different from the engraving that had popularized it. Carpenter's much-revised Lincoln became a weaker portrait than he had originally achieved. Two restorations in the first half of the 20th century seem to have produced further alterations, but conservation of the painting in 1991 removed the later overpaintings. Despite abrasion and other damage, the result is a stronger painting than has been seen for decades. Lincoln's hair is more natural and more in accord with the engraving, but the face still bears a hardness that must be attributed to Carpenter's reworking.

The painting has strengths—for instance, Seward's head in pure profile is, surprisingly, the strongest in the group. Sculpturally modeled, it is unified and forceful. One suspects that because Seward's figure was essentially a background one, Carpenter ignored it while "improving" his painting, thus leaving intact an excellent likeness, a relaxed and expressive characterization. Although abraded, the portrait of Secretary Blair (standing, second from right) is also well executed.

After completion in 1864, the painting was temporarily exhibited to the general public in the East Room of the White House and then in the Rotunda of the Capitol. It received a good deal of praise in the pop ular press—although there were dissenters—and it enjoyed a national tour. Lincoln himself declared the painting a success. "In my judgement," he commented, "it is as good a piece of work as the subject will admit of . . . and I am right glad you have done it!"<sup>10</sup>

Nonetheless, the government made no move to acquire Carpenter's *First Reading* for the nation. Finally, in 1877, Elizabeth Thompson of New York City bought the canvas from the artist for \$25,000 and offered it as a gift to the nation. On February 12, 1878, the 69th anniversary of Lincoln's birth, Congress met in joint session to formally accept the work. Carpenter attended the session, hearing tributes to himself and his benefactors delivered by Representatives James Garfield of Ohio, who had been a major general in the Union army, and Alexander Stephens of Georgia, former vice president of the Confederacy. In its handsome original frame with the seal of the United States and the rising sun decorating the corners, the painting hangs today in the U.S. Capitol over the west staircase in the Senate wing.

# The Florida Case before the Electoral Commission

(February 1877)

The United States faced a major electoral challenge with the disputed Hayes-Tilden election of 1876. Democratic candidate-Samuel J. Tilden won the popular vote for president on November 7 by a 250,000vote margin. Preliminary Electoral College tallies predicted that Tilden would defeat Rutherford B. Hayes, his Republican opponent. However, the ballots of four states-Florida, Louisiana, South Carolina, and Oregon-were called into question. Each of these states subsequently posted two sets of certified election results, one favoring the Democrats and the other favoring the Republicans. A total of 20 electoral votes were in dispute. Of these votes, Tilden needed only one to become president; Hayes would have to successfully claim all 20 of them to defeat his opponent. With the country still reeling from the Civil War and the election cutting to the heart of continuing sectional conflict, a peaceful resolution was crucial.

An impasse continued well into January 1877, with neither side willing to concede the election. The responsibility for resolving the conflict rested with Congress. But while the U.S. Constitution gives Congress certain election responsibilities-namely, that both the Senate and the House of Representatives must be present as the electoral certificates submitted by each state are counted-it gives no guidance as to what Congress should do if the validity of these certificates is disputed. Finally, on January 29, 1877, Congress created a special electoral commission to review the four states' ballots and to determine the final outcome of the election. The commission was composed of 15 members drawn evenly from both parties among the Senate, the House of Representatives, and the Supreme Court of the United States, together with a single independent justice to ensure partisan balance. David Davis, the independent justice first chosen, declined to serve, and he was replaced by Joseph P. Bradley, a justice appointed to the bench as a Republican but who was acceptable to the Democrats.

uring the summers of 1877 and 1878, well-known por trait painter Cornelia Adèle Fassett was permitted to set up a temporary studio in the U.S. Capitol's Supreme Court Chamber while the Court was not in session. Her aim was to paint a group portrait of the Electoral Commis sion's 1877 meeting in the room. The artist's recognition of the historic significance of this event merits praise. She deserves attention more for her ambition, however, than for her artistic achievement. The federal government did not commission the painting; Fassett created it inde pendently. That she had to wait seven years before Congress agreed to buy it for \$7,500 (much less than her original asking price), and endure public criticism of the painting from newspapers, as well as from the Pennsylvania Academy of the Fine Arts, attests to her determination and endurance. Fassett was a competent painter of miniature portraits and her painting was admired for its realism. But the organizational demands



C. Adèle Fassett's self-portrait was based on a Mathew Brady photograph of the artist. (Architect of the Capitol)

of such an ambitious group por trait taxed her abilities. Composi tionally, *The Florida Case before the Electoral Commission* appears rather stilted.

Fassett's painting has one sig nificant precedent in American art: Samuel F.B. Morse's *The Old House of Representatives*, completed in 1822. That much larger painting shows a similar space, the House Chamber, from the same viewpoint as later selected by Fassett: the left side of the room and slightly above the head level of those on the main floor. This allowed a clear view of many faces. Fassett certainly knew

Morse's painting, because it had recently (1874) been displayed at the Corcoran Gallery of Art in Washington, D.C.

The Morse painting is the masterwork of an excellently trained artist, deft at handling complicated perspective constructions and large groups of figures. Where Morse's figures form subgroups around a central focus, Fassett crowds most of her figures into receding rows. Even the face

#### *The Florida Case before the Electoral Commission* **Cornelia Adèle Strong Fassett (1831–1898)**

Oil on canvas, 1879 60 x 75 inches (152.4 x 190.5 cm) Signed and dated (lower right corner): C. Adèle Fassett / 1879 Purchased by the Joint Committee on the Library, 1886 Cat. no. 33.00006



meant to attract our attention, William M. Evarts, counsel for Hayes, is nearly lost standing amid a sea of faces.

In fairness, Fassett includes nearly three times as many figures as Morse into a much smaller architectural space, and does so on a much smaller canvas. But Fassett includes virtually every person who was rel evant to the political crisis, as well as other prominent figures in the capital city. James G. Blaine, for instance, who had unexpectedly lost

#### The Florida Case before the Electoral Commission-continued

The Electoral Commission held its first public hearing on February 1, 1877, and deliberations continued for nine days. Legislators, cabinet members, the press, and prominent men and women of Washington society crowded into the Capitol's Old Senate Chamber (then serving as the Supreme Court's regular meeting place). The long and bitter debate began with the Florida case. Although Tilden had almost certainly won in the electoral balloting, Republicans prevailed and the commission's vote went to Hayes. Subsequent voting also followed party lines, with Bradley, the "independent" justice, joining the Republicans. By the findings of the commission, Rutherford B. Hayes received all of the disputed votes, and thus the required one-vote margin over Tilden. Though Democrats at first protested, they ultimately accepted the decision on the promise that federal troops would be removed from the South and Reconstruction brought to an end. Congress declared Hayes the victor on March 2, just two days before his term began.

the Republican nomination to Hayes, appears at the lower foreground of the picture (below the standing Evarts), his handsome face turned to the viewer. Also present is the banker and art collector William Wilson Corcoran, seen in the row just below the commissioners, fourth from the left. Fassett took some artistic license—not all of the individuals depicted attended the hearings. Some of the faces were based on existing photographic portraits by Mathew Brady. Several relevant Brady photographs survive, including one of Fassett herself.

Among the 256 persons in Fassett's painting, more than 60 are women. Some are wives or daughters of political figures; others are professionals. Fassett included 17 female journalists in the press gallery and at least one painter in addition to herself on the main floor, Imogene Robinson Morrell. Morrell, prominently placed directly behind Evarts, had studied in Paris with Thomas Couture, had recently exhibited at the Philadelphia Centennial Exposition, and had settled in Washington, D.C. Morrell's portrait of John Adams Dix (p. 100) hangs in the Senate. Fassett, in front (right of center), holds her sketchbook, in which she has drawn Evarts's head.

One of the most prominent professional women in Washington, D.C., at the time was the writer Mary Clemmer Ames. Her just-published *Ten* 



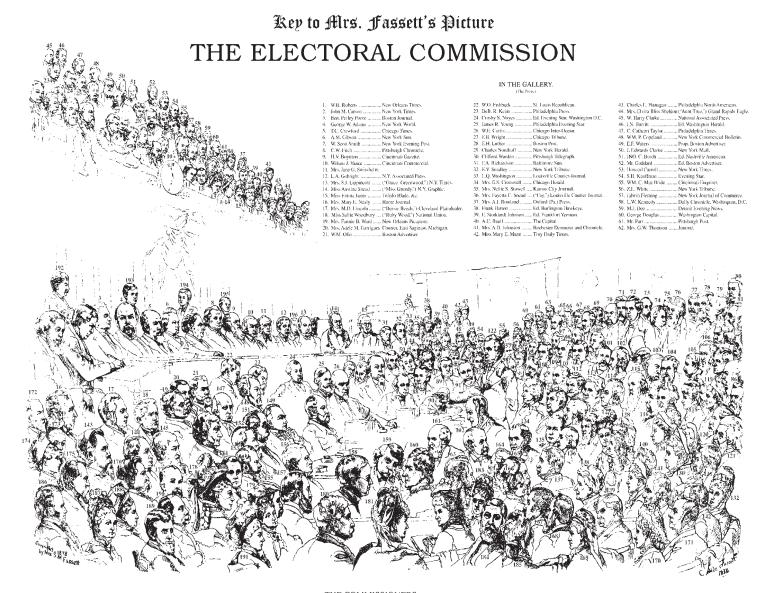
*The Old House of Representatives*, painted by Samuel F.B. Morse in 1822, was the artistic precedent for Adèle Fassett's *Electoral Commission*.

(Corcoran Gallery of Art, Museum Purchase, Gallery Fund)

Years in Washington: Life and Scenes in the National Capital, as a Woman Sees Them vigorously advocated for woman suffrage and equality. Ames sits in the lower right corner of the painting, looking at the viewer, immediately below the great Frederick Douglass, champion of African American equality. Fassett clearly introduced her own concerns into this document, enlarging its record as a turning point in American political life.

Adèle Fassett was born in upstate New York. She experimented with miniature painting and studied art in Paris. After an early career in Chicago, Fassett moved to Washington, D.C., in 1875, where she painted successful documentary portraits of notable government figures. Her

1876 group portrait of the Supreme Court justices was exhibited at the Philadelphia Centennial Exposition. It is now in the collection of the Supreme Court of the United States, along with her portrait of Chief Justice Morrison R. Waite.



17.	William Windom	. Senator, Munesota	62.	Mis, Catherine Harderbergh.		
18.	W.W. Corcoran.		63,	John H. Flagg		
19,	John J. Ingalls	Senator, Kansas.	64.	John Hitz	Consul General of Switzerland.	
20.	J.C.S. Blackburn		65.	Charles Page Bryan.		
21	John H. Reagan		66.	George M. Adams	Clerk, House of Representatives.	
22.	B.E. Cattin	. Assistant Secretary Electoral Com.	67,	Horatio King.		
23.		. Assistant Secretary Electoral Com.	68.	S.W. Dorsey	Senator, Arkansas.	
24.	James H. McKenney		69.	M.B. Brady.		
25.	John Sherman		70.	Ambrose E. Barnside		
26.	Somuel Shellabarger		71.	George C. Gorham		
27.	William F. Gooper		72.		Speaker, House of Representatives.	
28.	D.E. Murphy	. Stenographer Electoral Com.	73.	EM. Cockrell		
29.		M.C., Ia , and counsel for Hages.	74.		, Member of Congress, Kentucky.	
30.	Morrison R. Waite	. Chief Justice, U.S.S.C.	75.		Member of Congress, Missouri.	
31.	John G. Thompson		76,	II.B. Anthony		
32.	John J. Nicolay	. Marshall, U.S.S.C.	77,	Bainhridge Wadleigh	Senator, New Hampshire.	
33.	W.H. Reardon	. Marshall, Electoral Commission.	78.	Benjamin H. Hill		
34.	E.P. Consizier	. Messenger, U.S. Senate.	79,	Fernando Wood	Meinher of Congress, New York.	
35	Mis, Z. Chandler,		80.	A.C. Hanner		
36.	Miss G.A. Bouwell.		81,	Amanius Herbert	Messenger U.S. Supreme Court.	
37.	John R. French	. Sergeont-at-Anny, U.S. Senate.	82.		Doorkeeper, U.S. Supreme Court.	
38.	Mrs. G.F. Tucker,		83.		, Member of Congress, New Jersey.	
10	Mis. Charles E. Hooker.		84.	A.R. Shepherd,		
40.	Miss Caroline Bradley.		85.		Commissioner, District of Columbia.	
41.			8f1,	J.W. Ponel]		
-12.	Miss Lida Miller.		87.		M.C., III., and counsel for Elayes.	
43.	Miss Julia D. Strong.		88.	John A. Kasson	M.C., la., and counsel for Hayes.	
44.	Prof. Joseph Elenny	. Smithsonian Institution.	89,	George W. Childs,		
45.	Charles G. Williams	. Member of Congress, Wisconsin.	90,	Janes L. Andem	Reporter for N.Y. Asso. Press.	
46.	Mes. S. Virginia Field.		91.	Stabley Matthews	Coursel for Hayes.	
47.	Mrs. Mary A. Matthews.		92.	Mrs. I.A. Gartield.		
48,	Mrs. Ruth A. Hour.		93.	George M. Robeson		
49.	Mrs. Chapmon Colentan.		94,	Alphonso M. Taft	Secretary of War.	
50.	Hamilton Fish	Secretary of State.	95.	Belva M. Lockwood.		
51.	Mrs. Julia K. Fish.		96.	George S. Boutwell		
52.	Mrs. Myra Clark Gaines.		97.	Aanni A. Surgent	Senator, California.	
53.	Mrs. Jula G. Tyler	(Window of Ex-President Tyler).	98.	Dr. Peter Parker.		
54	Mrs. I.V. Swearingen.		99.	James O. Woodruti'		
.55.	Mts.Virginia M. Wilson.			liugene Hale		
56.	Mrs. Rachael H. Strong.			Charles Foster		
.57.	Charles Gordon.			John H. Mitchell		
58.	Mrs. Imogene R. Morrell.				Member of Congress, Wisconsin,	
59.	Mrs. Jean M. Lander.		104.	John D.C. Atkins	Member of Congress, Teanessee.	
60	Miss Katherine Lee Bayard.				Member of Congress, New Jersey.	
61.	John J. Patterson	Senator, South Carolina.	106.	Thomas Ewing	Member of Congress, Ohio.	
GEDNEY, PHOTO-LITH., 466 PENN. AVE., WASHINGTON, D. C. Digital Reproduction by the Office of the Senate Curator, 1998						
	Dig	ntal Reproduction by the Office of L	ne sena	ite curator, 1998		

THE COMMISSIONERS. Sta 6. P. Marton Jun. 7. Mill athan Elizona R 1 yn 0 Tou 55 us MAN

William E. Chardler	Coursel for Hayes.
James P. Root	
James N. Tyrer	Postmester General.
William Lawrence	M.C., Ohio counsel for Hayes.
D.T. Corbin.	
C.D. Drake	Chief Justace, U.S.C. of Claims.
Churles W. Jones	Senator, Florida.
P. Phillips,	
Saunders W. Johnston.	
N.P. Banks	
J.G. Canaen	Member of Congress, Ullinois,
Hora Fassett.	
Elezabeth B. Johnston.	
W.A.J. Sparks	Member of Congress, Illinois,
Frederick Douglass,	•
William M. Evants	Coursel for Haves.
Edwin W. Stoughton	
Zachonah Chandler	
Abram S. Hewitt	
Americus V. Rice	
Mrs. Celia S. Shenman.	
Mrs. Jennic B. Bryan,	
Mrs. Susan M. Edmunds.	
Mis, E.V. Miller,	
William D. Kelly	Member of Concress, Pa.
William D. Kelly	Member of Congress, Pa.
Mrs. Mary Clemmer.	
Mrs. Mary Clemmer. Charles O'Conor	Counsel for Tilden.
Mrs. Mary Clemmer. Charles O'Conter	Counsel for Tilden. Counsel for Tilden.
Mrs. Mary Clemmer. Charles O'Contor	Counsel for Tilden. Counsel for Tilden. .M.C., Pa., and coursel for Tilden.
Mrs. Mary Clemmer. Charles O'Cottor	Coursel for Tilden. Coursel for Tilden. M.C., Pa., and courset for Tilden. Member of Corgress, Alabora.
Mrs. Mary Clemmer. Charles O'Conter	Coursel for Tilden. Coursel for Tilden. .M.C., Pa., and coursel for Tilden. M.C., Va., and coursel for Tilden. .M.C., Va., and coursel for Tilden.
Mrs. Mary Clemmer. Charles O'Conter	Coursel for Tilden. Coursel for Tilden. M.C., Pa., and coursel for Tilden. Member of Congress, Alaborna. M.C., Va., and coursel for Tilden. Sen., Wist, and coursel for Hayes.
Mrs. Mary Clemmer. Charles O'Conter	Coursel for Tilden. Coursel for Tilden. M.C., Pa., and coursel for Tilden. Member of Congress, Alaborna. M.C., Va., and coursel for Tilden. Sen., Wist, and coursel for Hayes.
Mrs. Mary Clemmer. Charles O'Conter	Coursel for Tilden. Coursel for Tilden. M.C., Pa., and coursel for Tilden. Member of Congress, Alaborna. M.C., Va., and coursel for Tilden. Sen., Wist, and coursel for Hayes.
Mrs. Mary Clemmer. Charles O Conter	Coursed for Tilden, Coursed for Tilden, M.C., Pa., and courset for Tilden, Menther of Congress, Ataburan, M.C., Va., and courset for Tilden, Sen, Was, and courset for Tilges, Menther of Congress, Kentucky.
Mrs. Mary Clemmat. Charles O'Conter	Coursel for Tilden. Coursel for Tilden. M.C. Pa., and coursel for Tilden. Member of Congress, Althorn, M.C. Va., and coursel for Tilden. Sen, Wis, and coursel for Huyes. Member of Congress, Kentucky.
Mrs. Mary, Clemma, Charles O. Conter	Counsel for Tilden, Counsel for Tilden, M.C. Pa., and coursest for Tilden, Member of Coupses, Alaborat, M.C. Va., and coursel for Tilden, Sen, Wis, and coursel for Tilges, Member of Coupress, Kenneky. Member of Coupress, Georgia, Member of Coupress, Mississiph.
Mrs. Mary, Clemmer. Charles O'Coure	Counsel for Tilden. Counsel for Tilden. MC, Par. and coursel for Tilden. MC, Par. and coursel for Tilden. Sen, Was, and coursel for Hysics. Nember of Congress, Katurcky. Menther of Congress, Georgia. Menther of Congress, Mississippi. Senator, Minis.
Mrs. Mary Clemme. Clarko O'Coure	Craned for Tiden, Craned for Tiden, Craned for Tiden, M.C., P.a. and coursel for Tiden, Menther of Congress, Athorna, M.C., Way, and coursel for Hines, Nember of Congress, Kenneky, Menther of Congress, Kenneky, Menther of Congress, Missishipi, Senstor, Mine, Tisteram,
Mes Mary Clemme. Clarke O Uniter — Richard T. Merrick Googee A Jeals Ment Foreign Hansyletti inder Harny Watterson Mes Filkel F. Windem. Thomas B. Groun. Linger P. Bell Linger P. Bell Hannich Hamlen Gerege Benerold Jeanis S. Merrill	Coursel for Théon. Coursel for Théon. MC, Par, and coursel for Tilden. Menther of Cooperse, Althoura. M. C. Yu, and coursel for Tilden. Menther of Cooperse, Kournely, Menther of Cooperse, Kournely, Menther of Cooperse, Georgia. Menther of Cooperse, Georgia. Menther of Cooperse, Georgia. Historam. Historam.
Mrs. Mary Clemmer. Clarke O'Courte	Coarsel for Tiden. Coarsel for Tiden. Menther of Coapters, Alburan. De C. Vas, and Coarsel for Tiden. Sen, Was, and coarsel for Tibers. Neuthers of Coapters, Kentucky. Menther of Coapters, Kentucky. Menther of Coapters, Kanishipa. Sendor, Maine. Historian. Sendor, Varroum.
Mrs. Mary Clemme. Clarke O Utoter Richard T. Merrick George A Leide Mrt. Feeney Hansydph Tisker Hansydph Tisker Hansy Mitterson Mrs. Fikae F. Windom, Thomas B. Broyn, Ilinare P. Holl Ilinare P. Holl Loc / Larare Hannida Hamina, George Bancroll Jointis S. Merrill John & Campbell John S. Campbell	Connect for Tuber, Connect for Tuber, Men, Pa, and correct for Tuber, Mennet Coopers, Alabran, De C. Wa, and course for Tuber, Sen, Wis, and course for Tuber, Sen, Wis, and course for Tuber, Sentres of Coopers, Konnels, Mennets of Coopers, Konnels, Mennet of Coopers, Missishipu, Swatter, Manne Historian Historian Historian Connect for Tuber, Swatter, Vario,
Mrs. Mary Clemme. Clarke O'Contre	Coarse-I or Tulen, Coarse-I or Tulen, Menther of Cooptess, Alboran, David Cooptess, Alboran, David Cooptess, Alboran, Sen, Wis, and control for Hitpes, Menther of Cooptess, Caoptia, Menther of Cooptess, Caoptia, Menther of Cooptess, Caoptia, Menther of Cooptess, Moissippi, Senator, Maine, Historann, Sonator, Varronn, Course-I for Tulen, Senator, Nav York, Course-I for Tulen,
Mes, Marg, Clemmer, Charleo U Youre, Merika K. Richard T. Morrisk Googe A. Leith, Googe A. Leith, WH, Forcey, J. Bandolphi Tuker, Thinting O. Hone Harry Watterson, Missi Bandon, Thiman B. Borgin, Thiman S. Martin, J. Carl, Marking Mark, Sances Consting, Montgomery, Blair Mont W. Ramori,	Coursel for Tuber, Coursel for Tuber, Ment C. Par, and coursel for Tuber, Menther of Coopiess, Alabram, Menther of Coopiess, Alabram, Soni, Was, and coursel for Huber, Soni, Was, and coursel for Huber, Sonietts of Coopiess, Coopie, Menther of Coopiess, Coopie, Menther of Coopiess, Missiappi, Jianton, Sonietts, Coopiess, Missiappi, Jianton, Sonietts, Coopies, Missiappi, Coopies for Tuber, Sonietts, Coopies, Coopies, Sonietts, Coopiess, Coopies, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Sonietts
Mrs. Mary Clemme. Clarke O'Contre	Coursel for Tuber, Coursel for Tuber, Ment C. Par, and coursel for Tuber, Menther of Coopiess, Alabram, Menther of Coopiess, Alabram, Soni, Was, and coursel for Huber, Soni, Was, and coursel for Huber, Sonietts of Coopiess, Coopie, Menther of Coopiess, Coopie, Menther of Coopiess, Missiappi, Jianton, Sonietts, Coopiess, Missiappi, Jianton, Sonietts, Coopies, Missiappi, Coopies for Tuber, Sonietts, Coopies, Coopies, Sonietts, Coopiess, Coopies, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Sonietts
Mes, Marg, Clemmer, Charleo U Youre, Merika K. Richard T. Morrisk Googe A. Leith, Googe A. Leith, WH, Forcey, J. Bandolphi Tuker, Thinting O. Hone Harry Watterson, Missi Bandon, Thiman B. Borgin, Thiman S. Martin, J. Carl, Marking Mark, Sances Consting, Montgomery, Blair Mont W. Ramori,	Coursel for Tuber, Coursel for Tuber, Ment C. Par, and coursel for Tuber, Menther of Coopiess, Alabram, Menther of Coopiess, Alabram, Soni, Was, and coursel for Huber, Soni, Was, and coursel for Huber, Sonietts of Coopiess, Coopie, Menther of Coopiess, Coopie, Menther of Coopiess, Missiappi, Jianton, Sonietts, Coopiess, Missiappi, Jianton, Sonietts, Coopies, Missiappi, Coopies for Tuber, Sonietts, Coopies, Coopies, Sonietts, Coopiess, Coopies, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Sonietts
Mes, Marg, Clemmer, Charleo U Youre, Merika K. Richard T. Morrisk Googe A. Leith, Googe A. Leith, WH, Forcey, J. Bandolphi Tuker, Thinting O. Hone Harry Watterson, Missi Bandon, Thiman B. Borgin, Thiman S. Martin, J. Carl, Marking Mark, Sances Consting, Montgomery, Blair Mont W. Ramori,	Coursel for Tuber, Coursel for Tuber, Ment C. Par, and coursel for Tuber, Menther of Coopiess, Alabram, Menther of Coopiess, Alabram, Soni, Was, and coursel for Huber, Soni, Was, and coursel for Huber, Sonietts of Coopiess, Coopie, Menther of Coopiess, Coopie, Menther of Coopiess, Missiappi, Jianton, Sonietts, Coopiess, Missiappi, Jianton, Sonietts, Coopies, Missiappi, Coopies for Tuber, Sonietts, Coopies, Coopies, Sonietts, Coopiess, Coopies, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Coopiess, Sonietts, Coopiess, Sonietts

119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131

148. 149. 150. 151.

	2. William C. Whitney	
		Vice President United States.
15	<ol> <li>James H. Bloant</li> </ol>	Member of Congress, Georgia.
153	5. J.D. Cameron	Senator. Pennsylvania.
151	5. Martin I. Townsend	Member of Congress, New York.
15	7. William M. Springer	Member of Congress. Illinois.
	<ol> <li>Lyman Trumbull</li> </ol>	
15	Matt H. Carpenter	
16	). Jeremiah S. Black	
16	1. George Hoadly	
163	2. Ashabel Green	
16	<ol><li>Matthew G. Emery.</li></ol>	
16-	4. Alex. Porter Morse	Counsel for Tilden.
16	5. H.B. Banning	Member of Congress, Ohio.
16	5. Mrs. Nannie Merrick.	-
16	7. Blutche K. Bruce	
16	C. Henry W. Blair	
16	9. Miss M.Y. Frelinghuysen.	2
17	). Mrs. Christine Tyner.	
17	1. Sir Edward Thomton	British Minister.
17.	2. Hiester Clymer	
	3. Mrs. Laura H. Tucker.	
17	4. Mrs. Fannie H. Gordon.	
17.	5. John B. Gorden	Senator, General
	5. John A. Logan	
		Member of Congress, New York,
17	8. Mary E. Waite.	
	9. Mrs. Helen M. Dorsey.	
		Member of Congress, Maryland.
	Mrs. Mary Cameron.	·····
18	2. Mrs. C. Adele Fassett.	
	3. Mrs. Mary A. Rice.	
	4. James G. Blaine	Senator, Maine
LK	5. Mrs. Sallie R. Knott.	
18	5. Carlile P. Patterson	Superintendent U.S. Coast Survey.
	7. Mrs. C.P. Patterson.	
	8. Mrs. Mary M. Gibson.	
	9. W.B. Allison	Senator Jona
		Member of Congress, Louisiana.
	1. Mrs. Lillic E. Willis.	
	3. C.H. McCall	
	4. Robert Brown	
19	5. Fred W. Matteson	Page, Supreme Court U.S.
		Messenger, Electoral Commission
		sector of the se

#### Gedney, Photo-Lith.

(Digital Reproduction by the Office of Senate Curator, 1998)

## Gerald Rudolph Ford, Jr.

(born 1913)

Gerald Rudolph Ford, Jr., the 40th vice president and 38th president of the United States, was born in Omaha, Nebraska,and grew up in Grand Rapids, Michigan. As a young man, he practiced law in Grand Rapids and then served in the U.S. Navy during World War II. Discharged in 1946 as a lieutenant commander, Ford was elected to the U.S. House of Representatives in 1948; he served continuously for 13 terms, eventually becoming House Republican leader.

In 1973, following Vice President Spiro Agnew's resignation, President Richard Nixon nominated Ford to replace Agnew under the terms of the recently ratified 25th Amendment to the Constitution. (Until 1967 the Constitution did not provide for a midterm vacancy in the vice presidency.) Ford was subsequently confirmed by Congress but served as vice president for less than a year. When Nixon resigned in August 1974 amid allegations stemming from the Watergatescandal, Ford was sworn in as president. In 1976 he was nominated as the Republican candidate for president againstformer Governor Jimmy Carter of Georgia; Ford lost the election by a narrow margin. He retired to Rancho Mirage, California. Gerald Ford is the only person to hold the offices of vice president and president without being elected to either position.

erald Ford selected sculptor Walker Hancock to execute his likeness for the Senate's Vice Presidential Bust Collection. The artist had earlier completed a bust of Hubert Humphrey (p. 194) for the collection. Ford sat for Hancock in mid-1983 at the Ford home in California; the sittings took place over several days, with the artist also taking photographs and measurements of Ford's head. Hancock later noted: "I had meals with him and was constantly in his company, so that I felt that I was well acquainted with him by the time I left." The artist wrote to Architect of the Capitol George White following the sittings: "He has a splendid head for sculpture, and I am fortunate in being assigned to model this bust." The sculpture was carved in Washington, D.C., by Vincent Palumbo, master stone carver at the Washington National Cathedral, and was ded icated in 1985 at ceremonies held at the Capitol and attended by Ford.

One of the most distinguished classical portrait sculptors of the 20th century, Walker Hancock is represented by many important sculp tures in Washington, D.C., including busts of Chief Justices Earl Warren and Warren E. Burger at the Supreme Court of the United States, and the monumental seated figure of James Madison at the Library of Congress. Two of Hancock's works are displayed at the National Cathe dral: a larger-than-life-size bronze statue of Abraham Lincoln and the figure of Christ above the altar. Hancock also completed a third bust, that of George H.W. Bush (p. 52), for the Senate's Vice Presidential Bust Collection. In 1981 Hancock was awarded the National Sculpture Society's Medal of Honor, and in 1989 President Bush presented



him with a National Medal of Arts "for his extraordinary contribution to the art of sculpture, and for demon strating the enduring beauty of the classical tradition."<sup>1</sup>

Attending the unveiling ceremony at the Capitol with President Ford are sculptor Walker Hancock, right, and carver Vincent Palumbo, left, 1985. (Courtesy Gerald R. Ford Library)

**126** United States Senate

#### Gerald R. Ford Walker Kirtland Hancock (1901-1998)

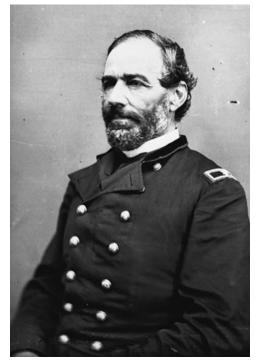
Marble, modeled 1984, carved 1985 26 x 22 x 12<sup>1</sup>/<sub>4</sub> inches (66 x 55.9 x 31.1 cm)

Signed and dated (on subject's truncated left arm): WALKER HANCOCK 1984 Carver's mark (under subject's truncated left arm): C V. V. PALUMBO / 1985 Commissioned by the Senate Committee on Rules and Administration, 1983 Accepted by the Senate Committee on Rules and Administration, 1985 Cat. no. 22.00039



# Principal Fortifications of the United States

(1870 - 1875)



Brevet Brigadier General Seth Eastman. (Library of Congress, Prints and Photographs Division)

uring the late 18th century and through much of the 19th century, army forts were constructed throughout the United States to defend the growing nation from a variety of threats, both perceived and real. Seventeen of these sites are depicted in a collection painted especially for the U.S. Capitol by Seth Eastman. Born in 1808 in Brunswick, Maine, Eastman found expression for his artistic skills in a military career. After graduating from the U.S. Military Academy at West Point, where offi cers-in-training were taught basic drawing and drafting techniques, Eastman was posted to forts in Wisconsin and Minnesota before returning to West Point as assistant teacher of drawing. Eastman also established himself as an accomplished landscape painter, and between 1836 and 1840, 17 of his oils were exhibited at the National Academy of Design in New York City. His election as an honorary member of the academy in 1838 further enhanced his status as an artist.

Transferred to posts in Florida, Minnesota, and Texas in the 1840s, Eastman became interested in the Native Americans of these regions and made numerous sketches of the people and their customs. This experience prepared him for his next five years in Washington, D.C., where he was assigned to the commissioner of Indian Affairs and illus trated Henry Rowe Schoolcraft's important six-volume Historical and Statistical Information Respecting the History, Condition, and Prospects of the Indian Tribes of the United States. During this time Eastman also assisted Captain Montgomery C. Meigs, superintendent of the Capitol extension, in securing the services of several Native Americans to model for the sculptors working on the 1850s addition to the building.

In 1867 Eastman returned to the Capitol, this time to paint a series of nine scenes of Native American life for the House Committee on Indian Affairs. Eastman's talent and his special knowledge of the subject cer tainly qualified him for the commission, which was obtained for him by House Ways and Means Committee Chairman Robert C. Schenck of Ohio. Schenck, a former Civil War officer who, like Eastman, was retired for disability during the war, believed American-not European-artists should receive the Capitol commissions. In introducing a resolution urging the hiring of Eastman for the project, Schenck remarked:

We have been paying for decorations, some displaying good taste and others of tawdry character, a great deal of money to Italian artists and others, while we have Amer ican talent much more competent for the work. Among others . . . is General Eastman, who... is more of an artist in all that relates to the Indians, except possibly Catlin and Stanley, than any we have had in this country.... If assigned to this duty Gen eral Eastman will draw his full pay as lieutenant colonel, instead of as on the retired list, making a difference of about \$1,200 or \$1,500 a year. For at the most \$1,500 a year we will secure service for which we have been paying tens of thousands of dol lars to foreign artists, and we will get better work done.<sup>1</sup>

Schenck's resolution was approved by the House but tabled by the Senate. Nevertheless, the retired Eastman was placed—by special order of the War Department—on "active duty" so that he could be com pensated for creating works of art for the Capitol. He finished the nine paintings in 1869.

In 1870 House Military Affairs Committee Chairman John A. Logan of Illinois proposed that Eastman produce 17 canvases depicting army forts. It is indicative of the post-Civil War sentiment in America that Logan specified that Eastman was not to paint battle scenes; indeed, the mood of these forts set in landscapes is serene, even nostalgic to some degree. Never a well man, Eastman was aged and ailing by the time he received the commission, and it is not known if he visited the forts. He had been stationed at several of them during his military career, and as a trained topographical draftsman he probably had plans, elevations, and even photographs of the forts at his disposal. Eastman completed the series between 1870 and 1875.

Charles E. Fairman, longtime curator of the Capitol, was slightly dismissive of Eastman's fort paintings. He thought they were "probably more valuable as examples of historical accuracy . . . than for purely dec orative purposes."<sup>2</sup> He explained that it was important that knowledge concerning government fortifications should be easily accessible and these pictures "contain desired information and also relieve acceptably what might otherwise be blank spaces upon an uninteresting wall."<sup>3</sup> Yet without touting Eastman's paintings as masterpieces, it is still possible to value them as considerably more than repositories of "desired information."

For many years, the fort paintings hung in the House Military Affairs Committee Room, first in the Capitol and later in the Cannon House Office Building. During the late 1930s, they were returned to the Capitol for public display. Of the 17 paintings, eight are located in the Senate, while the others are on display on the House side of the Capitol. Eastman was working on the West Point painting when he died in 1875.

Note to the reader: Although the entire series of Seth Eastman's 17 fort paintings is reproduced on the following pages, written commentaries are confined to the eight paintings in the Senate wing.

f Seth Eastman's fort series, this is the only painting of an army post in the Southwest. Located at Canyon Bonito about seven miles north of Window Rock, Arizona, Fort Defiance was established in 1851 to create a military pres ence in Navajo Country. It was built on valuable grazing land that the federal government then prohibited the Navajo from using. As a result, the appropriately named fort experienced intense fighting, culminating in an unsuccessful 1860 attack by the Navajo. The next year, at the onset of the Civil War, the army abandoned Fort Defiance. Con tinued Navajo raids in the area led the army to send Kit Carson to impose order. His "solution" was brutal: thousands of starving Navajo were interned in Fort Sumner, New Mexico, and much of their livestock was destroyed. The Navajo Treaty of 1868 allowed those interned to return to a portion of their land, and Fort Defiance was reestablished as an Indian agency that year. It was during the development of the fort into an agency that Eastman depicted the site in his painting, but the evidence of the picture suggests that he never visited the post.

At the base of a butte, a small, rudimentary block of one-story log and sod buildings stands on a foreground plain. A dark gorge divides the butte, and a road emerges from it. In contrast to the lush, grassy grazing land that typified Fort Defiance, in the painting everything is barren and inhospitable. The land is the color of sandalwood, and there is little contrast in the sky. It is tempting to enumerate the buildings because they are the focus of the scene. Low barracks fill most of the small space, but one may discern kitchens, latrines, open tents, distant cattle, wagons, and about 30 human figures, including a group of soldiers drilling in the yard.

The scene is prosaic and matter-of-fact, and this is probably why it seems to embody the true sense of an outpost. Surprisingly, the feeling is similar to that captured by some 20th-century films—the bleak setting of the Western genre, but without the Native American and army con flict. The decision to omit all battles from Eastman's series of fort paint ings explains this departure from the bitter reality of life at Fort Defiance.

#### Fort Defiance, Arizona

#### Seth Eastman (1808-1875)

Oil on canvas, 1873 21<sup>5</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub> inches (54.9 x 80 cm) Signed and dated (lower left center): S. E. / 187[3] Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00011



#### Fort Delaware, Delaware

he low block of this large fort is poised between sky and water, its tranquil reflection contributing to the pleasantly calm effect of Seth Eastman's depiction. The sky is filled with gently animated clouds, and a sure handling of the space, from the darker, skillfully detailed foreground to the light-filled distance, marks the whole painting.

Fort Delaware was built on Pea Patch Island in the Delaware River, below Wilmington and New Castle, Delaware. The first fortification on the island was constructed soon after the War of 1812 to protect Philadel phia and its harbor as well as the dynamite and munitions plants near Wilmington. It was demolished in 1833. The present structure was erected between 1848 and 1859, becoming the largest fort in the country. During the Civil War, beginning in 1862, the island became a prison for cap tured Confederates and local Southern sympathizers. They were housed not in the fort proper but in wooden barracks that soon covered much of the island. Most of the Confederates captured at Gettysburg were imprisoned there. By August 1863, there were 12,500 prisoners on the island; by war's end, it had held some 40,000 men. The conditions were predictably notorious, and about 2,900 prisoners died at Fort Delaware. Although the benign appearance of the postwar fort in Eastman's painting might have seemed ironic to late 19th-century viewers, it is also true that Delaware's guns never fired a shot during its entire history.

#### Fort Delaware, Delaware

#### Seth Eastman (1808-1875)

Oil on canvas, 1870–1875 24<sup>3</sup>/<sub>8</sub> x 35<sup>3</sup>/<sub>8</sub> inches (61.9 x 89.9 cm) Signed (lower left): S. E. Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00012



#### Fort Knox, Maine

aine was repeatedly involved in northeast border disputes with British Canada, and the area between Castine and the rich lumber city of Bangor was invaded and occupied by the British during the Amer ican Revolution and the War of 1812. Despite the Webster-Ashburton Treaty of 1842, which adjusted the boundary to avert the possibility of war, Fort Knox was established in 1844 to protect the Penobscot River valley against a possible future British naval incur sion. Named for Major General Henry Knox, America's first secretary of war and a native of Maine, the fort garrisoned troops from 1863 to 1866, and again in 1898, but never saw military action.

As is customary with Seth Eastman, a quiet, subtle skill is at work here. He adjusts his tonal palette to convincingly construct both the sit uation of the fort and the other objects within the space. The fort—a complex geometric structure—is in good repair, yet no human is visible in or on the fort. There is a sense of abandonment reflective of the fort's history. The sailboat and rowboat, whose occupants are observers of this little-used remnant of the nation's military past, heighten the mood. Eastman was aware that the fort had little history—no real story to tell and he cleanly and matter-of-factly embeds the granite structure in the Maine landscape.

United States Senate

#### Fort Knox, Maine

#### Seth Eastman (1808-1875)

Oil on canvas, 1870–1875 24<sup>1</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub> inches (61.6 x 90.2 cm) Unsigned Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00013



ort Mackinac is located on Mackinac Island, Michigan, in the narrow waterway between Lakes Huron and Michigan, very near the present border with Canada. During more than a century as an active military post, the fort changed ownership several times and participated directly in only one con flict, the War of 1812. British soldiers built this outpost in 1781, on a high limestone bluff overlooking the Straits of Mackinac. The isolated post provided much needed protection and support for the Great Lakes fur trade. In 1783, following the American victory in the Revolutionary War, the fort became United States property. However, the British remained for another 13 years in an attempt to control fur trade in the upper Great Lakes. In 1796 they evacuated the fort in accordance with the terms of Jay's Treaty, and the American army occupied and repaired the aging outpost. When the United States declared war on Great Britain in June 1812, the British attacked and recaptured the fort, holding it until the Treaty of Ghent ended the war and returned the post to American possession. The fort sat idle during the Civil War and thereafter was irreg ularly garrisoned by troops until 1895, when it was finally closed.

The painting successfully conveys a place and climate quite dif ferent from the other locations in the fort series. Like a walled town, the elevated structure consists of separate buildings within the walls. At the right, outside the fort, is a very large house. At the foot of the steep hill are three houses, then a stone wall with a gate, and finally the shore with a rudimentary jetty. A canoe approaches the jetty. A large fishing boat is on the shore, partly covered, with a fisherman in atten dance. The looming cloud in the darkening sky warns of an approaching storm, whose advance winds have stirred the water of this safe harbor into small whitecaps, occasioning this small flurry of activity. In the distance at the left, beyond the point, the viewer glimpses a steamship and a sail on Lake Michigan. For the weather-bearing clouds, Seth Eastman has employed blended swirls of blue-black paint in an improvisatory pattern. It is clear from the painting that the island is pop ulated, if sparsely, but there is no evidence of the very slight military presence that was still there in 1872.

### Fort Mackinac, Michigan

#### Seth Eastman (1808-1875)

Oil on canvas, 1872 24<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub> inches (62.9 x 90.2 cm) Signed and dated (lower right corner): S. E. / 1872 Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00014



ollowing the War of 1812, the Army Corps of Engineers proposed that a fort be built on Hog Island Ledge, in Casco Bay at the entrance to the harbor at Portland, Maine. Named for the colonial proprietor of Maine, Sir Ferdinando Gorges, it was constructed to support existing forts, including Fort Scammel built on nearby House Island in 1808. Congress, however, did not fund construction of Fort Gorges until 1857. The walls of the fort were begun the next year, and when the Civil War broke out in 1861, work quickly advanced. It was completed in 1865 as the war ended, a granite reminder of what might have been. A modernization plan was begun in 1869, but funding was cut off in 1876, with the third level of the fort still unfinished. Seth Eastman painted his canvas during this final phase.

Eastman gave Fort Scammel and Fort Gorges equal emphasis in his sweeping view. On the distant waters of the bay, the viewer glimpses the activity of sailboats and a steamboat, as well as construction cranes behind both forts. This painting is unusually complex among the works in the series, in both design elements and narrative implications. For example, the large pier at the lower right, its pilings, and the rock and piling at the center are strongly drawn and tightly composed. The pier is animated by 11 figures, standing or seated, who have gathered there. Eastman conveys the specifics of place with attention to the dress and posture of the figures and the structure and age of the pier. The lounging atmosphere, the casual note of the ladder leaning against the small shed at the right, and the motionless boat with inactive occupants at the left all suggest a backwater where time stands still. Again, Eastman seems to compare the foreground idleness with the idleness of the forts and with dreams of battles never fought. The mood is greatly enhanced by the large sky, with a variety of cloud formations tranquilly painted in pale gray tints.

#### *Fort Scammel and Fort Gorges, Maine* **Seth Eastman (1808–1875)**

Oil on canvas, 1872 24<sup>5</sup>/<sub>8</sub> x 35<sup>5</sup>/<sub>8</sub> inches (62.5 x 90.5 cm) Signed and dated (lower right corner): S. E. / 1872 Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00015



#### Fort Taylor, Florida

he federal government broke ground on Fort Zachary Taylor in 1845, the same year that Florida became a state. Progress was extremely slow because of the remote location at Key West harbor and the tropical climate. The former made obtaining building materials difficult, and the latter brought yellow fever and hurricanes. Although its completion was thus delayed until 1866, the fort nonetheless played a significant part during the Civil War by intercepting blockade-running ships. It may have been this role, as well as Fort Taylor's physical setting, that inspired Eastman's unusually expressive painting.

This is one of the more striking paintings in the series because of the ambitious and dramatic atmosphere. The fort is solid and inert, its flag positioned in the exact center of the image. The sky is a mauve-gray concoction with darker cloud trails at the top. The water is windblown and dynamic, swirling around the foreground buoys and composed in a counterpoint of movement with the sky. The huge fort is suspended between sky and water, slightly left of center, with carefully drawn sailing vessels balancing the picture to the right. Only a small portion of land is visible on the left.

United States Senate

#### *Fort Taylor, Florida* **Seth Eastman (1808–1875)**

Oil on canvas, 1870–1875 21<sup>5</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub> inches (54.9 x 80 cm) Unsigned Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00016



#### Fort Trumbull, Connecticut

n 1775 Governor Jonathan Trumbull recommended the building of a fortification at the port of New London to protect the seat of the government of Connecticut. Built on a rocky point of land near the mouth of the Thames River on Long Island Sound, the fort was completed in 1777 and named for Governor Trumbull, who served from 1769 to 1784. In 1781 during the Revolutionary War, the fort was attacked and captured by British forces under the command of Benedict Arnold. In the early 19th century, the fort was redesigned and rebuilt to meet changing military needs. The present fortification was built between 1839 and 1852 as a five-sided, four-bastion coastal defense fort. During the Civil War, Fort Trumbull served as an organi zational center for Union troops and headquarters for the 14th Infantry Regiment. Here, troops were recruited and trained before being sent to war. Today, the fort serves as a public park and tourist attraction.

Seth Eastman imagines a windless day on the river below the fort as the setting for a quiet, pleasant scene. The everyday aspects of this painting—the boaters and people on the shore—are, to our eyes, of greater interest than the fort. Many of the carefully detailed figures (10 in all) seem to be regarding the fort, and the viewer's attention is held in this foreground area by the keenly observed, finely painted rocks and water grasses. The apparently abandoned fort seems clearly a thing of the past, now merely part of the pastoral scenery. The lack of mili tary activity is emphasized by a small figure leaning casually against the wall of the fort at the right.

United States Senate

#### *Fort Trumbull, Connecticut* **Seth Eastman (1808–1875)**

Oil on canvas, 1870–1875 24<sup>3</sup>/<sub>8</sub> x 35<sup>1</sup>/<sub>4</sub> inches (61.9 x 89.5 cm) Unsigned Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00017



#### West Point, New York

either signed nor dated by the artist, this is the painting Seth Eastman was completing when he died in 1875. The painting is unique in the series because the fort is not seen except at its perimeter gun placement. Instead, the viewer stands just above this small proscenium and looks out at a scene of the Hudson River. The setting was familiar to 19thcentury Americans from the large number of paintings and prints of it already existing. West Point was not an active fort at this time. In 1802, after its crucial Revolutionary War role in preventing a British advance down the river to New York City, West Point became a military academy under the patronage of President Thomas Jefferson.

Even before the Civil War, West Point had become a tourist des tination because of its fame, its proximity to New York City, and its picturesque location. In the painting, a woman, escorted by a cadet, tours the grounds. This work, alone among the fort paintings, shows some military activity—the cadets are learning to prepare a cannon for firing. An officer-instructor stands second from the left; two boys ram the charge home in the large cannon's barrel. Two smaller pieces of ordnance are also shown. But it is the Hudson River, its high banks framing the water where pleasure boats cruise, that draws the eyes away from the busy foreground and into the serene distance.

United States Senate

#### West Point, New York

#### Seth Eastman (1808-1875)

Oil on canvas, 1875 24<sup>1</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>8</sub> inches (61.6 x 89.2 cm) Unsigned Commissioned by special order of the U.S. War Department, 1867 Presented to the House Committee on Military Affairs, 1875 Cat. no. 33.00018



### Principal Fortifications of the United States\_continued



*Fort Jefferson, Florida* by Seth Eastman, 1875. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



Fort Lafayette, New York by Seth Eastman, 1870–1875. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



*Fort Mifflin, Pennsylvania* by Seth Eastman, 1873. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



*Fort Rice, North Dakota* by Seth Eastman, 1873. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



*Fort Snelling, Minnesota* by Seth Eastman, 1870–1875. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



Fort Sumter, South Carolina (before the war) by Seth Eastman, 1871.(House Fine Arts Board. Photo courtesy Architect of the Capitol)



*Fort Sumter, South Carolina (after the bombardment)* by Seth Eastman, 1870–1875. (House Fine Arts Board. Photo courtesy Architect of the Capitol)



Fort Sumter, South Carolina (after the war) by Seth Eastman, 1870.(House Fine Arts Board. Photo courtesy Architect of the Capitol)



Fort Tompkins and Fort Wadsworth, New York by Seth Eastman, 1870–1875. (House Fine Arts Board. Photo courtesy Architect of the Capitol)

### Lafayette Sabine Foster

(1806 - 1880)

Connecticut Senator Lafayette Sabine Foster served as president pro tempore of the Senate from 1865 to 1867. Because of his position, Foster considered himself the acting vice president upon the death of President Abraham Lincoln and the swearing in of Vice President Andrew Johnson as president. Foster's claim was never officially recognized, however.

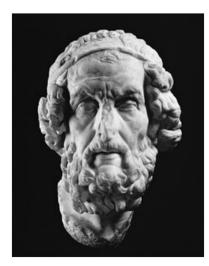
Born in Franklin, Connecticut, Foster studied law and established a legal practice in Norwich, Connecticut, where he became editor of the Whig newspaper, the Norwich Republican. Prominent in the Connecticut legislature, he served three years as Speaker of the state house of representatives. In 1854 he was elected to the U.S. Senate as a Republican; he served for 12 years. Following an unsuccessful reelection bid, Foster became professor of law at Yale College before returning to the state legislature, where he was elected Speaker. Foster subsequently resigned to become associate justice of the Connecticut Supreme Court, where he served from 1870 to 1876. During his judicial service, Foster ran unsuccessfully as a Democratic candidate for Congress. He resumed his law practice after retiring his seat on the state supreme court. He died in Norwich in 1880.

afayette Foster's widow presented this marble likeness of her husband to the U.S. Senate in 1885. Sculptor Charles Calverley of Albany, New York, created the bust several years before Foster's death. Foster may have commissioned the work with the intention of presenting it to the Senate to commemorate his service as acting vice president.

Although Charles Calverley was 45 years old when he carved the bust, it was nonetheless an early work. Calverley began his career as an independent sculptor at the age of 35. He apprenticed for seven years in "a one horse marble shop" in Albany, New York, before becoming an assistant to the noted sculptor Erastus Dow Palmer.<sup>1</sup> Fifteen years later, in 1868, Calverley moved to New York City. There he established himself almost exclusively as a carver of marble portrait medallions and busts. Even though Calverley produced more than 250 works during his lifetime, it is difficult to form a balanced assessment of his style and achievement. Most of the portraits familiar from the scattering of published reproductions are naturalistic and, in works after 1890, rather prosaic.

The bust of Lafayette Foster, however, is a notable exception. Calverley's choice of the neoclassical style is remarkable so late in the century, but much more remarkable is his success in it. Not just Greco Roman in type but also in spirit, this Foster is like a bust of Homer or Seneca. (In fact, it can profitably be compared with the *Homer*—a Roman copy of a Greek head—in the Museum of Fine Arts in Boston.)

The bust convincingly projects probity and dignity, and is severe in the best sense. The head, large in comparison with the torso, is pre-



sented frontally, but a slight turn eases the severity. The eyes are lightly drilled, bal ancing animation with sobriety. The firm mouth appears clearly through the buttery modeling of beard and moustache. The torso is conceived like a classical herm (armless, quadrangular, and tapered downward), but it is adorned with a light, subtly carved drapery in the classical manner. Throughout, Calverley combines suppleness of modeling with distinct linear accents to infuse unexpected life into the

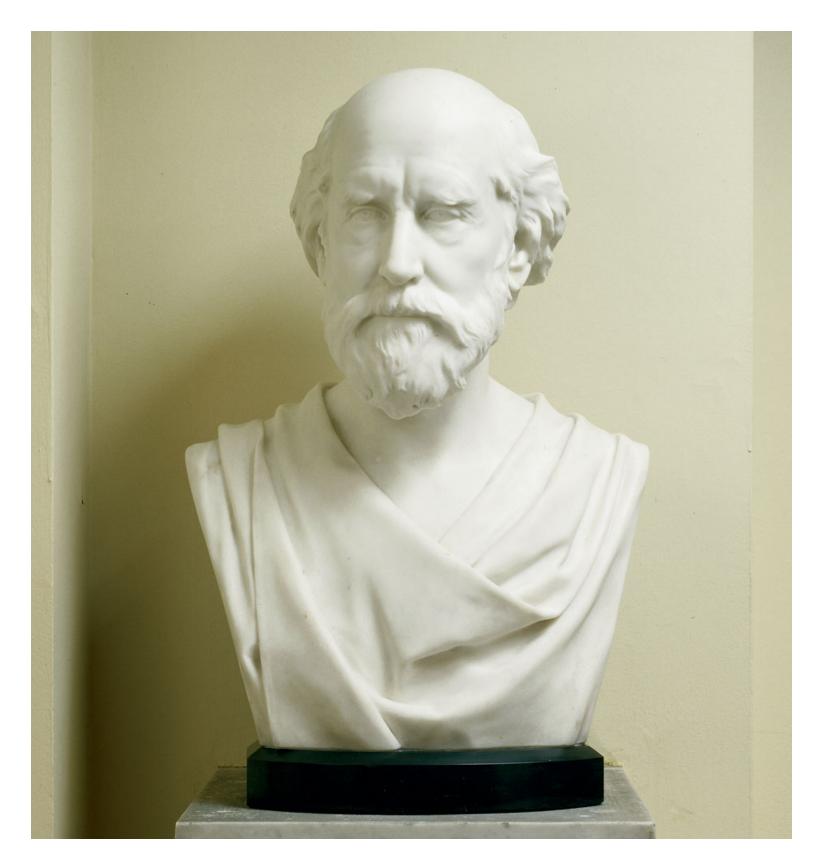
The Senate's bust of Lafayette Foster has characteristics similar to this marble bust of Homer, ca. 150 B.C.

<sup>(</sup>Henry Lillie Pierce Fund. Courtesy, Museum of Fine Arts, Boston. Reproduced with permission, © 1999 Museum of Fine Arts, Boston. All rights reserved.)

#### Lafayette Foster

#### Charles Calverley (1833-1914)

Marble, 1879 22 x  $15^{1/2}$  x  $12^{1/4}$  inches (55.9 x 39.4 x 31.1 cm) Signed and dated (on subject's back): C. CALVERLEY. SC. 1879. Gift of Martha Lyman Foster (widow of Lafayette Foster), 1885 Accepted by Senate resolution dated February 19, 1885 Cat. no. 21.00006



Catalogue of Fine Art

#### Lafayette Sabine Foster\_continued

#### Right:

The bust of Lafayette Foster is displayed in the Vice President's Room in honor of his position as acting president of the Senate. (1999 photograph) unfashionable neoclassical style. This is an especially memorable likeness of Foster, embodying the description by writer Mary Clemmer Ames of "Foster of Connecticut, that most gentle gentleman, who went from the Senate bearing the good will of every Senator whatever his politics."<sup>2</sup>

The bust was not officially commissioned by the Senate, but was formally accepted by Senate resolution dated February 19, 1885. Tem porarily displayed in the Senate Chamber adjacent to the presiding officer's chair, it was later permanently mounted on a marble, wall-hung pedestal for display in the Vice President's Room of the Capitol.

Calverley worked increasingly in bronze from the 1880s on. He



portrayed in bronze one of his most important subjects—the poet Robert Burns—in full-length, bust, and medallion form. The fulllength, nine-foot seated statue of Burns was unveiled in Albany's Washington Park in 1888. The bronze bust of the poet is in the Metropolitan Museum of Art in New York City, a gift of Andrew Carnegie. The majority of Charles Calverley's works have not been identified; the Albany Institute of History and Art owns the largest collection of his sculptures.

Senator George Moses, seated, and Secretary of the Senate Harry Sinclair in the Vice Pres ident's Room. The bust of Lafayette Foster is displayed in the background, 1924. (Library of Congress, Prints and Photographs Division)



# Benjamin Franklin

(1706 - 1790)

Benjamin Franklin was born in Boston and learned the printing trade as his brother's apprentice before he moved to Philadelphia in 1723. Within 10 years-Franklin acquired his own press, wrote and published the popular collection of witticisms and practical advice known as Poor Richard's Almanack, and became owner of the Pennsylvania Gazette. Franklin, as a founder of the American Philosophical Society, initiated numerous social improvements and displayed akeen interest in science. One of his inventions was the Franklin stove (which improved on the function of the fireplace); he conducted groundbreaking experi ments with electricity as well.

Franklin became increasingly active in public affairs after 1754, the year he represented Pennsylvania at the Albany Congress. Convened by the British to settle affairs with the Iroquois, the congress also took up the matter of closer ties among the colonies. Franklin proposed a plan of union, which was adopted by the delegates but rejected by both Great Britain and the colonial governments.

In 1757 Franklin was sent to London for what would be the first of a series of diplomatic missions on behalf of the colonies. He was subsequently elected as a delegate to the second Continental Congress, becoming a member of the committee charged with drafting the Declaration of Independence. During the Revolutionary-War, Franklin went to France to negotiate a treaty of alliance, emerging as a favorite personality of the French. Later he served as a member of the commission that draftedthe treaty ending the Revolutionary War. Upon his return to America, Franklin became president of the executive council of Pennsylvania and in 1787, at the age of-81, was the senior delegate to the Constitutional Convention. His last years were spent at his home in Philadelphia.

ne of the best-known American sculptors of his day, Hiram Powers began his career as a modeler of wax figures in Cincinnati, Ohio. In 1834, under the patronage of Cincinnati lawyer and horticulturist Nicholas Longworth, Powers moved to Washington, D.C. Longworth's influence inspired Powers to make busts of Andrew Jackson and other prominent citizens. As his talent increased, Powers decided to move to Florence in 1837, where he established himself as an outstanding sculptor.

Because of Powers's renown, Congress included in the Civil Appro priations Act of 1855 a provision that charged the president of the United States to "contract with Hiram Powers, for some work of art executed or to be executed by him, and suitable for the ornament of the Capitol." A maximum sum of \$25,000 was authorized. Senator Salmon P. Chase of Ohio, who introduced the legislation, commented on Powers's talent: "Let the renown of the great sculptor, whose works honor this country and his age, be the sufficient recommendation...."<sup>1</sup>

Powers immediately offered his allegorical female nude *America* for the \$25,000. However, when pictures of the statue were seen, its similarity to Thomas Crawford's *Statue of Freedom*, intended for the new dome of the U.S. Capitol, discouraged the sculpture's selection. Powers then offered a choice among several heroic portrait possibili ties: likenesses of George Washington, Benjamin Franklin, Daniel Webster, or John C. Calhoun.

The contract finally executed between Powers and President James Buchanan in 1859 specified two statues—one of Benjamin Franklin and one of Thomas Jefferson—for the sum of \$10,000 each. The standing statue of Franklin arrived at the Capitol in November 1862 and was placed at the foot of the east staircase of the Senate wing. The Jefferson statue was installed at the foot of the east staircase in the House wing the following year.

The benignly impressive statue of Franklin includes a prominent allusion to the power of lightning, depicted in the tree trunk upon which he rests his left elbow. A deep channel is scored in the trunk from top to bottom. Between 1748 and 1752, working with his theories on electricity, Franklin devised the lightning rod to protect homes and public buildings from destruction. The invention made his name famous to a vast public at home and abroad, a fame further magnified by his

#### Benjamin Franklin

#### Hiram Powers (1805-1873)

Marble, 1862 97½ x 347⁄8 x 215⁄8 inches (247.7 x 88.6 x 54.9

9/72 X 5478 X 2178 incluss (21777 X 6606 X ) cm)
Signed and dated (on right side of base): H POWERS / Sculp. 1862
Inscribed (on front of base): FRANKLIN

Inscribed (on front of base): FRANKLIN Commissioned (appropriated by an act of Congress approved March 3, 1855) by President James Buchanan, 1859 Accepted by the U.S. government, 1862

Cat. no. 21.00008



Catalogue of Fine Art

#### Benjamin Franklin-continued



Hiram Powers, far right, his family, and studio personnel and their wives pose in the garden of the artist's Florence residence, around 1856. The artist's model of Franklin appears in the background.

(Photo detail. Wunder, *Hiram Powers: Vermont Sculptor, 1805–1873.* Newark: University of Delaware Press, 1991. Reprinted with permission of Associated University Presses) 1766 arguments to the British Parliament resulting in the repeal of the infamous Stamp Act. Painted portraits of Franklin frequently include a flash of lightning in the background, but the Powers likeness appears to be the only sculpture to attempt this iconographical reference.

The American sage is shown in a cogitative pose, hand on chin, standing at rest. He appears middle-aged, and it is likely that Powers, working a century later, chose to show Franklin at the early apogee of his renown in the mid-1760s. Powers's art was often cool and aloof, but here he created a plausible and dignified likeness, imbued with a great deal of humanity.

This life-size statue of Franklin depicts him wearing a contemporary costume. In his busts, Powers favored classical or quasi-classical drapery, but in his full-length portraits he depicted costumes appropriate to the sitter. Here the costume is in the English style of about 1750 to 1765 (although Powers called it "the continental suit").<sup>2</sup> The sculptor introduced interesting naturalistic details, such as the wrinkles in the hose and the tuck in the pocket flap where Franklin's thumb intrudes. Such details are particularly compelling in marble, and because they are not fussy, the appearance is ordered and

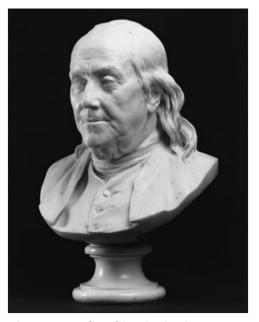
clean. The most striking item is the three-cornered hat, in fashion throughout the 18th century, especially before the French Revolution. Although the cocked hat was often worn at a rakish angle, Powers's Franklin wears his soberly, horizontally. This costume was not arbitrary or imagined. In the interest of documentary accuracy, Powers arranged through a Boston friend to obtain items of Franklin's clothing, loaned for the purpose by his descendants.

154

Franklin's pose is common in painted portraits and ancient sculpture, where the subject is depicted leaning on a tree trunk or spear, for example. Powers devised a variation on the pose that is a striking departure from tradition: The figure's firm, supporting leg is in the center (between trunk and outer leg), while the outer leg is relaxed, further from the tree trunk. The inner leg becomes the central support for Franklin's torso, establishing a strong vertical that rises straight to his left hand and his head. It is an almost literal expression of Franklin's celebrated sagacity and rectitude. Powers also makes a pleasing compositional congruence between the curve of Franklin's right leg and the strong curve of the lightning channel in the tree trunk.

Most important is the artistic source Powers consulted for Franklin's features. It was, indirectly, the great head of Franklin created by Jean-Antoine Houdon in 1778. The English sculptor John Flaxman made a plaster cast (ca. 1801–02) from Houdon's original, and it was given to the American Philosophical Society in 1802. Powers's friend Richard Henry Wilde managed to obtain a copy made from Flaxman's cast and, in 1847, sent it on to Powers in Florence, together with a painted miniature and engraved portraits of Franklin. The 1847 date draws attention to the fact that as early as 1844 Powers was maneuvering to seek a federal contract for a statue of Franklin for the Capitol. When Powers found that these negotiations were proceeding very slowly, he began work on a plaster model of Franklin for the city of New Orleans. The city was unable to procure sufficient funds for a commission, but luckily the federal contract materialized in 1858, by which time the plaster model for the statue was almost finished. The Senate's marble sculpture was signed and completed in 1862.

Powers subsequently executed a duplicate of the Franklin piece for the city of New Orleans after adequate funds were raised, and he later created several busts based on the same model. In addition to the Thomas Jefferson statue commissioned at the same time as that of Franklin, Powers is also represented in the Capitol by a bust of Chief Justice John Marshall (p. 272) in the Old Supreme Court Chamber.



Hiram Powers found inspiration in Jean-Antoine Houdon's 1778 plaster bust of Benjamin Franklin. (Philadelphia Museum of Art)

# Joseph Gales, Jr.

(1786 - 1860)

For a half century before the Civil War, Joseph Gales, Jr., played a significant role in recording the debates of the U.S. Senate. Gales was born in England and immigrated to the United States as a child with his parents. He learned the printing trade and stenographic skills, and in 1807 Gales moved to Washington, D.C., where he joined the National Intelligencer newspaper and began reporting congressional proceedings. When the Intelligencer's founder, Samuel H. Smith, retired in 1810, Gales took over as owner and editor of the paper, in partnership with his brother-inlaw, William W. Seaton.

At first, Gales was the Senate's sole reporter, and Seaton reported on the House of Representatives. The Intelligencer supported the Jefferson, Madison, and Monroe administrations, and Gales and Seaton were selected as the official printers of Congress from 1819 to 1829. In addition to printing government documents, they began compiling their reports of floor debates and publishing them in the Register of Debates, a forerunner of the Congressional Record. Gales also served as mayor of Washington, D.C., from 1827 to 1830. Gales and Seaton flourished during the "Era of Good Feelings," a period of relative political complacency, but after Congress was split between the Whigs and Democrats, the partners lost their official patronage. The National Intelligencer continued to be published until 1868; Gales died in 1860 and Seaton retired in 1864.

hortly after the retirement of Joseph Gales from the *National Intelligencer*, an admirer wrote, "As an editor, Mr. Gales has few equals in the United States, and no superior." The source, one Oliver H. Smith, further volunteered that Henry Clay had considered Gales, after John Quincy Adams, to be the man who "knew the most of our country, and its prominent men." Smith offered a description of Gales that accords well with the Senate's portrait by George P.A. Healy. In physique, he wrote, "Mr. Gales is about the common hight [sic], well made, broad face, remarkably large head, prominent, square forehead, heavy coat of hair...."<sup>1</sup>

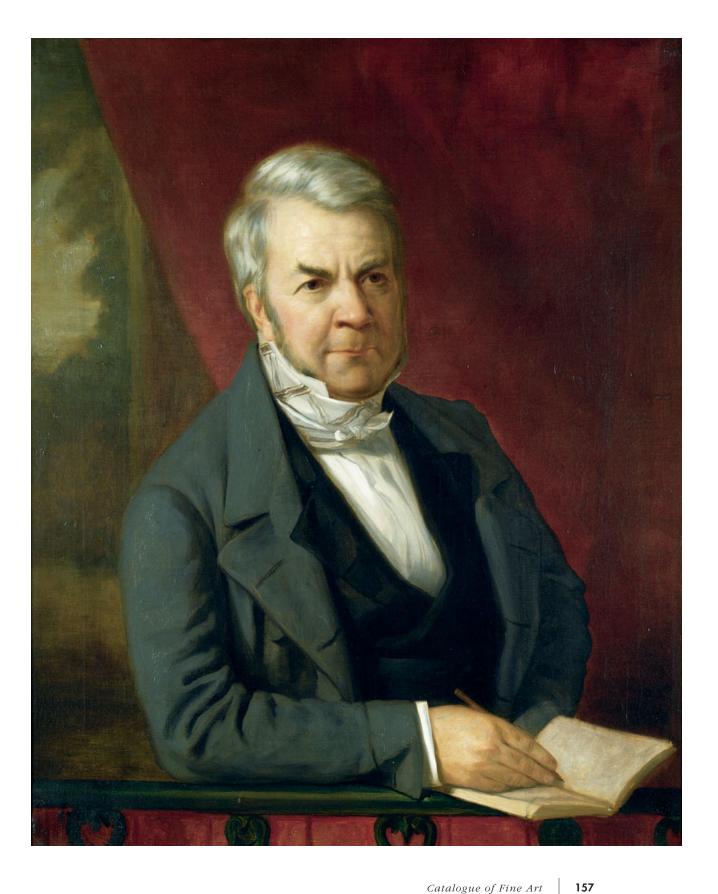
This handsome, assured portrait commemorates Gales's role in the famous Senate debate between Robert Young Hayne and Daniel Webster in 1830. South Carolina's nullification doctrine, formulated by Vice President John C. Calhoun and put forward in a Senate speech by Senator Hayne, posed an important test for the Union. Webster, having decided to answer Hayne, asked Gales to report his speech. Gales's shorthand notes, as copied by his wife and revised by Webster, became the historical source for the instantly famous address. Gales soon thereafter adopted the stirring closing words of Webster's reply to Hayne—"Liberty *and* Union, now and forever, one and inseparable!"—and printed them above his editorial column from that time forward.

George P.A. Healy was already a successful and prolific portraitist when he created this likeness of Gales. The artist had shown evidence of talent at an early age and was encouraged by the prominent painter Thomas Sully. Healy later moved to Paris and established himself as an internationally known portraitist patronized by royalty and the upper class. He returned to the United States in 1842 and spent much of his time in Washington, D.C., on numerous portrait commissions.

A related historical painting by Healy, *Webster's Reply to Hayne*, was originally commissioned by King Louis Philippe of France. Healy had suggested the subject to the king in the summer or fall of 1843. Louis Philippe envisioned a museum in the former royal palace at Versailles that would be dedicated to the ideals and individuals of modern republicanism in Europe and America. To that end, he had already sent Healy back to America in 1842 to paint portraits or copy existing portraits of American statesmen for his museum. *Webster's Reply to Hayne* was destined for the same site. But with the fall of Louis Philippe in 1848, that project was suspended. In 1852 the painting was exhibited

#### Joseph Gales George Peter Alexander Healy (1813-1894)

Oil on canvas, ca. 1844 35<sup>5</sup>/<sub>8</sub> x 28<sup>3</sup>/<sub>4</sub> inches (90.5 x 73 cm) Unsigned Purchased by the U.S. Senate Commission on Art, 1984 Cat. no. 31.00016



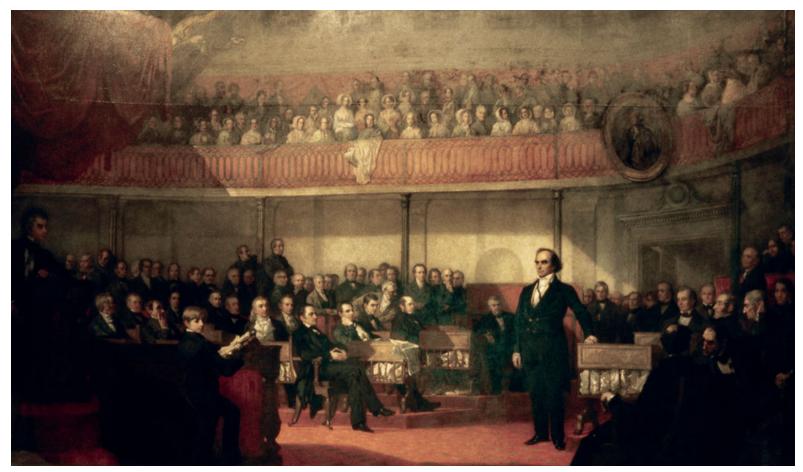
### Joseph Gales, Jr.-continued

This 1854 lithograph of Joseph Gales by Leopold Grozelier was based on the Senate's portrait of the famous journalist. (National Portrait Gallery, Smithsonian Institution) at Faneuil Hall in Boston, where it has remained. In his monumental canvas, painted some 20 years after the event, Healy included not only the members who witnessed the debates, but also individuals he knew or admired who were never present. He situated Joseph Gales, recorder of the historic event, fairly prominently in the center background.

Gales's portrait is not a study for the large history painting, but a carefully finished independent portrait derived from such a study. Artists engaged on paintings that contained likenesses of many notable individuals were frequently able to increase their earnings by painting separate finished portraits commissioned by each sitter. *Webster's Reply to Hayne* resulted in 135 such portraits. Marie de Mare, granddaughter and biographer of the artist, wrote, "As Healy hoped, many of the sitters ordered their portraits as painted in the picture, and many ladies appeared at his studio dressed in becoming 1830 costumes resurrected from their attic trunks."<sup>2</sup> A number of the life studies were painted during the spring and summer of 1844, and the Senate's portrait of Joseph Gales is presumed to have been made then. Gales later acquired the portrait, which became a favorite likeness and remained in the family until the Senate purchased it.

Gales is pictured behind a balustrade, his forearm resting on the rail. The head is set high on the canvas, which helps to reinforce the appearance that Gales is standing, although he is shown only half-length. The notebook and pen he holds allude generally to his profession as a recorder and reporter of congressional debates, and circumstantially to his role in the Webster-Hayne debate. Yet the setting created by Healy is more decorative than specific to the Senate Chamber, where the debate took place. A maroon drapery is behind Gales, pulled back to reveal an abbreviated landscape of sky and trees. Against this dark background, Gales's silver-gray hair and warm flesh tones stand out strongly, and the expressive, intelligent head is offset by the white and lilac cravat with a striking zigzag stripe.

agales



For the next 50 years, Healy worked on both sides of the Atlantic. His painting *Franklin Urging the Claims of the American Colonies before Louis XVI* won a gold medal at the Paris International Exposition of 1855, and he was the first American artist invited to contribute a self-portrait to the Uffizi Gallery in Florence. In failing health, Healy moved back to America in 1892. He died two years later in Chicago. In 1851 George P.A. Healy completed his monumental painting *Webster's Reply to Hayne*. Joseph Gales can be seen in the center background. (Courtesy Boston Art Commission 1999)

# James Abram Garfield

(1831 - 1881)

A U.S. representative from Ohio and 20th president of the United States, James Abram Garfield was born near Oranae. Ohio. Before entering political life, Garfield was a professor at Western Reserve Eclectic Institute (now Hiram College) and served as its president from 1857 to 1861. Elected to the Ohio senate as a Republican in 1859, he gained popularity as a persuasive speaker in support of abolition. During the Civil War, Garfield joined the Union army, performed courageously in battle, and rose to the rank of major general before resigning in 1863. He then served in the U.S. House of Representatives from 1863 to 1880. An oppo nent of currency inflation and excessive tariffs, Garfield was chosen House minority leader in 1876. The followingyear he played a key role in the election of President Rutherford B. Hayes by serving on the electoral commission that ruled on contested ballots from several states. -

Although elected to the U.S. Senate in 1880, Garfield never took his seat. Following a lengthy deadlock at the Republican convention, he was unani mously nominated for the presidency as a compromise candidate. He won the election but served as president for only four months. Garfield was fatally shot at the Pennsylvania Railroad depot in Wash ington, D.C., by Charles Guiteau, a disappointed office seeker. Public outrage over the loss of President Garfield, who lingered for 11 weeks before dying, led to the creation of the Civil Service system to manage U.S. government employment more effectively. !

The full-length statue of President Garfield by Charles Niehaus is located in the Rotunda of the U.S. Capitol. (National Statuary Hall Collection, Architect of the Capitol) n 1965 Marie J. Niehaus, daughter of sculptor Charles Niehaus, bequeathed her father's bust of President James Garfield to the United States. She asked that the piece be displayed in the President's Room of the U.S. Capitol, along with the bust of President William McKinley, already in the room. The Joint Committee on the Library accepted the Garfield bust as a gift from the Niehaus estate.

Born in Cincinnati, Ohio, and trained in his home state and at Munich's Royal Academy, Niehaus was Cincinnati's logical choice to create the city's memorial to the slain president following Garfield's death in 1881. The resulting standing figure of Garfield, modeled in 1883 as Niehaus's first commission, led immediately to commissions for Ohio's two contributions to the National Statuary Hall Collection in the U.S.



Capitol: Garfield and former governor William Allen.

Marie Niehaus stated that her father executed the Senate's bust of Garfield at the same time as his full-length sculptures of the president. Lucretia Garfield, the widowed first lady, is said to have consulted on the modeling of the works.

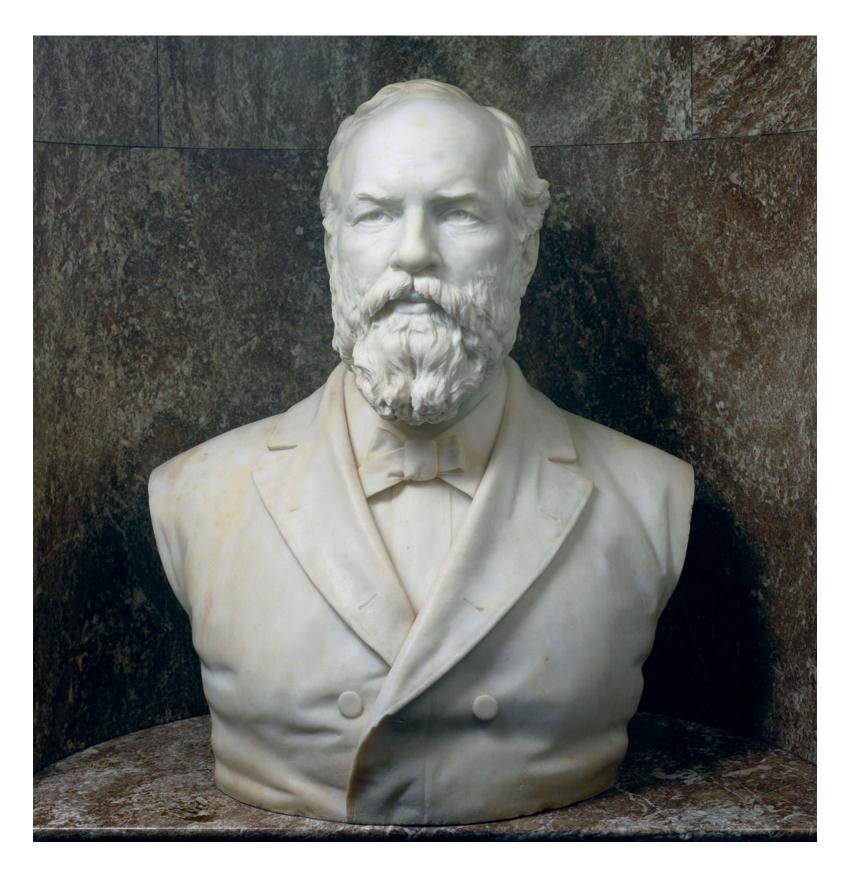
After the Garfield commissions, Niehaus primarily worked abroad in a Rome studio. In 1892 he executed a particularly noteworthy pair of bronze relief doors for New York City's Trinity Church, and in 1893 he exhibited with distinction at the World's Columbian Exposition in Chicago. Niehaus is represented today by 10 sculptural pieces in the U.S. Capitol; the Senate's busts of Garfield and Vice President Daniel D. Tompkins (p. 368) are among them. His public sculptures are located in numerous cities in the United States.

160

#### James A. Garfield

#### Charles Henry Niehaus (1855-1935)

Marble, ca. 1885 30<sup>1</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>4</sub> inches (76.8 x 61.9 x 46.4 cm) Unsigned Bequest of Marie J. Niehaus (daughter of the sculptor), 1965 Accepted by the Joint Committee on the Library, 1965 Cat. no. 21.00011



161

#### James Abram Garfield\_continued

n 1883 a Tiffany and Company representative wrote to Secretary of State Frederick T. Frelinghuysen on behalf of Antonio Salviati, a well-known Venetian maker of mosaics and art glass. The letter stated that Salviati wished to donate a specially made mosaic memorial portrait of President Garfield to the United States. The portrait had been designed as a companion piece to an existing portrait of Abraham Lincoln (p. 260), which was given to Congress in 1866 by the same firm. Following temporary exhibition in Boston at an arts and industries fair, the Garfield mosaic was formally accepted by a concurrent resolution in May 1884.

Salviati, whose manufacturing company was largely responsible for the rebirth of Venetian glasswork during the late 1800s, created mosaics in a medieval style that found favor among designers of build-



ings and memorials. In London, Salviati's mosaic murals were installed in the Albert Memorial at Kensington Gardens, and in the cupola of St. Paul's Cathedral. In the United States, Salviati mosaics decorate the church and the museum on the campus of Stanford University in California.

The mosaic portraits of James Garfield, left, and Abraham Lincoln, right, hung for many years on the third floor of the Senate wing of the Capitol, 1974. (Architect of the Capitol)

#### James A. Garfield

#### Antonio Salviati (1816-1890)

Antomio Salviati (1810–1890)
Enamel mosaic, 1882
25 x 23 inches (oval) (63.5 x 58.4 cm)
Signed and dated (on right side, above subject's shoulder): Dr. A. SALVIATI / VENEZIA 1882
Gift of the artist, 1884
Accepted by concurrent resolution dated May 19, 1884
Cat. no. 39.00002

Catalogue of Fine Art

# Giuseppe Garibaldi

(1807 - 1882)

Giuseppe Garibaldi rose from modest beginnings to become one of Italy's foremost military heroes. Born in 1807 in Nice, Garibaldi became a sailor, a merchant captain, and an officer in the Piedmont-Sardinia navy. In 1834 he fled to France after participating in an unsuccessful mutiny, fomented in part to spark a republican revolution in Piedmont-Sardinia. By 1836 Garibaldi was living in South America, where he gained fame as a revolutionary mercenary fighting in Brazil and Uruguay.

In 1848 Garibaldi set out for Italy with his band of "Redshirts." Garibaldi and his men joined the *Risorgimento*, a movement to unify the disparate Italian states by wresting Italian territory from foreign powers. A spirited defense of Rome against the French army in 1849 and a heroic escape from Austrian forces further increased Garibaldi's fame. His republican sympathies did not endear him to the monarchs of the Italian states, however, and Garibaldi found himself once again exiled.

Garibaldi returned to Italy in 1854, entering the service of Piedmont-Sardinia and subsequently driving the Austrians out of northern Italy. In 1860 he captured Sicily and Naples in the hope of uniting the entire peninsula under Victor Emmanuel II, the king of Piedmont-Sardinia. However, his immense popularity and republican sentiments prevented him from attaining an official role in the new kingdom of Italy, proclaimed in 1861.

Garibaldi's continued popularity and effectiveness as a military commander inspired Victor Emmanuel to turn to him repeatedly for assistance. Garibaldi headed two private expeditions against papal Rome in 1862 and 1867, and in 1866 he led an Italian army in yet another victory over the Austrians, acquiring Venice for the Italian Kingdom. After a final campaian in 1870–71, in which he assisted the French in the Franco-Prussian War, Garibaldi retired. Though crippled by rheumatism and old injuries, he was secure in his reputation as the greatest military leader of the Italian Risorgimento. He died on the island of Caprera in 1882.

fter Giuseppe Garibaldi's death in 1882, a group of Washington, D.C., residents of Italian descent formed the Society for a Monument to Garibaldi. They commissioned Giuseppe Martegana, an Italian artist living in Paris, to create a bust to commemorate the patriot. In a letter to the president of the Senate dated December 14, 1887, Dr. Tullio de Suzzara-Verdi offered the Garibaldi bust, executed in Italian marble, to the United States. He asked on behalf of the society that it be accepted "as a link in the chain of sympathy that all free men feel for the champions of liberty and popular government." The work also was presented as an expression of Italian achievement in sculpture. On August 23, 1888, the Senate approved the acquisition, resolving that "the Senate



of the United States expresses its sense of the patriotism and liberality which prompted this noble gift from these adopted citizens of Italian birth, and extends to them, the countrymen of the great champion of Italian liberty, the assurance of the admiration of the people of this land for his noble life and distinguished deeds."<sup>1</sup>

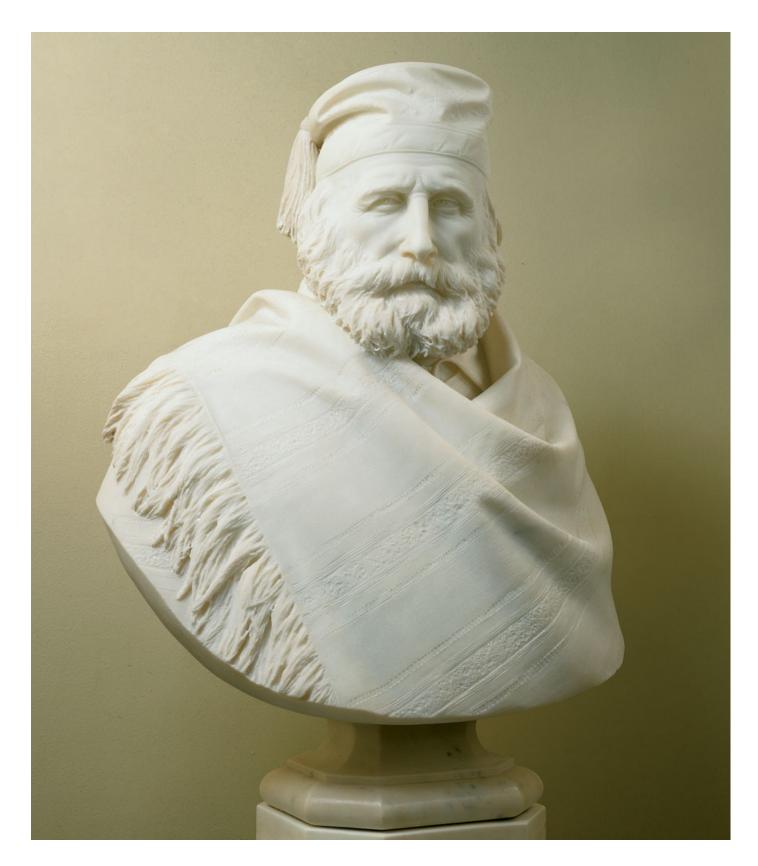
> Italian patriot Giuseppe Garibaldi, 1880. (Library of Congress, Prints and Photographs Division)

164

#### Giuseppe Garibaldi

### Giuseppe Martegana (dates unknown)

Marble, ca. 1882–1887 32 x  $24\frac{1}{2}$  x 14 inches (81.3 x 62.2 x 35.6 cm) Signed (centered on subject's back): Martegana Gift of the Society for a Monument to Garibaldi, 1888 Accepted by the Joint Committee on the Library, 1888 Cat. no. 21.00007



# Ulysses S. Grant

(1822-1885)

Ulysses S. Grant, the 18th president of the United States, graduated from the U.S. Military Academy in 1843, and then served in the Mexican War alongside many future Confederate officers. Disillusioned with military life, he resigned his commission in 1854. For the next six years he worked with little success as a farmer, real-estate broker, and customs-house clerk, eventually settling as a clerk in his father's leather goods store.

At the outbreak of the Civil War in 1861, Grant accepted command of an infantry regiment in the Illinois militia. Early successes earned him promotion to the rank of major general in the regular army from President Abraham Lincoln. In 1862, when his poor judgment cost 13,000 casualties at the Battle of Shiloh, the public clamored for his dismissal. Lincoln, however, refused to relieve him, claiming, "I can't spare this man-he fights."<sup>1</sup> Grant's brilliant victory at Vicksburg the following year restored his reputation and prompted Lincoln to award him command of all Union troops. His aggressive strategies led to Union victory in 1865, making Grant a national hero.

Grant reluctantly accepted the Republican presidential nomination in 1868, easily winning the subsequent election. He was reelected in 1873, but suffered deep embarrassment when several illchosen advisors were caught in acts of corruption. Nonetheless, he remained a military hero in the public's eyes.

Grant narrowly lost the Republican nomination for president in 1880, and four years later a bad investment once again tainted his name and ruined him financially. Grant was diagnosed with throat cancer in February 1885 and, desperate to provide a legacy for his family, he worked feverishly on his memoirs, completing the task just four days before his death on July 23, 1885. The twovolume work attracted wide acclaim and went on to become a best-seller. rtist William Cogswell painted this portrait of President Ulysses S. Grant during Grant's first term in office. According to Laura Cooke, the widow of Henry Cooke (the original owner of the portrait), Cogswell worked in a studio improvised at the Cooke family home in Washington, D.C. Grant was an intimate friend and frequent visitor there. Laura Cooke reportedly termed the painting "a most speaking likeness to the General, so considered by himself, and all who saw it." Henry Cooke's brother, New York financier Jay Cooke, called the Cogswell portrait "the best picture of Grant in existence." The Senate acquired the painting in 1886, one year after Grant's death.

A favorite during the Grant administration, the self-trained Cogswell also painted a large group portrait of the president and his family, now in the collection of the Smithsonian Institution. The artist had a studio in New York City for many years and also traveled extensively; in Hawaii he painted portraits of King Kalakaua and Queen Liliuokalani. Cogswell portrayed other prominent individuals, including President William



McKinley, General Philip Sheridan, naturalist Louis Agassiz, California Governor Leland Stanford, and banker Jay Cooke. The official White House portrait of Abraham Lincoln, as selected by President Grant, was painted by Cogswell; it remains in the White House collection.

William Cogswell painted *Ulysses S. Grant and Family* in 1867, a year before he completed the Senate's portrait of the president. (National Museum of American History, Smithsonian Institution)

178

### Ulysses S. Grant

William F. Cogswell (1819–1903) Oil on canvas, 1868 29 x 24 inches (oval) (73.7 x 61 cm) Signed and dated (lower left): W. Cogswell / 1868 Purchased by the Joint Committee on the Library, 1886 Cat. no. 31.00009



## Arthur Pue Gorman

(1839 - 1906)

Identified with the U.S. Senate through much of his life, Arthur Pue Gorman began his career as a page in the House of Rep resentatives in 1852 and later transferred to the same post in the Senate through the influence of Stephen A. Douglas. He went on to hold a series of staff positions in the Senate, eventually becoming Senate postmaster. In 1866, because of his support of the unpopular President Andrew Johnson, he lost the postmastership. Gorman, bornin Woodstock, Maryland, returned to his home state, where he held appointive and elective positions, becoming a leader in the state Democratic Party and a member of the state legislature.

Elected to the U.S. Senate from Maryland in 1880, Gorman chaired the Democratic National Committee in 1884 and directed Grover Cleveland's successful presidential campaign. Gorman lateropposed the president's tariff policy,provoking Cleveland's enmity. During hislong Senate career, Gorman was consid ered an outstanding party leader; heserved as chairman of the Democraticcaucus in both the majority and minority in an era before formal floor leaders.-Although his 1898 reelection bid wasunsuccessful, Gorman returned to the-Senate in 1903. He again chaired hisparty's caucus, a position he held until his death in 1906.-

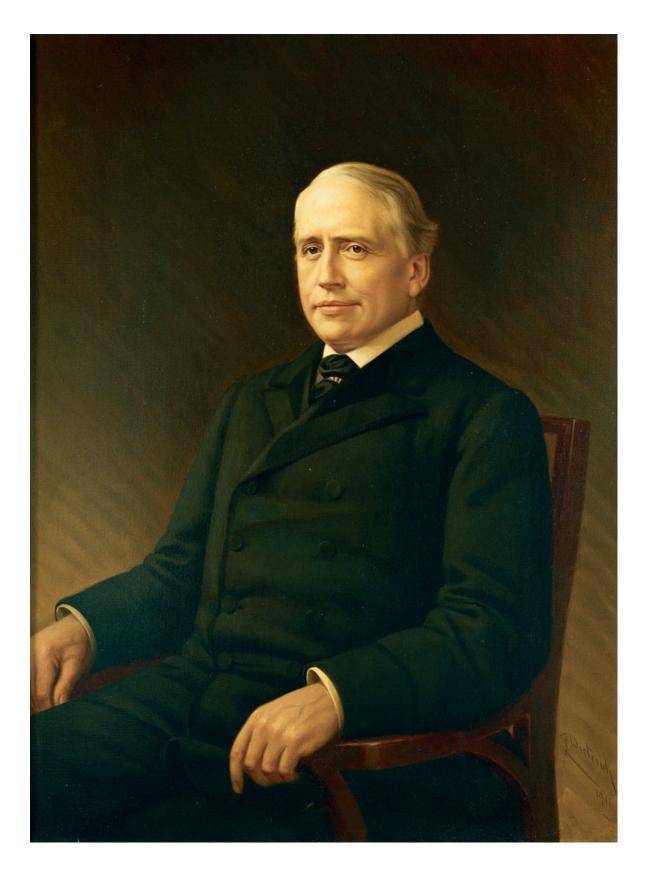
The portrait of Arthur P. Gorman was unveiled at the Capitol in 1943 by Arthur Gorman Lambert, left, with Maryland Senator George Radcliffe, right, in attendance. (Library of Congress, Prints and Photographs Division) ouis Dieterich's portrait of Arthur Pue Gorman was presented to the Senate by Gorman's family in 1943. At a dedication ceremony in the Capitol that year, the oil painting was unveiled by Arthur Gorman Lambert, the senator's grandson. Senator George Radcliffe of Maryland introduced the resolution directing the acceptance of the portrait and acted as master of ceremonies, while Majority Leader Alben Barkley accepted the portrait for the Joint Committee on the Library.

Born in Germany, Dieterich moved with his family to Baltimore as a youth. Although he was primarily self-taught, he also studied at the Maryland Institute of Art, where he later became an instructor. Dieterich maintained a studio in Baltimore for many years. Before executing the Senate's portrait, the artist completed two earlier paintings of Gorman that are in the collections of the Maryland State Archives and the Maryland Historical Society.



#### Arthur P. Gorman Louis P. Dieterich (ca. 1841/1842-1922)

Oil on canvas, 1911 45<sup>1</sup>/<sub>2</sub> x 33<sup>3</sup>/<sub>8</sub> inches (115.6 x 84.8 cm) Signed and dated (lower right corner): L Dieterich / 1911 Gift of the family of Senator Arthur P. Gorman, 1943 Accepted by the Joint Committee on the Library, 1943 Cat. no. 32.00019



Catalogue of Fine Art | 177

# Elbridge Gerry

(1744 - 1814)

Elbridge Gerry, who was born in Marblehead, Massachusetts, was a U.S. representative and the fifth vice president of the United States. He originally joined the family mercantile and shipping business, and later became involved in anti-British activity. He supported the revolutionary activist Samuel Adams and served as a member of the Massachusetts Committee of Correspondence, the first and second Provincial Congresses, and the Committee of Safety. In 1776 Gerry was elected as a member of the second Continental Congress, a position he held almost continuously for 10 years. He signed both the Declaration of Independence and the Articles of Confederation. As a delegate to the Constitutional Convention of 1787, Gerry feared an overly powerful central government and refused to sign the new federal Constitution. Following the document's ratification, however, he pledged his support.

Gerry was elected to the U.S. Congress in 1789 and served for two terms. He ran for governor of Massachusetts several times before winning the election of 1810. During his term, Gerry oversaw a politically motivated restructuring of state voting districts, which disproportionately benefited his party. His opponents published cartoon figures of a salamandershaped election district and coined the term "Gerrymandering." Thus Gerry's name was forever linked with the practice of creating an irregularly shaped district through partisan maneuvers.

As James Madison's running mate for his second term, Gerry was elected vice president of the United States in 1812. A supporter of the War of 1812 and a loyal ally of the president, Gerry defended the administration during the controversies of wartime even as his health began to fail. He died in office in November 1814 and was buried at Congressional Cemetery in Washington, D.C. A lavish monument, designed by New York sculptors William and John Frazee (p. 204), was erected there in his memory. he bust of Vice President Elbridge Gerry was among the second group of works ordered by the Senate as part of the Vice Presidential Bust Collection for the Senate Chamber. The commission was initially offered to sculptor Thomas Ball, who turned it down because of prior commitments. Herbert Adams—now considered one of the great American sculptors of the late 19th century—was then approached. In his early thirties at the time, he was already recognized for portrait busts, with honorable mentions awarded to him at the 1888 French Salon and at the 1889 Universal Exposition. Though born in Vermont, Adams was a longtime Massachusetts resident. He thus suited the Senate's effort to secure sculptors from vice presidents' home states. Adams accepted the commission, creating first a clay model and then a plaster cast that was translated into marble in Paris and finished by the artist at his studio. The completed bust was placed in the Senate Chamber in July 1892.

The portrait is, of course, posthumous, but it is logical to assume that Adams intended to depict Gerry as vice president—that is, between the ages of 68 and 70. If the sculptor knew that Gerry was in very poor health during his tenure (with a shrunken, skeletal appearance, according to a contemporary), Adams understandably ignored that fact. Despite his decrepitude, Gerry loved society, and his charm and fine manners made him a favorite of the capital's hostesses, Dolley Madison among them. Indeed, by most accounts his "relentless socializing" contributed to his debility.

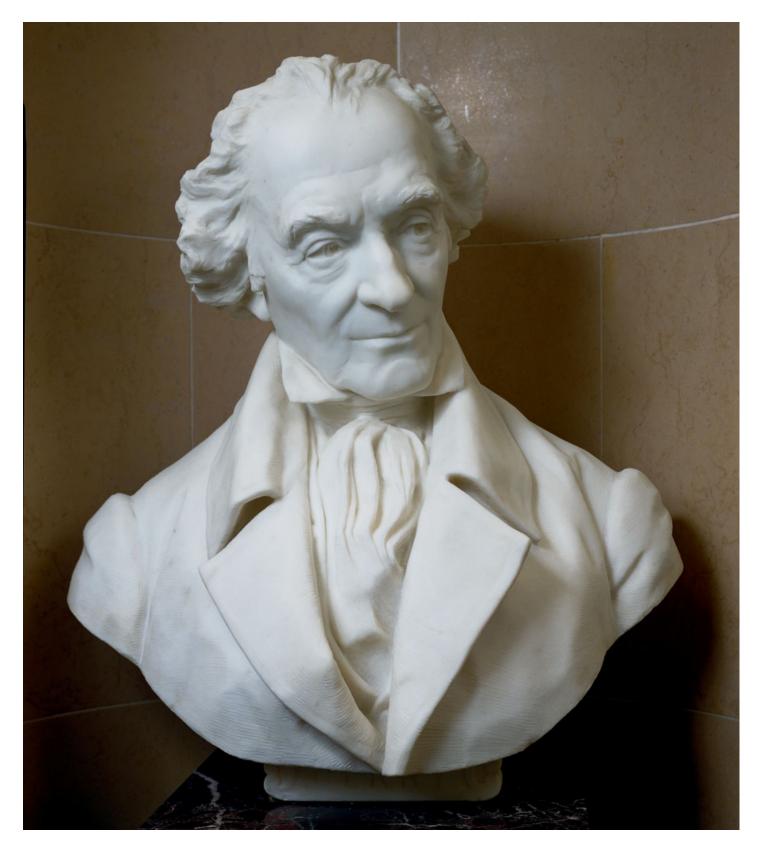
Adams presumably read descriptions of Gerry's personality, as well as accounts of the vice president's political ideals and activities. Certainly, this likeness is remarkable for its congeniality. As viewers, we are treated to a witty, charming face. His head cocked slightly forward and to the side, Gerry looks to his left with eyebrows raised as though listening to a pleasant companion. We seem included in this intimate society because Adams has made the height of the head the same as that of the torso, producing the effect of a close-up. The deeply drilled pupils enhance the impression of animation and intelligence.

Recently returned from five years in Paris, where he studied and worked in the atelier of the then-famous and highly accomplished academic sculptor Antonin Mercié, Adams had learned his trade thoroughly. The marble bust of Gerry is fluently carved, with no fussing over detail. The flowing cravat and remarkably deep undercutting of the proper

#### Elbridge Gerry

### Herbert Samuel Adams (1858-1945)

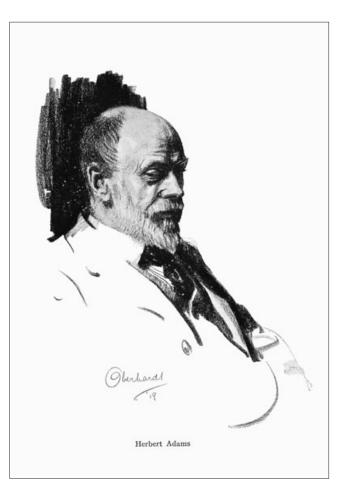
Marble, modeled 1891/1892, carved 1892  $32\frac{1}{2} \ge 28 \ge 18\frac{1}{4}$  inches (82.6 x 71.1 x 46.4 cm) Signed and dated (under subject's truncated right arm): HERBERT ADAMS / MDCCCXCII Inscribed (centered on front of base): GERRY Commissioned by the Joint Committee on the Library, 1891 Accepted by the Joint Committee on the Library, 1892 Cat. no. 22.00005



### Elbridge Gerry-continued

left coat lapel lend tactility and immediacy. Adams requested and received a viewing of the intended location for the bust in a corner niche of the Senate gallery. He must have used this knowledge to his advantage by turning Gerry's head away from the corner in this natural, communicative pose.

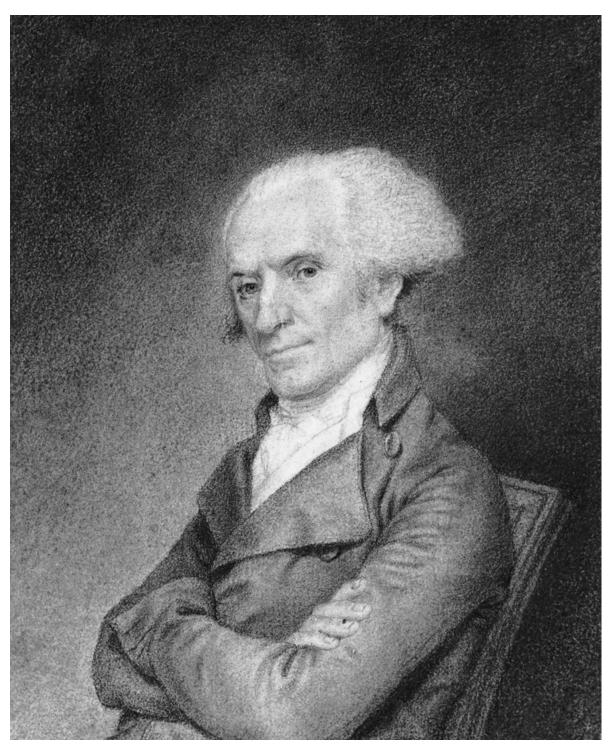
In addition to the Gerry bust, Adams is remembered for completing the bronze doors of the Jefferson Building of the Library of Congress (left unfinished at the death of sculptor Olin Warner) and for a figural bronze fountain for McMillan Reservoir Park in Washington, D.C. Other notable works by the artist include statues of William Ellery Channing in Boston, William Cullen Bryant at Bryant Park in New York City, and John Marshall at the Cleveland Courthouse.



Massachusetts artist Herbert Adams. (Reprinted from *Art and Archeology*, January 1922. Archaeological Institute of America)

174

United States Senate



The Senate's bust by Herbert Adams resembles this widely published 1798 drawing by John Vanderlyn. The image portrays Elbridge Gerry 14 years before he was elected vice president. (Courtesy of the Fogg Art Museum, Harvard University Art Museums, Louise E. Bettens Fund)

# John Nance Garner

(1868-1967)

John Nance Garner, a U.S. representative and 32nd vice president of the United States, was born in Red River County, Texas. He served in the Texas state legislature and in 1902 was elected as a Democrat to the U.S. House of Representatives, where he distinguished himself as an expert parliamentarian. Known as "Cactus Jack," the plainspoken and unpretentious Garner displayed simple tastes and a pragmatic style. He was elected minority leader in 1929 and became Speaker two years later when his party won control of the House.

At the Democratic National Convention in 1932, Garner was a leading candidate for the presidential nomination until he was persuaded to withdraw in favor of Franklin Roosevelt. To avoid deadlock at the convention, Garner accepted the vice presidential nomination, albeit reluctantly. Although he later expressed dissatisfaction with the vice presidency, describing it as "the spare tire on the automobile of government"<sup>1</sup> and "not worth a bucket of warm spit,"<sup>2</sup> Garner's political acumen proved highly valuable in his role as president of the Senate. Garner served two terms and was considered one of the most influential 20th-century vice presidents. Having broken with Roosevelt in 1937 over the president's controversial attempts to pack the Supreme Court with New Deal sympathizers, Garner did not join Roosevelt when he ran for an unprecedented third term in 1940. Instead, the vice president retired to Texas, where he enjoyed the role of political pundit until his death in 1967.

who was famous for his chic "Christy Girls" and piquant nudes, also had a sober and serious side. Indeed, later in life he reduced his illustration contracts in order to devote more time to painting landscapes, historical scenes (including the large mural *Scene at the Signing of the Constitution of the United States* in the east staircase of the U.S. Capitol's House wing), and portraits. Christy painted John Nance Garner in 1937 during Garner's second term as vice president. The 75th Congress approved the purchase of the portrait the following year and authorized \$2,500 for the purpose.

oward Chandler Christy, a popular illustrator and painter

Garner was about 64 when this painting was created. According to Christy's representation, he was a robust figure with a massive head and a thick neck. A 1943 marble bust of the vice president by James Earle Fraser, also in the U.S. Senate Collection (p. 170), offers a similar depiction. The bushy eyebrows and thick, wavy hair appear in both portraits, but Christy's version idealizes the sitter more than Fraser's does, making Garner less fleshy and downplaying his hooked nose. Christy's Garner is a pleasant, frank, unpretentious personality that brings to mind Roosevelt's appellation for his vice president: "Mr. Common Sense." The pugnacity and political tenacity evidenced by Garner during his nearly four decades as congressman, Speaker, and vice president is more apparent in Fraser's likeness, while it has been moderated-made mannerly—by Christy. Certainly, there is nothing in Christy's portrait to suggest the opposition that Garner expressed for Roosevelt's controversial "court-packing" plan. When it was introduced on the floor of the Senate in February, the vice president held his nose and "gave an emphatic 'thumbs-down' sign."1

The artist chose an unusually large format for the seated threequarter-length portrait, and he justifies it by both the bulk of his sitter and the freedom of his painterly technique. The latter is comparable to that of John Singer Sargent, especially in the varied, broadly painted area of light gray in the upper left background and in the loosely painted, but convincingly powerful, hands resting on the massive, ornate armchair. Despite these accomplished details, Christy's portrait falls short of Sargent's virtuosity, as evidenced by the inconsistent relationship between figure and ground (Garner's right side is pushed forward by

#### John Nance Garner

#### Howard Chandler Christy (1873-1952)

Oil on canvas, 1937 45<sup>5</sup>/<sub>8</sub> x 38<sup>3</sup>/<sub>4</sub> inches (115.9 x 98.4 cm) Signed and dated (lower left corner): Howard Chandler Christy / 1937 Purchased by the U.S. Senate with funds appropriated by Public Law 723, 75th Congress, 1938 Cat. no. 31.00007



### John Nance Garner-continued

The portrait of John Nance Garner was displayed in the Vice President's Room in the Capitol during the vice presidency of Gerald Ford. (U.S. Senate Historical Office)



the light, but his nearer left shoulder sinks into the dark shadow) and by inconsistent technical skill (Christy's virtuosity is displayed in the head, hands, and background but abandoned in the costume).

Also remembered for his series of army, navy, and Liberty Loan posters during World War I, Christy painted many prominent individuals, including Presidents Harding, Hoover, and Coolidge. His full-length portrait of First Lady Grace Coolidge is in the White House collection, as is his reproduction portrait of Rachel Donelson Robards Jackson, wife of President Andrew Jackson. In addition, Christy's paintings of House Speakers William Bankhead and Henry Rainey also hang in the U.S. Capitol. Other important likenesses by this artist include those of Chief Justice Charles Hughes and Amelia Earhart.



Vice President John Nance Garner and Speaker William Bankhead pose with their portraits and artist Howard Chandler Christy at the U.S. Capitol, March 10, 1937. (Library of Congress, Prints and Photographs Division)

#### John Nance Garner-continued



The marble bust of John Nance Garner by James Earle Fraser was unveiled in the Senate Reception Room on April 16, 1943.-(Library of Congress, Prints and Photographs Division)

ames Earle Fraser, one of the most highly respected American sculptors of the early 20th century, studied at the Art Institute of Chicago and the École des Béaux-Arts in Paris. He became an apprentice and assistant to the renowned Augustus Saint-Gaudens, initially in Paris and later in Cornish, New Hampshire. Fraser subsequently established a studio in New York City, where he began a prolific career creating medallion reliefs, allegorical sculpture, and statues of prominent Americans. One of the artist's earliest and best-known works, The End of the Trail, depicts an exhausted Native American warrior on his mount. Other major pieces include sculptures of Thomas Jefferson, Alexander Hamilton, and Benjamin Franklin, as well as reliefs for the American "Buffalo" nickel-a bison on one side and a Native American profile on the other. In the U.S. Capitol, Fraser's busts of Theodore Roosevelt and John Nance Garner are in the Senate's Vice Presidential Bust Collection, and three plaster reliefs by his sculptorwife, Laura Gardin Fraser, are located in the House Chamber.

More than 25 years after he sculpted Theodore Roosevelt (p. 320) for the Vice Presidential Bust Collection, Fraser was selected to execute a bust of Vice President John Nance Garner. The vice president sat for Fraser during 1937 and 1938. Fraser was selected for the commission because he usually worked quickly and required few sittings, but it was 1943 before the artist finally submitted his work for Senate approval. Fraser initially executed two preparatory plaster busts for consideration. According to the artist, the vice president liked "the quiet one," while Fraser and his artist friends preferred the second version. Fraser wrote to Architect of the Capitol David Lynn: "I believe you also liked the one I like. Is there any reason why I should not take the one I prefer?" While Lynn's decision is unknown, a choice was made between these two versions in 1941, and Fraser signed a contract for \$1,000 to supply the finished marble. More than two years passed before the completed bust arrived at the Capitol. The sculptor blamed the delay on the press of other work and on the difficulty of locating superior marble cutters during war time. Among other projects then claiming his attention were two mammoth outdoor groups commissioned for the entrance to Rock Creek Parkway near Memorial Bridge in Washington, D.C.

#### John Nance Garner

### James Earle Fraser (1876-1953)

Marble, 1943 34 x 28 x 16<sup>1</sup>/<sub>2</sub> inches (86.4 x 71.1 x 41.9 cm) Signed (on subject's truncated right arm): J-E- FRASER-Commissioned by the Joint Committee on the Library, 1941 Accepted by the Joint Committee on the Library, 1943 Cat. no. 22.00032



# Elbridge Gerry

(1744 - 1814)

Elbridge Gerry, who was born in Marblehead, Massachusetts, was a U.S. representative and the fifth vice president of the United States. He originally joined the family mercantile and shipping business, and later became involved in anti-British activity. He supported the revolutionary activist Samuel Adams and served as a member of the Massachusetts Committee of Correspondence, the first and second Provincial Congresses, and the Committee of Safety. In 1776 Gerry was elected as a member of the second Continental Congress, a position he held almost continuously for 10 years. He signed both the Declaration of Independence and the Articles of Confederation. As a delegate to the Constitutional Convention of 1787, Gerry feared an overly powerful central government and refused to sign the new federal Constitution. Following the document's ratification, however, he pledged his support.

Gerry was elected to the U.S. Congress in 1789 and served for two terms. He ran for governor of Massachusetts several times before winning the election of 1810. During his term, Gerry oversaw a politically motivated restructuring of state voting districts, which disproportionately benefited his party. His opponents published cartoon figures of a salamandershaped election district and coined the term "Gerrymandering." Thus Gerry's name was forever linked with the practice of creating an irregularly shaped district through partisan maneuvers.

As James Madison's running mate for his second term, Gerry was elected vice president of the United States in 1812. A supporter of the War of 1812 and a loyal ally of the president, Gerry defended the administration during the controversies of wartime even as his health began to fail. He died in office in November 1814 and was buried at Congressional Cemetery in Washington, D.C. A lavish monument, designed by New York sculptors William and John Frazee (p. 204), was erected there in his memory. he bust of Vice President Elbridge Gerry was among the second group of works ordered by the Senate as part of the Vice Presidential Bust Collection for the Senate Chamber. The commission was initially offered to sculptor Thomas Ball, who turned it down because of prior commitments. Herbert Adams—now considered one of the great American sculptors of the late 19th century—was then approached. In his early thirties at the time, he was already recognized for portrait busts, with honorable mentions awarded to him at the 1888 French Salon and at the 1889 Universal Exposition. Though born in Vermont, Adams was a longtime Massachusetts resident. He thus suited the Senate's effort to secure sculptors from vice presidents' home states. Adams accepted the commission, creating first a clay model and then a plaster cast that was translated into marble in Paris and finished by the artist at his studio. The completed bust was placed in the Senate Chamber in July 1892.

The portrait is, of course, posthumous, but it is logical to assume that Adams intended to depict Gerry as vice president—that is, between the ages of 68 and 70. If the sculptor knew that Gerry was in very poor health during his tenure (with a shrunken, skeletal appearance, according to a contemporary), Adams understandably ignored that fact. Despite his decrepitude, Gerry loved society, and his charm and fine manners made him a favorite of the capital's hostesses, Dolley Madison among them. Indeed, by most accounts his "relentless socializing" contributed to his debility.

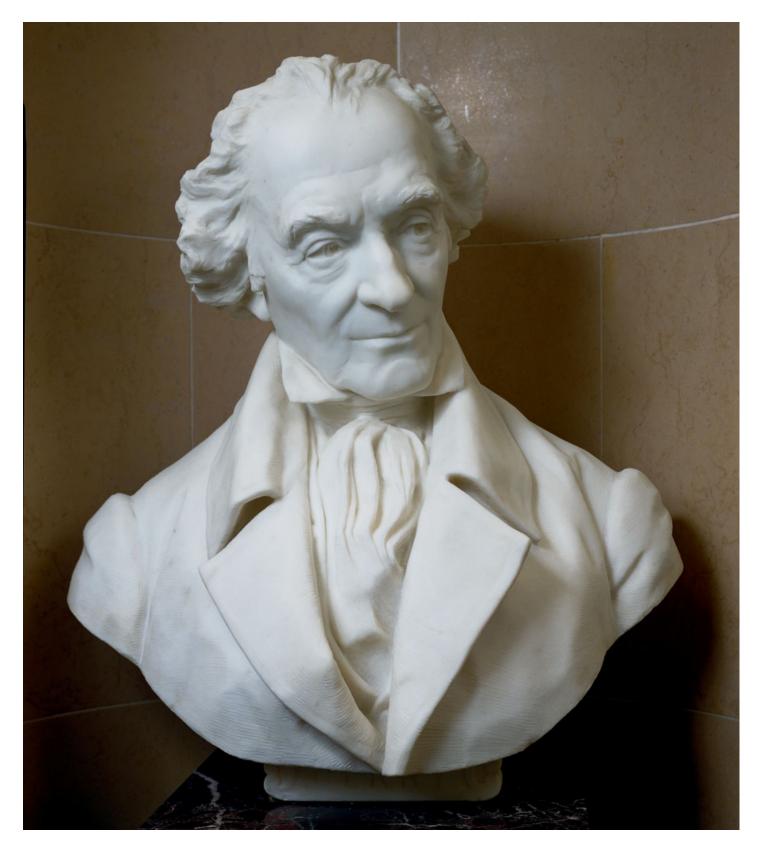
Adams presumably read descriptions of Gerry's personality, as well as accounts of the vice president's political ideals and activities. Certainly, this likeness is remarkable for its congeniality. As viewers, we are treated to a witty, charming face. His head cocked slightly forward and to the side, Gerry looks to his left with eyebrows raised as though listening to a pleasant companion. We seem included in this intimate society because Adams has made the height of the head the same as that of the torso, producing the effect of a close-up. The deeply drilled pupils enhance the impression of animation and intelligence.

Recently returned from five years in Paris, where he studied and worked in the atelier of the then-famous and highly accomplished academic sculptor Antonin Mercié, Adams had learned his trade thoroughly. The marble bust of Gerry is fluently carved, with no fussing over detail. The flowing cravat and remarkably deep undercutting of the proper

#### Elbridge Gerry

### Herbert Samuel Adams (1858-1945)

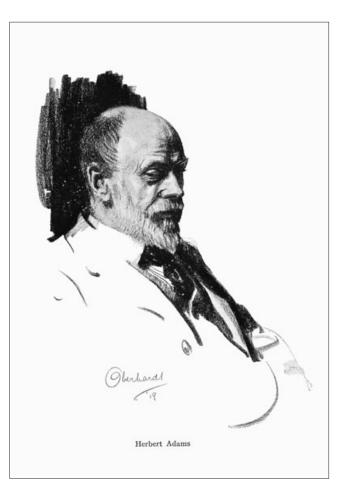
Marble, modeled 1891/1892, carved 1892  $32\frac{1}{2} \ge 28 \ge 18\frac{1}{4}$  inches (82.6 x 71.1 x 46.4 cm) Signed and dated (under subject's truncated right arm): HERBERT ADAMS / MDCCCXCII Inscribed (centered on front of base): GERRY Commissioned by the Joint Committee on the Library, 1891 Accepted by the Joint Committee on the Library, 1892 Cat. no. 22.00005



### Elbridge Gerry-continued

left coat lapel lend tactility and immediacy. Adams requested and received a viewing of the intended location for the bust in a corner niche of the Senate gallery. He must have used this knowledge to his advantage by turning Gerry's head away from the corner in this natural, communicative pose.

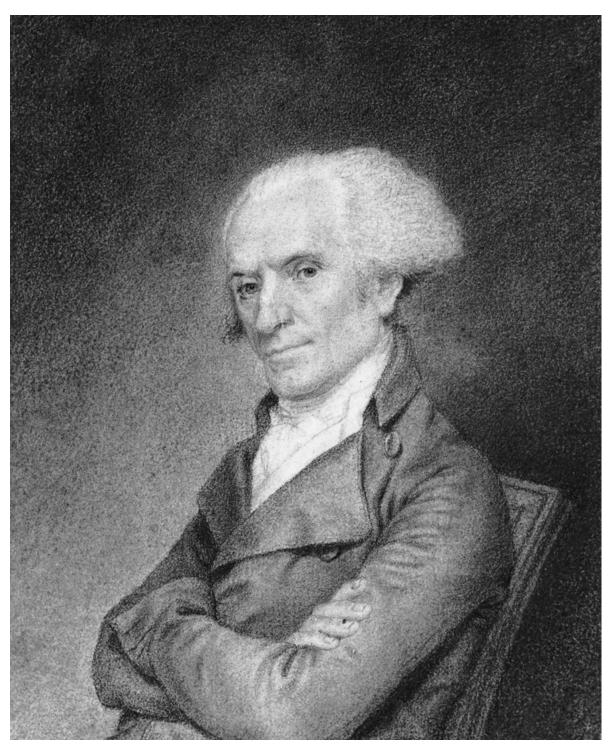
In addition to the Gerry bust, Adams is remembered for completing the bronze doors of the Jefferson Building of the Library of Congress (left unfinished at the death of sculptor Olin Warner) and for a figural bronze fountain for McMillan Reservoir Park in Washington, D.C. Other notable works by the artist include statues of William Ellery Channing in Boston, William Cullen Bryant at Bryant Park in New York City, and John Marshall at the Cleveland Courthouse.



Massachusetts artist Herbert Adams. (Reprinted from *Art and Archeology*, January 1922. Archaeological Institute of America)

174

United States Senate



The Senate's bust by Herbert Adams resembles this widely published 1798 drawing by John Vanderlyn. The image portrays Elbridge Gerry 14 years before he was elected vice president. (Courtesy of the Fogg Art Museum, Harvard University Art Museums, Louise E. Bettens Fund)

## Arthur Pue Gorman

(1839 - 1906)

Identified with the U.S. Senate through much of his life, Arthur Pue Gorman began his career as a page in the House of Rep resentatives in 1852 and later transferred to the same post in the Senate through the influence of Stephen A. Douglas. He went on to hold a series of staff positions in the Senate, eventually becoming Senate postmaster. In 1866, because of his support of the unpopular President Andrew Johnson, he lost the postmastership. Gorman, bornin Woodstock, Maryland, returned to his home state, where he held appointive and elective positions, becoming a leader in the state Democratic Party and a member of the state legislature.

Elected to the U.S. Senate from Maryland in 1880, Gorman chaired the Democratic National Committee in 1884 and directed Grover Cleveland's successful presidential campaign. Gorman lateropposed the president's tariff policy,provoking Cleveland's enmity. During hislong Senate career, Gorman was consid ered an outstanding party leader; heserved as chairman of the Democraticcaucus in both the majority and minority in an era before formal floor leaders.-Although his 1898 reelection bid wasunsuccessful, Gorman returned to the-Senate in 1903. He again chaired hisparty's caucus, a position he held until his death in 1906.-

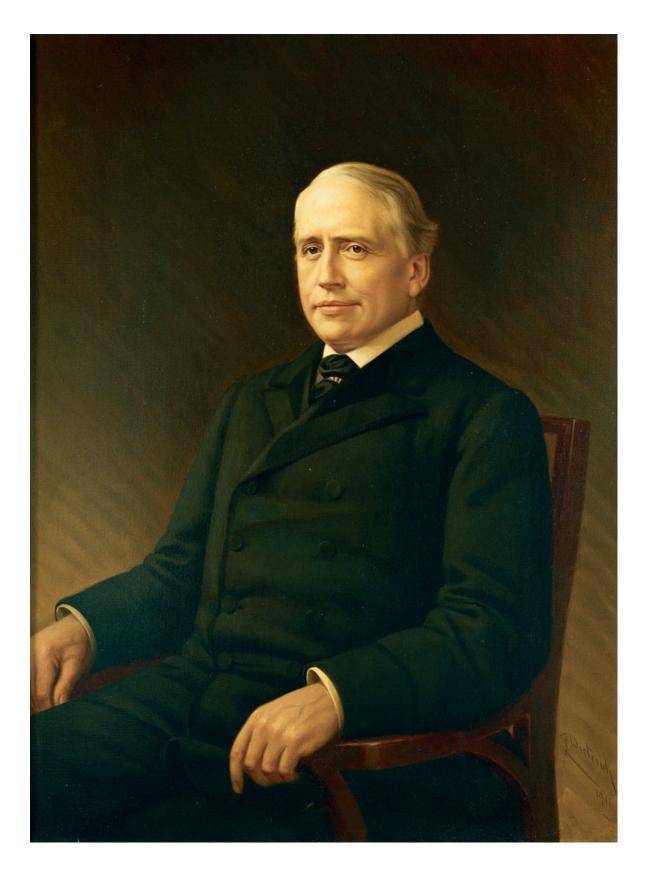
The portrait of Arthur P. Gorman was unveiled at the Capitol in 1943 by Arthur Gorman Lambert, left, with Maryland Senator George Radcliffe, right, in attendance. (Library of Congress, Prints and Photographs Division) ouis Dieterich's portrait of Arthur Pue Gorman was presented to the Senate by Gorman's family in 1943. At a dedication ceremony in the Capitol that year, the oil painting was unveiled by Arthur Gorman Lambert, the senator's grandson. Senator George Radcliffe of Maryland introduced the resolution directing the acceptance of the portrait and acted as master of ceremonies, while Majority Leader Alben Barkley accepted the portrait for the Joint Committee on the Library.

Born in Germany, Dieterich moved with his family to Baltimore as a youth. Although he was primarily self-taught, he also studied at the Maryland Institute of Art, where he later became an instructor. Dieterich maintained a studio in Baltimore for many years. Before executing the Senate's portrait, the artist completed two earlier paintings of Gorman that are in the collections of the Maryland State Archives and the Maryland Historical Society.



#### Arthur P. Gorman Louis P. Dieterich (ca. 1841/1842-1922)

Oil on canvas, 1911 45<sup>1</sup>/<sub>2</sub> x 33<sup>3</sup>/<sub>8</sub> inches (115.6 x 84.8 cm) Signed and dated (lower right corner): L Dieterich / 1911 Gift of the family of Senator Arthur P. Gorman, 1943 Accepted by the Joint Committee on the Library, 1943 Cat. no. 32.00019



Catalogue of Fine Art | 177

# Ulysses S. Grant

(1822-1885)

Ulysses S. Grant, the 18th president of the United States, graduated from the U.S. Military Academy in 1843, and then served in the Mexican War alongside many future Confederate officers. Disillusioned with military life, he resigned his commission in 1854. For the next six years he worked with little success as a farmer, real-estate broker, and customs-house clerk, eventually settling as a clerk in his father's leather goods store.

At the outbreak of the Civil War in 1861, Grant accepted command of an infantry regiment in the Illinois militia. Early successes earned him promotion to the rank of major general in the regular army from President Abraham Lincoln. In 1862, when his poor judgment cost 13,000 casualties at the Battle of Shiloh, the public clamored for his dismissal. Lincoln, however, refused to relieve him, claiming, "I can't spare this man-he fights."<sup>1</sup> Grant's brilliant victory at Vicksburg the following year restored his reputation and prompted Lincoln to award him command of all Union troops. His aggressive strategies led to Union victory in 1865, making Grant a national hero.

Grant reluctantly accepted the Republican presidential nomination in 1868, easily winning the subsequent election. He was reelected in 1873, but suffered deep embarrassment when several illchosen advisors were caught in acts of corruption. Nonetheless, he remained a military hero in the public's eyes.

Grant narrowly lost the Republican nomination for president in 1880, and four years later a bad investment once again tainted his name and ruined him financially. Grant was diagnosed with throat cancer in February 1885 and, desperate to provide a legacy for his family, he worked feverishly on his memoirs, completing the task just four days before his death on July 23, 1885. The twovolume work attracted wide acclaim and went on to become a best-seller. rtist William Cogswell painted this portrait of President Ulysses S. Grant during Grant's first term in office. According to Laura Cooke, the widow of Henry Cooke (the original owner of the portrait), Cogswell worked in a studio improvised at the Cooke family home in Washington, D.C. Grant was an intimate friend and frequent visitor there. Laura Cooke reportedly termed the painting "a most speaking likeness to the General, so considered by himself, and all who saw it." Henry Cooke's brother, New York financier Jay Cooke, called the Cogswell portrait "the best picture of Grant in existence." The Senate acquired the painting in 1886, one year after Grant's death.

A favorite during the Grant administration, the self-trained Cogswell also painted a large group portrait of the president and his family, now in the collection of the Smithsonian Institution. The artist had a studio in New York City for many years and also traveled extensively; in Hawaii he painted portraits of King Kalakaua and Queen Liliuokalani. Cogswell portrayed other prominent individuals, including President William



McKinley, General Philip Sheridan, naturalist Louis Agassiz, California Governor Leland Stanford, and banker Jay Cooke. The official White House portrait of Abraham Lincoln, as selected by President Grant, was painted by Cogswell; it remains in the White House collection.

William Cogswell painted *Ulysses S. Grant and Family* in 1867, a year before he completed the Senate's portrait of the president. (National Museum of American History, Smithsonian Institution)

### Ulysses S. Grant

William F. Cogswell (1819–1903) Oil on canvas, 1868 29 x 24 inches (oval) (73.7 x 61 cm) Signed and dated (lower left): W. Cogswell / 1868 Purchased by the Joint Committee on the Library, 1886 Cat. no. 31.00009



### Hannibal Hamlin

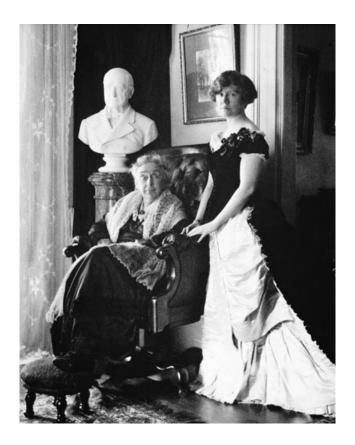
(1809 - 1891)

Hannibal Hamlin served for nearly 50 years as a U.S. representative and senator from Maine, and as 15th vice president of the United States. Hamlin began his political career in the state legislature where he served three terms as Speaker. In 1843 he moved to the U.S. House of Representatives. During his two terms in the House of Representatives, Hamlin played an important role in the debate over slavery. In 1846 he joined forces with other antislavery members to propose an amendment that would prohibit slavery in any territory taken from Mexico as a result of the Mexican-American War. Representative David Wilmot introduced the measure that became known as the Wilmot Proviso, while Hamlin introduced a proviso of his own. Neither measure succeeded.

In 1848 Hamlin won election to the U.S. Senate. Troubled by the Democrats' increasingly pro-slavery stance, he nonetheless maintained his party loyalty until 1856. That year Maine Republicans persuaded him to become their gubernatorial candidate. After his election he resigned from the Senate to serve as governor of Maine, but left that post after less than two months to return to the Senate. In 1860 Hamlin successfully ran with Abraham Lincoln on the Republican presidential ticket. Although as vice president Hamlin ably presided over the Senate, he failed to win renomination four years later when the Republicans chose the war Democrat Andrew Johnson as Lincoln's running mate. In 1868 Hamlin was reelected to the Senate, where he served for 12 years. Following a brief period from 1881 to 1882 as U.S. minister to Spain, he retired from public life. Hamlin died in Bangor, Maine, in 1891.

In 1924, at her Maine home, Ellen Hamlin and her great-granddaughter Louise pose by a replica of the Senate's bust of her late husband, Vice President Hannibal Hamlin. (Architect of the Capitol) annibal Hamlin was one of three former vice presidents who was alive in 1886 when the U.S. Senate passed a resolution establishing a Vice Presidential Bust Collection for display in the Senate Chamber. The Joint Committee on the Library subsequently asked each of these three men to designate a sculptor, and Hamlin selected Maine native Franklin Simmons. Although Simmons's studio was in Rome, the sculptor agreed to model Hamlin from life in Maine. Simmons's departure for the United States was delayed, however, while he worked on a statue of the American poet Henry Wadsworth Longfellow for the city of Portland, Maine. After finally holding sittings with Hamlin in 1888, Simmons finished the marble bust by May of 1889. It was placed in the U.S. Capitol in August of the following year. A replica, also executed by Simmons, is now at Hebron Academy in Hebron, Maine.

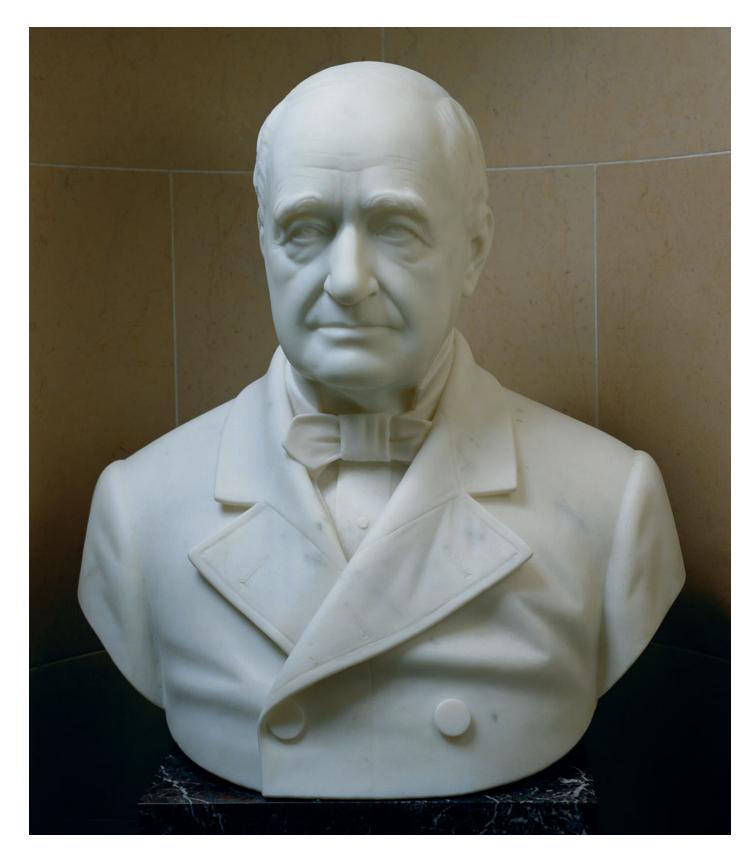
A member of the so-called second generation of American sculptors in Rome, Franklin Simmons was awarded many commissions during a long, active career. The state of Rhode Island selected him to execute a full-length statue of Roger Williams for inclusion in the U.S. Capitol's



National Statuary Hall Collection. Simmons also sculpted busts of Adlai E. Stevenson (p. 344) and Charles W. Fairbanks (p. 112) for the Senate's Vice Presidential Bust Collection.

#### Hannibal Hamlin Franklin Bachelder Simmons (1839-1913)

Marble, 1889 29 x 26<sup>3</sup>/<sub>k</sub> x 15<sup>1</sup>/<sub>2</sub> inches (73.7 x 67 x 39.4 cm) Signed and dated (centered on subject's back): FRANKLIN SIMMONS / ROME 1889 Commissioned by the Joint Committee on the Library, 1886 Accepted by the Joint Committee on the Library, 1889 Cat. no. 22.00015



# John Hancock

(1737 - 1793)

Best known as the bold first signer of the Declaration of Independence, John Hancock played a key role in the formative years of the American nation. Born in Braintree (now Quincy), Massachusetts, Hancock became a successful merchant in Boston, where he rose to prominence in local politics and the pre-Revolutionary movement. As president of the Massachusetts Provisional Congress from 1774 to 1775, and as Massachusetts delegate and president of the second Continental Congress from 1775 to 1777, the wealthy and outspoken Hancock rallied support for the cause of independence. Following the Declaration of Independence-which circulated abroad with only Hancock's signature—Hancock strove to be named commander-in-chief of the army. When passed over in favor of George Washington, Hancock resigned the presidency of the Continental Congress. He became increasingly involved in state politics and in 1780 was elected the first governor of the Commonwealth of Massachusetts. Hancock died in office while serving his ninth term.

orn in New York State, Horatio Stone was a physician before turning to sculpture and relocating to Washington, D.C., in 1848. Attracted to the developing federal city by its expanding market for decorative sculpture, Stone practiced his craft successfully and became active in the politics of the city's artistic community. In 1856 the Joint Committee on the Library commissioned Stone to furnish a full-length marble statue of John Hancock for the Senate extension to the Capitol. The U.S. government's Works of Art Fund paid the artist in a series of installments beginning in 1856 and continuing until 1861, when the Hancock figure was completed.

Stone helped establish the Washington Art Association and was president of the organization during its five-year existence. The group resented the large number of foreign artists employed to embellish the Capitol's new extension that was being constructed during the late 1850s. Under Stone's leadership in 1858, the association organized a protest that included a memorial to Congress seeking an art commission "composed of those designated by the united voice of American artists . . . who shall be the channels for the distribution of all appropriations to be made by Congress for art purposes, and who shall secure to artists an intelligent and unbiased adjudication upon the designs they may present for the embellishment of the national buildings."<sup>1</sup> This led to the formation of a short-lived art commission that made general recommendations on Capitol art; the commission never achieved the importance hoped for by Stone and his fellow artists.

Stone's statue of John Hancock was placed in the Capitol in 1861. For more than 20 years it occupied a temporary base; in 1883 a permanent pedestal was constructed of granite quarried on the Hancock family farm in Lexington, Massachusetts. In 1912, following passage of House Concurrent Resolution 58, a cast was made of the Hancock statue's head so a replica could be presented by the Society of the Sons of the Revolution of Massachusetts to their home state. Stone's full-length statues of Alexander Hamilton and Edward Dickinson Baker, a U.S. representative from Illinois and U.S. senator from Oregon, also are displayed in the Capitol as part of the National Statuary Hall Collection.

#### John Hancock

#### Horatio Stone (1808-1875)

Marble, 1861 88<sup>3</sup>/<sub>4</sub> x 33<sup>1</sup>/<sub>2</sub> x 25 inches (225.4 x 85.1 x 63.5 cm) Signed and dated (on base under subject's left leg): Horatio Stone, / Sculp't 1861. Inscribed (on base centered at front): HANCOCK Commissioned by the Joint Committee and the Liberg. 105 (1057) on the Library, 1856/1857 Accepted by the Joint Committee on the Library, 1861 Cat. no. 21.00009



Catalogue of Fine Art

## Carl Trumbull Hayden

(1877 - 1972)

Carl Trumbull Hayden, a U.S. representative and senator from Arizona, was born in Hayden's Ferry (now Tempe), Arizona. Educated at Stanford University, Hayden worked in the family flour-milling business and served as sheriff of Maricopa County. He was elected as a Democrat to the U.S. House of Representatives when Arizona became a state in 1912; he remained in the House until 1927, when he began the first of seven terms in the U.S. Senate. Hayden rarely spoke on the floor, preferring to work behind the scenes in committee. He considered himself a "workhorse" rather than a "show horse," and concentrated his efforts on western water and transportation projects. He was floor manager of the bill that established the Grand Canyon National Park, and he sponsored the 19th Amendment to the Constitution giving women the right to vote. As chairman of the Sengte Appropriations Committee from 1955 to 1969, Hayden won praise from members of both parties for being a master of compromise. He also served as president pro tempore from 1957 to 1969.

At a testimonial dinner in 1961, President John F. Kennedy remarked of Hayden: "Every Federal program which has contributed to the West—irrigation, power and reclamation—bears his mark. And the great Federal highway program which binds this country together... in large measure is his creation."<sup>1</sup> Hayden retired to his home in Tempe, Arizona, in 1969 after serving an unprecedented 56 consecutive years in Congress. He died in 1972 in Mesa, Arizona.

The Senate's bust of Carl Hayden is a copy of the bust executed by Stafford Rolph in 1969. The original is on display at the Carl Hayden Visitor's Center in Page, Arizona. (Photograph by Heidi Roth) ongressional efforts to memorialize Senator Carl Hayden began in 1969 upon his retirement. They culminated in 1983 with a Senate concurrent resolution providing for a portrait bust to be placed in either the Senate wing of the U.S. Capitol or in one of the Senate office buildings. To satisfy the resolution, Arizona Senator Barry Goldwater proposed that an existing bronze bust of Hayden by Stafford Rolph be replicated. This bust was approved by Hayden after its execution in 1969 and was acquired by the Bureau of Reclamation. It is displayed at the Carl Hayden Visitor's Center at Glen Canyon National Recreation Area in Page, Arizona.

Although Rolph offered to create a new bust from a compilation of photographs of the senator, he suggested to Goldwater that a duplicate of the visitor's center sculpture might produce a more accurate likeness because Hayden had sat for the original. The decision was made to copy the existing bust, as Goldwater had proposed. During 1985 the Tallix Foundry of New York cast the second bust; it retains the date of the original model—1969. The replica was dedicated and placed in the Russell Senate Office Building on April 17, 1986. The bust was appropriately located in the northwest corner of the building on the first floor, near the office that Senator Hayden had occupied for more than 20 years.

At the unveiling, Roy Elson, Senator Hayden's administrative assistant and close friend, commented, "I feel that Carl Hayden would still oppose any memorial to himself—not out of any false modesty—but because of his oft-expressed belief that only those who have been dead for half a century or more should be so honored." Elson continued: "But I am proud that what would have been his veto has been overridden, for Carl Hayden was more than a man. He was an epoch."<sup>1</sup>

A successful architect, Rolph pursued a parallel career in sculpture. He was a Chester Dale Fellow at the National Gallery of Art, and his



sculptural works are located at the Smithsonian Institution's National Portrait Gallery in Washington, D.C., and in numerous private collections.

#### Carl Hayden

### Miles Stafford Rolph III (1936-1997)

Bronze, 1985  $20\frac{1}{2} \ge 9\frac{1}{2} \ge 8\frac{3}{8}$  inches (52.1  $\ge 24.1 \ge 21.3$  cm) Signed and dated (on subject's lower left lapel): STAfford / Rolph '69 Commissioned by the Joint Committee on the Library, 1983 Accepted by the Joint Committee on the Library, 1986 Cat. no. 24.00005



### Thomas Andrews Hendricks

(1819 - 1885)

Thomas Andrews Hendricks, a U.S. representative and senator from Indiana and the 21st vice president of the United States. was born near Zanesville, Ohio. Raised in Shelby County, Indiana, Hendricks served in the Indiana house of representatives and senate before winning election to the U.S. House of Representatives in 1851. He held office for two terms, and in 1855 President Franklin Pierce named him commissioner of the Department of Interior General Land Office. As a U.S. senator from 1863 to 1869, Hendricks was part of a small Democratic minority and strongly opposed Republican plans for Reconstruction. Hendricks served as governor of Indiana from 1873 to 1877, and although he was often named as a potential presidential candidate, he never secured the nomination. After an unsuccessful bid for the vice presidency in the disputed Haves-Tilden election of 1876, Hendricks won the position as Grover Cleveland's running mate in 1884. He died after serving only eight months as vice president.!



A daguerreotype of Thomas A. Hendricks by the Mathew Brady studio, after 1863. (Library of Congress, Prints and Photographs Division)

n 1886 Ulric S.J. Dunbar requested permission to submit a portrait model of Thomas A. Hendricks to the Joint Committee on the Library, suggesting that those who knew Hendricks could recommend improvements to this model before it was carved in marble. In a letter to the committee, Dunbar advised that because no work from life could be created of the late vice president, "the sooner a bust is secured after the decease the better his lineaments can be recognized and criticised [sic] by his friends." Architect of the Capitol Edward Clark reviewed the model and submitted his positive recommendations, for what he deemed a credible likeness, to the Joint Committee on the Library. Although the Senate had approved that busts of former vice president's be placed in the Senate Chamber gallery in 1886—the same year Dunbar submitted his model—it was not until four years later that a bust of Hendricks was authorized. Dunbar was ultimately awarded the commission, and the finished bust was placed in the Senate Chamber in August 1890.

Dunbar's bust of Hendricks seems to reflect the last few years of the vice president's life, when he was plagued by poor health and conflicts within the Democratic Party. The sculpture is a straightforward, sober likeness with a degree of honest naturalism evident in the furrowed brow and the careful depiction of three moles near the mouth. Together with the elaborately drilled pupils, this simple realism generates the feeling of a disillusioned and unwell man.

Dunbar was born in London, Ontario, in 1862. After working in Philadelphia, he settled in Washington, D.C., where he became a prolific maker of portrait busts as well as full-length figures, executing more than 150 pieces during his lifetime. In addition to the Hendricks bust, the artist sculpted the Senate's marble portrait of Martin Van Buren (p. 378) for the Vice Presidential Bust Collection. Dunbar also created an imposing bronze of Alexander Robey "Boss" Shepherd and the *Ross Memorial* for the District of Columbia building. Other works by the artist are held by the Corcoran Gallery of Art and the Smithsonian Institution's National Portrait Gallery in Washington, D.C. Dunbar's sculptures were exhibited at the Atlanta, St. Louis, Buffalo, San Diego, and San Francisco Expositions, as well as the Sesquicentennial Exposition in Philadelphia.

#### Thomas A. Hendricks

Ulric Stonewall Jackson Dunbar (1862–1927) Marble, modeled 1886, carved 1890 29<sup>1</sup>/<sub>4</sub> x 27 x 17 inches (74.3 x 68.6 x 43.2 cm) Unsigned Commissioned by the Joint Committee on the Library, 1890 Accepted by the Joint Committee on the Library, 1890 Cat. no. 22.00021



### Patrick Henry

(1736-1799)

Patrick Henry was born in Hanover County, Virginia. Elected to the house of burgesses in 1765, he became a leader in Virginia's opposition to the Stamp Act. In 1775, as sentiment for independence rose, Henry addressed the second revolutionary convention of Virginia while its members debated putting the colony into a state of defense. His speech galvanized Virginians to appoint a militia, with Henry as its chairman. Forever after, Americans have remembered Henry for his courageous patriotism.

As the movement for independence grew, Henry served as a delegate to both the first and second Continental Congresses and was largely responsible for the establishment of a colonial militia. He helped draft a constitution for the new state of Virginia and served as its first governor from 1776 to 1779, when Thomas Jefferson succeeded him. After serving again as governor from 1784 to 1786, Henry was elected to the Constitutional Convention of 1787, but he declined to attend. At the Virginia ratifying convention, he opposed the federal Constitution, believing it to be a threat to state sovereignty. Subsequently, Henry was among those most responsible for adding a bill of rights to the Constitution, and with the bill's passage he gave his support to the amended Constitution. Returning to a successful law practice, Henry, in failing health, declined several federal appointments. At George Washington's request, he ran successfully for the Virginia house of delegates in 1799 but died before assuming office.

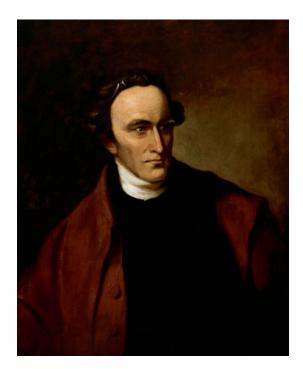
he earliest portraits of Patrick Henry appear to have been painted by the Sullys—Lawrence and his younger brother Thomas. Lawrence Sully's 1795 miniature of Henry, thought to be a life study, passed down in the Henry family and is now owned by the Mead Art Museum of Amherst College in Massachusetts. In 1851 Thomas Sully painted a half-length portrait of Henry now owned by the Virginia Historical Society in Richmond; the Senate's portrait by George Matthews is a copy of the Thomas Sully painting.

The documentary history regarding the Senate's acquisition of the Henry portrait is incomplete. It likely was purchased by the Senate while Matthews was employed at the Capitol—intermittently over a 50-year period—as a painter and restorer of art. Yet, the earliest reference to the portrait does not appear until an 1891 letter from Architect of the Capitol Edward Clark to Librarian of Congress Ainsworth R. Spofford, which lists artwork owned by Congress. A 1926 anecdotal account adds *Washington Post* illustrator Barney Hughes to the circumstances surrounding the painting's creation. Matthews and Hughes apparently shared a studio; Hughes was reported to have "touched up"

the Matthews portrait of Henry, making it more acceptable to a disinclined acquisition committee.

Born in 1857 in Tappahannock, Virginia, Matthews studied in Paris in the early 1880s. In his American work, he concentrated on Southern historical figures. His portrait of John Paul Jones (p. 226) was acquired for the Capitol in 1890.

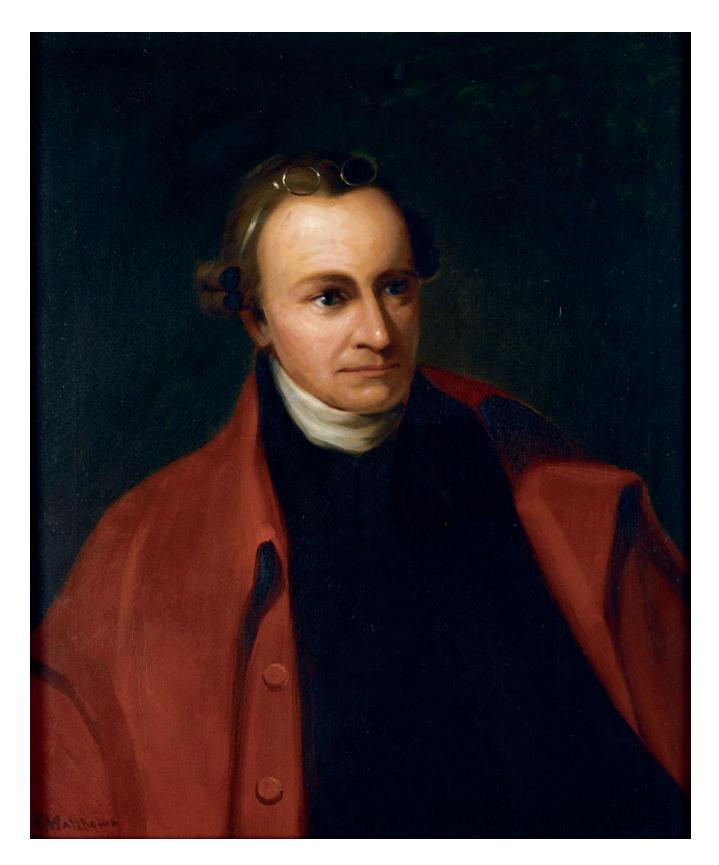
The Senate's portrait of Patrick Henry is based on this 1851 painting by Thomas Sully. (The Virginia Historical Society, Richmond, Virginia)



#### Patrick Henry

#### George Bagby Matthews (1857-1943)

after Thomas Sully (1783–1872) Oil on canvas, ca. 1891 29½ x 24<sup>3</sup>/<sub>8</sub> inches (74.9 x 62.5 cm) Signed (lower left corner): G MAtthews Acquired by employment of the artist at the U.S. Capitol, ca. 1891 Cat. no. 31.00011



# Garret Augustus Hobart

(1844 - 1899)

A prominent lawyer, successful businessman, and popular politician in his home state of New Jersey, Garret Augustus Hobart became the 24th vice president of the United States in 1897. Born in Long Branch, Hobart served in the New Jersey state assembly from 1872 to 1875, rising to the post of Speaker. Later he was president of the state senate. His dedication to the Republican Party, as well as his wideranging business pursuits, led to Hobart's popularity in New Jersey and to his selection as the vice presidential candidate at the GOP convention of 1896. Elected on the ticket headed by William McKinley, Hobart became a close friend and advisor to the president. Hobart died in 1899, before completing his term in office. The day after his death, New York Governor Theodore Roosevelt said of Hobart's accomplishments: "What he did was done not by force of position, but by force of character, his rare tact, his extraordinary common sense, and the impression of sincerity he created upon every man with whom he was brought in contact."1



hile serving as vice president, Garret Augustus Hobart was asked by the Joint Committee on the Library to select a sculptor to execute a marble bust of himself for the Senate's Vice Presidential Bust Collection. The committee acted according to the recently adopted Senate resolution of January 6, 1898, which expanded the collection beyond the Chamber's gallery-level niches to allow placement of the busts in the "Senate wing of the Capitol." Hobart, however, delayed the decision and died without having made a recommendation. In 1900 the committee asked the deceased vice president's widow, Jennie Tuttle Hobart, for a referral; she chose distinguished sculptor Frank Edwin Elwell, a New Jersey resident.

Fine arts juries at the World's Columbian Exposition in Chicago in 1893 had awarded Elwell's sculptural groups a gold medal. Previously he had sculpted the Senate's bust of Vice President Levi P. Morton (p. 288), along with many other works. Elwell prepared the plaster model for the Hobart bust in his New York City studio, and the well-known marble cutters, Piccirilli Brothers, translated the model into marble. Elwell wrote to then-acting Architect of the Capitol Elliott Woods in June of 1901: "There is however a slight dark spot on the lapel of the coat on the right side facing the bust, but it is of no account, in fact I think that the marble is superior to the Morton bust in color. The face is entirely clear with the exception of a very slight dark, near the hair. It is remarkable that so large a piece of marble should have come out so well."

Jennie Tuttle Hobart was pleased with the resulting bust and, according to the artist, commented in a letter to him, "I think that no one could have made a better likeness than you have made." Following Mrs. Hobart's official approval, the completed marble bust was placed in the U.S. Capitol in 1901.

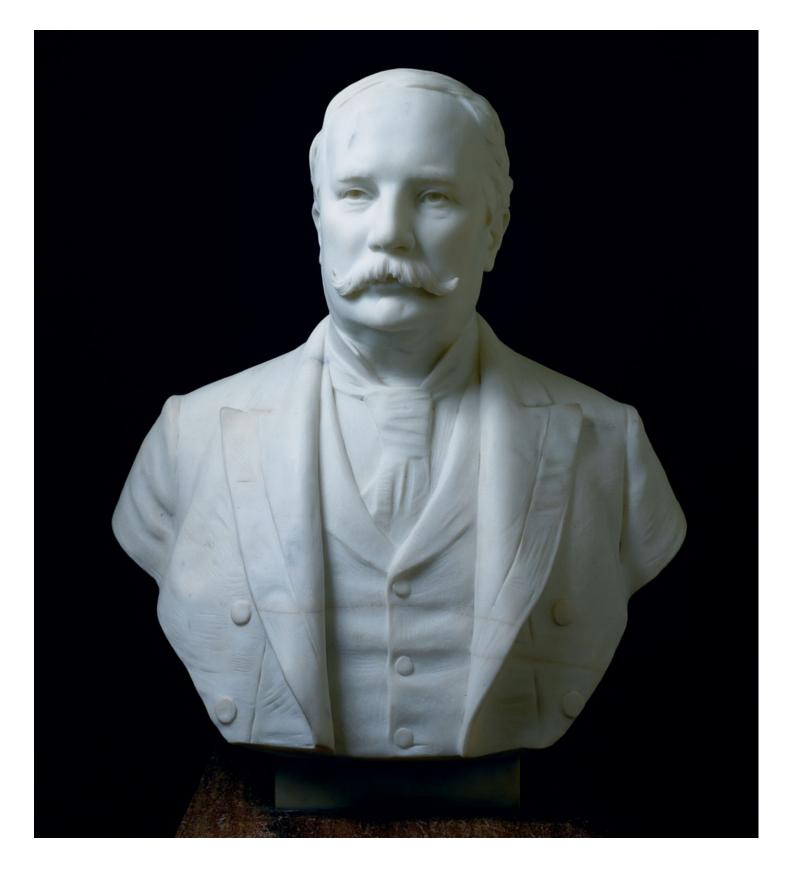
Elwell wrote and lectured on the importance of art in society, and later served as curator of statuary at New York City's Metropolitan Museum of Art. His last major works, completed in 1907, were the symbolic figures of *Greece* and *Rome* for the United States Customs House in New York City.

Vice President Garret Hobart in his ceremonial office in the Capitol. (Library of Congress, Prints and Photographs Division)

### Garret Augustus Hobart

#### Frank Edwin Elwell (1858-1922)

Marble, modeled 1900, carved 1901 37 x 33 x 21<sup>1</sup>/<sub>2</sub> inches (94 x 83.8 x 54.6 cm) Signed and dated (on base at left):  $F \bullet E \bullet ELWELL \bullet Sc. / 1901$ Commissioned by the Joint Committee on the Library, 1900 Accepted by the Joint Committee on the Library, 1901 Cat. no. 22.00024



# Cordell Hull

(1871 - 1955)

Cordell Hull, who served in both houses of Congress and came to be known as the "Father of the United Nations," was born in Overton (now Pickett) County, Tennessee. Hull was a member of the Tennessee legislature from 1893 to 1897, and he later served in the U.S. Army during the Spanish-American War. After tenure as a circuit court judge, he was elected as a Democrat to the U.S. House of Representatives. During his House terms, from 1907 to 1921 and 1923 to 1931, Hull took particular interest in taxation and tariff programs. He wrote the first federal income tax bill in 1913, sponsored estate tax legislation, and called for a reduction in trade barriers.

Hull was elected to the U.S. Senate in 1930 and resigned three years later when he was appointed secretary of state by Franklin D. Roosevelt. In this post, Hull emphasized international economic policy and was responsible for reciprocal trade agreements with a number of nations. He also helped formulate the Good Neighbor policy with Latin America. When World War II broke out in Europe, Hull worked with Roosevelt to provide aid to the Allied nations, despite opposition from isolationists in Congress. With the entry of the United States into the war, Hull turned his attention to the development of a world organization to maintain peace for the future. He resigned as secretary of state in 1944 because of ill health, but his efforts to build international alliances were not forgotten; Hull was awarded the Nobel Peace Prize in 1945. That same year, he was appointed senior advisor to the U.S. delegation attending the San Francisco conference that formally ratified the United Nations Charter. In his retirement, Hull continued to reside in Washington. D.C., where he died in 1955.

culptor George Conlon was born in Lonaconing, Maryland, to a working-class family, and sought employment at an early age in the Allegany coal mines. There the aspiring artist was reported to have made a bust of Maryland Governor Edwin Warfield from the plastic clay that was used to plug holes in the mine walls. Impressed by the portrait, the governor helped Conlon launch his art career. After attending the Maryland Institute College of Art in Baltimore, Conlon was awarded the prestigious Rinehart Scholarship, allowing him to study in Paris at the Académie Julian and the Académie Colarossi. While in Paris, he assisted Paul Bartlett in designing a sculptural group for the House pediment of the U.S. Capitol. With the outbreak of World War II in Europe, Conlon returned to America, where he continued sculpting.

It is said that Conlon admired Cordell Hull, and records indicate that after his return from France, the artist sought a meeting with the secretary of state to gain approval to model his portrait bust. Conlon was subsequently provided space at the Corcoran Gallery of Art in Washington, D.C., for sittings with the secretary. Once the clay model was completed and Secretary Hull had announced his resignation in 1944, the *Cumberland* (Maryland) *Evening and Sunday Times* decided to honor Hull by presenting Conlon's bust to the nation. In a joint resolution, adopted on December 4, 1944, Congress authorized the Joint Committee on the Library to accept the newspaper's gift. The bronze



Sculptor George Conlon poses with his clay model of former Secretary of State Cordell Hull, 1944. (AP/WIDE WORLD PHOTOS)

United States Senate

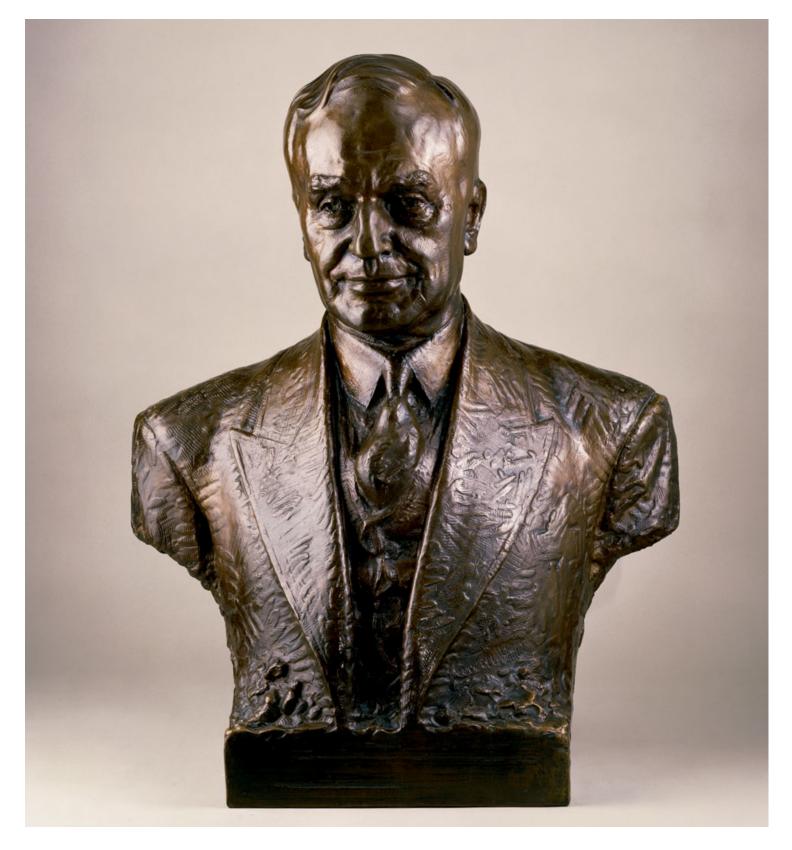
bust of Cordell Hull was unveiled in the Senate Reception Room the following year.

Among Conlon's public sculptures are a bust of General John Pershing at the National Headquarters of the American Legion in Indianapolis, Indiana, and a memorial monument in Biarritz, France. Conlon's work also is owned by the Maryland Historical Society.

#### Cordell Hull

### George Conlon (1888-1980)

Bronze, 1944/1945 28<sup>3</sup>/<sub>x</sub> x 21 x 13<sup>5</sup>/<sub>x</sub> inches (72.1 x 53.3 x 34.6 cm) Signed (on right side of base): CONLON Inscribed (on subject's lower left front torso): Cordell Hull Gift of the *Cumberland* (Maryland) *Evening and Sunday Times*, 1944 Accepted by the Joint Committee on the Library, 1944 Cat. no. 24.00002



# Hubert Horatio Humphrey, Jr.

(1911 - 1978)

Hubert Horatio Humphrey, Jr., a U.S. senator from Minnesota and the 38th vice president of the United States, was born in Wallace, South Dakota. After working briefly as a pharmacist, he taught at Macalester College, and was elected mayor of Minneapolis, Minnesota. He first came to national attention as an advocate of a strong civil rights plank in the Democratic presidential platform of 1948. That same year, Humphrey was elected to the U.S. Senate. Although well known for his oratory skills and impressive legislative record, Hubert Humphrey was perhaps best loved as the "Happy Warrior" for his generosity, irrepressible spirit, and lack of ruthlessness. A passionate reformer, he supported nuclear disarmament, social welfare programs, and the interests of farmers and small businesses.

Humphrey served in the Senate until 1964, when he was elected vice president on the Democratic ticket with Lyndon Baines Johnson. In 1968 he ran as the Democratic nominee for president, losing narrowly to Richard Nixon in a campaign complicated by the nation's polarization over the Vietnam War. Humphrey returned to the Senate in 1971. The Senate later created the post of deputy president pro tempore for him, and when he grew gravely ill in 1977, both the Senate and the House held unprecedented sessions in his honor. After Humphrey's death in 1978, his body lay in state in the Capitol Rotunda. uriel Humphrey, wife of Hubert Humphrey, selected the noted sculptor Walker Hancock to execute the bust of her late husband for the Senate's Vice Presidential Bust Collection after visiting the artist at his Massachusetts studio in October 1979. The contract was delayed for more than a year, however, because Hancock's fee was higher than the amount initially approved for the bust. In the end, the Senate Committee on Rules and Administration agreed to pay Hancock's requested commission. Muriel Humphrey first reviewed photographs of the clay bust, which subsequently was approved with minor adjustments.

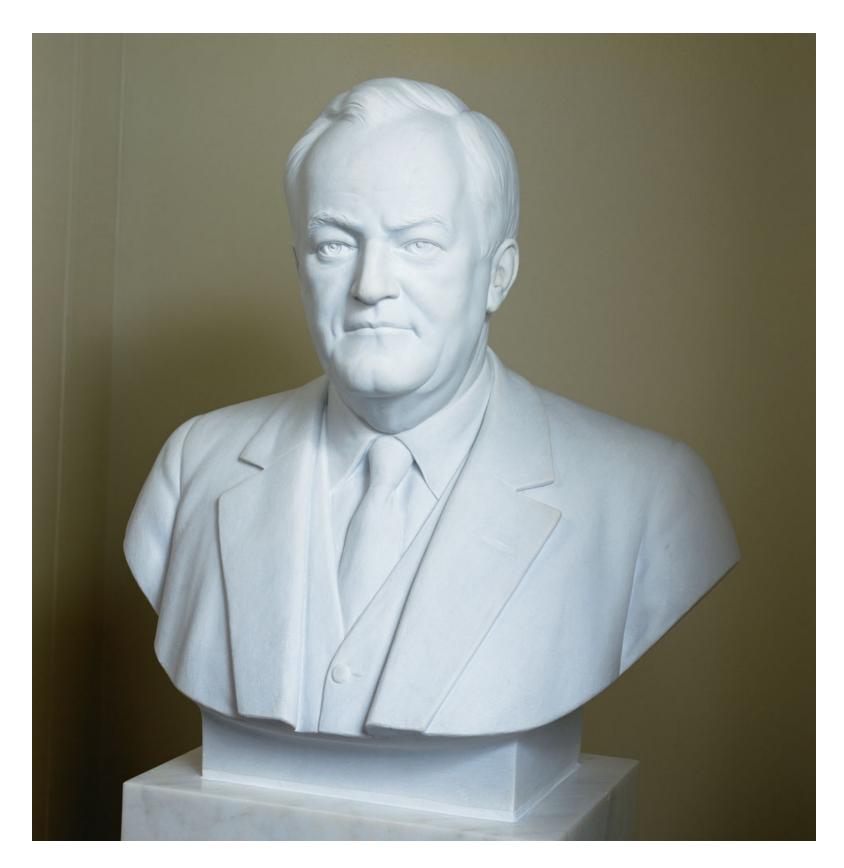
Like other makers of portraits for the Senate, Hancock was working at a disadvantage: His subject was deceased. Hancock said in a 1998 letter that "it was necessary to work entirely from photographs with the help of criticisms from members of his [Humphrey's] family and others who knew him." Despite the available photos and films, Hancock failed to achieve the animation—not to mention the ebullience—that characterized Humphrey in his halcyon days. Such criticism may be unfair, though, because by the end of his life Humphrey had suffered many political and personal disappointments. The likeness is nonetheless strong and sympathetic, and the artist seems intent on showing a man of deep reflection, not the impassioned orator and advocate.

Hancock chose a nearly frontal pose with the head very slightly tilted upward to the left, and the gaze of the complexly drilled and incised eyes is remote, even visionary. Elsewhere, naturalistic detail is suppressed in the simple planes of the clothes and even in the carefully observed face. The artist seems to have selected the eyes as the locus of the irrepressible essence of Humphrey's character, with all else subordinated to that choice.

The bust was carved by the firm of Cav. Ferdinando Palla Sculptore in Pietrasanta, Italy, under Hancock's supervision. It was formally unveiled in the Capitol in 1984 at ceremonies attended by Humphrey family members. The bust of Vice President Humphrey was the first commission the Senate awarded to the sculptor. He later completed busts of George H.W. Bush (p. 52) and Gerald Ford (p. 126) for the Vice Presidential Bust Collection. Hancock, born in 1901 in St. Louis, studied and taught at the Pennsylvania Academy of the Fine Arts, where he headed the sculpture department for nearly 40 years. He received many honors during a long and illustrious career, including the National Medal of Arts.

#### *Hubert H. Humphrey, Jr.* Walker Kirtland Hancock (1901–1998)

Marble, modeled and carved 1982 24<sup>7</sup>/<sub>6</sub> x 22<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub> inches (62.1 x 57.8 x 34.9 cm) Signed and dated (on subject's truncated left arm): WALKER MANCOCK [sic] 1982 Commissioned by the Senate Committee on Rules and Administration, 1980 Accepted by the Senate Committee on Rules and Administration, 1984 Cat. no. 22.00038



### Andrew Jackson

(1767 - 1845)

Andrew Jackson was a national hero for his defeat of the British at New Orleans in the War of 1812. He was born in what is today Lancaster County, South Carolina, and later moved to what is now Nashville, Tennessee. In 1796, after serving as a delegate to Tennessee's first Constitutional Convention, Jackson was the first person elected to the U.S. House of Representatives from the state of Tennessee. The following year, he won a seat in the U.S. Senate but soon resigned for personal and financial reasons. From 1798 to 1804 he served as a superior court judge in Tennessee, then retired to live the life of a country gentleman.

When war broke out in 1812, Jackson returned to public life as a military leader and rose to the rank of major general. His 1815 defeat of the British at the Battle of New Orleans won him widespread fame; he became the South's great hero and was affectionately known as "Old Hickory." After serving briefly as governor of Florida when it was admitted as a new U.S. territory in 1821, Jackson returned to the Senate and in 1824 ran for president against Henry Clay, John Quincy Adams, and William Crawford. The House of Representatives decided the election in favor of Adams, because no candidate had an electoral majority. Jackson possessed the largest popular vote, but he narrowly lost the election despite his supporters' charges of a "corrupt bargain" between the Clay and Adams adherents. Four years later, Jackson was elected to the first of two terms as the seventh president of the United States.

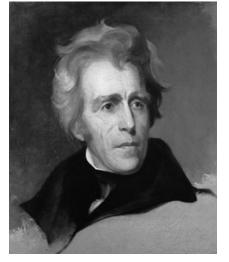
Beloved by his supporters as a champion of the common man, Jackson met with controversy during both of his terms. A principal topic early in his administration was nullification, as South Carolinians threatened to nullify federal tariffs they found oppressive—or secede if not permitted to do so. The president made clear that he stood firmly for the Union, and he fought hard to pass a tariff act to resolve the issue. The debate over nullification and states' rights continued into the 1832 presidential campaign, and n 1824 Thomas Sully painted a study portrait from life of Andrew Jackson. The hero of the Battle of New Orleans was by then a U.S. senator and a Democratic nominee for president. Two decades later, Jackson's ill health prompted Sully to copy his 1824 study portrait; the replica, which closely resembles the study, was completed shortly before Jackson's death in April 1845. It is now owned by the National Gallery of Art in Washington, D.C. Sully used the replica as a model to create a full-length portrait of Jackson as the battle hero (this painting is now owned by the Corcoran Gallery of Art in Washington, D.C.). The National Gallery's portrait was long assumed to be the original 1824 life study until it was discovered that the artist had not purchased the linen on which it was executed until the mid-1830s. The original 1824 study was privately owned by Mrs. Breckenridge Long in 1940, but its current location is unknown.

The portrait now in the U.S. Senate was painted several years after Sully's other Jackson portraits, probably in the late 1850s. Though it is clearly based on the 1824 and 1845 likenesses, it differs from these works in three distinct ways. First, the canvas is considerably larger, a result of a later mounting of the original canvas on another, increasing the size by four inches at the sides and top and by six inches at the bottom. This expansion necessitated painting an addition: the dark cloak below

the collar (which has darkened into an undefined mass).

Second, the pose is slightly altered. The characterization shifts from poetic and introspective to vigorous and engaged. The head tilts more, throwing the chin completely out of the vertical centerline. The chin also is painted more emphatically, with a strong highlight, which subtly alters the appearance of the face when compared with the 1824 and 1845 Sully paintings.

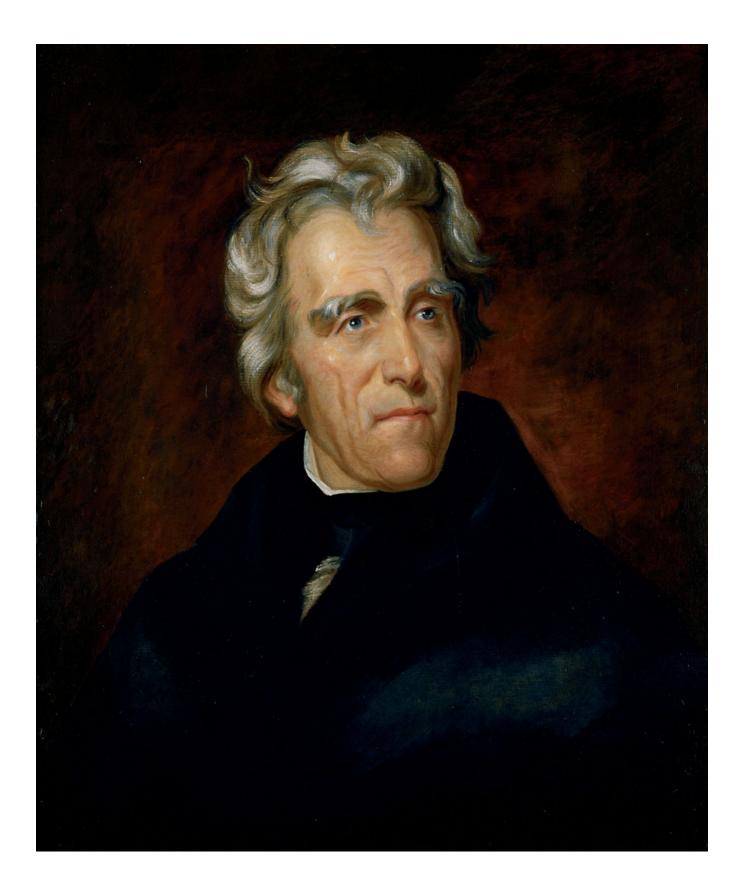
Third, Sully's mature style, as seen in the 1824 and 1845 Jackson portraits, is not congruent with that of the Senate painting. In the latter, the paint surface is built up and emphatic, exaggerating



This 1845 portrait of Andrew Jackson by Thomas Sully is a replica of the artist's original 1824 life portrait. (Andrew W. Mellon Collection, © 1999 Board of Trustees, National Gallery of Art, Washington, D.C.)

### Andrew Jackson Attributed to Thomas Sully (1783-1872)

Oil on canvas mounted on board, ca. 1857 29<sup>1</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>4</sub> inches (74.3 x 61.6 cm) Unsigned Purchased by the Joint Committee on the Library, 1922 Cat. no. 32.00018



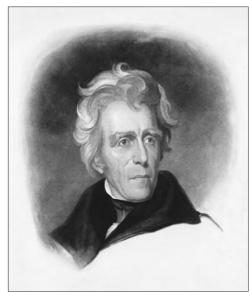
Catalogue of Fine Art 197

### Andrew Jackson-continued

only eased the following year with the passage of a compromise tariff engineered by Henry Clay.

Jackson's long fight against a bill to recharter the Bank of the United States was also a source of political conflict during the 1832 campaign. His anti-bank stance appeared democratic to voters, however, and Jackson was elected to a second term, defeating Henry Clay, who supported a national financial institution. Jackson, who wanted to ensure the demise of the bank, subsequently withdrew federal monies and deposited them in state banks, an action thought to have contributed to the economic Panic of 1837. In addition, Jackson would later receive criticism when thousands of Native Americans were forced to relinguish their land and relocate to Indian Territory (now Oklahoma).

A strong chief executive who expanded the power of the presidency, Jackson also exerted significant influence over the Democratic Party. After dictating his choice of a successor (Martin Van Buren), Jackson retired to his country home, the Hermitage, near Nashville. He died there in 1845.



Thomas B. Welch copied one of Thomas Sully's paintings of Andrew Jackson in order to complete this 1852 engraving.

the appearance of the hair and the eyebrows, as well as the chin, creased cheek, and forehead. In contrast, Sully's 1824 and 1845 Jacksons are painted with a light touch—a fluidity of brushwork that creates an effect of transparency. In the Senate painting, one finds repeated shapes and insistent rhythms (for instance, in Jackson's hair) that are not found in the earlier portraits and do not seem typical of Sully. In addition, the skin tone is swarthy, a tone not typical of the artist or, for that matter, of Jackson.

Engraver Thomas B. Welch introduced many of the stylistic exaggerations found in the Senate painting (especially in the hair, eyebrows, and facial furrows) in his 1852 engraved copy of Sully's earlier likenesses. Although Sully might have replicated an engraving of his own painting, it is also possible that the Senate painting was copied from Welch's engraving by another, unidentified artist.

The provenance of the Senate painting, on the other hand, appears to support an attribution to Sully. On June 6, 1872, Garrett C. Neagle, son of the artist John Neagle and grandson of Thomas Sully, wrote to Architect of the Capitol Edward Clark to confirm receipt of two Sully paintings that Garrett Neagle had sent to the Joint Committee on the Library. The paintings, a portrait of Andrew Jackson and one of Thomas Jefferson (p. 212), "painted by Mr. Thos. Sully in the years 1856 and 7," were being offered for sale by Neagle for \$300 each. According to Neagle, the Jackson portrait was "painted from studies taken from life" and was considered a fine likeness of the former president. After Sully's death on November 5, 1872, Neagle wrote that the portraits now "should be worth to Congress, at least \$500 each." Clearly, Garrett Neagle had no doubt about the authenticity of the portraits, although he stood to benefit financially from their sale.

The Joint Committee on the Library considered the matter at leisure and in May 1874 purchased the Jefferson portrait (for only \$200) and returned the Jackson painting to Neagle. Half a century after Neagle's first offer, a New York art firm offered the Jackson portrait again to the U.S. government. This time the Joint Committee on the Library authorized its purchase on March 1, 1922, for \$1,200.

> *Right:* The Senate's painting of Andrew Jackson once hung in the office of the secretary of the Senate in the Capitol. (1999 photograph)



# Henry Martin Jackson

(1912-1983)

Henry Martin Jackson—popularly known by the nickname "Scoop"—was born in Everett, Washington. Jackson practiced law in his hometown and became prosecuting attorney of Snohomish County in 1938. Two years later he was elected to the U.S. House of Representatives as a Democrat, where he served for the next 12 years, briefly chairing the Committee on Indian Affairs. Jackson won election to the U.S. Senate in 1952.

Throughout his long and distinguished Senate career, Jackson focused his efforts on two issues: energy and the environment, and national security. He served as chairman of the Committee on Interior and Insular Affairs and its successor, the Committee on Energy and Natural Resources; in this capacity he was uniquely positioned to address the natural resource concerns of his Washington state constituents. He was instrumental in passing conservation and energy legislation throughout the 1960s and 1970s, and drafted the landmark National Environmental Policy Act of 1969. Also an advocate for strong national defense, particularly with regard to the Soviet Union, Jackson was a member of both the Joint Committee on Atomic Energy and the Armed Services Committee, and gained a reputation as an expert on nuclear weapons and defense issues.

Well respected by his colleagues in the Senate, Jackson was considered a frontrunner for the Democratic vice-presidential nomination in 1960, but John F. Kennedy offered the nomination to Lyndon Johnson instead. In announcing the news to the press, Jackson remarked, "No one should enter politics unless he is a good sport . . . I will do whatever Senators Kennedy and Johnson want me to do. I will do everything a good sport should do."<sup>1</sup> That year he served as chairman of the Democratic National Committee. He later ran unsuccessfully for the Democratic presidential nomination in 1972 and 1976. Senator Jackson died in office on September 1, 1983, ending a congressional career that spanned more than four decades.

his bronze portrait bust of Henry Jackson was donated to the U.S. Senate in 1987 by Helen Hardin Jackson, the senator's widow, and the Henry M. Jackson Foundation. Several years earlier the foundation had commissioned a bust of Jackson from artist Wendy Ross for display at the Henry M. Jackson School of International Studies in Seattle. In an April 10, 1987, letter to Senator Wendell Ford, chairman of the Senate Committee on Rules and Administration, Helen Jackson wrote, "A second cast of the bust was also commissioned with the hope that it might be placed as a memorial to Scoop somewhere in the Capitol or in one of the Senate office buildings where he spent so much of his life and career in public service." The bronze bust was cast by Wegner Metal Arts Foundry in Fredericksburg, Virginia, and formally accepted and placed in an alcove in the Russell Senate Office Building during a ceremony on November 19, 1987.

An internationally recognized artist, Wendy M. Ross received her master's degree from the Rhode Island School of Design in 1973. Her public portrait commissions include a monumental bronze bust of Justice William O. Douglas for the Supreme Court of the United States, and a second version at the C&O Canal National Historical Park in Washington, D.C., and a full-length statue of Congressman Philip Burton overlooking the Golden Gate Bridge in San Francisco. Her larger-than-life-size seated figure of George Mason for the George Mason Memorial in Washington, D.C., was unveiled in 2002. Ross's abstract steel works are located in



many public and private collections. In 2002 she completed a horizontal 100-foot welded steel sculpture facing Boston Harbor on the Grand Staircase of the Boston World Trade Center.

Wendy Ross, left, and Helen Hardin Jackson, right, at the unveiling of the heroic-size bust of Senator Henry Jackson, November 19, 1987. (Architect of the Capitol)



### Sergeants Jasper and Newton Rescuing American Prisoners from the British

(August 1779)

About two miles north of Savannah, Georgia, in August 1779, two patriots dramatically rescued a desperate group of Americans held prisoner behind British lines. Now legendary, this Revolutionary War incident was recounted by Parson Mason Locke Weems, who also popular ized the fabricated tale of George Washington and the cherry tree. Although scholars have not been able to verify Weems's account of the rescue, it appears to be essentially accurate.

The story involves General Francis Marion and two of his scouts. Known as the "Swamp Fox," Marion commanded guerrilla operations in South Carolinathroughout the Revolutionary War. The scouts-William Jasper, who had previously distinguished himself at the Battle of Fort Moultrie, and John Newton-observed a group of about 10 American prisoners while visiting Jasper's brother, a loyalist encamped with the British forces. The Americans were about to be sentdownriver for trial at Savannah and probable execution. Sergeants Jasper and Newton were said to have been particu larly moved by the plight of a young man accompanied by his grief-stricken wife and child. The two scouts-who were dressed in civilian attire and trained to move throughthe woods undetected to gather information and intercept British patrols-hid and followed the party as it headed to Savannah.

Without arms, they waited at a watering hole in hopes ofwaylaying the British escort. As the guards rested their guns, Jasper and Newtonoverpowered them, took the muskets, and freed the grateful prisoners. ohn Blake White, in his painting *Sergeants Jasper and Newton Rescuing American Prisoners from the British*, depicts the daring rescue recorded by Parson Mason Locke Weems. Though styl ized and rife with patriotic romanticism, White's account is lessfanciful than most artistic renderings of the event, including a-Currier and Ives engraving titled *The Rescue*. In White's depiction, thetwo sergeants stand with the muskets they have snatched from the British.-The young father who inspired the rescue holds his son, while his wifesinks to her knees in gratitude. Recounted Weems: "Directing her eyesto Jasper and Newton...she ran and fell on her knees before them ... crying out vehemently, 'Dear angels! dear angels! God bless you! God Almighty bless you for ever!'"<sup>1</sup>

The Senate, by resolution of February 17, 1899, accepted thepainting, *Sergeants Jasper and Newton Rescuing American Prisoners from the British*. Octavius White, son of the artist, presented this work, alongwith two other paintings by his father: *General Marion Inviting a British Officer to Share His Meal* (p. 268) and *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British* (p. 290).-Two years later, Octavius White donated a fourth work by his father,-*The Battle of Fort Moultrie* (p. 32).-

This painting of Sergeants Jasper and Newton, as well as John Blake-White's painting of General Marion and the British officer, were engravedby John Sartain for popular sale. They were widely distributed by the-Apollo Association for the Promotion of the Fine Arts in the United States,a subscription organization better known by its later title, the American-Art-Union. For an annual fee, members would receive engravings of-



United States Senate

This 1861 Confederate banknote reproduces John Blake White's painting of Sergeants William Jasper and John Newton. (Private Collection)

selected works as well as theopportunity to win originalsthrough raffle drawings. The asso ciation's choice of the White paintings for distribution gave them a broader, national audience. The same two paintings also appeared on Confederate banknotes issued in 1861 by South Carolina, thehome state of John Blake White.- Sergeants Jasper and Newton Rescuing American Prisoners from the British John Blake White (1781-1859)

Oil on canvas, date unknown-24 ½ x 29 inches (61.3 x 73.7 cm)-Unsigned-Gift of Octavius A. White (son of the artist), 1899-Accepted by the Joint Committee on the Library, 1899-Cat. no. 33.00003-



### John Jay (1745-1829)

John Jay of New York City was the first chief justice of the United States. Descended from two wealthy, influential families, Jaypracticed law until he became immersed in the politics of the American Revolution. He was a delegate to both Continental Congresses; in 1778 he was elected president of the second Continental Congress. -In 1779 Congress appointed Jay minister plenipotentiary to Spain, where he was asked to seek aid and recognition for the-American cause. In the spring of 1782 Jay joined Benjamin Franklin in Paris to negotiate peace with England. Playing a leading role in the negotiations, Jay signed the-Treaty of Paris on behalf of the United States. Upon his return home in 1784 he discovered that he had been appointed secretary of foreign affairs, and he served through the transition to the new govern ment in 1789. A strong supporter of the new Constitution, Jay wrote many persuasive essays for The Federalist.

Selected as chief justice in 1789, Jay presided over the Supreme Court until 1795. The most important case before the Court during these years was Chisholm v. Georgia, in which the Supreme Court upheld the right of citizens of one state to sue another state. In 1794 Jay went abroad again, this time to avert threat ened war with Britain over a number of grievances, including occupation of western military posts and trade restrictions. The Jay Treaty of 1794, although unpopular, was approved by the U.S. Senate. At the close of his career, Jay served two terms as the second governor of New York. Afterward, he declined renomination to the Supreme Court and retired to his farm in Katonah, New York, where he died in 1829.

he inscription on this bust of John Jay signifies the true measure of John Frazee's heartfelt republicanism. At first perplexing, the abbreviated final words "Am. In. 55 " actually stand for "in the 55th year of American Independence." A truly fine achievement, Frazee's bust of John Jay is worthy of a new nation that looked to the Roman Republic for inspiration and historical confirmation. It is simple, resolutely frontal, and very Roman, both in its stylization of the commanding head and in the drapery.

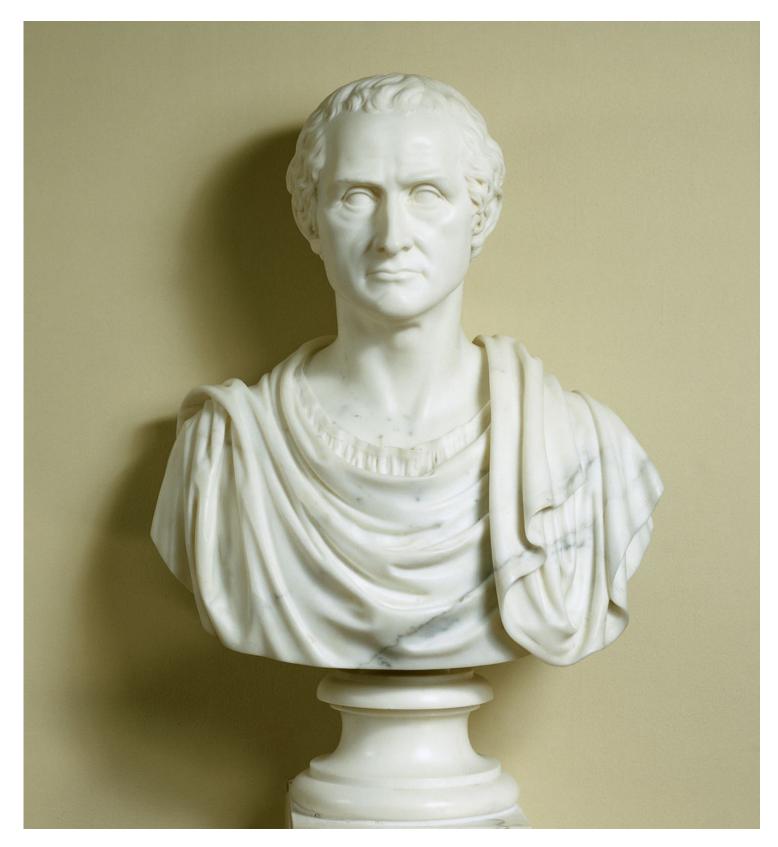
In 1831 Congress appropriated \$400 "for employing John Frazee to execute a bust of John Jay for the Supreme Court room." Frazee had sought the commission through New York Congressman Gulian Verplanck, chairman of the House Committee on Public Buildings. A bill was submitted authorizing \$600 to be paid to Frazee for the bust's creation. By the time Congress authorized the expenditure a year later, the sum had been reduced to \$400. Although Frazee was disappointed by the amount, he was pleased at the opportunity, writing Commissioner of Public Buildings Joseph Elgar that it was "the first instance where our Government has voluntarily bestowed its patronage on an American genius, in this department of the arts." Even though Congress had authorized Frazee to execute the Vice President Elbridge Gerry monument for the Congressional Cemetery in the early 1820s, the artist did not consider that memorial a work of fine art.

Frazee derived his portrait from a 1792 life bust by Giuseppe Ceracchi. The gifted Italian sculptor had come to Philadelphia in 1791 (the government had just relocated there) to vie for a congressional commission to make an equestrian statue of George Washington. In the end, the commission was never awarded, but Ceracchi did not squander his time in America. He modeled clay busts of a number of important figures, including Washington, Jefferson, Hamilton, and Jay. Ceracchi returned to Italy soon after taking Jay's likeness and translated his models into marble over the next two years.

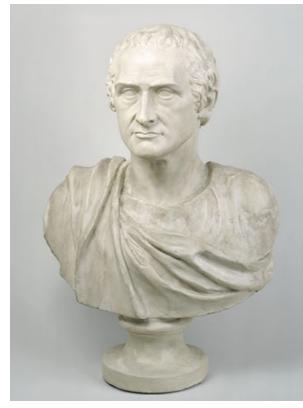
For his model, Frazee probably borrowed a version of Ceracchi's bust owned by the Jay family (it is thought to have been the terracotta portrait now preserved at the Supreme Court of the United States). Although he relied on Ceracchi for the accuracy of Jay's features, Frazee moved decisively away from the striking naturalism of his model to a distinctive neoclassicism. Two plaster heads of Jay at the New-York Historical Society, once thought to be by Ceracchi, are now judged to be by Frazee. These

#### John Jay John Frazee (1790-1852)

Marble, 1831 30 x 21<sup>5</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub> inches (76.2 x 54.9 x 31.1 cm) Signed (on front of console): J. Frazee, fecit Inscribed (on subject's back): Executed by J. Frazee, to order of Congress 1831; Am. In. 55 Commissioned by the Joint Committee on the Library, 1831 Accepted by the Joint Committee on the Library, 1832 Cat. no. 21.00010



### John Jay-continued



One of several plaster studies of John Jay made by John Frazee, 1831. (Collection of the New-York Historical Society)

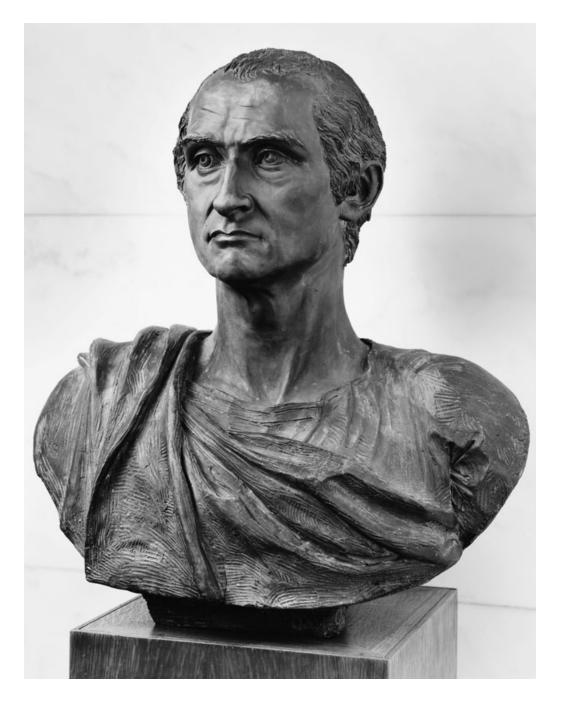
intermediate studies attest to the gradual, deliberate distancing of Frazee's style from Ceracchi's. The departure is particularly interesting because much of Frazee's work is indeed naturalistic in style. But in this case, the artist, who resented the bestowal of American patronage upon European sculptors, was determined to create a clearly contrasting bust of Jay, despite his enforced reliance on Ceracchi's precedent.

The neoclassicism of the Jay bust is most apparent in the hair, the eyes, and the costume. Although Jay's son Peter Augustus declared Frazee's portrait "an excellent likeness," there were some significant differences between the man and the marble. The chief justice's hair had receded considerably by 1794, virtually to the center of the crown of his head. But the Roman precedent dictated a full helmet of tightly

> curled hair, in a style never affected by Jay. And although Jay was naturally reserved, even aloof, the pronounced solemnity of his expression here also is a bow to Roman portrait sculpture. Where Ceracchi incised the eyeballs in his head of Jay, Frazee introduced blank eyeballs, which were standard in 19thcentury neoclassical sculpture. Moreover, the costume is Roman in both works, but Frazee's is more elaborate and theatrical in design.

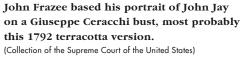
> It is significant that Frazee, an artisan stonecutter by trade, was fully able to translate his own clay models into stone. He had every reason to be as faithful as possible to the model, and in the Jay bust his carving is technically distinguished. From the weighty folds of drapery to the subtly modeled head, Frazee is in command of his material and his concept. Considering that he was the first American sculptor to work in marble, and that this commission was the first ever awarded by Congress to a nativeborn sculptor, his achievement was remarkable—and he knew it. Writing to Congressman Verplanck, the artist predicted that the bust "will be more admired I know than any piece of fine art that has ever appeared at the Capital. I cannot be mistaken in my judgment." Others agreed. When exhibited in New York (where

it was seen by "upwards of four thousand visitors a day," according to contemporary newspaper accounts), the bust was pronounced "delicate and beautiful" by the *New York Mirror*.<sup>1</sup> And when installed in the Supreme Court Chamber in the Capitol, the *Washington Globe* concluded: "We have



seen nothing of the kind in this country, either from the chisel of a native or foreign artist, superior in finished performance."<sup>2</sup>

Although the commission aided Frazee's career, it did not lead to further congressional work for the artist. Perhaps this was because Frazee complained in print (through another writer) that he had received insufficient "remuneration for such a work."<sup>3</sup> Instead the sculptor went on to execute a number of commissions for the Boston Athenaeum, including a bust of Chief Justice Joseph Story. In 1835 Frazee executed at least two marble replicas of the original Jay bust. Today one is located in New York's City Hall; the other is in the collection of the U.S. Department of State. Several other plaster versions by Frazee's own hand existed in the 19th century, but they have since disappeared.



## Thomas Jefferson

(1743-1826)

Father of the Declaration of Independence, the multi-talented Thomas Jefferson achieved perhaps his greatest renown as a political theorist and spokesman for democracy. He was born in what is now Albemarle County, Virginia, studied law, and was admitted to the Virginia bar in 1767. He served in the Virginia house of burgesses from 1769 until it disbanded in 1774. Virginia sent Jefferson to the second Continental Congress, where he was elected to the committee charged with drafting a declaration of independence. Although he was assisted by John Adams, Benjamin Franklin, and others, Jefferson was the document's primary author.

Jefferson served in the Virginia state legislature from 1776 to 1779, and he was governor between 1779 and 1781. After the Revolutionary War, he carried out various assignments abroad, including serving as minister to France. When he returned home in 1789, he accepted the post of secretary of state in George Washington's first administration. Following a brief retirement from public service, Jefferson, representing the Republicans, ran for the presidency in 1796. According to the election rules of the day, he finished second to Federalist John Adams and, as a result, was designated the nation's second vice president. This outcome, in which the president and vice president represented opposing parties, would prove unique in U.S. history.

As vice president, Jefferson devised the Manual of Parliamentary Practice guidebook for the Senate's presiding officer that is still relevant today. Meanwhile, he prepared for a second run for the presidency in 1800. This time, he tied in electoral votes with his opponent, Aaron Burr. After 36 ballots, the House of Representatives chose Jefferson as the country's third president.

The most significant accomplishment of Thomas Jefferson's first administration was the Louisiana Purchase in 1803, which doubled the size of the United States.

he bust of Thomas Jefferson was one of the first executed for the Senate's Vice Presidential Bust Collection. The commission, authorized under a Senate resolution of May 13, 1886, was awarded to sculptor Moses Ezekiel. Ezekiel was in Rome when he received the first of several letters from Architect of the Capitol Edward Clark, requesting a proposal for a bust of Jefferson. Clark first wrote to Ezekiel on May 24, 1886, and the sculptor responded with an offer on June 6, on the assumption that he was being commissioned for more than one work. Clark corrected him in a letter of June 23, which also included the approximate dimensions desired for the Jefferson bust. Ezekiel accepted the commission on July 21, stated his usual fee, but candidly concluded, "I will leave the matter of price with you and be satisfied ... as I would like to have the commission, having at present no work on hand and needing it." The commission was confirmed on August 2, and just over two years later, on September 12, 1888, Ezekiel announced that he had completed the bust, which "will I hope give you perfect satisfaction." The bust was shipped from Italy in January 1889, then transferred by railroad from New York by March 23, and received at the Capitol soon afterward.

Like other sculptors then engaged in carving portraits of deceased vice presidents for the Senate's Vice Presidential Bust Collection, Ezekiel needed a model, an earlier portrait on which to base his likeness. If, as has been suggested, he derived the features from those of the fulllength statue of Jefferson by Pierre Jean David d'Angers, presented to the United States in 1834 by Uriah P. Levy, it is not known when he could have seen it. Ezekiel was living in Rome and did not return during the period of this commission.

Despite the uncertainty about Ezekiel's model, the work does resemble the David d'Angers statue, but with an odd, compressed appearance. Here, Jefferson looks a bit like a handsome, genial young clergyman. The long neck is factually accurate, the wavy hair more carefully coiffed than in some other portraits. The recessive, pushed-back shoulders probably were meant to suggest that the great statesman was clasping his hands behind his back. (It is also possible that the block of marble at Ezekiel's disposal was too small to accommodate broader shoulders or upper arms.) The steeply vertical coat lapels emphasize the long, slender torso of the tall, lanky Jefferson.

### Thomas Jefferson

### Moses Jacob Ezekiel (1844-1917)

Marble, 1888 29<sup>1</sup>/<sub>2</sub> x 20 x 16<sup>1</sup>/<sub>8</sub> inches (74.9 x 50.8 x 41 cm) Unsigned Commissioned by the Joint Committee on the Library, 1886 Accepted by the Joint Committee on the Library, 1889 Cat. no. 22.00002

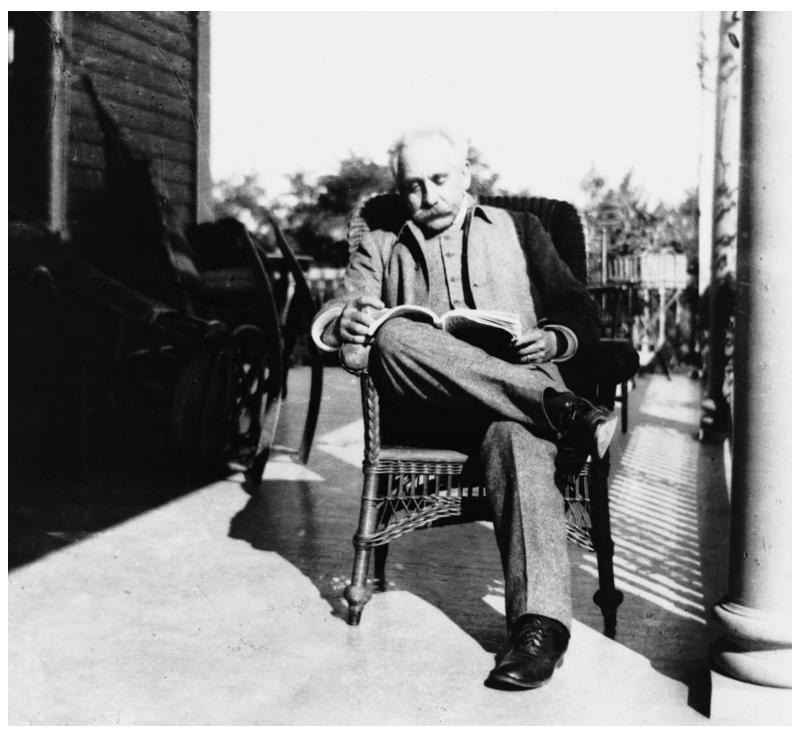


### Thomas Jefferson-continued

Reelected triumphantly the following year, Jefferson spent much of his second term attempting to protect American rights against British and French interests by instituting a trade embargo, an effort that proved largely unsuccessful.

In 1809 he retired to his rural Virginia home, Monticello. There, he championed higher education by founding the University of Virginia, and pursued wide-ranging interests in the arts and sciences. Jefferson is considered one of the most versatile men of his age, one much respected for his significant contributions to political statesmanship and philosophy. He is also recognized for his scholarship and skill in architecture, music, botany, and agriculture. Jefferson's personal library was the foundation for the Library of Congress. The bust is very competently carved, demonstrating why the nowneglected Ezekiel was honored and respected in his day. There is fluency to both the modeling and the carving. The sense of the body beneath the coat and vest; the crisp clarity of buttons and creases, of lacy shirtfront and cravat; and the organic rhythms of the hair achieved only with the chisel, not the drill, all attest to a decisive skill.

Sir Moses Ezekiel was one of America's most prolific late 19thcentury sculptors. He was born in Virginia, served in the Civil War, then studied in Cincinnati and later in Berlin, where he became the first American to receive the prestigious Prix de Rome, for his bas-relief Israel. Knighted by the Italian government, the artist established a lifelong studio in Rome (in a section of the ancient Baths of Diocletian), yet retained his American citizenship and a studio in Cincinnati. In 1879 William W. Corcoran commissioned Ezekiel to design statues of great artists and sculptors to fill 11 niches in the facade of the original Corcoran Gallery of Art (now the Smithsonian Institution's Renwick Gallery) in Washington, D.C. Today many of these sculptures are displayed at the Norfolk Botanical Gardens in Virginia. Other full-length Ezekiel statues of Jefferson are found at the University of Virginia and at the Jefferson County Courthouse in Louisville, Kentucky. Ezekiel's *Confederate Memorial* is located at Arlington National Cemetery; his bronze statue of Edgar Allan Poe-often considered his finest portrait statue—can be seen at the University of Baltimore's Law School; and his *Religious Liberty*, commissioned by the Independent Order of B'nai B'rith for the Centennial Exhibition of 1876, now stands on the grounds of the National Museum of American Jewish History in Philadelphia. The artist received honorary titles from three European countries.



Artist Moses Ezekiel relaxes while visiting his brother in Ohio, ca. 1912. (Archives of American Art, Smithsonian Institution) merican artist Thomas Sully traveled to Monticello in March 1821 to capture a likeness of Thomas Jefferson. Sully was on commission to paint a portrait of Jefferson for the U.S. Military Academy at West Point, which Jefferson established while president. Jefferson lightly observed that Sully might find "the trouble of his journey and the employment of his fine pencil, as illy bestowed" on his elderly person. But Sully, after two weeks of sketching and painting the great man at Monticello, "left the place with the greatest reluctance."<sup>1</sup>

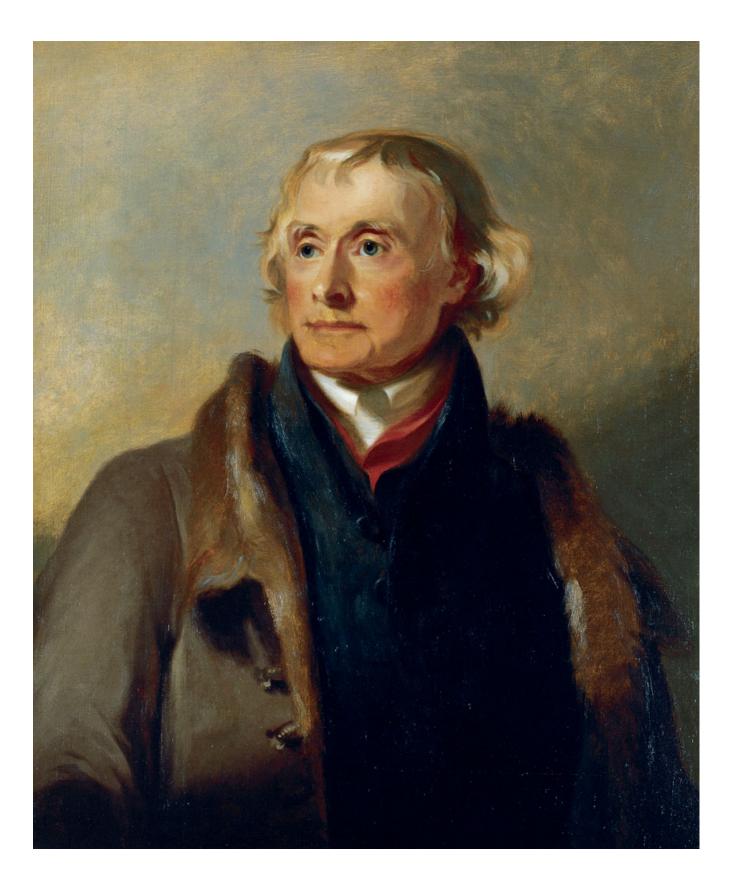
The immediate result of that visit was a half-length oil painting (the torso not completed until 1830) of the former president that is one of Sully's finest achievements. Sully subsequently sold the painting to William Short, Jefferson's former secretary. Short, in turn, bequeathed the picture to the American Philosophical Society, a scientific organization that Jefferson had presided over from 1797 to 1814. This painting, in Philosophical Hall, Philadelphia, served as the study for the West Point commission—a full-length portrait, still owned by the Academy, which Sully finished the following year.

Sully painted two replicas of the half-length painting in 1856. Both are listed in a hand-written register of portraits created by Sully. No. 884 in the register was painted for the actor Edwin Forrest between December 6 and 11, and No. 885 was painted "for myself" ("second copy") between December 11 and 29. No. 885, which remained in Sully's possession during his lifetime, must be the one offered for sale to Congress in 1872 by the artist's grandson, Garrett C. Neagle, for \$300. The Joint Committee on the Library took no action, and after Sully's death later that year Neagle raised his asking price to \$500. The committee haggled, and the painting was acquired for \$200 in 1874.

In 1856 Sully was in his seventies, which probably accounts for a noticeable hardness in the handling and harshness in the coloring of the Senate's painting, characteristics not found in the original. Despite the loss of the artist's youthful finesse, the replica retains the extraordinary dignity and repose of the original. The magisterial head, with prominent brow and large, deep-set eyes, is serenely poised above the torso. Jefferson is wearing a white shirt, a black coat, a glimpse of a bright crimson waistcoat, and a greatcoat trimmed with sable furs given to him by Tadeusz Kościuszko (p. 240), who had received it from Czar Paul I on his release from prison in St. Petersburg. The waistcoat provides

### Thomas Jefferson Thomas Sully (1783-1872)

Oil on canvas, 1856  $28\frac{1}{2} \times 23\frac{5}{6}$  inches (72.4 x 60 cm) Unsigned Purchased by the Joint Committee on the Library, 1874 Cat. no. 31.00006



Catalogue of Fine Art **213** 

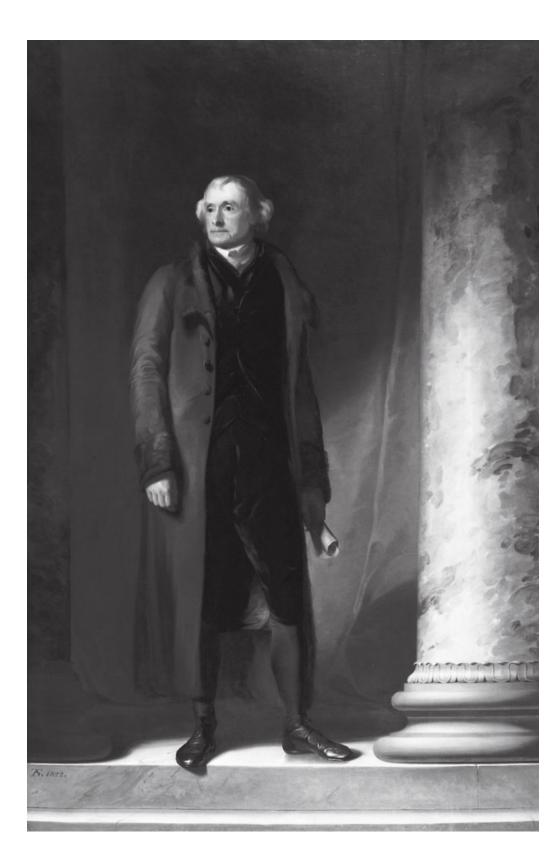
an effective note of color, repeated in the shadows above the eyelids. Behind the head, Sully has painted a vague sky effect with his favorite robin's egg blue, mingled with tawny hues.

In several of Sully's Jefferson portraits (though not the Senate version), the subject stands majestically beside a marble column from the U.S. House of Representatives. The symbolism is significant: Jefferson was closely involved in the construction of the new Capitol building, and he insisted that architect Benjamin Henry Latrobe use the Corinthian order for the new House Chamber. The president was keenly aware of the importance of evoking the Roman aesthetic and its association with a republican form of government.

Thomas Sully was the leading American portrait painter in the romantic style during the first half of the 19th century. He was born in England, moved to the United States with his family at the age of nine, and lived in both South Carolina and Virginia during his youth. Sully studied briefly with Gilbert Stuart in Boston and in 1808 took up permanent residence in Philadelphia. He later traveled to London, where he was influenced by the work of Benjamin West and Sir Thomas Lawrence. On his return to Philadelphia, Sully began a long and successful career painting the fashionable men and women of the day; he produced more than 2,000 portraits during his 70-year career.

One important replica by Sully of his half-length portrait of Jefferson this one a bust-length likeness—was formerly owned by President James Monroe and is now on permanent loan to the University of Virginia from the Jefferson Literary and Debating Society. The location of another Jefferson portrait, once owned by the Marquis de Lafayette, is unknown. Sully's likenesses of Jefferson became standard, and many later artists and engravers replicated them.

A painting of Andrew Jackson attributed to Thomas Sully is also in the Senate (p. 196). In addition to his portraits, Sully created landscapes, history paintings, and fanciful compositions. He was a respected teacher, and his treatise on painting methods, *Hints to Young Painters*, was published posthumously.



This full-length portrait of President Thomas Jefferson was executed by Thomas Sully in 1822. (West Point Museum Collection, United States Military Academy)

# Andrew Johnson

(1808 - 1875)

Andrew Johnson, a U.S. representative and senator from Tennessee and vice president and president of the United States, was born in Raleigh, North Carolina. A tailor by trade, Johnson displayed a powerful speaking ability. His support of the working classes advanced a career in local andstate politics. Johnson was elected to the U.S. House of Representatives in 1842 and. after serving as governor of Tennessee, was elected to the U.S. Senate in 1857. The only Southern senator who did not withdraw from Congress after the outbreak of the Civil War, Johnson introduced a successful Senate resolution declaring the war to be not an oppressive measure, but rather an action for the defense and maintenance of the Constitution and the Union.

Appointed military governor of Tennessee in 1862, Johnson kept the state under Union control after Northern victories at Forts Henry and Donelson, and at Shiloh. The National Union Convention nominated Johnson to be Abraham Lincoln's vice presidential running mate in 1864. Sworn in as the 16th vice president in March 1865, he became the 17th president of the United States six weeks later when Lincoln was assassinated. Johnson surprised many by adopting Lincoln's lenient Reconstruction policies. As a result he met with increasing congressional opposition from Radical Republicans, who demanded federal protection of the freedmen of the South. When Johnson suspended Secretary of War Edwin Stanton, the House of Representativesswiftly voted for the president's impeachment, charging that he had violated the Tenure of Office Act.-

On March 5, 1868, the Senate convened as a court of impeachment to consider removing Johnson from the presidency. The effort failed by a single vote to achieve the two-thirds majority necessary to convict the president. Johnson did not run for reelection. After leaving office, he again became active in Tennessee politics. Although Johnson returned to the Senate in 1875, he diedwithin months of taking office.- or the Senate's Vice Presidential Bust Collection, Andrew Johnson's daughter, Martha Johnson Patterson of Greeneville, Tennessee, reviewed photographs of various portrait models of her father. She selected one by sculptor William C. McCauslen of Washington, D.C.

In writing to Senator George Peabody Wetmore of Rhode Island, chairman of the Joint Committee on the Library, Patterson noted: "I am no critic, but think I am the best judge and hope my preferences will be considered." In actuality, Johnson's modest daughter, who was the wife of Senator David Trotter Patterson of Tennessee, had both an artistic

eye and strong political credentials for such a task. During her father's years in office, she served as White House hostess in place of her invalid mother. In 1866–67 the president's daughter personally directed extensive remodeling and redecorating at the White House. While exploring the attic, she discovered a series of forgotten portraits of Presidents John Quincy Adams, Van Buren, Tyler, Polk, Fillmore and Pierce by famed portraitist George P.A. Healy. The series, commissioned by Congress in 1857, had been interrupted by the Civil War, with the completed but unframed paintings relegated to the attic. When Patterson showed her



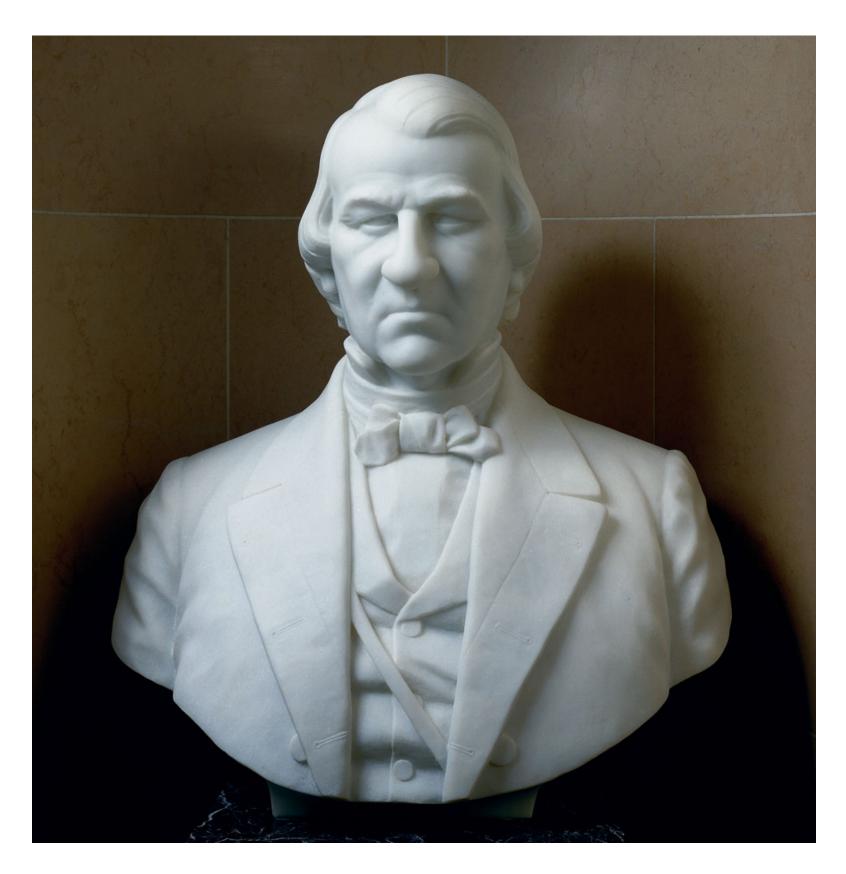
Andrew Johnson was photographed by Mathew Brady between 1860 and 1875. (Library of Congress, Prints and Photographs Division)

father her discovery, the delighted president secured an appropriation for framing the portraits. Patterson then had the works hung in the transverse hall on the state floor outside the state parlors in 1867.

Now, more than three decades later, the president's daughter again exerted her influence. Her choice of the Ohio-born McCauslen was heeded. On February 23, 1900, Wetmore authorized McCauslen, who had already depicted Vice Presidents William R. King (p. 238) and John Tyler (p. 376), to execute the bust of Andrew Johnson for the Senate's memorial series.

### Andrew Johnson

William C. McCauslen (1860–1929) Marble, modeled and carved 1900 32 x 28<sup>1</sup>/<sub>2</sub> x 18<sup>5</sup>/<sub>8</sub> inches (81.3 x 72.4 x 47.3 cm) Unsigned Commissioned by the Joint Committee on the Library, 1900 Accepted by the Joint Committee on the Library, 1900 Cat. no. 22.00016



# Lyndon Baines Johnson

(1908-1973)

As 36th president of the United States, Lyndon Baines Johnson pushed through Congress more major legislation than had been passed during any presidential term since Franklin D. Roosevelt's New Deal.

Born near Stonewall, Texas, Johnson was appointed that state's director of the National Youth Administration by Roosevelt in 1935. Johnson held this position for two years until winning a special election to fill a vacancy from Texas in the U.S. House of Representatives. A Democrat, he was reelected five times and served until 1949, when he became a U.S. senator. Johnson became Democratic whip in 1951 and floor leader in 1953. He lost a bid for the Democratic nomination for president in 1960 but accepted John F. Kennedy's offer to be his running mate. Elected 37th vice president, Johnson promoted the president's programs and served as chairman of the National Aeronautics and Space Council and the President's Committee on Equal Employment Opportunities.

Following Kennedy's assassination on November 22, 1963, Johnson assumed the presidency. Committed to carrying forth thelate president's programs, Johnson actively supported passage in Congress of the groundbreaking Civil Rights Act of 1964. He outlined an extensive program of economic and social welfare legislation designed to fight poverty and create what he called "The Great Society." Elected president in 1964, he worked zealously for reform, engineering passage of Medicare legislation, the Voting Rights Act of 1965, funds for his War on Poverty, and other legislation. Domestic achievements, however,were soon overshadowed in the public mind by the country's role in the Vietnam War. Johnson did not seek reelection in 1968. He retired to his ranch in Stonewall, Texas, where he died in 1973.

n 1959, finding it impossible to persuade Lyndon Johnson to slow down and pose for her, sculptor JIMILU mason of Alexandria, Virginia, used photographs, as well as her memory and imagination, to create a small bronze caricature of the statesman when he was Senate majority leader. The humorous piece, titled *On the Run*, depicted Johnson in frenzied motion, with a telephone to his ear. Soon afterward, JIMILU received a second challenge: to sculpt a bust of Johnson to serve as the prize in a congressional bet regarding a baseball season opener. For this bust, Johnson permitted JIMILU occasional sittings over the next six years as he became vice president and then president. These sittings took place primarily at the White House, though on one occasion the work was transported via *Air Force One* to Texas, where the artist continued the modeling at Johnson's ranch. Commenting on the sittings at the White House, JIMILU wrote:

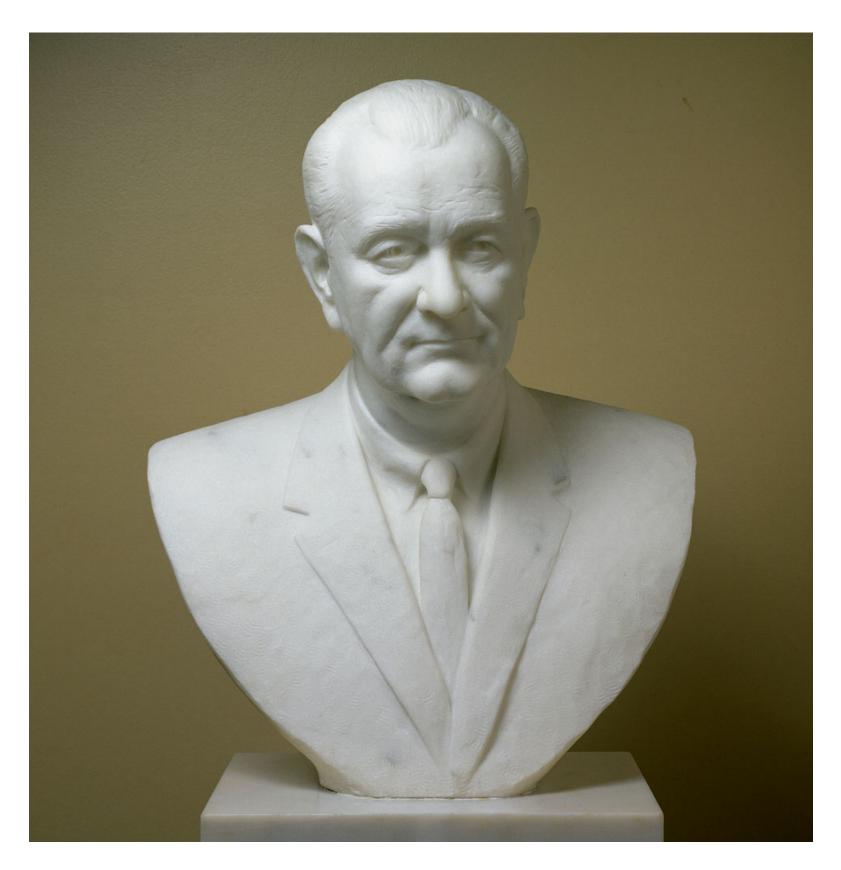
It is unusual for anyone to understand how difficult it is to *sit for a portrait*. It is hard work and often a surprise as to what is required. President Johnson was no different. I believe he thought it was enough for me just to be in the same room.... At first the many visitors were distracting and it was almost impossible to keep him still. Finally, I realized that it was the visitors who were keeping him animated, making it possible for me to focus on my work.

JIMILU's clay model was cast in plaster, then in bronze. John Walker, who was then director of the National Gallery of Art in Washington, D.C., termed the bronze bust "an excellent likeness with a very lively surface."<sup>1</sup> Though Johnson was reported by the Associated Press to have quipped to JIMILU, "I must say you certainly got the large Johnson ears," he actually considered the finished bronze bust a favorite likeness.<sup>2</sup> So pleased was he, in fact, that he presented miniature copies in simulated bronze to close friends and various heads of state.

Shortly after the bronze bust was completed, Johnson selected JIMILU to execute his portrait for the Senate's Vice Presidential Bust Collection. Using the existing bronze as her model, JIMILU traveled to Italy where she oversaw translation of the piece into Carrara marble. The Senate accepted the completed work in July 1966, but it was not placed in the Senate wing of the Capitol until May 1979 when the bust of his predecessor, Vice President Richard M. Nixon, was also installed. The sculptor's earlier bronze model for the marble bust is displayed at

### Lyndon B. Johnson JIMILU mason (born 1930)

Marble, modeled and carved 1966  $24\frac{1}{2} \ge 20\frac{3}{4} \ge 12\frac{3}{4}$  inches (62.2  $\ge 52.7 \ge 32.4$  cm) Signed and dated (on back of subject's right shoulder): Jimilu Mason / ©1966 Commissioned by the Senate Committee on Rules and Administration, 1966 Accepted by the Senate Committee on Rules and Administration, 1966 Cat. no. 22.00037



# Lyndon Baines Johnson-continued



President Lyndon Johnson continued working uninterrupted while posing for sculptor JIMILU mason in 1965. Here, he consults with Senator William Fulbright, left, and speech writer Harry McPherson, right. (Yoichi R. Okamoto, LBJ Library Collection)

the Lyndon B. Johnson Library in Austin, Texas, as is her caricature *On the Run*. JIMILU also executed the bust of Constantino Brumidi (p. 46) in the Senate. Her other portrait works include the official bust of United States Chief Justice Frederick M. Vinson and a bust of Chief Justice John Jay, both in the collection of the Supreme Court of the United States; and life-size busts of author William Faulkner at Fisk University in Nashville, Tennessee, Senator Richard Russell at the University of Georgia in Athens, and Senator John C. Stennis at the John C. Stennis Space Center in Hancock County, Mississippi.

United States Senate



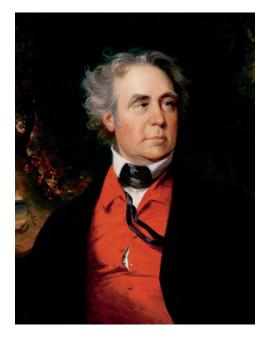
President Lyndon Johnson poses with the clay model for his original bust, along with the artist, various advisors, members of his cabinet, and the press, 1965. (Yoichi R. Okamoto, LBJ Library Collection)

# Richard Mentor Johnson

(1780 - 1850)

Born near present-day Louisville, Kentucky, Richard Mentor Johnson made history as the nation's ninth vice president—and thefirst and only vice president elected by the U.S. Senate. As a young man, Johnson practiced law, served in the Kentucky state legislature, and was elected in 1806 as a-Democrat to the U.S. House of Representatives. He retained his House seat during his service in the War of 1812, in which he distinguished himself as a militaryofficer. He sustained extensive injuries during the Battle of the Thames, in which Johnson's Kentucky volunteers claimed an American victory on October 5, 1813.

Johnson entered the U.S. Senate as a Democrat in 1819, where he advocated abolishing imprisonment for debtors. He supported President Andrew Jackson, whoaided his nomination for vice president in 1836 as Martin Van Buren's running mate. Because none of the vice presidential candidates received an electoral majority, the-Senate, under the terms of the 12th Amendment, awarded the office to Johnson on February 8, 1837. Johnson ran again with Van Buren in 1840, but they were defeated by William Henry Harrison and John Tyler. Johnson served briefly in the Kentucky legislature before his death in 1850.



n March 4, 1895, the Joint Committee on the Library authorized the purchase of a bust of Richard Mentor Johnson for the Senate's Vice Presidential Bust Collection. Soon afterward, James P. Voorhees, son of Senator Daniel W. Voorhees of Indiana, a member of the com-

mittee, submitted a model for a bust. The younger Voorhees received the commission; he later sculpted the bust of John C. Breckinridge (p. 42) for the Senate's Vice Presidential Bust Collection.

Voorhees's bust of Johnson has surprising vitality, considering that it was the work of an unknown sculptor who based his posthumous likeness on a portrait painted more than 50 years earlier. The Johnson bust is unmistakably modeled after the 1843 life portrait by John Neagle, now owned by the Corcoran Gallery of Art in Washington, D.C. Neagle's work was exhibited at the World's Columbian Exposition in Chicago in 1893, where Voorhees might have seen it. However, it was owned during this period by Phoebe Warren Tayloe, the widow of prominent Washingtonian Benjamin Ogle Tayloe. Presumably, Voorhees would have had ample opportunity to study the Neagle painting at her home in Lafayette Square during the elder Voorhees's residence in the capital.

The effectiveness of the over-life-size bust is achieved through broad masses forcefully presented. The sculptor has emphasized the frontal expanse of a torso framed by widely spaced lapels and squared off at the bottom. It supports a noble head with simple, strongly stated features and a splendidly stylized mane of hair, deployed like storm-tossed waves. The treatment of the hair is instructive; although it is clearly based on Neagle's portrait, that portrait's suavely painted coif is replaced by boldly carved tufts. This treatment thoroughly invigorates the head and supports English author Harriet Martineau's observation that "his hair wanders all abroad."1 At the same time, Voorhees intentionally reduces the fleshiness of the face as Neagle recorded it, removing some trace of the years intervening since Johnson's retirement and, perhaps, reminding viewers of "Old Dick's" storied service in the War of 1812. The heroic aura is seconded by a technical detail. A dot of marble is left at the front upper edge of each drilled eye: The effect at a distance is that of reflected light-and of flashing eyes.

The Senate's bust of Richard M. Johnson was inspired by this 1843 portrait by John Neagle. (Corcoran Gallery of Art, Washington, D.C., Museum Purchase)

### Richard M. Johnson

## James Paxton Voorhees (ca. 1855-1936)

Marble, modeled and carved 1895 31<sup>1</sup>/<sub>4</sub> x 30 x 16<sup>1</sup>/<sub>4</sub> inches (79.4 x 76.2 x 41.3 cm) Signed and dated (under subject's truncated left arm): J. P. Voorhees / '95. Commissioned by the Joint Committee on the Library, 1895 Accepted by the Joint Committee on the Library, 1895 Cat. no. 22.00009



Catalogue of Fine Art

# John Paul Jones

(1747 - 1792)

A Scotsman by birth, seaman John Paul Jones emigrated to the American colonies, moving to Philadelphia at the outset of the-American Revolution. With the help of influential friends, he obtained a lieutenant's commission in the Continental navy. A year after his promotion to captain, Jonesreceived from Congress command of the ship Ranger. Sailing to France, he staged daring raids on British vessels and seaports. Jones took command of a French vessel in-1779, renaming it the Bonhomme Richard (Poor Richard), in honor of Benjamin Franklin, who was much beloved by the French. On September 23 of that year,-Jones encountered a large British convoy led by two heavily armed ships, the Serapis and the Countess of Scarborough. Although his vessels were the less formidable, thecourageous Jones was able to outmaneuver the British and force a surrender in one of the fiercest battles in naval history.

Jones became a popular hero in France following this victory and did not return to Philadelphia until 1781. He next took command of the America, a 74-gun ship of the Continental navy. When thenavy disbanded at war's end, Jones served as a collections agent abroad for monies owed to the Americans. In 1787 he was awarded a Gold Medal, the only suchhonor presented to a naval officer for service during the Revolution. Jones returned to Europe, where he sailed in the service of other nations, though he wrote to Thomas Jefferson that he could "never renounce the glorious title of a citizen of the United States." 1 He later died in France in 1792. The chapel at the U.S. Naval Academy, in Annapolis, Maryland, contains what are believed to be his remains, transferred there in 1905.

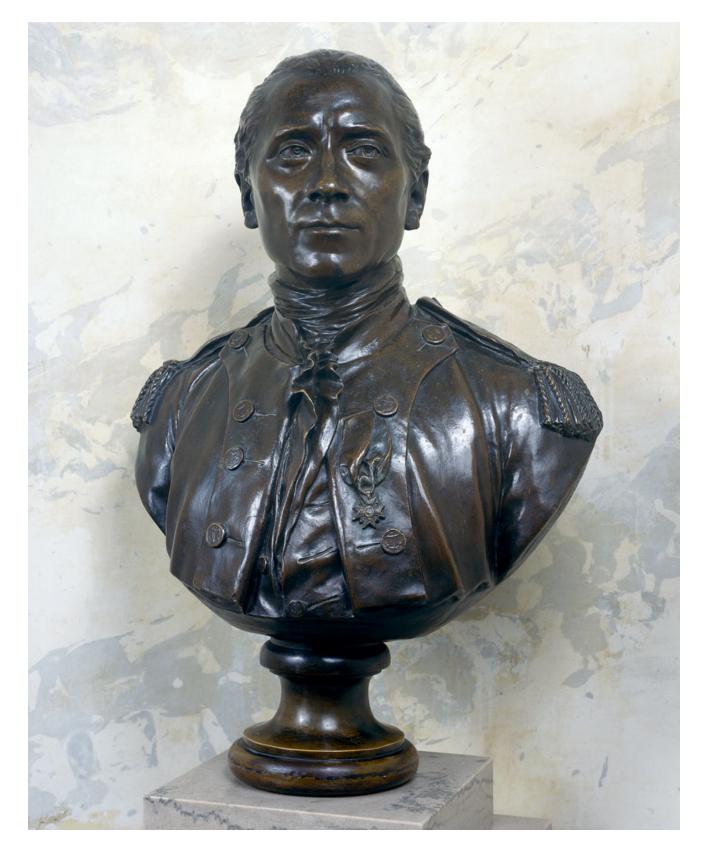
reated in 1904, this bronze bust of John Paul Jones was a gift of the United States Naval Academy Museum to the U.S. Congress. The Masonic Lodge of the Nine Sisters in Paris had commissioned French sculptor Jean-Antoine Houdon in 1780 to model a marble portrait bust of its illustrious member at age 33. So pleased was the naval hero with Houdon's effort that over several years he ordered some 16 plaster replicas from Houdon. Jones presented these replicas to distinguished friends, such as George Washington, Thomas Jefferson, Benjamin Franklin, and the Marquis de Lafayette. The Senate's bronze copy was cast from one of these important plaster portraits, now in the collection of the National Academy of Design in New York City. The Joint Committee on the Library accepted the bust of Jones and designated that it be placed in the east lobby on the gallery floor of the Senate wing. The gift was made through the office of Secretary of the Navy John L. Sullivan.

This bust was one of 20 copies made in 1904 from the same plaster portrait. Bronzes cast by Aubry Brothers of New York went to the Navy Department in Washington, D.C., and to the U.S. Naval Academy Museum, located in Annapolis, Maryland; plaster versions were given to the Corcoran Gallery of Art in Washington, D.C., the South Kensington (today the Victoria and Albert) Museum in London, and the Trocadero Museum in Paris. In 1905 the Trocadero bust was used to identify Jones's disinterred remains, which were then transferred to Annapolis and subsequently entombed in the crypt of the chapel at the Naval Academy.

### John Paul Jones

# Jean-Antoine Houdon (1741-1828)

Bronze, modeled 1780, cast 1904 27<sup>1</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> x 10<sup>7</sup>/<sub>8</sub> inches (68.9 x 49.5 x 27.6 cm) Signed and dated (on subject's truncated right arm): Houdon 1780 Founder's mark (on subject's truncated left arm): AUBRY BROS C<sup>o</sup> / FOUNDERS. N-Y. Gift of the U.S. Naval Academy Museum, 1948 Accepted by the Joint Committee on the Library, 1948 Cat. no. 24.00003



225

eorge Matthews based this image of naval hero John Paul Jones, painted about 1890, on a portrait by Charles Willson Peale. The older painting is part of the large Peale collection at Independence National Historical Park in Philadelphia. In the painting, Jones wears the French Order of Military Merit, presented to him by Louis XVI in 1780. Peale is thought to have executed his life study around 1781, following Jones's

triumphal return from France. Born in Virginia, Matthews had studied in Paris with portrait painter Carolus Duran in the 1880s before concentrating his career in and around Washington, D.C. Historian and architect Glenn Brown reported in his documentary volume, *The History of the United States Capitol*, that the Matthews portrait of Jones was purchased directly from the artist on April 3, 1890. But the *Congressional Record* shows that discussions about acquisition of the painting took place both earlier and later than that date. The painting was in "the care of the Navy Department" when deliberations began in March; the Senate passed a bill to purchase the portrait in September; and the House followed suit in February 1891.

> Fond of historical subjects, Matthews is known for his depictions of *Lee and His Generals, The Battle of the Merrimac with the Monitor*, and *Last of the Wooden Navy*. The artist's many portrait subjects ranged from Abraham Lincoln to Jefferson Davis. Matthews is further represented in the U.S. Senate by a portrait of Patrick Henry (p. 188).

This ca. 1781 painting of John Paul Jones by Charles Willson Peale served as the model for the Senate's portrait of the naval hero by George Matthews. (Independence National Historical Park)

United States Senate

### John Paul Jones

**George Bagby Matthews (1857–1943)** after Charles Willson Peale (1741–1827) Oil on canvas, ca. 1890 44 x 32 inches (111.8 x 81.3 cm) Unsigned Purchased by the Joint Committee on the Library, ca. 1890 Cat. no. 31.00012



Catalogue of Fine Art

# Justice

One of the oldest works of art in the Capitol is the plaster relief Justice by Italian artist Carlo Franzoni. This allegorical group, located in the Old Supreme Court Chamber, is dominated by the figure of Justice dressed in classical attire, with scales upraised in her left hand and her right hand resting on an unsheathed sword. The sculpture displays Franzoni's thorough understanding of visual iconography and personification. Justice is the leader among the "cardinal" virtues (the others are Prudence, Fortitude, and Temperance), because she regulates the actions of citizens individually and in society. In Franzoni's relief, as is customary, she holds scales-signifying impartiality-and a sword, emblematic of her power.

The absence of a blindfold, which has become a ubiquitous element in western portrayals of Justice, makes this depiction distinctive. As early as the 16th century, Justice was portrayed blindfolded to reflect impartiality. In his 1789 treatise Iconology, George Richardson defined the meaning of this symbolism: "The white robes and bandage over her eyes, allude to incorrupt justice, disregarding every interested view, by distributing of justice with rectitude and purity of mind, and protecting the innocent." 1 Why Franzoni chose an unconventional approach is unknown. One American writer in the late 19th century, in discussing another unblindfolded image of Justice in the Capitol, surmised "that with us justice is clear-sighted respecting the rights of all."2

Franzoni's relief features two birds. The first is an owl, a principal attribute of the Roman goddess Minerva, signifying wisdom. (As a war goddess, Minerva was the defender of just causes.) In Renaissance art, the owl is often perched on a stack of books to symbolize learning. But here, the owl is carved on the front leg of Justice's chair while, instead, an American eagle perches on law books. The eagle's head turns back toward Justice, whose head turns toward a nude, winged fter the British burned the U.S. Capitol on August 24, 1814, architect Benjamin Henry Latrobe immediately oversaw reconstruction efforts. As part of this project, he engaged Italian sculptor Carlo Franzoni to create the only piece of permanent decoration in the new Supreme Court Chamber: a relief sculpture of Justice. The piece was to be mounted directly opposite the bench and the seats of the justices.

Two preliminary sketches exist for the figure of Justice, but it is unknown whether they date from before or after the damage to the building by the British. The sketches depict some of the same iconographic details seen in the *Justice* relief, although the final figure and composition are different. The drawings appear to be by either Giuseppe or Carlo Franzoni. Giuseppe, Carlo's older brother, had actually been engaged by Latrobe to model Justice for the pre-fire Capitol in 1809. It is not known if Giuseppe Franzoni's *Justice* was ever completed, because that version of the Supreme Court Chamber, along with the Senate and House Chambers, was destroyed. Giuseppe Franzoni died suddenly in 1815; the following year, Carlo arrived from Italy to work on the Capitol.

Carlo Franzoni apparently began executing the relief of *Justice* shortly after his arrival, because payments were made to various models,



This 1819 painting of Carlo Franzoni was executed by Pietro Bonanni, an Italian painter working at the Capitol. (Architect of the Capitol)

beginning in 1816, for sitting for the sculpture. Mary Ann Warren and Eliza Wade each received a payment of \$25, while Prince Williams received \$10 "for my boy Henry sitting 10 times for Mr. Franzoni." It is unknown why Franzoni used three models, as only the figures of Justice and the Genius appear in the final composition. The plaster frieze was completed in 1817 and placed in a semicircular lunette on the west wall of the Supreme Court. The work has

#### Justice

### Carlo Franzoni (1788-1819)

Plaster, 1817 53<sup>1</sup>/<sub>4</sub> x 127<sup>1</sup>/<sub>4</sub> inches (135.3 x 323.2 cm) Unsigned Inscribed (under arm of chair, below seated Justice): 8 May 1817 Commissioned by the Commissioner of Public Buildings, ca. 1816 Acquisition undocumented Cat. no. 25.00001



229

Genius. The guardian spirit of the new nation, the Genius holds and points to a tablet inscribed "The Constitution of the! U.S." Behind the Genius's head is a sunburst, symbolizing Truth, whose light reveals all. yet to be restored to its original appearance, although a preliminary physical investigation indicates the early presence of jade green and royal blue paint instead of the current azure background coloring.

Franzoni also produced the brilliantly imaginative and successful *Car of History* for the House of Representatives. The deserved fame of this work and its much more prominent location have unfortunately diminished the reputation of *Justice*. Charles E. Fairman, curator of the Capitol in the early 20th century, even insinuated that the relief might



not be by Franzoni. A comparison of the distinctive and confident modeling of the drapery in the two works, however, leaves little doubt that one artist is responsible for both. Carlo Franzoni died unexpectedly at the age of 30 on May 12, 1819, only three years after arriving in the United States. His remains, and those of his brother Giuseppe, are interred in Oak Hill Cemetery, in Washington, D.C.

These preliminary sketches of the figure Justice were executed by either Giuseppe or Carlo Franzoni about 1809–1816. (Library of Congress, Prints and Photographs Division, original drawings unlocated)



230

United States Senate



# Justice and History

In September 1850 Congress appropriated \$100,000 for expansion of the United States Capitol, Philadelphia architect Thomas U. Walter was selected to design and construct the addition. In 1853 the project was transferred to the Army Corps of Engineers under the direction of Secretary of War Jefferson Davis. While Walter remained as architect, Montgomery C. Meigs, a 36-year-old captain in the Corps of Engineers, was named superintendent of the Capitol extension and placed in charge of the construction. Meigs believed that the extension should be decorated in a highly elaborate style to rival the great buildings of Europe, and he and Davis worked together to make the Capitol a showcase of the arts.

As part of that effort, Meigs asked artists Hiram Powers and Thomas Crawford to submit designs for sculpture for the new pediments planned for the Senate and House extensions and for the areas above the adjoining doorways. Crawford submitted a series of designs for the projects. For the Senate doorway, he proposed a grouping of two reclining female figures: Justice and Liberty. He received the commission, and in his final drawing he changed Liberty to History.

In Crawford's Justice and History, Justice, the figure to the right, is half reclining and heavily draped like a Roman matron at a banquet. She supports a large tome with the words "Justice, Law, Order" and rests her right elbow on the visible portion of a globe draped with the stars and stripes. Her right hand holds the scales of justice, which lie loosely on the edge of the base, their chains slack. The History figure has long flowing hair crowned with a laurel wreath. She holds an open scroll, with the top draped over a plinth, on which the words "History July 1776" are inscribed. hen the Capitol building was transformed by the grand architectural extension and new dome designed by Thomas U. Walter in the 1850s, only Constantino Brumidi was awarded more important commissions for its decoration than Thomas Crawford. Crawford was contracted to provide an enormous amount of sculpture for the building: bronze doors for the eastern entrances to the House and Senate wings, the marble pediment sculpture for the Senate wing and a statuary group for the main Senate entrance, and, ultimately, the pinnacle of the entire Capitol, the bronze *Statue of Freedom* atop the dome. (For his many contributions to the Capitol, Crawford is memorialized with a bust [p. 88], displayed in the Senate wing.)

Crawford had been apprenticed to a wood carver at the age of 14. By about 1832, he was employed by the prominent New York stonecutting firm operated by John Frazee and Robert Launitz. There he was assigned the customary work on gravestones and mantelpieces and assisted in the execution of portrait busts. Crawford also enhanced his artistic development by sketching casts from the collection of the National Academy of Design. In 1835 he moved to Rome and became the first American sculptor to settle there permanently. Once in Rome, he gravitated quickly to the studio of Bertel Thorvaldsen, perhaps the most famous sculptor of his day. Thorvaldsen's neoclassicism was the most important influence on Crawford. In 1839 Crawford gained widespread acclaim for his statue *Orpheus*, which led to numerous commissions for allegorical and mythological figures.

While construction of the Capitol extension was still under way, Montgomery Meigs, superintendent of the Capitol extension, was busily attending to the decorative commissions as well. In August 1853 he wrote to Crawford in Florence, principally about the pediment and doorway on the east front of the new Senate. "I do not see why," he claimed, "a Republic so much richer than the Athenian should not rival the Parthenon in the front of its first public edifice." Crawford responded at the end of October, describing his ideas for the pediment and for the two allegorical figures over the doorway—*Justice and Liberty*—and concluding, "My price for the whole of them is \$20,000." The offer was approved by Jefferson Davis, secretary of war, and accepted by Meigs in a letter of November 30, 1853. In the initial design, Liberty wore a pileus, the cap worn by freed slaves in ancient Rome, and Justice held a bundle of rods

### Justice and History

## Thomas Crawford (1813/1814-1857)

Marble, modeled 1855–1856, carved ca. 1858–1860 46 x 134 x 26 inches (116.8 x 340.4 x 66 cm) Unsigned Commissioned with funds appropriated for the extension of the United States Capitol, 1853 Accepted by the U.S. government, 1860 Cat. no. 25.00002



# Justice and History-continued



*Justice and History*, ca. 1863, before installation over the Senate doorway. (Architect of the Capitol)

and an ax, Roman symbols of authority. Jefferson Davis was satisfied with the overall design, but he objected to the symbolic Roman elements, which he felt were inappropriate iconography for America. Both Meigs and Davis asked Crawford to change some of the details but to maintain the basic composition. Crawford agreed. "I have changed the Liberty into a figure of History (and thus avid [sic] the 'cap')," he responded to Meigs. In July 1860, Crawford was paid the agreed-upon price of \$3,000 for "modelling in plaster and cutting in marble Statues of 'Justice and History' including marble."

Of all the sculptural projects awarded to Crawford for the new extension, *Justice and History* seems to have been almost an afterthought. First conceived (by Meigs) as a relief sculpture, it became not only the subject of disagreement over the symbolic attributes but also part of an ongoing gentlemanly controversy over whether it and the other sculptures should be carved (or, if bronze, cast) in Europe or America. In addition, it was continuously postponed in favor of larger, clearly more significant projects. The planned placement of the figures was not very advantageous. Perched on a cap supported by massive brackets above the bronze door of the Senate wing, east portico, with their heads overlapping the windowsill behind them, they lacked a proper stage. Their back-to-back reclining position suggested a placement within a small tympanum, but no such framing element was provided.

Allegorical figures were certainly not new in American sculpture, and neoclassicism was the favored "high" style among academically trained European and American sculptors. For many viewers, the classical style embodied a rigorous intellectual and moral integrity that suited the ideals of the new republic. But there was in the young country only a small, classically educated audience for the allegorical content. If simple enough, it was acceptable, but sometimes allegory failed, as with the notoriously negative public reaction to Horatio



Greenough's colossal half-nude statue of George Washington, which prompted Meigs to caution Crawford in a 1853 letter:

Permit me to say that the sculpture sent here by our artists is not altogether adapted to the taste of our people. We are not able to appreciate too refined and intricate allegorical representations, and while the naked Washington of Greenough is the theme of admiration to the few scholars, it is unsparingly denounced by the less refined multitude. Cannot sculpture be so designed as to please both? In this would be the triumph of the artist whose works should appeal not to a class but to mankind.

Clearly this is not a condescending attitude, for Meigs was determined that the Capitol and its decoration should be admired by the "less refined multitude." He gave Constantino Brumidi the painter more leeway in the matter of allegory than he was willing to allow Crawford the sculptor, perhaps because sculpture principally adorned the exterior of the building and thus was seen by more people. It was the large, multi-figure pediment that most preoccupied both Meigs and Crawford in this discussion, and Crawford proved quite amenable to satisfying Meigs's concerns: "I fully agree with you regarding the necessity of producing a work intelligible to our entire population. The darkness of allegory must give place to common sense."<sup>1</sup> What applied to the pediment applied as well to *Justice and History*. The simplified allegories of book, globe, scales, and scroll, certainly, were clear to the multitude and easily appreciated.

Justice and History with extensive deterioration evident, 1957. (Architect of the Capitol)

## Justice and History-continued



Detail showing damage to *Justice*, 1957. (Architect of the Capitol)

The completion of *Justice and History* was long delayed. A year after the contract was concluded, Crawford had done no more than send sketches to Washington, and on December 13, 1854, he asked Meigs's permission to postpone modeling them until the dimensions of the doorway had been firmly decided. On June 10, 1855, he wrote that he would "immediately proceed with the group." By November, the figures were apparently in process, though not complete, and on May 21, 1856, he reported to Meigs that the models were entirely finished. Now

he was awaiting approval or rejection of his request to have them carved in marble in Italy, where he could supervise the production. In a subsequent letter to Meigs, Crawford complained of a problem with his left eye. This illness, a tumor, rapidly worsened, and over the next months, although he was able to do some finishing work on his colossal model of *Freedom* for the Capitol dome, it was apparent that Crawford's ability to sculpt was seriously affected.

A letter of April 1, 1857, from the ailing artist to Meigs, asked for an advance in order to buy the marble to carve the figures. Meigs, who "had supposed from [Crawford's] former

letters that they were underway," nonetheless agreed to make the funds available.<sup>2</sup> By then the cancer had spread to Crawford's brain and, despite medical treatment in Paris and London, he died on October 10, 1857. Neither *Justice* nor *History* had been carved. Crawford had always urged Meigs to allow the carving of his marbles and the casting of his bronzes to be done in Rome. Meigs, on the other hand, had wanted them to be executed in the United States, to give native carvers and casters much-needed experience. Meigs prevailed for all of Crawford's works but *Justice and History*.

Crawford's widow, Louisa Crawford, who took over her husband's business affairs after his death, asked Meigs to allow *Justice and History* to be carved from Carrara marble in Italy, in part because "there are no duplicates cast, and . . . if lost they are irretrievably gone." Meigs relented, and the marbles were made in Italy between 1858 and 1860. The two pieces were shipped to the United States in 1860 and installed three years later above the Senate entrance on the east front of the Capitol.

Meigs's acquiescence on the carving location proved unfortunate, for of Crawford's marble sculptures at the Capitol, only *Justice and History* deteriorated severely, eroded by the elements. By the mid-20th



century, the head of *History* and the face of *Justice* were nearly gone, and the figures were severely flaked and cracked. In 1974 they were removed and heavily restored; Francesco Tonelli of the Vermont Marble Company carved copies of the originals. Tonelli's marble reproduc tions were installed in the original location above the Senate doorway, and the repaired *Justice and History* was placed on display inside the Capitol.

The marble reproduction of *Justice and History* above the Senate pediment, 1974. (Architect of the Capitol)

# William Rufus de Vane King

(1786 - 1853)

An elected official and a diplomat, William Rufus de Vane King was a U.S. representative from North Carolina, a U.S. senator from Alabama, and 13th vice president of the United States. He was born in Sampson County, North Carolina, and practiced law before winning a seat as a Democrat in the U.S. House of Representatives. He servedin the House from 1811 to 1816 and then resigned to hold diplomatic posts abroad in Naples and St. Petersburg. -

In 1818 King settled in Alabama, where he became active in the movement for statehood and was a delegate to the state-organizing convention. He was elected to the U.S. Senate after statehood was achieved. He served from 1819 to 1844, when he resigned to become minister to France. Returning to the Senate in 1848 to fill a vacant seat, he remained in office until 1852. While in the Senate, King held the office of president pro tempore for seven years.

He was elected vice president under Franklin Pierce in 1852, though tubercu losis and failing health dampened the victory. King traveled to Havana, Cuba, in hopes of regaining his health, but he soon realized he would not be well enough to return to Washington in time for the inauguration. By special action of Congress, the oath of office was administered to King in Cuba. He sailed for home in April 1853 and died the day he arrived in Alabama, having served less than two months as vice president. ittle is known about the career of artist William C. McCauslen. Born in Steubenville, Ohio, he appears to have received some formal training as a painter but was self-taught as a sculptor. It is unknown how McCauslen came to the attention of the Joint Committee on the Library to execute the marble bust of William R. King for the Senate's Vice Presidential Bust Collection. In 1896 McCauslen's model was approved by the committee, and the finished work was placed in the Capitol that same year. McCauslen also completed marble busts of John

> Ohio artist William C. McCauslen. (Architect of the Capitol)

Tyler (p. 376) and Andrew

Johnson (p. 216) for the vice

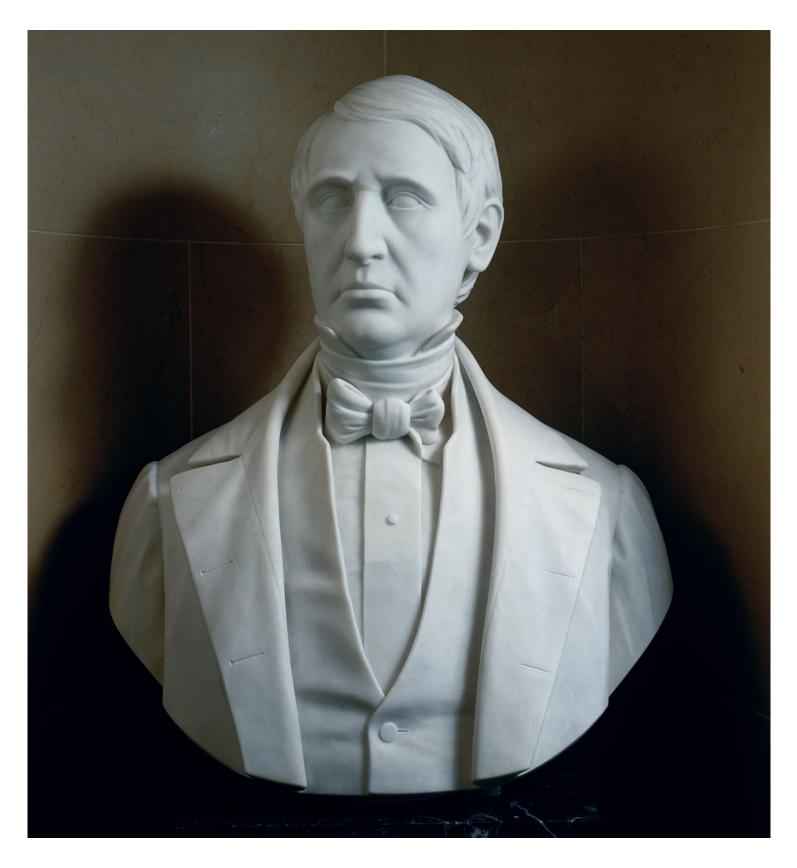
presidential series.



United States Senate

### *William R. King* William C. McCauslen (1860–1929)

Marble, modeled and carved 1896  $33\frac{1}{2} \ge 26\frac{5}{8} \ge 15\frac{3}{4}$  inches (85.1 ± 67.6 ± 40 cm) Signed and dated (under subject's truncated left arm): W. C. M'Causlen. / '96. Commissioned by the Joint Committee on the Library, 1896 Accepted by the Joint Committee on the Library, 1896 Cat. no. 22.00013



239

# Tadeusz Andrzej Bonawentura Kościuszko

(1746-1817)

Tadeusz Andrzej Bonawentura Kościuszko, a Polish hero of the American Revolutionary War, was born near Novogrudok, in the Grand Duchy of Lithuania. Educated in-Warsaw, Poland, he received additional military and engineering training in France. Kościuszko came to America's aid in 1776and was commissioned a colonel of engineers in the Continental army. His strategic abilities contributed to General Horatio Gates's victory over British General John Burgoyne at Saratoga the following year. Kościuszko spent more than two years at West Point, strengthening fortifications on the Hudson River. From 1780 to 1783, after leaving West Point, he served with General Nathanael Greene. At the end of the war, Congress awarded Kościuszko the rank of brigadier general for "long, faithful and meritorious services." 1 In 1784 Kościuszko returned to Poland, where he subsequently led his compatriots in resistance against Russian domination. Appointed commanderin-chief of the Polish armed forces in 1794, Kościuszko was defeated at the Battle of Maciejowice and imprisoned in Russia. After his release, Kościuszko visited America, where he received a triumphal welcome. He died in Switzerland in 1817, still working for Polish freedom.

he sculptor of Tadeusz Kościuszko's bust for the Capitol was also born in Lithuania, then part of Russian Poland. Henry Dmochowski appended Saunders to his name upon his arrival in America about 1853. A successful portrait sculptor, he spent almost a decade in this country.

The Joint Committee on the Library acquired the marble bust of General Kościuszko in 1857 for \$500. The artist wrote Captain Montgomery C. Meigs, superintendent of the Capitol extension, that his bust of Kościuszko had been "modelled and executed in American marble by myself after the best known authorities, engravings, medals, medallions, etc., in my possession. As the General was not a handsome man, and his virtue, courage and goodness were the prominent characteristics of his physiognomy; it was a task of no common difficulty to make his likeness, and at the same time an attractive object of art."

In the previous year, Saunders had exhibited his bust of Kościuszko at the Pennsylvania Academy of the Fine Arts in Philadelphia; between 1853 and 1857, Saunders showed some 67 busts, medallions, and basreliefs of prominent Americans and Europeans at the academy. His works also were exhibited during that period by the Washington Art Association in Washington, D.C. In 1863, following the deaths of his twin daugh-



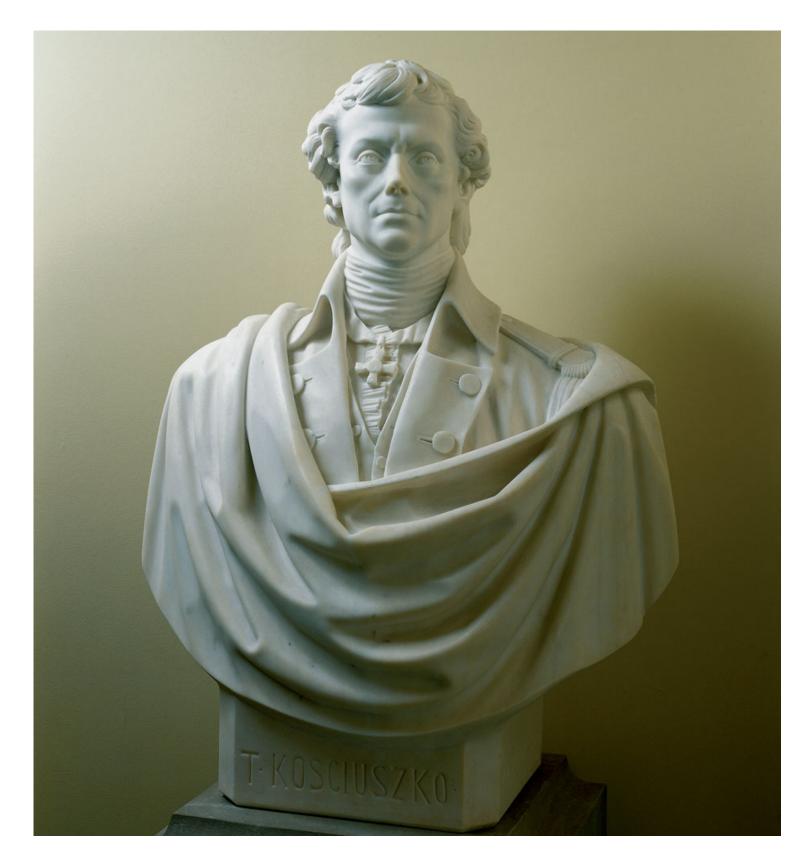
ters and then his wife, Saunders returned to Poland, where he died fighting for the liberation of his country. A marble bust of Revolutionary War hero Casimir Pulaski by Saunders (p. 310) was acquired by Congress in 1882, nearly two decades after the artist's death.

Engraving of Tadeusz Kościuszko by H.H. Houston, after Joseph Grassi, ca. 1796. (National Portrait Gallery, Smithsonian Institution)

#### Tadeusz Kościuszko

## Henry Dmochowski Saunders (1810-1863)

Marble, 1857 36<sup>3</sup>/<sub>8</sub> x 27<sup>5</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> inches (92.4 x 70.2 x 45.1 cm) Signed and dated (on base under subject's truncated left arm): H•D•SAUNDERS•1857 Inscribed (centered on front of base): T•KOSCIUSZKO Purchased by the Joint Committee on the Library, 1857 Cat. no. 21.00012



# Robert Marion La Follette

(1855 - 1925)

A leader in the 20th-century Progressive movement, Robert Marion La Follette was a U.S. representative, governor, and U.S. senator from Wisconsin, and an unsuccessful candidate for the presidency. La Follette was born in the town of Primrose, Wisconsin, the son of settlers from Kentucky. Admitted to the bar in 1880, he entered the U.S. House of Representatives in 1885. After three terms in the House, he was elected governor of Wisconsin and served from 1901 to 1906. As governor, La Follette pushed for a direct primary system, tax reform legislation, railroad rate control, and other measures known as the "Wisconsin idea," collectively aimed at weakening the control of party bosses and turning over public administration to popularly elected leaders.

Nicknamed "Fighting Bob," La Follette continued to champion Progressive causes during a Senate career extending from 1906 until his death in 1925. He strongly supported the 17th Amendment, which provided for the direct election of senators, as well as domestic measures advocated by President Woodrow Wilson's administration, including federal railroad regulation and laws protecting workers rights. La Follette worked to generate wider public accountability for the Senate. He advocated more frequent and better publicized roll call votes and the publication of information about campaign expenditures.

Early in his Senate career, the Wisconsin Republican broke with leaders of the Grand Old Party and rarely voted along party lines thereafter. In 1911 he helped found the National Progressive Republican League, whose members rallied around him as the logical candidate to wrest the Republican presidential nomination from President William Howard Taft. However, La Follette lost his bid when many supporters switched their allegiance to Theodore Roosevelt who, after failing to win the Republican nomination, ran unsuccessfully on the third-party Progressive, or Bull Moose, ticket in 1912.

n 1955, by resolution of the Senate, the Special Committee on the Senate Reception Room was established to select five outstanding persons who had served as members of the Senate. Their likenesses would be placed in the room's medallion ovals that were left vacant in the mid-19th century by artist Constantino Brumidi. Chaired by Senator John F. Kennedy of Massachusetts, the committee sought the counsel of historians, political scientists, former senators, and other public figures in the selection process. The committee had little trouble selecting the first three senators-both the members and their historical advisory panel unanimously chose the "Great Triumvirate" of Henry Clay (p. 72), Daniel Webster (p. 418), and John C. Calhoun (p. 54). However, the committee had far greater trouble selecting the final two senators. The historians polled selected George Norris, a Nebraska Republican, but Norris was still too controversial a figure to meet the committee's requirement for selection by unanimous vote. After much deliberation, the committee chose Robert M. La Follette, Sr., of Wisconsin and Robert A. Taft, Sr., of Ohio (p. 354) for the remaining paintings.

Artist Chester La Follette, son of William L. La Follette, the senator's first cousin, actively sought the commission to paint the senator's portrait for inclusion in the "Five Outstanding Senators" series. He based his representation on an earlier study he had made, which he described as a "free adaptation" of a photograph taken in 1922 by John A. Glander of Manitowoc, Wisconsin. In addition, according to a nephew writing in the Columbia, South Carolina, newspaper *The Columbia (SC) State* in 1996: "Uncle Chester remembered seeing his cousin speaking in Yankee Stadium and obtained a press photo that gave a direct frontal view, providing a different perspective from the [Glander] photo."<sup>1</sup> The portrait was executed in the artist's New York City studio and then applied to the wall of the Senate Reception Room at the same time as the four other portraits. Artist Allyn Cox supervised the project and final placement of the paintings in the fall of 1958. A formal unveiling ceremony was held on March 12, 1959.

#### Robert M. La Follette

## Robert Chester La Follette (1897-1993)

Oil on canvas applied to wall, 1958  $22\frac{5}{8} \ge 19\frac{1}{2}$  inches (oval) (57.5  $\ge 49.5$  cm) Unsigned

Commissioned by the Senate Committee on Rules and Administration, 1958 Accepted by the Senate Committee on Rules and Administration, 1959 Cat. no. 32.00010

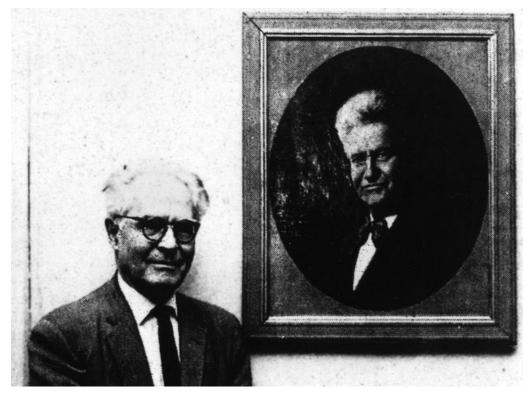


# Robert Marion La Follette-continued

La Follette led a small but influential group of Progressives in the Senate. As a result of the close margin between the two major parties, the Progressives held power out of proportion to their small numbers. Also the leader of the pacifist block in the Senate, La Follette opposed American involvement in World War I. In 1924 he was nominated for president by the League for Progressive Political Action and polled five million votes. Exhausted by the rigors of the campaign, La Follette died the following year in Washington, D.C. His son, Robert M. La Follette, Jr., succeeded him in the Senate, thus carrying on the reform tradition.

#### Right:

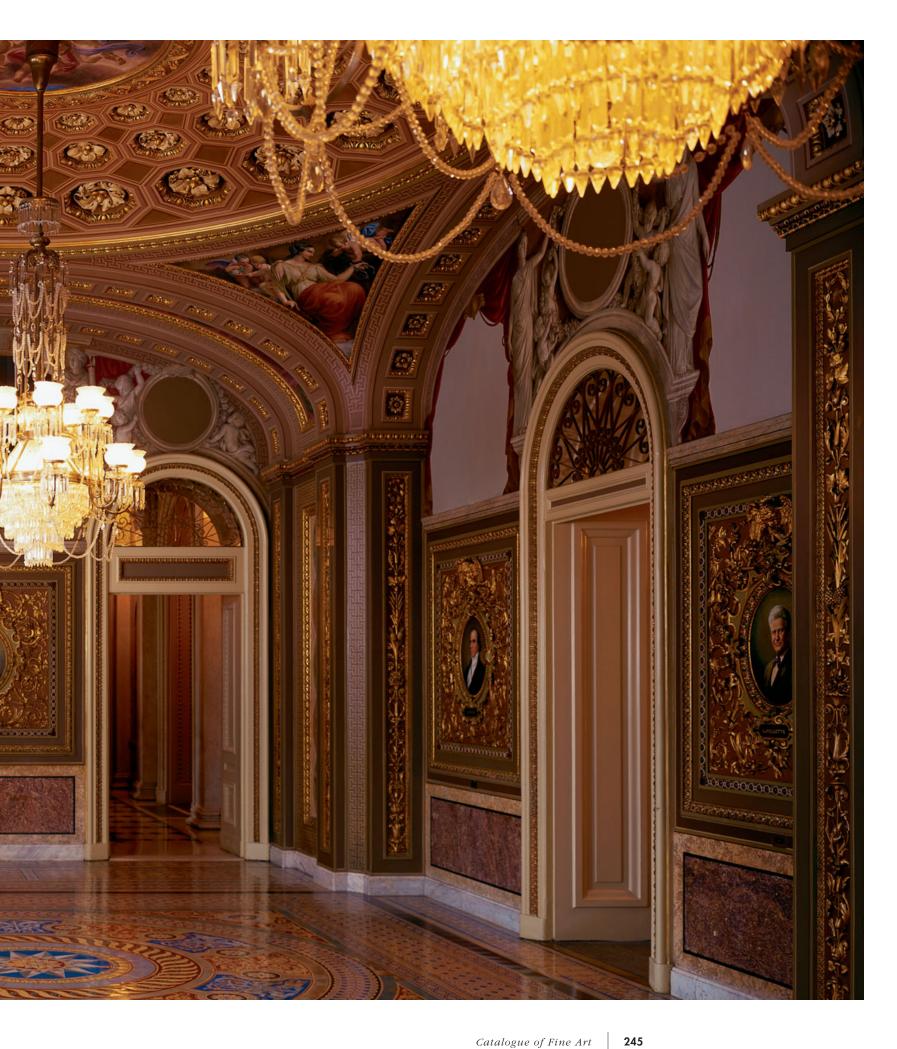
Robert La Follette's portrait, far right, is displayed in the Senate Reception Room in one of the five oval medallions planned for portraits of "illustrious men." (1999 photograph)



Artist Chester La Follette next to his painting of Senator Robert La Follette, copied from the portrait commissioned for the Senate **Reception Room.** 

(Reprinted from The Columbia (SC) State, March 29, 1996)





# John Langdon

(1741 - 1819)

A Revolutionary- and Federal-era leader, New Hampshire native John Langdon was one of the first two senators from his state.-Born in Portsmouth, he became a successful owner of seagoing merchant vessels, and he served as a member of the Continental Congress in 1775 and 1776. A year later, while Speaker of the New-Hampshire house of representatives, he was credited with saving the colonial forces from disaster. Langdon personally financed the New Hampshire militia,making possible the defeat of the British at the Battle of Bennington. With General John Burgoyne's troops threatening from the west, the state lacked an adequatetreasury to defend itself. At a troubled meeting of the state assembly, Langdon arose and pledged "\$1,000 in hardmoney" and \$3,000 in silver and saleable rum to create the necessary fund.

Langdon was chosen president of New Hampshire in 1785, was a delegate to the federal Constitutional Convention in 1787, and became governor of New Hampshire in 1788. Elected to the U.S. Senate from New Hampshire in 1788—the first session under the federal Constitution-heserved until 1801 and has the distinction of being the first president pro tempore.-From 1805 to 1809 he again served as governor of New Hampshire. Declining the-Democratic-Republican nomination for the vice presidency in 1812,-Langdon retired from politics. He died in Portsmouthin 1819.

n submitting a resolution in 1916 authorizing the commission of a portrait of John Langdon, Senator Jacob Gallinger of New Hampshire commented that, as the first president pro tempore of the Senate, "Langdon deserved some recognition on the part of the Senate of the United States."1 Artist Hattie Burdette, who was educated at Washington, D.C.-area art schools, was selected to paint the portrait. Burdette's likenesses of George Washington and General Lafayette had been exhibited in Paris at the French Colonial Exposition of 1931; other works by her were held by the Navy Department and by Washington



James Sharples, Sr., completed this pastel portrait of John Langdon about 1795–1800. The Sharples image was subsequently copied by Samuel Sartain. (Independence National Historical Park)

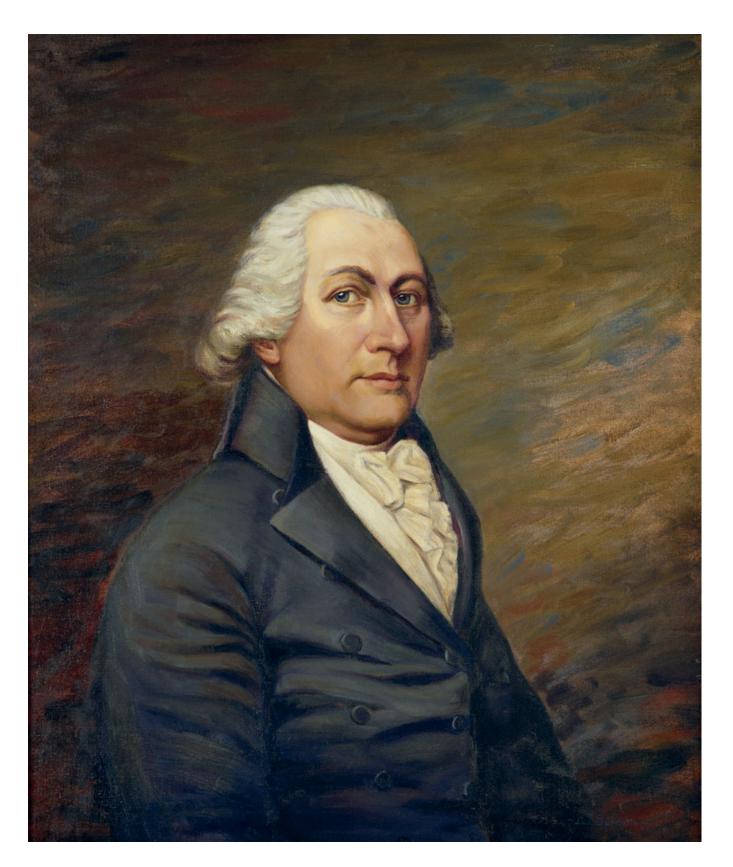
and Lee University in Virginia. The artist also produced a number of informal charcoal character portraits of politicians, which were used for campaign purposes.

Burdette's oil of John Langdon for the U.S. Capitol is believed to be based on an historic engraving of the senator by Samuel Sartain, after an 18th-century pastel by James Sharples, Sr. A notice in the *Washington D.C. Sunday Star* of October 15, 1916, described the completed portrait: "It is a strong face with well defined features, but kindly expression."<sup>2</sup> The painting was accepted by the Joint Committee on the Library the same year.

The Senate's painting of John Langdon is believed to be based on this engraving by Philadelphia printmaker Samuel Sartain. (Reprinted from Dictionary of American Portraits. New York: Dover, 1967)

### John Langdon Hattie Elizabeth Burdette (1872–1955)

Oil on canvas, 1916 29<sup>1</sup>/<sub>4</sub> x 24<sup>1</sup>/<sub>4</sub> inches (74.3 x 61.6 cm) Signed (lower right corner): HEBurdette Commissioned by the Joint Committee on the Library, 1916 Accepted by the Joint Committee on the Library, 1916 Cat. no. 32.00023



Catalogue of Fine Art

# Henry Latimer

(1752 - 1819)

Henry Latimer, a U.S. representative and senator from Delaware, was born in Newport, New Castle County, Delaware. Trained in medicine, Latimer served as a mobile surgeon in the Revolutionary War. After the Franco-American victory at Yorktown, he returned to medical practice in Wilmington and became active in politics. A founder of the Federalist Party, Latimer was elected to the Delaware state house of representatives and became its Speaker. Several years later he successfully contested the election of his opponent to the U.S. House of Representatives and was seated by action of the House in 1794. He resigned the following year to serve out the unexpired term of George Read in the U.S. Senate. Reelected, Henry Latimer

served for six years but then resigned in 1801. Some contended that this action resulted from disillusionment over the political tactics of his opponents, still bitter over the contested election seven vears earlier. In one episode of political hijinks after Latimer's retirement, his enemies fired a cannon loaded with potatoes and herring in response to a statement misattributed to Latimer that "the laboring classes lived too well to be happy and should be reduced to the fare of the Irish."1 After retirement from political life, Latimer confined his work to medicine, making significant contributions to the people of his state.

n 1916 Delaware artist Clawson Hammitt created the Senate's portrait of Henry Latimer after an 18th-century work by famed French engraver Charles Saint-Mémin. That same year, the Joint Committee on the Library accepted by resolution the portrait and one of Latimer's father, James (p. 250), also by Hammitt. The paintings were gifts of Henry Latimer's granddaughter, Mary R. Latimer, who had previously presented a similar portrait of the senator by Hammitt to the state of Delaware.

Hammitt studied with Thomas Eakins in Philadelphia and trained with both Benjamin Constant and Jules Lefebvre at the Académie Julian in Paris. Most of Hammitt's work remains in Delaware; he created a number of portraits of Delaware statesmen for the Old State House collection in the state capitol at Dover.



The portraits of Senator Henry Latimer, right, and his father Delaware County Judge James Latimer, left, once hung on the third floor of the U.S. Capitol. (1999 photograph)



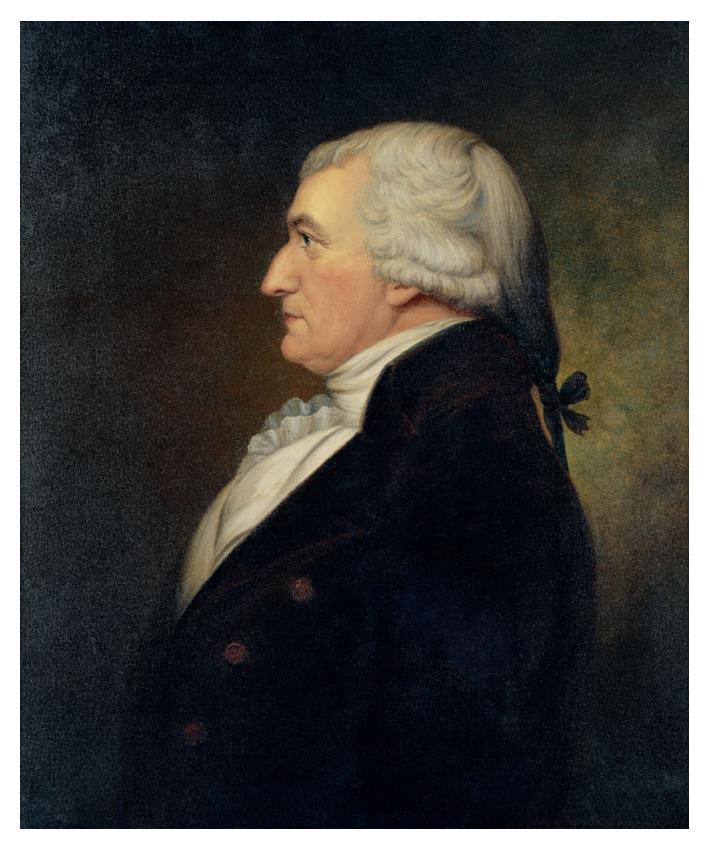
The Senate's portrait of Henry Latimer is based on this 1798 drawing of the senator by Charles Saint-Mémin. (Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelohia. Gift of Robert K. Cassatt)

#### Henry Latimer

#### Clawson Shakespeare Hammitt (1857-1927)

after Charles Balthazar Julien Févret de Saint-Mémin (1770-1852) Oil on canvas, 1916

29  $\frac{1}{2}$  x 24  $\frac{1}{2}$  inches (74.9 x 62.2 cm.) Signed and dated (lower right corner): Clawson S. Hammitt / 1916 Gift of Mary R. Latimer (granddaughter of Henry Latimer), 1916 Accepted by the Joint Committee on the Library, 1916 Cat. no. 32.00013



249

### James Latimer

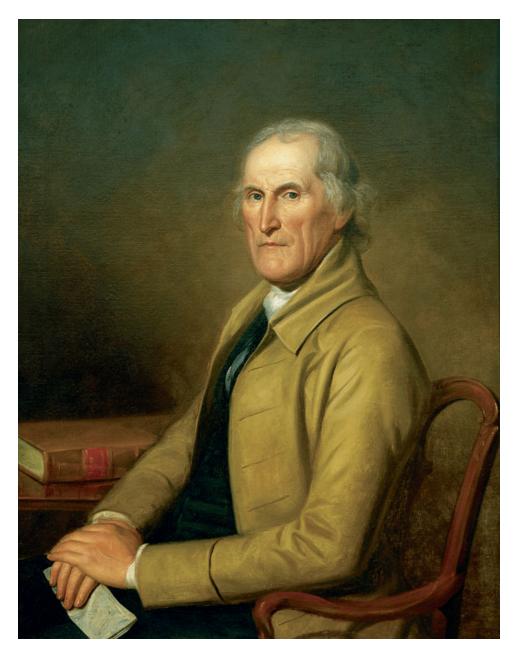
(1719/1720-1807)

James Latimer was born in the north of Ireland. In 1736, as a young man, Latimer immigrated with his family to Chester County, Pennsylvania. Later he entered the shipping business in Philadelphia, sailing twice a year to his native country. After his marriage in 1749, Latimer moved to Newport, Delaware, where he operated flour mills and shipped grain and produce to markets in Philadelphia and the West Indies. -

Latimer served with a Delaware regi ment during the French and Indian War and was a lieutenant colonel of militia during the Revolutionary War. He was a member of the council of safety for New Castle County in 1775 and for the state during the winter of 1776-77, when he provided aid to General George Washington's army encamped on the Delaware River. Latimer was later elected a justice of the court of common pleas and the orphan's court of New Castle. In 1787 he presided over Delaware's convention to ratify the U.S. Constitution. Latimer gained national prominence when Delaware became the first state to act on behalf of the document.

The Senate's painting of James Latimer is based on this 1788 portrait by Charles Willson Peale.

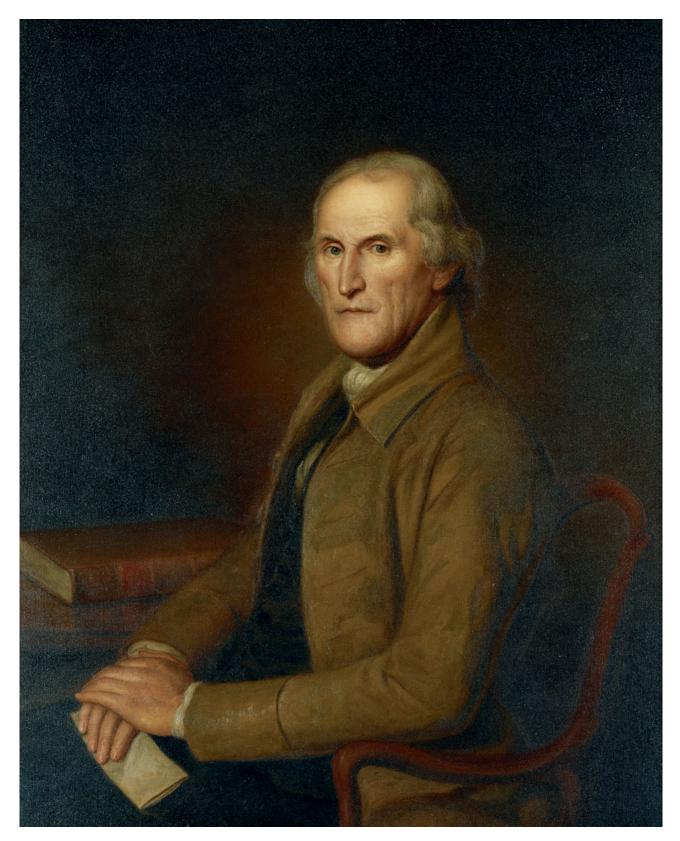
(Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Bequest of Robert Cathcart Latimer) lawson Hammitt's painting of James Latimer is a copy of a life portrait by American artist Charles Willson Peale. The original, now in the collection of the Pennsylvania Academy of the Fine Arts in Philadelphia, was executed in 1788. An earlier Hammitt copy of the Peale portrait was presented to the state of Delaware by Mary R. Latimer, the descendent who also gave to the U.S. government this portrait and one of U.S. Senator Henry Latimer (p. 248), James's son.



#### James Latimer

#### Clawson Shakespeare Hammitt (1857-1927)

after Charles Willson Peale (1741–1827) Oil on canvas, ca. 1914 35<sup>1</sup>⁄<sub>2</sub> x 28<sup>1</sup>⁄<sub>2</sub> inches (90.2 x 72.4 cm) Signed (lower right corner): Clawson S. Hammitt Gift of Mary R. Latimer (great-granddaughter of James Latimer), 1916 Accepted by the Joint Committee on the Library, 1916 Cat. no. 31.00013



# Henry Laurens

(1724 - 1792)

Henry Laurens, a patriot and statesman, was born in Charleston, South Carolina. A leading merchant in that city, Laurenslater owned and managed several plantations. He got his start in politics when he was elected to the commons house of assembly in 1757. Laurens lived in-London beginning in 1771, but returned to South Carolina three years later. There he was elected a delegate to the first provincial congress and later became its president. He served in the Continental-Congress from 1777 to 1780 and succeeded John Hancock as its president.

In August 1780, en route abroad to negotiate a treaty and loan with Holland, Laurens was captured off Newfoundland by the British and was confined for 15 months in the Tower of London. Because he was held on suspicion of high treason, Laurens could not be exchanged as a military prisoner of war. During his difficult confinement, he wrote two pro-British petitions, although he maintained his commitment to the patriot cause. These submissive petitions were sharply criti cized in America.

Laurens was eventually released—in exchange for Lord Cornwallis—and he joined Benjamin Franklin, John Adams,and John Jay in Paris to negotiate the articles of peace with Great Britain. Laurens then acted as unofficial minister to England until 1784, when he returned to New York and reported to Congress. In declining health and suffering heavy wartime property losses, Laurens retired to his home on South Carolina's Cooper River until his death in 1792. his painting of Henry Laurens depicts the statesman as he appeared in 1781 during his 15-month political imprisonment in the Tower of London. Inscribed in the upper left corner of the canvas are the words "Hon: Henry Laurens, / Pres: of the American Congrefs. / (Painted 1781. while in the Tower.)" Officials at the Corcoran Gallery of Art in Washington, D.C., brought the painting to the attention of the Joint Committee on the Library in 1886. The committee acted to acquire the picture from London dealer Henry Stevens & Son after the Corcoran's founder, William W. Corcoran, declined to do so.

In this accomplished portrait, Laurens looks away from the viewer and slightly upward while holding a letter in his left hand, his arm resting on a table. A dark red curtain hangs diagonally behind him, opening to a view over his left shoulder of a castellated building that represents the Tower, where the portrait was painted. The face is convincingly and expressively modeled. The dignified, sober expression befits Laurens's political importance and his unpromising situation, both of which are concisely stated in the inscription in the upper left corner of the painting. The letter that Laurens holds in his hand contains these words:

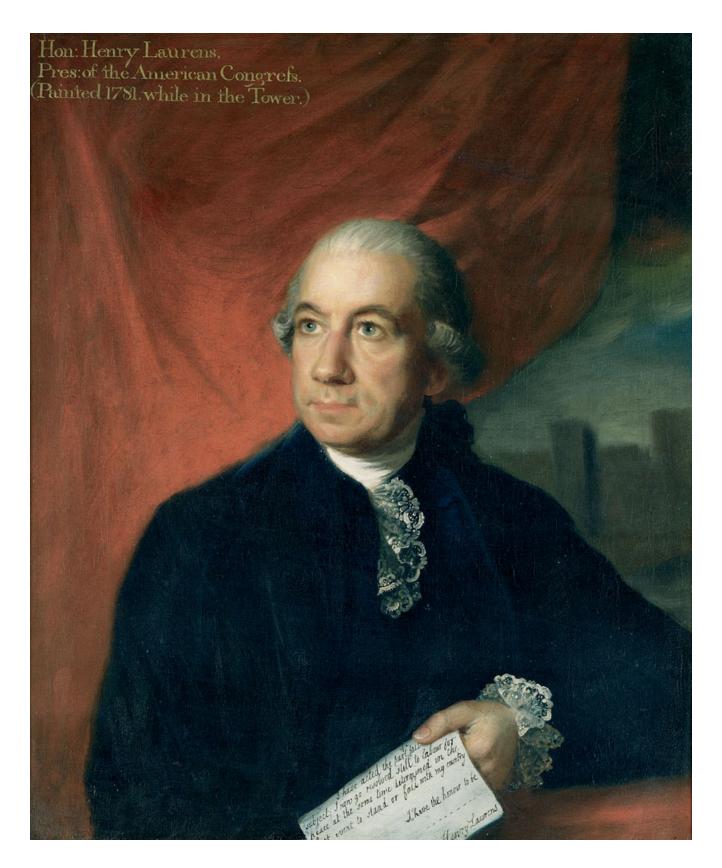
I have acted the part of a fait[hful] / subject. I now go resolved still to labour for / peace at the same time determined in the / last event to stand or fall with my country./ I have the honour to be / Henry Laurens

When acquired for the U.S. Capitol in 1886, the portrait was ascribed to John Singleton Copley. That attribution, however, is not compatible with the style of the small, full-length portrait of Laurens—now in the Smithsonian Institution's National Portrait Gallery in Washington, D.C. that Copley painted just after Laurens was released from prison in 1782. Instead of Copley's crispness of contour and strong impasto, the Senate's portrait is distinguished by softness, both in the free contours of the coat and in the broad, malleable planes of the face.

It is known from Laurens's correspondence that he was painted while in the Tower by one "Mr. Abbot [sic]" of 20 New Cavandish Street, Portland Place—certainly Lemuel Francis Abbott. During this period, Abbott was indeed active in London, where he specialized in half-length portraits of diplomats and military figures. His style, as known especially from numerous paintings in the National Portrait Gallery in London, is so close to the style of the Senate painting that there is little doubt that Abbott painted it.

### Henry Laurens

Lemuel Francis Abbott (ca. 1760–1802) Oil on canvas, 1781 or 1784 31 x 25 inches (78.7 x 63.5 cm) Inscribed (upper left corner): Hon: Henry Laurens, / Pres: of the American Congrefs. / (Painted 1781. while in the Tower.) Purchased by the Joint Committee on the Library, 1886 Cat. no. 31.00010



Catalogue of Fine Art

253

#### Henry Laurens-continued

A complication is introduced by another letter that Laurens wrote in June 1784 before his return to America. He tells his daughter that his agent, Mr. Bridgen, "intends to get a Copy of the painting by Mr. Abbot [sic]" and "has called upon me for the fragment of the Letter which was *or is intended to be* [emphasis added] marked on the picture. Enclosed you will find it as accurately penned as memory serves at the distance of near ten years." It may be inferred that Abbott had not added the text of the letter to his 1781 Tower portrait—or that Laurens was not sure that he had. Since he then asks his daughter to take a copy of this inscription to Abbott "and speak to him respecting the copy of the picture," he surely means to commission Abbott to paint a replica of his 1781 life portrait. There is no reason to doubt that the Senate portrait is an original by Abbott—either his 1781 painting from life or his 1784 replica.

The enclosure that Laurens sent to his daughter has not survived. Obviously, the quotation recalled after a decade referred to something Laurens had written before the American Revolution, something of which he remained proud. Like many colonials, particularly in South Carolina, where the British ties remained strongest, Laurens was torn by conflicting loyalties. In the same passage in his letter to his daughter, Laurens makes that clear:

If I have a desire of transmitting my memoirs to Posterity, it is in shewing [sic] that I acted a faithful part to my King that I labored for continuing Peace and Friendship with my Brethren and fellow Subjects that at the hazard of my Life and Fortune I rejected all Temptations to abandon my Country in the day of her distress, but I had no thought even of this till it was called for.

In the headlong, unpunctuated rush of Laurens's words of 1784, something of the passionate conflict that the statesman felt as revolution approached is reborn. That he chose his pre-Revolutionary words as his motto on a portrait representing his darkest hour is both a patriot's creed and a reminder of how the choice between king and conscience had been thrust upon him.



### James Hamilton Lewis

(ca. 1863-1939)

James Hamilton Lewis served the state of Washington in the U.S. House of Representatives, and the state of Illinois in the U.S.-Senate. Born in Danville, Virginia, Lewis spent most of his youth in Georgia. In 1885, however, he left the South and moved to Seattle, where he established alaw practice and became active in territorial politics. After Washington's admission to the Union, Lewis was elected in 1896 to the U.S. House of Representatives. There he argued for recognition of Cuba's independence and for the establishment of the Mount Rainier area as a national park.

After losing both his congressional seat in 1898 and a subsequent bid for the U.S. Senate, Lewis moved to Chicago, where he once again became active in Democratic politics. In 1913 he was elected to the U.S. Senate from Illinois, the last senator chosen by that state leaislature before the ratification of the 17th Amendment, which provided for the direct election of senators. Lewis became the first Democratic whip of the Senate. He was defeated at the end of his first term but won another term in 1930 and wasreelected in 1936. Lewis resumed his role as party whip during his second and third terms. He was an authority on the U.S. Constitution and on foreign affairs, and a skillful legislative tactician. Lewis stood out among his contemporaries for his eloquent oratory and courtly manner. He died in office; his funeral service was held in the Senate Chamber.

ithout ceremony, this oil likeness of J. Hamilton Lewis by Louis Betts was hung in the U.S. Capitol in November 1940. A formal unveiling was postponed until the Illinois delegation could be present following the fall congressional recess. The portrait was presented by the senator's widow to the Joint Committee on the Library shortly before it was exhibited in the Senate wing of the Capitol.

The precise date and circumstances of the picture's execution are not known. Betts was, however, a skilled copyist who spent a number of years studying and working in the mode of Europeans Frans Hals and Diego Velasquez. Betts may have copied a photograph of Lewis that was published in 1940, the year after his death, for the portrait closely resembles this image.

A successful portraitist, Betts grew up in Chicago and was especially identified with that city, though he achieved recognition in capitals both here and abroad. As a student, he trained under his father, Edwin D. Betts, and later with William Merritt Chase at the Pennsylvania Academy of the Fine Arts in Philadelphia. A 1923 art journal observed: "[Betts]



This photograph of Senator J. Hamilton Lewis may have been used for the Senate's portrait. (Reprinted from *The National Cyclopedia of American Biography*. New York: James T. White & Company, 1940)

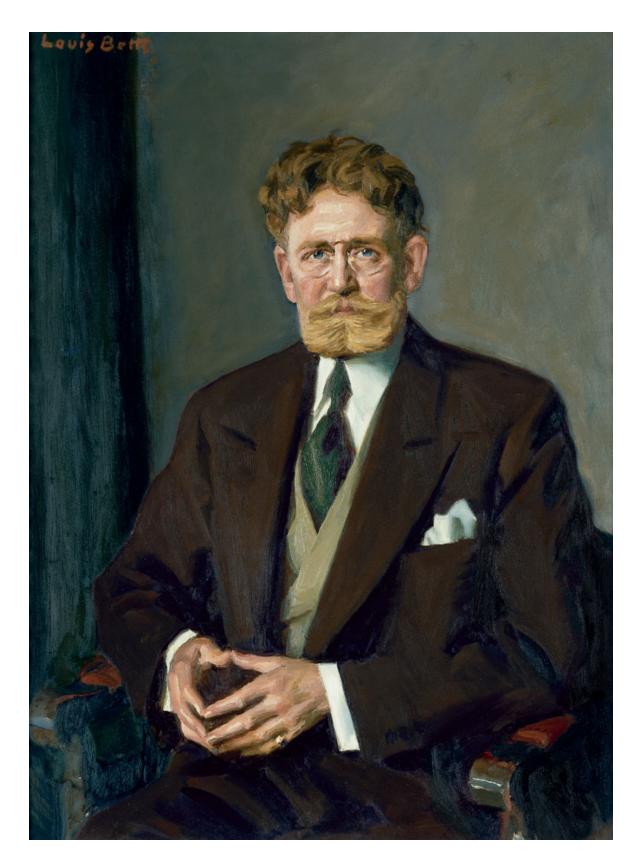
employs no accessories to heighten his effects.... He has only one aim...to set down on canvas for all time what manner of man or woman or child is before him as he or she is revealed to him by the spirit which gleams from the eyes."<sup>1</sup>

Betts maintained a studio in New York City. He was awarded a bronze medal at the St. Louis Exposition in 1904 and numerous other prizes in succeeding years. The National Academy of Design presented him with a gold medal in 1931.

United States Senate

#### *J. Hamilton Lewis* Louis Betts (1873-1961)

Oil on canvas, date unknown 39½ x 28% inches (100.3 x 73.3 cm) Signed (upper left corner): Louis Betts Gift of Rose Douglas Lewis (widow of J. Hamilton Lewis), 1940 Accepted by the Joint Committee on the Library, 1940 Cat. no. 32.00015



### Abraham Lincoln

(1809-1865)

Abraham Lincoln, 16th president of the United States, guided the nation through its devastating Civil War and remainsmuch beloved and honored as one of the world's great leaders. Lincoln was born in Hardin (now Larue) County, Kentucky. He moved with his family to frontier Indiana in 1816, and then to Illinois in 1830. After serving four terms in the Illinois legislature, Lincoln was elected as a Whig to the U.S. House of Representatives in 1846. He did not seek reelection and returned to Springfield, Illinois, where he established a statewide reputation as an attorney. Although unsuccessful as a Whig candi date for the U.S. Senate in 1855, Lincoln was the newly formed Republican Party's standard-bearer for the same seat three years later. In that race, Lincoln captured national recognition by engaging Democrat Stephen A. Douglas in a dramatic series of public debates, but Lincoln ultimately lost to Douglas on election day.

In 1860 Lincoln was elected the nation's first Republican president. By the



Delaware native, Civil War nurse, and sculptor Sarah Fisher Ames. (Architect of the Capitol)

rustratingly little is known about the life and career of Sarah Fisher Ames. Born Sarah Clampitt in Lewes, Delaware, she moved at some point to Boston, where she studied art. She spent time in Rome, but whether she studied formally there is not known. Wife of the portrait painter Joseph Alexander Ames, she produced at least five busts of President Lincoln, but the circumstances of their production are not well documented. While Ames was able to patent a bust of the 16th president in 1866, the drawings were later destroyed in a U.S. Patent and Trademark building fire.

As a nurse during the Civil War, Ames was responsible for the temporary hospital established in the U.S. Capitol in Washington, D.C. One source reports that through this position she knew Lincoln "in an intimate and friendly way," but she also might have met the president through her activity as an antislavery advocate.<sup>1</sup> Regardless of the origin of their association, it likely led to formal sessions with Lincoln, in which Ames was able to sketch, and perhaps model, his features.

Author Mary Clemmer Ames (no relation to the artist) compared one of the sculptor's renderings of Lincoln with Vinnie Ream's full-length statue of the president in the Capitol Rotunda:

Mr. Lincoln's living face was one of the most interesting ever given to man.... Mrs. Sarah Ames, in her bust of Lincoln... has transfixed more of the soul of Lincoln in the brow and eyes of his face than Miss Ream has in all the weary outline of her many feet of marble.... But any one who ever saw... his living humanity must thank Mrs. Ames for having reflected and transfixed it in the brows and eyes of this marble.<sup>2</sup>

This effusive praise by Mary Clemmer Ames is not entirely unwarranted. The head of the Senate bust of Lincoln is serene and poised, the gaze level, and the whole work is finely idealized. The pupils of the eyes are only lightly drilled, lending a slight remoteness to the face, and the toga associates Lincoln with the greatly admired Roman republic.

In 1868 the Joint Committee on the Library purchased this bust of Lincoln from Sarah Fisher Ames for \$2,000 for the Capitol. The Massachusetts Statehouse, Williams College Museum of Art, and the Lynn Historical Society—all in Massachusetts—and the Woodmere Art Museum in Pennsylvania hold additional busts of the president by Ames.

Other known works by the artist include a plaster bust of U.S. Grant, which was exhibited at the 1893 Chicago World's Columbian Exposition, and busts of American diplomat Anson Burlingame and railroad engineer Ross Winans. Ames died in 1901 in Washington, D.C.

#### Abraham Lincoln

### Sarah Fisher Clampitt Ames (1817-1901)

Marble, 1868 35 x 25<sup>1</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>2</sub> inches (88.9 x 64.1 x 34.3 cm) Signed and dated (centered on base at back): Sarah Fisher Ames Sculpt / 1868 Purchased by the Joint Committee on the Library, 1868 Cat. no. 21.00013



### Abraham Lincoln-continued

time of his inauguration in March 1861, seven Southern states had seceded from the Union, formed their own separate govern ment, and inaugurated Jefferson Davis as its president. Concerned with preserving the Union from dissolution, Lincoln presented an inaugural address that was conciliatory in nature, assuring that slavery would not be abolished where it then existed. But one month later, when Confederate forces opened fire on Charleston's Fort Sumterwhile Congress was in recess, Lincoln acted decisively. He called up the militia; proclaimed a blockade; and suspended the writ of habeas corpus, which ensures acitizen's right to be brought before a court before imprisonment. The war that ensued lasted for four years, during which time Lincoln assumed greater executive power than any previous U.S. president. -

Of all Lincoln's actions during the Civil War, he is perhaps best remembered for the Emancipation Proclamation, which he issued on January 1, 1863. Although it did not abolish slavery nationwide, it put slaveholders on notice and gave the conflict an undeniable moral imperative. When Lincoln was reelected in 1864, the war's end was in sight, and the president urged leniency toward the Southern states. His plan for postwar reconstruction advocated the forming of new state governments that would be loyal to the Union, a plan later adopted by President Andrew Johnson. Lincoln's presidency ended abruptly when he was shot by John Wilkes Booth on April 14, 1865, in Washington, D.C.'s Ford's Theater. Lincoln died the following day.

reated as a memorial, this mosaic portrait of President Abraham Lincoln was a gift to the United States from Italian artist and businessman Antonio Salviati. The mosaic was the work of the firm of Salviati, Burke, and Company of Venice and London. The House of Representatives passed legislation accepting the gift on July 24, 1866, and the Senate immediately concurred. Almost 20 years later Salviati's firm gave a similar portrait to the United States in memory of the nation's second assassinated president, James A. Garfield (p. 162).

The gift of the Lincoln portrait came early in Salviati's career, which was dedicated to restoring to prominence the medieval art of mosaic. Salviati founded his "laboratory of mosaic art" in Venice in 1859. He showed his works in 1861 at a national exhibition in Florence and in 1863 at an industrial exposition in Vienna. Doubtless the gift of the Lincoln portrait was both an honest expression of appreciation for the life of Lincoln— described by Salviati as "one of the world's greatest heroes"—and an effort to promote his work internationally. In the years that followed, Salviati exhibited at major expositions in Paris, Naples, London, Milan, and Boston, where he won numerous gold medals and diplomas of honor. At the 1862 London Exposition, the British press touted "the superiority of the enamel work . . . and mosaics sent by the Salviati establishment in Venice." The Salviati company developed a reputation for producing exquisite mosaic portraits of both ancient and modern subjects and for undertaking vast mural decorations for palaces and churches.

Antonio Salviati died in Venice on January 25, 1890, leaving his business to his two sons. The firm's mosaic work occupies important architectural spaces in St. Paul's Cathedral, the Houses of Parliament, and Westminster Abbey in London, and in the Albert Memorial Chapel at Windsor Castle in England. In the United States, the Stanford Memorial Church at Stanford University in California is decorated with massive Salviati mosaics. The exterior of the north facade depicts *Christ Welcoming the Righteous into the Kingdom of God*; when completed in 1901 it was the largest mosaic in America. The devastating 1906 San Francisco earthquake destroyed this priceless work, but it was recreated from the original drawings, preserved in Italy, several years later. Salviati's company continues today to produce glass art of the highest quality.

#### Abraham Lincoln

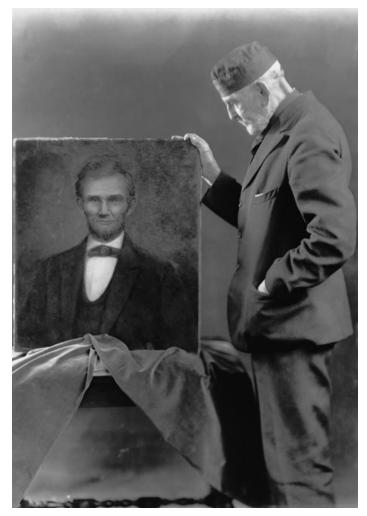
#### Antonio Salviati (1816-1890)

Enamel mosaic, 1866 22<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>4</sub> inches (oval) (57.8 x 51.4 cm) Unsigned Gift of the artist, 1866 Accepted by concurrent resolution dated July 25, 1866 Cat. no. 39.00001



#### Abraham Lincoln-continued

ccording to artist Freeman Thorp, this portrait of Abraham Lincoln was originally executed in approximately 1879 from life sketches in a specially created studio on the fourth floor of the Senate wing of the U.S. Capitol. Four decades later the portrait was purchased from Thorp for the Capitol. At the time of its acquisition in 1920, Thorp described in a letter to the Joint Committee on the Library the intensity with which he had observed Lincoln: "I studied him very carefully and thoroughly from life just before his inauguration, and later at the White House and at Gettysburg when he made his famous address, sketching him, making a descriptive delineation such as artists use, memorizing his expres-



Artist Freeman Thorp with his portrait of Abraham Lincoln, 1920. (Architect of the Capitol)

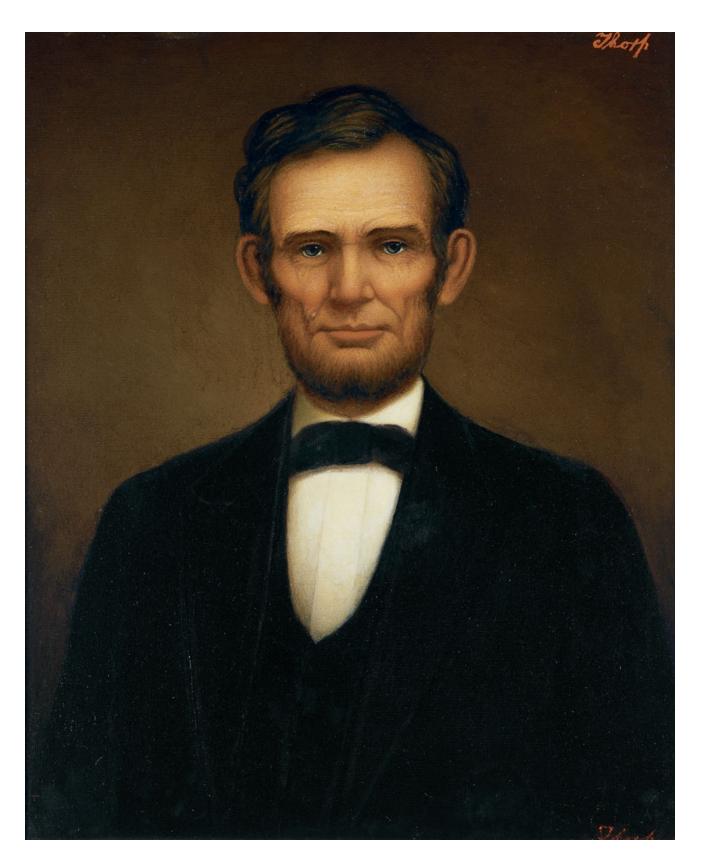
sion and how he looked when animated." The artist believed that these observations allowed him to create an accurate portrait of the president, and that "it would be impracticable for any future portrait painter who had not known him in life to put the real Lincoln on canvas."

By a Senate resolution approved April 5, 1920, the Joint Committee was directed "to engage an artist of reputation and ability to paint an oil portrait of the late Abraham Lincoln, former President of the United States, and to place the same in the Senate wing of the Capitol building, at a cost not to exceed \$2,000."<sup>1</sup> Several weeks later, the committee authorized payment of \$2,000 to Freeman Thorp for his portrait of Lincoln. While an 1872 newspaper article acknowledged that some viewers considered Thorp's portraits "too dark," the writer suggested that this feature instead gives the works a "richness of tone," lending facial expressions a "wonderful distinctness."<sup>2</sup>

Over the years, Thorp painted a number of portraits of prominent Americans, including several other U.S. presidents. The Smithsonian Institution's Inventory of American Painting and Sculpture lists 46 works by Thorp; eight of these, including the painting of Lincoln, are now held within the U.S. Capitol. Thorp's other work in the Senate is the oil portrait of Assistant Doorkeeper Isaac Bassett (p. 28).

#### Abraham Lincoln

Freeman Thorp (1844–1922) Oil on canvas, ca. 1879–1920 29<sup>3</sup>/<sub>8</sub> x 24<sup>3</sup>/<sub>8</sub> inches (74.6 x 61.9 cm) Signed (upper and lower right corners): Thorp Commissioned by the Joint Committee on the Library, 1920 Accepted by the Joint Committee on the Library, 1920 Cat. no. 31.00008



Catalogue of Fine Art

### Willie Person Mangum

(1792 - 1861)

Willie Person Mangum was born in Orange (now Durham) County, North Carolina. He studied law, became a superior court judge, served in the U.S. House of Representativesfrom 1823 to 1826, and moved to the U.S. Senate in 1831. Originally a Jacksonian Democrat, Mangum opposed protective tariffs and instead supported states' rights. In-1834, he broke with Andrew Jackson over several issues, especially the removal of federal deposits from the Bank of the United-States. Mangum resigned from the Senate in 1836 after refusing to carry out voting instructions from the North Carolina legislature, which the Democrats controlled. Hispolitical views were particularly well received in South Carolina, where he won all 11 electoral votes for president of the United States in the 1836 election.-

Mangum was elected in 1840 as a Whig to fill the Senate vacancy caused by the resignation of Bedford Brown. He was subsequently reelected and served until 1853. As president pro tempore of the Senate between May 1842 and March 1845, he was (under rules of the time) next in line for the presidency since President John Tyler did not have a vice president. Mangum was an astute political leader, an effective debater, and a powerful campaigner with personal charm and mag netism. A close friend of Daniel Webster's, Mangum helped persuade the Massachusetts senator to make his famous "Seventh of March" speech during the Compromiseof 1850 debates. When he failed to winreelection in 1852, Mangum returned to-North Carolina, where he practiced lawuntil his death in 1861.-

illie P. Mangum was president pro tempore of the Senate when this portrait by James Reid Lambdin was painted. The work was apparently commissioned by Mangum or his family because it was sent to Walnut Hall, Mangum's home in North Carolina, shortly after it was executed. The painting remained in the Mangum family until it was acquired by the Senate in 1978. According to correspondence in the Willie Person Mangum Papers at the Library of Congress, Lambdin asked to use a committee room in the basement of the U.S. Capitol as a studio whenever the space was free. Permission was granted in early March 1844, and Lambdin soon wrote Mangum to arrange for

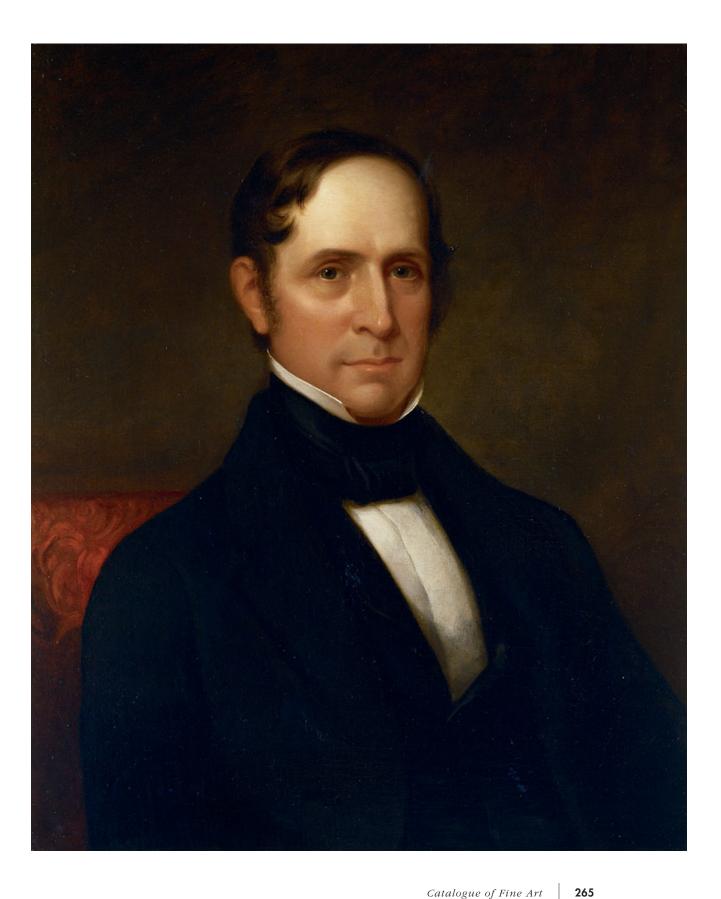
Mangum's magnetic personality, charm, and political acumen, as reported by his contemporaries, are effectively captured by Lambdin. Seated on a chair, the senator looks steadily at the viewer, his straight mouth, aquiline nose, and broad forehead conveying intelligence and dignity. Only the warm flesh tones and the slight elegance of the curls ornamenting his right temple modify this direct depiction.

sittings. The work was finished in three months.

A prolific painter, James Reid Lambdin was born in Pittsburgh, Pennsylvania, studied in Philadelphia with Thomas Sully, and returned to his native city in 1827. There, in the manner of Charles Willson Peale, Lambdin painted portraits and established a private museum containing both art and natural history. Beginning in 1859, he served on the commission to oversee the decoration of the U.S. Capitol extension. He was the father of artist George Cochran Lambdin, who was admired for his still-life paintings.

#### Willie P. Mangum James Reid Lambdin (1807-1889)

Oil on canvas, 1844 29<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>4</sub> inches (75.9 x 61.6 cm) Unsigned Purchased by the U.S. Senate Commission on Art, 1978 Cat. no. 32.00022



Catalogue of Fine Art

# Michael Joseph Mansfield

(1903-2001)

Michael Joseph Mansfield, a U.S. senator from Montana and U.S. ambassador to Japan, was born in New York City and moved as a child to Montana. He leftschool during World War I to join the navy and later served in the army and the Marine Corps. He then returned to Montana to work in the copper mines. After he com pleted his education, Mansfield taught Latin American and Asian history at Montana State University, his alma mater, and then,in 1942, won a seat in the U.S. House of Representatives. After a decade in the House, he was elected as a Democrat to the U.S. Senate, where he served until hisretirement in 1977. Mansfield became Democratic whip in 1957 and majority leader in 1961; he holds the record as the longest-serving floor leader, having served 16 years. During his tenure as majority leader, Mansfield played a key role in the passage of major civil rights and voting rights legislation and in enacting Lyndon Johnson's Great Society programs. He also became a critic of the war in Vietnam and an architect of the special Senate committee that investigated the Watergate scandal.

After he retired from the Senate, Mansfield served as ambassador to Japan under Presidents Jimmy Carter and Ronald Reagan, becoming the longest-serving ambassador in that post. He retired in 1988, and later became an advisor on the Far East until his death in 2001.



Study sketch for the Senate's painting of Mike Mansfield by Aaron Shikler. (National Portrait Gallery, Smithsonian Institution)

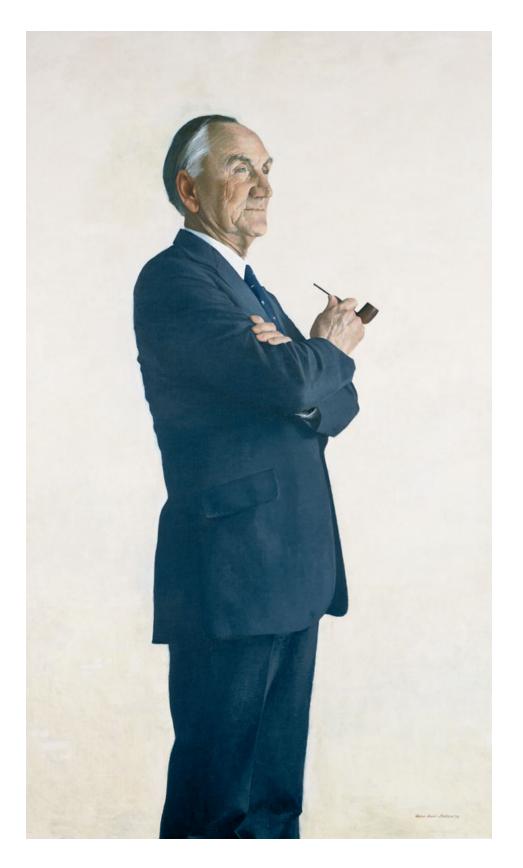
his striking painting of Mike Mansfield is unusual in the context of Senate portraiture. It owes its idiosyncratic appearance to the nature of its commission and execution, which was initiated not by the Senate but by The Charles Engelhard Foundation. The foundation hoped that the completed portrait would be accepted by the Senate and hung in the Mike Mansfield Room (S-207), which had been named in Mansfield's honor by Senate resolution in September 1976. When Mansfield was asked to have his portrait painted before his retirement from the Senate, he declined, stating: "When I'm gone, I want to be forgotten."1 Aware of the senator's widely known dislike of sitting for his portrait, Jane Engelhard reasoned that he might be persuaded to do so in a more relaxed setting. Engelhard thereupon invited both Mansfield and Aaron Shikler to her Florida home for the 1977 Christmas holiday, where the senator was told that Shikler had come to paint his hostess's portrait. Feigning illness, Engelhard asked Mansfield to sit for the artist in her stead, since Shikler had come to Florida expecting to work. The plan succeeded, and Mansfield's evident comfort is reflected in the casual nature of the portrait, which was completed in 1978. The painting was loaned to the Senate for the Mansfield Room immediately after its completion, and it was formally donated in 1996.

The commanding three-quarter-length pose, with the face near profile, is immediately softened by the naturalness of the folded arms, the familiar note of pipe in hand, and the genial facial expression. Likewise, the formality of a dark blue suit and tie is countered by the high-toned background. This light foil—a complex mélange of blue, gray, and white over a pinkish underpaint—creates almost the effect of a silhouette. Shikler takes full advantage of the contrast by painting the contour of Mansfield's clothes with a fluid, loose touch that is especially interesting on the back of the coat, where the wrinkles resulting from the folded arms create a rippling, energetic passage that engages the eye. Likewise, the artist noticed the distention of the knees of the trousers and included it as an effective accent to close the bottom of the portrait less abruptly. The strong shape of the skillfully painted hand and pipe does much to stabilize the somewhat over-life-size figure against the large, bright background.

A leading contemporary American portrait artist, Shikler has painted the official White House portraits of President and Mrs. John F. Kennedy and Nancy Reagan, as well as numerous other commissions. His works are included in many public collections.

#### *Mike Mansfield* Aaron Shikler (born 1922)

Oil on canvas, 1978 79<sup>3</sup>/<sub>k</sub> x 47<sup>3</sup>/<sub>k</sub> inches (201.6 x 120.3 cm) Signed and dated (lower right corner): AARON ANNIE SHIKLER `78 Gift of The Charles Engelhard Foundation, 1996 Accepted by the U.S. Senate Commission on Art, 1996 Cat. no. 32.00029



267

### General Marion Inviting a British Officer to Share His Meal

(1781)

General Francis Marion, the "Swamp Fox," was one of the most dashing figures of the American Revolution. He sabotagedthe communication and supply lines of the British forces in South Carolina in a series of surprise attacks. With his small band of poorly equipped men trained in guerrilla warfare, Marion lived off the land and hid in the swamps to evade the enemy. While camped on Snow's Island, South Carolina, about 1781, the general was said to have received a British officer who had been sent to arrange an exchange of prisoners. Their negotiations completed, Marion invited the visiting officer to stay for a meal. There are at least three differing accounts of what may have transpired, but recent scholarship has uncovered a document that may shed light on the event. This document is the application of Samuel-Weaver, a militiaman in North Carolina and Virginia, for a Revolutionary War pension. Weaver's sworn statement, as recorded by a justice of the peace, suggests that he was present at the Snow's Island encampment:

During the time he was with Gen'l Marion, a British Officer as he was told, came to Camp but for what reason he does not know & he was roasting and baking sweet potatoes on the coles —Gen'l Marion steped up with the British Officer and remarked he believed he would take Breakfast; he felt proud of the request, puled out his potatoes, wiped the ashes off with a dirty handkerchief, placed them on a pine log (which was all the provision they had) and Gen'l Marion and the Brittish Officer partook of them. He had been told by some that this had been recorded in the log of the Gen'l as dinner but this was breakfast.<sup>1</sup>

Legend says that the officer was surprised by the modest fare, as well as the simple attire and mode of existence that he found in the American camp. He was equally surprised that the American sol diers drew no wage and provided their he oil on canvas painting, *General Marion Inviting a British Officer to Share His Meal*, by South Carolina artist John Blake White, was presented to the Senate in 1899. According to the artist's son, Octavius A. White: "the figure of Marion is a portrait from memory, as my father, when a boy, knew him well. Marion's farm adjoined the plantation of my grandfather."

The Senate accepted the work by resolution on February 17, 1899. At that time, Octavius White also presented two other paintings by his father: *Sergeants Jasper and Newton Rescuing American Prisoners from the British* (p. 202) and *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British* (p. 290). Two years later, Octavius White donated another work by his father, *The Battle of Fort Moultrie* (p. 32). In a letter accompanying the first three pictures, he wrote that the series reflects "the heroic spirit which animated our fathers in the stormy days of the Revolution."

The artist has painted the red-coated British officer and Marion at right center, with a horse. Marion wears a plumed shako. His soldiers present an amusingly motley crew. Of special interest is the African American man behind the table, holding a small pan and, with his right hand, roasting sweet potatoes in the fire. This figure was likely meant to represent Marion's slave or manservant, although Samuel Weaver's pension application maintains that Weaver himself, a white soldier, was the one who cooked the meal. The makeshift table has a number of sweet potatoes on it, and Marion gestures toward them. During his lifetime, White executed several versions of the scene; similar paintings are held by the Museum of Fine Arts, Boston, the South Caroliniana Library, Columbia, and the Chicago Historical Society.

White's portrayal of the sweet potato meal was made into a mezzotint print by John Sartain in 1840 for the Apollo Association for the Promotion of the Fine Arts in the United States, a group that listed as one of its goals "the cultivation and diffusion of correct taste in the fine arts."<sup>1</sup> The print was the first in a series of engravings made from American paintings that were distributed to the nearly one thousand association members. The image also appeared on Confederate banknotes issued in 1861 by South Carolina. The painting was exhibited at the

#### General Marion Inviting a British Officer to Share His Meal John Blake White (1781-1859)

Oil on canvas, date unknown 24<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>2</sub> inches (62.2 x 74.9 cm) Unsigned Gift of Octavius A. White (son of the artist), 1899 Accepted by the Joint Committee on the Library, 1899 Cat. no. 33.00002



### General Marion Inviting a British Officer to Share His Meal-continued

own rations. General Marion explained that he and the Americans were willing to make these sacrifices to fight for liberty. The British officer was said to be so moved by the Americans' dedication that soon thereafter he resigned his commission and switched allegiances, declaring that it was impossible to defeat soldiers who would serve "without pay, and almost without clothes, living on roots and drinking water; and all for Liberty!"<sup>2</sup> He reportedly served for the last six months of the war as a pri vate under Marion, who later fought with General Nathanael Greene at the Battle of Eutaw Springs, forcing the British retreat from South Carolina.

National Academy of Design in 1837 and at the Apollo Gallery in 1838 and 1839. The exhibition catalogue described it this way:

After the business has been arranged, Marion invited the visitor to take dinner with him. The moment chosen by the Artist is when they approach the table, which was composed of pieces of bark, bearing a dinner of sweet potatoes. The expression of surprise on the countenances of the stranger and Marion's men is finely expressed. The scenery is said to be perfectly characteristic of a South Carolina swamp; and, altogether, it may safely be pronounced one of the best pictures of American history ever produced in this country.<sup>2</sup>

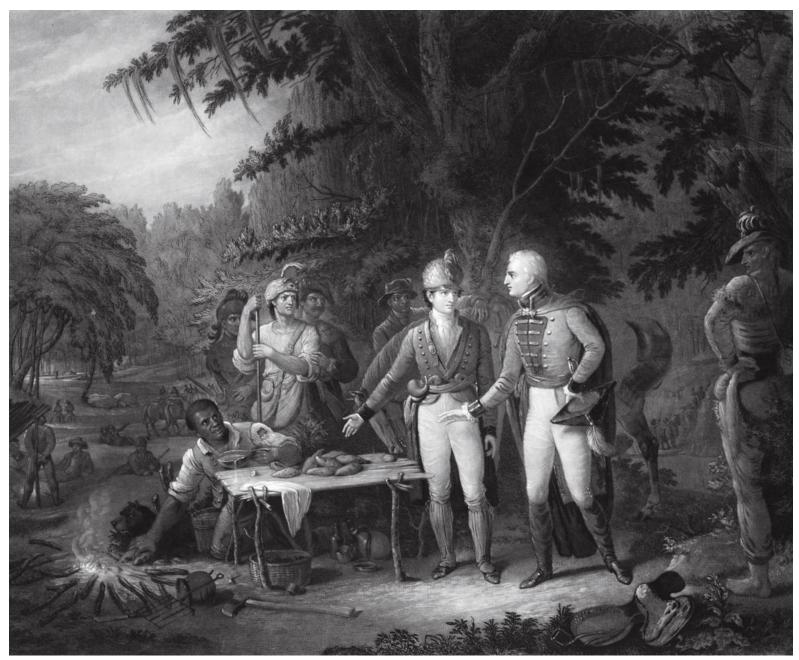
In a surprising piece of historical revisionism, James P. Truluck, Jr., a descendant of the alleged British officer, has raised doubts about this interpretation, as well as the officer's identity. Truluck has proposed that the roles of Marion as host and the officer as guest were actually



Issued by South Carolina in 1861, this Confederate banknote reproduces John Blake White's painting of General Marion. (Private Collection)

reversed. According to Truluck (in an 1989 article in *Carologue*, the journal of the South Carolina Historical Society), Captain John Brockington, Jr.—a landowner, slave-owner, and Tory sympathizer, who had fought against the "Swamp Fox"—was the legendary officer. Brockington was among those Tories to be banned to Nova Scotia, their properties seized after victories by the American forces in South Carolina.

Brockington returned to South Carolina to plead his case in person before the state senate, refuting his former life as a Tory and promising to repay claims against him. He was eventually pardoned. On his way home, he and his slaves traveled through swamps for safety. It was Captain Brockington, posits Truluck, who was cooking his dinner of sweet potatoes when the "Swamp Fox" found him. In this version of the story, Brockington then invited Marion to share his meal—and Marion invited Brockington to join his army!



This 1840 engraving by John Sartain was copied from the Senate's painting of the same scene by artist John Blake White.

### John Marshall

(1755 - 1835)

As chief justice of the United States from 1801 to 1835, John Marshall established the Supreme Court as the ultimate interpreter of the Constitution. During the -Marshall era, the Court reinforced the authority of the judicial branch, determined the distribution of powers between the federal government and the states, and pro tected individual property and civil rights.

Born in Germantown, Virginia, John Marshall was raised on the frontier. During the Revolutionary War, he rose to the rank of captain and fought in the Battles of Brandywine, Germantown, and Stony Point. At the end of the war, Marshall returned to Virginia, where he studied law and later established a practice in Richmond. Active in Virginia politics, Marshall served in the house of delegates and became a major Federalist leader in his state. He championed the Constitution and favored a centralized government with a strong judiciary. In 1797 President John Adams appointed Marshall to a special diplomatic commission to improve relations with France. However, Marshall and his partners, Charles Pinckney and Elbridge Gerry, were unable to negotiate an audience with the French foreign minister because his agents demanded a bribe from the Americans. The "XYZ Affair," as it has come to be called, after the anonymous labels given to the French agents, won Marshall popular support at home because he and his fellow commissioners refused to capitulate to the French.

Two years later, Marshall was elected to the U.S. House of Representatives, but he was appointed secretary of state by John Adams in 1800 before he could finish his term. Nominated by Adams as the fourth chief justice of the United States on January 20, 1801, Marshall took his seat on February 4, following confirmation by the U.S. Senate.

In the course of a 34-year tenure, the chief justice heard more than a thousand cases and wrote more than five hundred opinions. Under Marshall, the Supreme iram Powers had been working in Washington, D.C., for less than a year when John Marshall, who had been chief justice of the United States for over three decades, died at the age of 80. It was a momentous event for the capital and the country, because politicians and the public alike generally revered Marshall and his seminal contributions to American constitutional law.

Not surprisingly, Powers used the opportunity presented by the mood of national mourning to offer portraits of Marshall to the public. Powers was favorably positioned to produce such sculptures because, as he later recounted, several months before Marshall's death the chief justice had granted him eight sittings of half an hour each for the modeling of his bust in clay. This model must have been completed before March 20, when Powers left for Cincinnati; Marshall died on July 6.

The life portrait was a coup for Powers—with Marshall's death, it became substantially more valuable. Preparing to make plaster casts of the portrait bust available for sale, Powers solicited testimonials to its accuracy. One of these letters was from President Andrew Jackson, to whom he had given a cast. Powers paid to have Jackson's testimonial engraved to accompany an advertisement offering the casts for sale to the public at \$10 apiece. Powers also lobbied Congress for a commission to carve a marble bust of Marshall for the Capitol. (A series of sculptures of chief justices had already been authorized.)

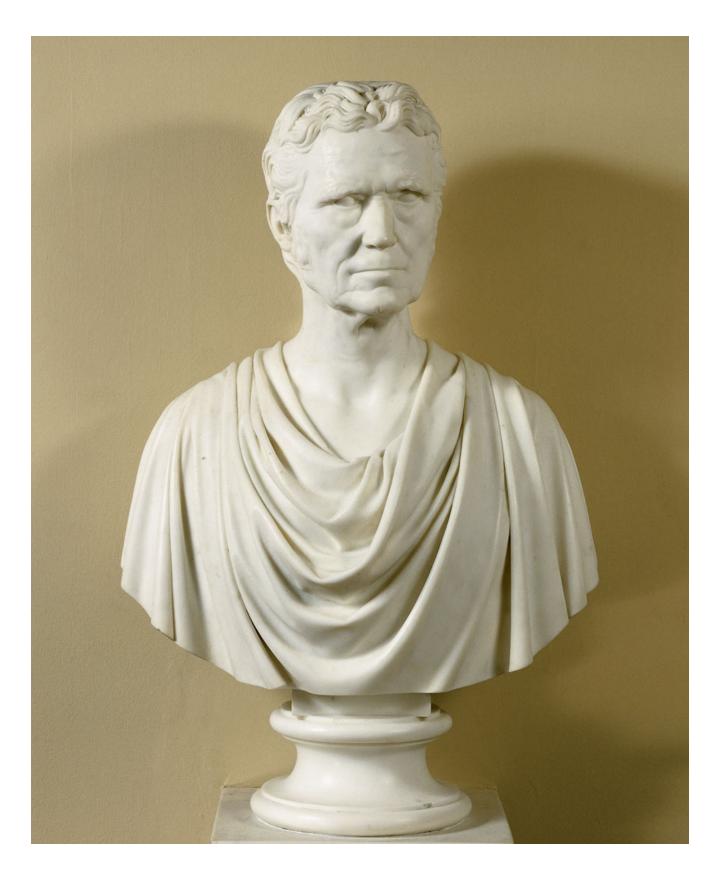
Powers's effort toward a federal commission succeeded. By resolution of the U.S. House of Representatives on February 12, 1836, the Joint Committee on the Library was instructed to "cause a marble bust of the late Chief Justice Marshall to be prepared by an artist of merit and reputation, and to be placed in the chamber of the Supreme Court of the United States, in a position corresponding with that of the bust of the late Chief Justice Jay."<sup>1</sup> The committee agreed to give Powers the assignment and later appropriated \$500 for the work.

Apparently because Powers did not yet have the technical ability to sculpt in marble, he decided not to attempt to fulfill the commission before his intended departure for Italy. Instead, he modeled other portraits in clay. When he sailed for Europe late in 1837, he had completed 13 busts, which followed him in a ship that reached Italy on May 28, 1838. Of these, at least two were translated into marble by Powers himself: a

#### John Marshall

#### Hiram Powers (1805-1873)

Marble, 1839 26<sup>1</sup>/<sub>2</sub> x 21<sup>1</sup>/<sub>2</sub> x 13<sup>1</sup>/<sub>2</sub> inches (67.3 x 54.6 x 34.3 cm) Unsigned Commissioned by the Joint Committee on the Library, 1836 Accepted by the Joint Committee on the Library, 1840 Cat. no. 21.00014

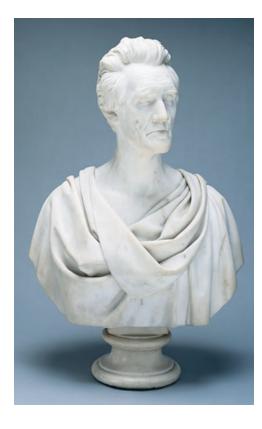


Catalogue of Fine Art

273

### John Marshall-continued

Court emerged as a prestigious, powerful, and equal third branch of the government. By defining the role of the Court in a number of pioneering decisions, Marshall set forth the principles by which the Consti tution is still interpreted today. He empha sized national supremacy over the interests of the individual states, as well as the pro tection of property rights. These opinions were defined in such landmark decisions as Marbury v. Madison (1803), in which the Court established the principle of judi cial review; McCulloch v. Maryland (1819), which established the doctrine of implied powers; and Dartmouth College v. Woodward (1819), which held that the contract clause of the Constitution protects private corporate charters. Marshall believed that the Constitution existed for future generations and that any narrow interpretations must therefore be avoided. The Constitution, he wrote in 1819, is "intended to endure for ages to come, and consequently, to be adapted to the various crises of human affairs."1



bust of Andrew Jackson and the Senate's John Marshall portrait. Powers acquired a remarkable skill in marble carving in a very short time, and the bust of Marshall was finished by early December 1839. Because producing the marble sculptures from the clay models was customarily done by the talented Italian carvers in Powers's studio (a practice almost universally adopted), these two busts are among the very few marbles carved entirely or largely by Powers.

The Marshall sculpture is most notable for the strong naturalism of the head, a characteristic it shares with Powers's bust of Andrew Jackson. In depicting Marshall, Powers balanced a vulnerable, aged body with an unshakable moral spirit. The viewer sees an 80-year-old man, while also seeing—or sensing—the intellect, the self-control, the absolute impartiality, and the perfect sense of justice that made the man. His level eyes seem to emanate dignity, despite the fact that the eyeballs are blank (this treatment was a neoclassical idealism based on a misconception about ancient sculpture). The original clay life model seems to have been simply a head with an undraped body, for in a letter about the marble, Powers wrote, "I have added drapery to it & it is regarded by my visitors as one of the best works in my collection."<sup>2</sup> The additions of the Roman toga and blank eyes to the marble version are the only departures from the prevailing naturalism of the piece.

The Marshall bust was formally accepted by the Joint Committee on the Library in 1840 and was subsequently presented to Congress and placed on view in the Supreme Court Chamber in the Capitol. Librarian of Congress John S. Meehan recorded in June of 1840, "The work has been most elegantly and satisfactorily performed by Mr. Powers." Hiram Powers, on the other hand, believed that he had been underpaid and always regretted pressing for the commission, which he felt cost him the opportunity of making a full-length statue of the great chief justice.

A full-length marble statue of Benjamin Franklin by Powers (p. 152) is also located in the U.S. Senate, and Powers's full-length statue of Thomas Jefferson is located in the House wing of the Capitol.

Executed from life in 1839, this bust of Andrew Jackson and the 1840 likeness of John Marshall—both by Hiram Powers have similar neoclassical characteristics. (The Metropolitan Museum of Art, Gift of Mrs. Frances V. Nash, 1894)



Marble busts of the first four chief justices are displayed in the Old Supreme Court Chamber. Left to right: John Marshall, John Rutledge, John Jay, and Oliver Ellsworth. (2000 photograph)

275

# Thomas Riley Marshall

(1854 - 1925)

Thomas Riley Marshall, U.S. vice president and oft-quoted wit, served two terms in office under President Woodrow Wilson.-Born in North Manchester, Indiana, Marshall practiced law in Columbia City, became active in the Indiana Democratic Party, and in 1908 was elected governor. During the next several years, Marshall'sextensive program for social and labor reform attracted national attention. In 1912 he was elected 28th vice president.-Marshall's irreverent and self-deprecating humor made him one of America's most popular vice presidents, and he was the first holder of that office in 80 years to be elected to a second term. Although hismost famous quote was not original to him, it remains the one for which he has been immortalized: "What this country needs is a really good five-cent cigar."1

In October 1919, President Wilson suffered a paralytic stroke that left him virtually incapacitated. Because the-Constitution did not yet specify exactly how the vice president was to assume the duties of the president in such cases, Marshall feared that any actions he took would appear overly ambitious or dis loyal, so he passively allowed others to provide leadership for the nation in Wilson's stead. At the end of his term, Marshall returned to Indiana and served on the Federal Coal Commission. He died while visiting Washington, D.C., in 1925.



orn in Lithuania in 1884, Moses Dykaar studied at the Académie Julian in Paris before arriving in the United States in 1916. He moved almost immediately to Washington, D.C., where he began a long and successful career. Speaker of the U.S. House of Representatives James "Champ" Clark secured Dykaar's services in carving his bust, and through this connection Dykaar was selected to create a marble bust of Thomas R. Marshall for the Senate's Vice Presidential Bust Collection. Several sculptors had sought the commission, but the vice president ultimately preferred Dykaar, and the Joint Committee on the Library awarded him the project in 1918. The Senate paid \$1,000 for the work, \$200 more than was customary because of increased transportation costs for statuary marble during wartime. In 1920 the Marshall bust served as the centerpiece for an exhibition of Dykaar's work at the Corcoran Gallery of Art in Washington, D.C., and it was accepted by the Joint Committee on the Library later that year.

Marshall lacked the rugged or unconventional facial features that many sculptors favor, and Dykaar joked that perhaps the vice president had not yet found a "good five-cent cigar." In a 1932 *Washington Post* article, Dykaar recalled that Marshall was a "nervous" model. The artist quoted the vice president as complaining good-naturedly, "You asked me for a sitting and you make me stand." Dykaar then explained, "We call them 'sittings,' when really they are 'standings.'"<sup>1</sup>

The Smithsonian Institution's Inventory of American Painting and Sculpture lists more than 40 works by Moses Dykaar throughout the United States. His busts of Calvin Coolidge (p. 84) and Charles Curtis (p. 90) also are in the Senate's Vice Presidential Bust Collection, and his marble portraits of House Speakers James Clark and Nicholas Longworth are located in the House wing of the Capitol. The Smithsonian Institution's National Portrait Gallery in Washington, D.C., holds Dykaar's likenesses of General John J. Pershing, inventor Alexander Graham Bell, and labor leader Samuel Gompers.

Artist Moses Dykaar poses with his bust of Vice President Marshall when it was exhib ited at the Corcoran Gallery of Art, 1920. (Courtesy of the D.C. Public Library)

#### Thomas R. Marshall

#### Moses A. Wainer Dykaar (1884-1933)

Marble, 1918 33<sup>3</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>2</sub> x 14<sup>3</sup>/<sub>4</sub> inches (85.7 x 67.3 x 37.5 cm) Signed and dated (on subject's truncated left side): M. A. DYKAAR / CAPITOL 1918 Commissioned by the Joint Committee on the Library, 1918 Accepted by the Joint Committee on the Library, 1920 Cat. no. 22.00028



Catalogue of Fine Art **277** 

# William McKinley

(1843 - 1901)

A U.S. representative from Ohio and 25th president of the United States, William McKinley was born in Niles, Ohio. After service in the Civil War, he studied law and moved to Canton, Ohio, to set up practice. McKinley was elected to the U.S. Congress as a Republican in 1876 and remained in the House of Representatives, with the exception of one term, until 1891. He lost his congressional reelection bid in 1890, but with the help of businessman Marcus Hanna he was elected governor of Ohio the following year.

With Hanna's continued support, Governor McKinley became the Republican candidate for president in 1896. He campaigned on a platform supporting the gold standard, and defeated free-silver advocate William Jennings Bryan. McKinley's probusiness administration supported the Dingley Tariff, which levied high duties. His term also was marked by an increasingly aggressive foreign policy, which includedannexing the Philippines and Puerto Rico and establishing an Open Door policy with China. Reelected in 1900, McKinley was assassinated a year later by a politicaldissident at the Pan-American Exposition in Buffalo, New York.



culptor Emma Cadwalader Guild had long wished to model her fellow Ohioan, President William McKinley, but his busy schedule had not permitted a sitting. National grief after his death led to popular sentiment favoring an appropriate memorial of the late president in the U.S. Capitol. So the artist, who had abandoned hope for her project upon the president's death, now resolved to create a posthumous bust instead. She collected all available photographic images and began the model. She worked on the McKinley bust in a studio in Athens, Ohio, covering the walls with images of the late president for inspiration. Guild studied each picture carefully and then removed it from the wall. "Finally but two were left, one representing her subject while he was Governor of the commonwealth, making a public address, and the other a picture which was made of him at a little dinner party at Senator Hanna's Cleveland residence. With these two pictures she completed her study."<sup>1</sup>

The likeness was then cast in New York, and with the support of the Ohio congressional delegation, the bronze was brought to the Capitol for approval. The Joint Committee on the Library was subsequently authorized to pay the artist \$2,000 and to place the bust in the Senate wing of the Capitol. With the acquisition of the McKinley bust, the artist was "granted the unusual honor of placing it on display in the President's room."<sup>2</sup>

Emma Cadwalader Guild was born in Zanesville, Ohio, in 1843. Largely self-taught, she spent much of her artistic career in Europe, establishing studios in London, Berlin, and Italy. Early works include a bronze figure of a standing African American man entitled *Free*, a marble bust of British statesman William Gladstone, a bronze of English artist George F. Watts, and a relief of Cardinal Henry Edward Manning. While initially Guild was relatively unknown in the United States, her bust of the late President McKinley, as well as a bust of Abraham Lincoln, brought the artist new recognition in her native country. In 1904 she exhibited at the Louisiana Exposition in St. Louis and won a bronze medal. Other important U.S. projects, including a bust of Andrew Carnegie, were to follow.

The bust of President McKinley as originally displayed in the President's Room in the Capitol, ca. 1910. (Architect of the Capitol)

### William McKinley

#### Emma Marie Cadwalader Guild (1843-1911)

Bronze, 1901 29<sup>1</sup>/<sub>2</sub> x 18<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>2</sub> inches (74.9 x 47 x 36.8 cm) Signed and dated (on subject's back between shoulders): Emma / Cadwalader / Guild / Sculpr. / 1901 Inscribed (on back lower left side of base): COPYRIGHTED 1902 Founder's mark (on back lower left side of base): THE HENRY-BONNARD BRONZE C<sup>o</sup>. / FOUNDERS. N.Y. 1901. Inscribed (on front of base): MCKINLEY Purchased by the Joint Committee on the Library, 1903 Cat. no. 24.00004



Catalogue of Fine Art **279** 

# Charles Linza McNary

(1874 - 1944)

Charles Linza McNary served as minority leader of the United States Senate between 1933 and 1944. Born in Marion County. Oregon, and educated in law, McNary was appointed to the Senate to fill vacancies in 1917 and 1918. The following year he won election in his own right. McNary rose to prominence in 1926 as chairman of the Senate Committee on Agriculture and Forestry. A strong supporter of farm interests, he cosponsored the McNary–Haugen bill, which called for shipment of American surplus farm products abroad to help raise prices. Congress passed the bill, but President Calvin Coolidge vetoed it. Still, McNary–Haugen laid the groundwork for later federal farm assistance programs.

As Republican leader of the Senate, McNary seldom made formal speeches but excelled as a behind-the-scenes negotiator. He supported much of the Franklin Roosevelt administration's early legislation. In turn, McNary won the president's support for construction of the Bonneville project, the federal dam and electric generating station on the Columbia River at Bonneville, Oregon. Later, however, McNary helped unite anti-New Deal forces of both parties in opposition to the so-called court-packing plan of 1937. His strategy not only helped to defeat the controversial plan, but also initiated a new coalition between Republicans and conservative Democrats that provided the first effective opposition to the New Deal. McNary became the Republican vice presidential candidate on the unsuccessful 1940 ticket headed by Wendell Willkie. His political career ended abruptly when he died following surgery in Florida in 1944.

ccording to Senator Charles McNary's widow, Cornelia Morton McNary, the governor of Oregon appointed a committee to select an appropriate portrait of her husband for presentation to the Senate. Portuguese artist Henrique Medina was chosen to create an oil on canvas likeness, working from photographs of the subject. Although the painting was installed in the Capitol in 1944, it is dated two years later. This discrepancy was not noted in the period documentation, and the reason for the later date remains a mystery. A 1980 Portuguese catalogue of Medina's work featured the McNary portrait, and specifically commented on the subject's hands, calling them "fine, sensitive, and cultivated, lending themselves to a psychological study."<sup>1</sup> Medina's portraits of Americans distinguished in business, government, education, and entertainment are held in numerous public and private collections in this country and throughout Europe.

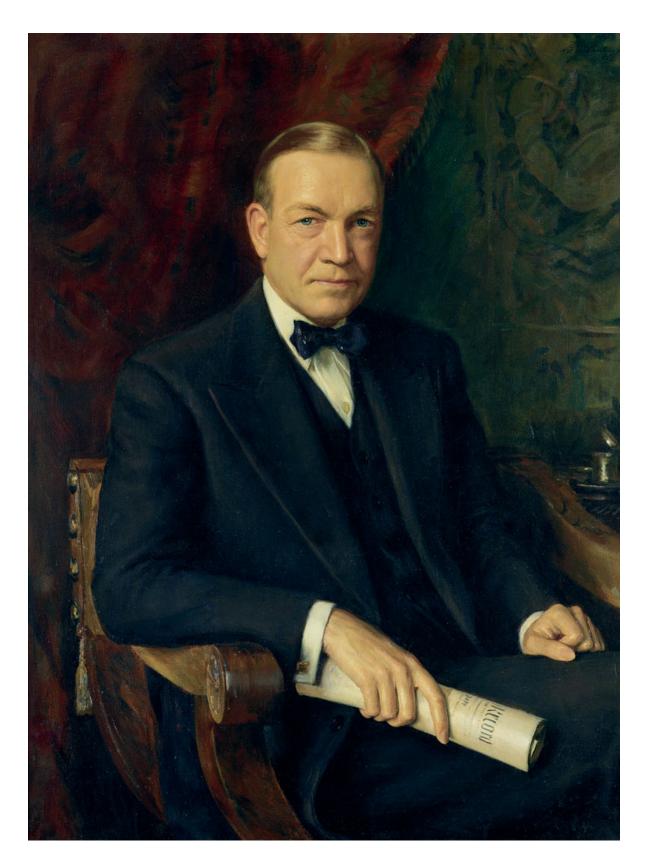


Members of the Senate, left to right, Frank Gooding, Arthur Capper, Charles McNary, and George Moses, endorse Forest Protection Week, April 7, 1934. (Library of Congress, Prints and Photographs Division)

I.

#### *Charles L. McNary* **Henrique Medina (1901–1988)**

Oil on canvas, 1946 39½ x 29½ inches (100.3 x 74.9 cm) Signed and dated (upper right corner): H. Medina / 1946 Gift of the Friends of Senator Charles McNary, ca. 1946 Accepted by the Joint Committee on the Library, ca. 1946 Cat. no. 32.00012



### Walter Frederick Mondale

(born 1928)

Walter Frederick Mondale, a U.S. senator from Minnesota and the 42nd vice president of the United States, was born in Ceylon, Minnesota. Mondale practiced law in his native state and served as attorney general of Minnesota from 1960 to 1964. A long-time supporter and protégé of fellow Minnesotan Hubert H. Humphrey, Jr., Mondale was appointed as a Democrat to fill the vacancy in the U.S. Senate that was created when Humphreyresigned to become vice president of the United States in 1964. Subsequently elected and then reelected, Mondale served in the Senate until 1976. Outspoken and progressive, Mondale was a strong advocate for social reform. He chaired the Select Committee on Equal Education Opportunity, and in an attempt to facilitate the passage of civil rights legislation, lead a successful effort in 1975 to amend the Senate cloture rule so that a smaller majority would be needed to defeat a filibuster.

Mondale was elected vice president with Jimmy Carter in 1976 and served until 1981. His working relationship with Carter was unusually strong, and he played a more active role in executive decisionmaking than most previous vice presidents. After Carter's defeat in 1980, Mondale resumed practicing law in Minnesota. His unsuccessful bid for president against Ronald Reagan in 1984 was distinguished as the first major party ticket to include a female vice presidential candidate, Geraldine Ferraro. Mondale later was U.S. ambassador to Japan from 1993 to 1996.



n 1986 the Senate commissioned sculptor Jud Nelson—Walter Mondale's choice—to create Mondale's portrait bust for the Vice Presidential Bust Collection. Announcing the commission, Mondale said, "I credit my wife, Joan, for introducing me to Nelson's work, which spans a broad range of exceptional creative endeavor." Active in the art world, Joan Mondale had served as honorary chairperson of the Federal Council on the Arts and Humanities during her husband's vice presidential term.

Vice President Mondale sat three times for Nelson in the sculptor's New York City studio. For reference during the intervals between sittings, Nelson used a series of photographs of Mondale, as well as a life mask of his face. Between the first and second sitting, however, the vice president lost considerable weight—the desired effect of a diet regimen. When the leaner Mondale appeared at the studio, Nelson reacted with shock: "Into my studio stepped a new Walter Mondale, dashing, trim, and three months into his vegetable diet. I was panic stricken. How was I going to hide all those extra pounds before he saw the sculpture?"

Mondale, of course, did view the clay model, noting with dismay the too-heavy face and jowls. Nelson set himself to the task of shaving down the clay to accurately reflect the slimmer vice president. Once the revised model was approved, Nelson himself carved the figure in Carrara marble. He relied upon traditional carver's tools rather than the modern dental drill he uses for his contemporary pieces. The completed bust was placed on view at the Capitol in 1988.

The Oregon-born Nelson studied at Bethel College and the University of Minnesota. He is best known for his detailed sculptures of everyday objects: a bulging plastic garbage bag, sunglasses, folding chairs, and Popsicles. Nelson carves his pieces himself and is one of the few modern sculptors who works directly in marble. "Carving is my approach to form," he has noted. "My work is based on direct observation, line for line, fold for fold." Nelson's most celebrated sculpture is a heroic bronze astronaut figure at the Gerald R. Ford Museum in Grand Rapids, Michigan. His work has been exhibited widely and is held in several permanent collections, including those of the Walker Art Center in Minneapolis, and the Solomon R. Guggenheim Museum in New York City.

Sculptor Jud Nelson revises the clay model of a newly slimmed Walter Mondale, 1987. (Courtesy Judson R. Nelson)

282

#### Walter F. Mondale

### Judson R. Nelson (born 1943)

Marble, modeled and carved 1987 30 x 36 x 25<sup>1</sup>/<sub>2</sub> inches (76.2 x 91.4 x 64.8 cm) Signed and dated (under subject's truncated left arm): Nelson '87 Commissioned by the Senate Committee on Rules and Administration, 1986 Accepted by the Senate Committee on Rules and Administration, 1988 Cat. no. 22.00041

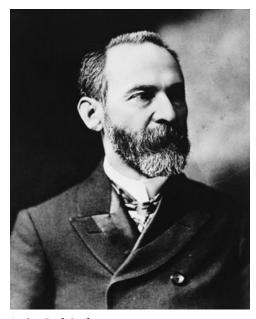


# John Tyler Morgan

(1824 - 1907)

John Tyler Morgan served Alabama as a U.S. senator for 30 years. He was born in Athens, Tennessee, but moved with his parents to Alabama at a young age. In 1845 he was admitted to the bar; he established a law practice shortly thereafter. Morgan enlisted as a private in the Confederate army in 1861, quickly rising through the ranks to become brigadier general two years later. Following the war he returned to his law practice and in 1876 was elected as a Democrat to the U.S. Senate. His service began March 4, 1877, and continued until his death in 1907.

From the start, Morgan advocated an interoceanic canal in Central America to connect the Atlantic and Pacific Oceans, and more than any other member of Congress, he contributed to the successful accomplishment of that enterprise. He distinguished himself as a member of the Foreign Relations Committee, serving as the ranking minority member for 22 years, and as the chairman from 1893 to 1895. Morgan also served as the unofficial minority leader from 1901 to 1902, and from 1905 to 1907, when he died in office.



Artist Carl Gutherz. (Architect of the Capitol)

n March 1893 Senator John Morgan was appointed by President Benjamin Harrison to a commission representing American interests before the Bering Sea Tribunal, then meeting in Paris. While there, Morgan renewed a former acquaintance with artist Carl Gutherz. Gutherz was eager to paint a portrait of Senator Morgan, who resisted giving up the time for sittings. Eventually, Morgan agreed to six sittings, saying that he "would waste no more valuable time on it."

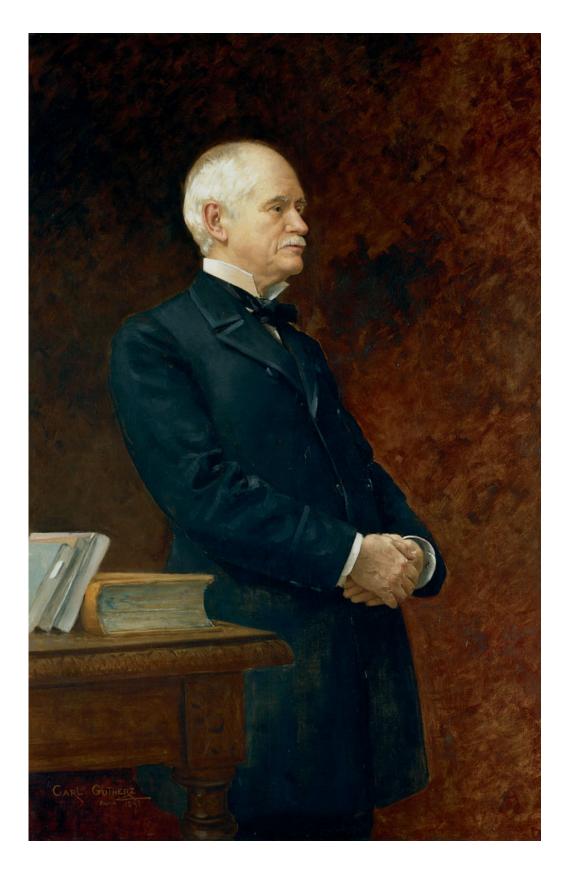
Gutherz completed the portrait that May. The painting hung in Senator Morgan's Washington, D.C., residence, and it remained in the family's possession until offered to the Senate by the senator's daughter, Cornelia Morgan. Seeking an appropriate home for the portrait in 1910, she offered to either sell or donate it to the Senate. The Joint Committee on the Library requested a memorandum from her regarding the circumstances and conditions under which the portrait was painted. Shortly thereafter, the Senate introduced a resolution authorizing the Joint Committee to purchase the painting for \$1,000 from the contingent fund of the Senate. No action was taken at that time regarding the acquisition, however, and despite another Senate resolution two years later, the issue was never settled. By then the portrait was on display in the meeting room of the Joint Committee on the Library. Decades later, with the establishment of the Senate Commission on Art, the Senate eventually assumed stewardship of the painting.

Gutherz was born in Schöftland, Switzerland, in 1844 and at the age of seven immigrated with his parents to the United States. The family settled first in Cincinnati, Ohio, and later in Memphis, Tennessee. As a young man, Gutherz traveled to Europe for instruction in art, studying at the Académie des Beaux-Arts in Paris, and later in Belgium and Rome. In 1872 he returned to the United States and eventually settled in St. Louis, where he taught in the art department at Washington University and helped establish that city's School of Fine Arts. In 1884 Carl Gutherz moved to Paris for a 12-year residency; it was during this time that he painted the portrait of Morgan.

Among Gutherz's other works are the mural on the ceiling of The Members Room in the Jefferson Building at the Library of Congress, and painted portraits of Jefferson Davis and Susan B. Anthony. Extensive collections of the artist's works are located at the Brooks Gallery in Memphis, and at the Minnesota Historical Society in St. Paul. Gutherz died in Washington, D.C., in 1907 at the age of 63.

#### John Morgan Carl Gutherz (1844-1907)

Oil on canvas, 1893 57<sup>1</sup>/<sub>4</sub> x 38 inches (145.4 x 96.5 cm) Signed and dated (lower left corner): CARL GUTHERZ / PARIS 1893 Gift of Cornelia I. Morgan (daughter of John Morgan), 1910 Acquisition undocumented Cat. no. 32.00024



### Justin Smith Morrill

(1810 - 1898)

Born in Strafford, Vermont, Justin Smith Morrill entered politics after careers as a merchant and a farmer. Elected to the U.S.-House of Representatives in 1854 as an antislavery Whig, he moved to the U.S. Senate in 1867 as a Union Republican. A committed protectionist, he supported tariff legislation and strongly opposed infla tionary measures. Morrill also sponsored significant educational and cultural projects. He recommended that the Old-Chamber of the House of Representatives become National Statuary Hall, where portrait sculpture from each of the states could be displayed. Morrill also promoted construction of the Library of Congressbuilding, oversaw the expansion of the Capitol grounds, and supported a plan to redesign the governmental core of Washington, D.C. But he is best known as theauthor of the Morrill Land Grant College Act of 1862, which provided for the foundation and funding of state agricultural andmechanical colleges from the sale of public lands. This act ultimately resulted in 68 new colleges across the nation. In 1890 Morrill sponsored the second Morrill Land-Grant College Act, which provided additional funding. At the time of his death in 1898, the senator held the record for the longest continuous congressional servicenearly 44 years.



fter securing a reputation as one of the finest genre painters of the late 19th century, Eastman Johnson concentrated increasingly on portrait painting in his later years. It was a more lucrative subject matter in which he had considerable experience, and after 1880 his distinguished roster of sitters included industrialists, financiers, and politicians. Among them were two U.S. presidents, Grover Cleveland (1891) and Benjamin Harrison (1895), whom the federal government commissioned Johnson to paint. The bust-length portrait of Senator Justin Morrill is arguably superior to these larger presidential portraits, both in the White House collection. Broadly painted and securely modeled, Morrill's head is depicted against a backdrop of mottled, modulated grays, a refreshing change from the preponderantly dark and murky backgrounds of so many late-Victorian portraits. The several grays in Morrill's hair, as well as his softly painted muttonchops, play subtly against this lively background.

In Johnson, Morrill found a painter whose temperament was well suited to his own. A New Englander like the senator, Johnson evidenced empathy for the admirable legislator's character in this sober portrait. Firmness of character is conveyed through firmness of structure in the closely observed features. Morrill's gaze follows the turn of his head, looking away from the viewer and creating a thoughtful mood.

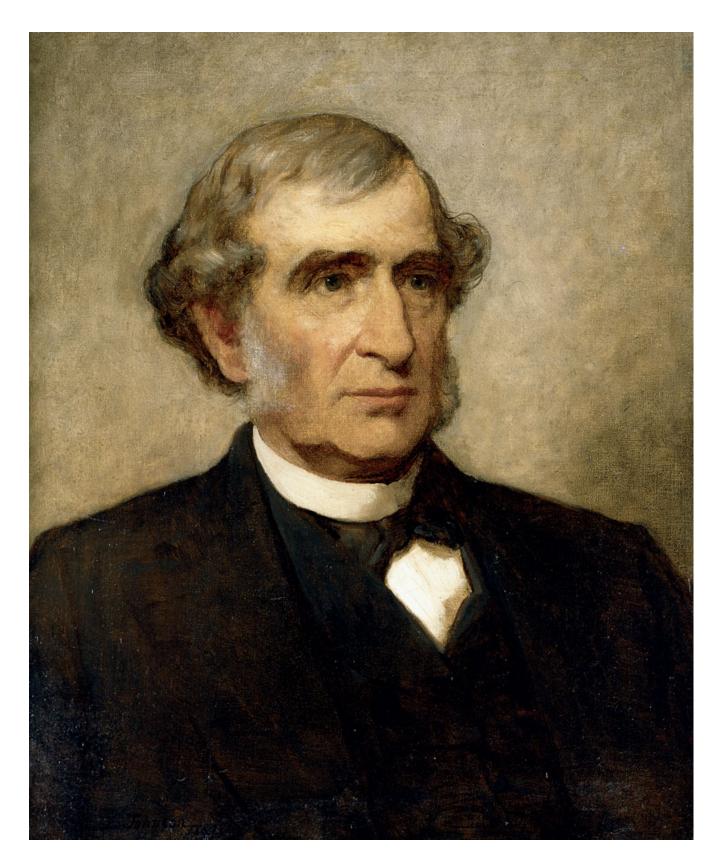
Cornell University, one of the institutions created by the Morrill Land Grant College Act, had honored the "Father of the Agricultural Colleges" by commissioning Eastman Johnson to paint Morrill's portrait in 1883. At the picture's unveiling that year in Ithaca, New York, the senator remarked: "The sitting for a portrait, if I may be pardoned for saying so, is rather an awkward business for a modest man who can find anything else to do."<sup>1</sup> Morrill ordered this excellent replica of the Cornell painting from Johnson the following year for display in his Washington, D.C., home. The house was built under the direction of Architect of the Capitol Edward Clark, with decorated ceilings by artist Constantino Brumidi. The Johnson portrait was in Morrill's possession at the time of his death. In 1920 Louise S. Swan, sister-in-law of the late senator, bequeathed the painting to the United States to be hung in the Capitol.

Eastman Johnson's painting of Justin Morrill, far left, as it was displayed in the senator's Washington, D.C., home. (Vermont Division for Historic Preservation)

#### Justin Morrill

### Jonathan Eastman Johnson (1824-1906)

Oil on canvas, 1884 24<sup>3</sup>/<sub>4</sub> x 20<sup>3</sup>/<sub>4</sub> inches (62.9 x 52.7 cm) Signed and dated (lower left corner): E. Johnson / 1884 Gift of Louise S. Swan (sister-in-law of Justin Morrill), 1920 Accepted by the Joint Committee on the Library, 1920 Cat. no. 32.00005



Catalogue of Fine Art

### Levi Parsons Morton

(1824 - 1920)

Levi Parsons Morton was the 22nd vice president of the United States as well as a U.S. representative. He was born in Shoreham, Vermont, but lived most of his adult life in New York State. Having established a successful dry goods company, Morton rose to become a wealthy and influential banker in New York City. In 1878, and again in 1880, he was elected as a Republican from New York to the U.S. House of Representatives. He resigned in 1881 when President James Garfield appointed him minister to France.

Morton was elected vice president in 1888 with President Benjamin Harrison, and served one term. An 1898 biographical sketch noted that Morgan presided over the Senate "with a dignity and fairness that gained the praise of all, withoutregard to party distinction, even at a time when questions of party politics were most earnestly discussed."<sup>1</sup> Failing to win renomination to a second term, Morton returned to New York where he served as governor from 1895 to 1897. In later years he was active in real estate investment. Morton died in Dutchess County, New York, in 1920.



The Senate's portrait bust and this 19thcentury photograph of Levi P. Morton show the vice president wearing identical garments. (Library of Congress, Prints and Photographs Division)

n 1890, with Levi P. Morton still in office, the Joint Committee on the Library included his name among vice presidents to be memorialized by marble portrait busts in the Senate Chamber. With the vice president's approval, the committee selected Frank Edwin Elwell to execute the work. About a decade earlier, Morton had supported young Elwell's application to attend the École des Beaux-Arts in Paris. It is likely that in 1890 Morton suggested that the sculptor be selected to produce his bust.

Born in Concord, Massachusetts, Elwell received his first instruction in art from Louisa May Alcott's sister, Abigail May Alcott, who also taught noted sculptor Daniel Chester French. Elwell later studied under French and shared a studio with him in New York City. Elwell's life portrait of Morton was created in New York, and placed in the Senate Chamber in 1891.

The bust seems larger than life. This impression is due to the proportions: The distance from side to side is almost equal to the distance from the top of the head to the bottom of the coat. The very simple costume—double-breasted coat, band collar, and wide cravat—is virtually identical to that worn in a photograph of Morton taken perhaps 10 years earlier. Its broad, unfussy surface and the almost pure frontality of the bust produce an effect of slightly aloof, but not stiff, dignity.

The head is remarkable for the malleable, fluctuating surface of the face. Elwell achieves a compelling evocation of an old man (Morton was 67 years old) whose soft and gently sagging skin is rendered with skillfully nuanced, almost liquid modeling. The particularity extends to his close-cropped hair, his square jaw, even to the inherent conformation of his ears.

A wealthy banker as well as a public servant, Morton was instinctively conservative; a contemporary described him as "neither intrusive nor obtrusive."<sup>1</sup> That character, and his intelligence, are well served by the artist. Of interest are the deeply drilled eyeballs without elaborate highlight effects. The resulting black cavities suggest mental abstraction, or a slight reserve.

Elwell's works are numerous and varied. He exhibited at the 1893 World's Columbian Exposition in Chicago, and later served as curator of ancient and modern sculpture at the Metropolitan Museum of Art in New York City. Elwell is further represented in the Senate's Vice Presidential Bust Collection by a marble bust of Garret A. Hobart (p. 190).

288

#### Levi P. Morton

### Frank Edwin Elwell (1858-1922)

Marble, 1891 35½ x 28½ x 15¾ inches (90.2 x 72.4 x 39.1 cm) Signed (on front left side of base): F•EDWIN ELWELL•Sc. Commissioned by the Joint Committee on the Library, 1890 Accepted by the Joint Committee on the Library, 1891 Cat. no. 22.00022



Catalogue of Fine Art

### Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British

(May 12, 1781)

During the Revolutionary War, British troops seized the strategically located mansion of Rebecca Jacob Motte, awealthy widow. Located midway between Charleston and Columbia, South Carolina, on the Congaree River, the house became a principal supply depot for the Britishcampaign in the South. Garrisoned with about 200 soldiers, the bulwark was known by the British as Fort Motte. American forces sought to destroy their enemy's interior chain of military posts, including-Fort Motte, to gain control of everything within 30 miles of the sea. Despite the British occupation, Rebecca Motte and her family remained in her house until the-American forces—under the command of General Francis Marion and Lieutenant Colonel (later General) Henry Lee--arrived, demanding that the British surrender. The Motte family was asked to retreat to a farmhouse nearby, and on May 8, 1781, Marion and Lee attackedthe plantation to reclaim it for the colonial army. Rebecca Motte reportedly encouraged the Americans to set the house afire in order to dislodge the British. She herself is said to have provided the arrows usedto ignite the roof. The British soldiers surrendered, fearing they would be blown up if the gunpowder stored in the house wereset on fire. Following the successful American siege, Rebecca Motte provided a dinner to the officers of both armies.

n this painting, *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British*, Rebecca Motte, in the center, offers arrows to Marion, Lee, and another soldier between them so they might shoot them at the roof of her house. While three members of her household observe her daring act, two soldiers, at right near the campfire, prepare their weapons for the bombardment.

Historical accounts say, as John Blake White has depicted here, that General Francis Marion and Colonel Henry Lee were present when Rebecca Motte consented to the burning of her home. Both Marion and Lee were well known for their military expertise; Marion earned the nickname the "Swamp Fox" for his elusive tactics that disrupted the British supply lines and hampered enemy communications, and Lee was nicknamed "Light Horse Harry" for his frequent successes as outpost leader.

When the British claimed her house as a military post, Rebecca Motte—whose husband had died during the early part of the war—was living there with her three daughters and her niece, Mary John Brewton. Lee described the Motte estate as being "situated on a high and commanding hill . . . surrounded with a deep trench, along the interior margin of which was raised a strong and lofty parapet."1 Of the burning of her house, Rebecca Motte is said to have told Lee, "If it were a palace, it should go."<sup>2</sup> The combustible arrows presented to Lee, which Rebecca carried in the protective case located under a bow at her feet in this painting, had belonged to her brother, Miles Brewton. She is said to have inherited them, along with the house, when Brewton was lost at sea. After the roof of the house was set on fire, the British surrendered immediately. The fire was extinguished, and the building was saved from destruction. Fort Motte remained intact until it was accidentally burned several years after the Revolution. A granite stone now marks the site where the British surrendered on May 12, 1781.

South Carolina artist John Blake White studied under painter Benjamin West in England, acquiring West's interest in historical events and heroic traditions. White's portrayal of the burning of Mrs. Motte's house, thought to have been painted about 30 years after the episode, is based on the historical event as well as the legend surrounding it. The dramatic work is comparable in approach and subject matter to Emanuel Leutze's 1852 canvas, *Mrs. Schuyler Burning Her Wheat Fields on the Approach of the British*, now in the collection of the Los Angeles County *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British* John Blake White (1781-1859)

Oil on canvas, date unknown 24<sup>1</sup>/<sub>2</sub> x 29<sup>5</sup>/<sub>8</sub> inches (62.2 x 75.2 cm) Unsigned Gift of Octavius A. White (son of the artist), 1899 Accepted by the Joint Committee on the Library, 1899 Cat. no. 33.00001



# Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British-*continued*

Museum of Art. Such history paintings highlighted intrepid individuals and valorous acts rather than complex scenes of battle. In this painting, White depicts a scene and heroes important especially to South Carolinians.

The painting was one of three historical scenes presented to the Senate in 1899 by Octavius A. White, the son of the artist. He donated a fourth painting two years later. The four paintings are considered the best-known works of John Blake White. In addition to this one, they are *The Battle of Fort Moultrie* (p. 32), *Sergeants Jasper and Newton Rescuing American Prisoners from the British* (p. 202), and *General Marion Inviting* 



Emanuel Leutze portrays a singular act of courage in his 1852 painting, *Mrs. Schuyler Burning Her Wheat Fields on the Approach of the British*, a theme John Blake White also chose for his Revolutionary War paintings. (Los Angeles County Museum of Art)

*a British Officer to Share His Meal* (p. 268). In a letter to Senator Benjamin R. Tillman of South Carolina, Octavius White stated that he wished to donate the four paintings to the United States Senate in memory of his father.



### Mountains and Clouds

Mountains and Clouds, the focal point of the nine-story atrium of the Hart Senate Office Building, is the largest and most modern sculpture in the Senate. The massive, black construction, designed by Alexander Calder in 1976, features rotating clouds suspended above stationary mountains. The entire composition creates a bold contrast to the white marble of the surrounding interior walls.

Calder developed two sculptural forms in the 1930s: the "mobile" and the "stabile." The mobile—the suspended, multipart, freely moving sculpture—is recognized in art history as one of the most significant formal innovations of 20th-century sculpture. The stabile—its fixed, freestanding counterpart—evolved in Calder's later work into ever-larger, nearly architectural forms, often spanning space as well as occupying it. Although Calder would sometimes mount a mobile on a stabile, *Mountains and Clouds*, his last sculptural project, is his only work that combines a separate mobile and stabile.

The mobile component of *Mountains* and *Clouds* consists of four clouds hung at varying heights, providing a range of perspectives when viewed from each floor of the building. Weighing more than two tons, the honeycomb aluminum-core clouds, with a thin aluminum skin, span 75 feet. The largest cloud stretches 42½ feet across. The mechanically driven clouds, fabricated by Crystallization Systems, Inc., of Long Island, New York, are suspended by a single shaft from the ceiling of the Hart Building.

The stabile component of *Mountains* and *Clouds*—the mountains—is made of sheet metal. It reaches a height of 51 feet and weighs 36 tons. The stabile was fabricated by Segre Iron Works of Waterbury, Connecticut, a company that had produced many of Calder's large outdoor pieces. he dazzling new Hart Senate Office Building, first occupied in 1982 and named for Michigan Senator Philip A. Hart, broke with tradition. Unlike its predecessors, the Hart Building boasted a contemporary, energy-efficient design that could accommodate a growing number of staff members and technological innovations. The building's centerpiece was a towering, asymmetrical 90-foot-high atrium whose skylight brightened corridors and offices.

While the building was under construction, a panel of curators was charged with identifying potential sculptors and establishing criteria for the commission of a contemporary work to enliven the atrium. Alexander Calder and four other artists were invited to submit proposals. Calder was approached through his dealer, Klaus Perls, on July 29, 1975, just after his 77th birthday. A sketch and a model for *Mountains and Clouds* were submitted by November, and in April 1976 Calder's innovative design was accepted.

On November 10, 1976, Calder brought the *Mountains and Clouds* maquette—his 20-inch sheet-metal model—to Washington, D.C., so that he could present it to the architect of the Capitol and finalize the placement of the piece. After making minor adjustments to two of the clouds, he expressed satisfaction with the maquette as positioned in a model of the atrium. This proved to be a final visit: Calder died of a heart attack that night after he returned to New York City. Despite his death, the approval of the maquette and the siting of the work meant that fabrication of the full-sized sculpture could proceed. But in 1979 fabrication was delayed—and nearly terminated—when public funds for the sculpture were eliminated from the costly construction budget for the Hart Building.

Financial assistance materialized in 1982 through Senator Nicholas Brady, who believed the Calder sculpture to be "the right work for the right place at the right time."<sup>1</sup> As New Jersey's senator for eight months appointed to a vacancy pending election of a successor—Brady wished to present a gift to the Senate on his departure and so offered to raise the needed funds. Together with art collector and philanthropist Paul Mellon and former Treasury Secretary C. Douglas Dillon, Brady formed the Capitol Art Foundation, which accomplished the task. The Calder sculpture was installed in the atrium of the Hart Building in 1986.

### Mountains and Clouds

### Alexander Calder (1898-1976)

Painted aluminum and steel, designed 1976, completed 1986 51 feet (stabile height) x 75 feet (mobile span) (15.6 x 22.9 m) Commissioned by the Senate Office Building Commission, 1975 Accepted by the Senate Office Building Commission and the Senate Committee on Rules and Administration, 1986 Cat. no. 25.00007



Catalogue of Fine Art

295

### Mountains and Clouds-continued



*Mountains and Clouds* was installed in the nine-story atrium of the Hart Senate Office Building in 1986. (Architect of the Capitol)

Because the interior of the atrium presents a complex background of doors, windows, balconies, and stairwells capped by a coffered ceiling, Calder stressed simplicity in the design of the sculpture. Similarly, because of the polished white marble that dominates the space, he decided on a matte black surface for the entire piece. The mountains-the stabile-are made up of four flat, angular steel plates with five mountain peaks among them, and two archlike legs, one branching off the other. The clouds-the mobile-consist of four overlapping, curvilinear aluminum plates. In the absence of any air source to propel them, they are turned by a computer-controlled motor, which generates random patterns. Shortly after their installation, the clouds ceased to move when a mechanical problem with the design of the main bearing prevented the motor-driven shaft from turning the clouds. After an exhaustive inspection

of the bearing system, the office of the Senate superintendent awarded a contract in October 2001 for the redesign and manufacture of a new bearing system that will again set the clouds in motion.

The placement of *Mountains and Clouds* makes the sculpture part of the entire irregularly shaped public space of the building, not just part of the east atrium. Calder's genius in positioning it as he did led to the work's great success. The atrium is directly entered from the east doors to the building. As one passes through a low lobby, only a section of the black steel sheets of the mountains appears, perceived as a virtually flat surface. The whole complex composition becomes apparent only when one reaches the junction of lobby and atrium. Suddenly, the full height of the atrium and the sculpture astonishes the viewer. Had the enormous work been centered in the atrium, it might have produced an overwhelming sense of oppression or confinement. But by locating the nearest portion of the stabile some 40 feet from the atrium's east wall, Calder allowed viewers the necessary space and distance to take in the whole work.

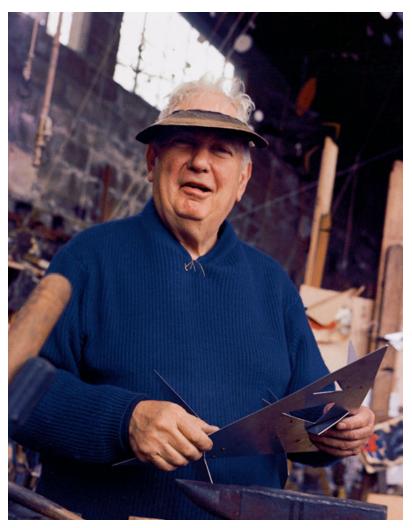
The sculpture extends into the large north-south corridor (as tall as the atrium) that continues through the entire building. Most visitors probably experience the sculpture first from that corridor. They may notice it immediately on entering either the north or south doors, when one of the arch-shaped legs of the mountains appears to step out from the atrium into the corridor, or one of the clouds enters or leaves the corridor's air space. Approaching *Mountains and Clouds* from the south entrance gives a different impression; one initially sees only two mountain peaks, and the highest seems to touch or merge into the lowest cloud form. From this perspective, it is the mountain-cloud unit that impresses.

Perhaps the most satisfying view is from the north. The work presents an open, more fully readable composition of two or three peaks with legs, and clouds that seem to float in front of the mountains. There is a large circle cut through one of the mountain sheets, offering, from this view, needed relief from the massive stabile. The archshaped legs are reminiscent of flying buttresses and, like flying buttresses, they provide both support and aesthetic pleasure.

The walls of the atrium in which Calder's mountains stand are pierced on many levels by balconies, windows, and walkways. Thus, the

mountains may be climbed, in a sense, and each stage of the ascent offers different views—indeed, different understandings—of the mountains and the clouds. As in actual mountain climbing, the distant clouds gradually become looming clouds during the ascent, until eventually the climber stands above them.

Calder in his early years was famous for his *Circus*, in which his playful inventiveness found fulfillment in toy-sized sculptures. In his later years, his sculpture often seemed to aspire to the monumental condition of architecture. Throughout his life, he made sculptural equivalents of fish and whales and prehistoric animals, of birds and starry constellations. *Mountains and Clouds* is his grand final statement of elemental themes expressed in a powerful, space-transforming invention.



Wearing his familiar visor, sculptor Alexander Calder is seen here at work in his studio in Roxbury, Connecticut. (Photograph ©, ca. 1963, Pedro E. Guerrero)

### Niagara, The Table Rock-Winter

One of North America's most celebrated natural wonders, Niagara Falls in the 19th century came to symbolize the magnitude and power of the New World. The French missionary Father Louis Hennepin, traveling with French explorer René-Robert Cavelier, Sieur de La Salle, was one of the first Europeans to view the spectacular sight and write of it. His 1698 travel book. A New Discovery of a Vast Country in America, offered readers the first visual image of Niagara: an engraving by an anonymous Dutch artist (who actually had not seen the falls). Hennepin, clearly terrified at the sight of the 160-foot-high falls, estimated the drop at an exaggerated 600 feet. He recounted waters that "foam and boil" in a fearful manner and the "horrible Precipice" that confronts the viewer at the top of the falls.<sup>1</sup>

After 1760 portrayals of the falls became more frequent and more accurate. Throughout the 1800s artists and writers extolled Niagara's beauty and majesty, and visitors flocked to witness its spectacular power. Their patriotic fervor—linked to the concept of Manifest Destiny and the belief that such magnificence was a divine gift bestowed on the chosen nation—would continue until the Pan-American Exposition of 1901, when the tremendous energy of the falls was harnessed for hydroelectricity.

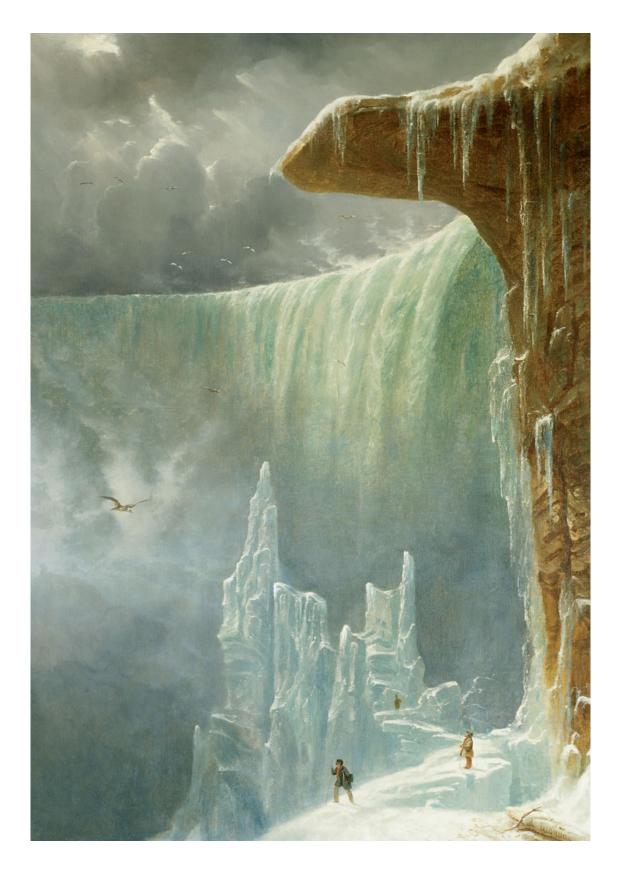
Niagara, which forms a portion of the international border between the United States and Canada, actually comprises two separate waterfalls. Goat Island splits its cataract into the American Falls in New York State and the Horseshoe, or Canadian, Falls in Ontario. The 45 million gallons that flow per minute over the precipice are now controlled through an international agreement, with water diverted for hydroelectric power. Today Horseshoe Falls is eroding at a rate of approximately 1 foot every 10 years—faster than the American Falls owing to the greater volume of water that flows over it. rançois Régis Gignoux arrived in the United States from France in 1840 and opened a studio in Brooklyn, New York. A student of Paul Delaroche and schooled in the history of European art, Gignoux acquired a manner and a collection of technical shortcuts that allowed him to paint landscapes secondhand from prints and other paintings, employing his own imaginative additions. Gignoux wisely took the landscape in winter as his principal subject, becoming the only well-known member of the Hudson River School painters to concentrate on that season. He did so with considerable charm and, in this particular instance, picturesque romanticism.

Gignoux in all probability would have visited Niagara, the New World's most famous landscape spectacle, before beginning his series of paintings of the falls. Skilled as he was in technical shortcuts, however, he would not have gone tramping about in the cold snow and dangerous ice to make sketches from nature as Frederic Church would do in 1856 in preparation for his 1857 *Niagara*. Instead, when preparing his landscape (the first large painting of the falls in winter ever made), Gignoux would have selected his view—or rather, composition—and painted it according to pictorial formulas.

The viewpoint is a suspended one, well below Table Rock, but well above an icy shelf upon which three widely spaced figures are seen. The nearest one, an artist, and by clever implication Gignoux himself, carries a staff and a portfolio. Table Rock—dark brown, shadowed, and deeply undercut—looms over the picture, even over the falls itself, in an ominous, nearly animate way. The steel-gray sky sits on the rim of the chilly blue-green "water sheet." Most remarkable is the visionary ice cathedral that rises from the bottom of the canvas. This artistic invention is meant to attest to the presence of God and the accessibility of faith and hope through the invocation of the medieval Gothic cathedral. Rising toward the threatening overhang of rock and the glowering sky, the ice cathedral is given a specifically American nationalistic inflection by the huge eagle flying toward it out of the luminous mists. It is perhaps doubtful that Gignoux intended any specific reference to current political and social tensions, but his choice of Table Rock as a omen of potential disaster was nonetheless appropriate. In 1850, as the United States crept closer and closer to civil war, the giant table finally collapsed into the abyss.

### Niagara, The Table Rock—Winter François Régis Gignoux (1816-1882)

Oil on canvas, ca. 1847  $52\frac{1}{2} \times 36\frac{1}{8}$  inches (133.4 x 91.8 cm) Signed (lower right corner): R. Gignoux. Gift of Caroline Carroll in memory of her husband, Charles Carroll, 1901 Accepted by the Joint Committee on the Library, 1901 Cat. no. 33.00020



### Niagara, The Table Rock—Winter\_continued

Table Rock, a massive ledge jutting out over Horseshoe Falls, provided an ideal vantage point for early 19th-century tourists. The pointed outcropping was formed as water slowly eroded the soft underlayer of rock, leaving the denser top layer intact. After centuries of continued erosion, pieces of Table Rock began falling off, first in 1818, and again in 1828 and 1829. On June 26, 1850, the giant table fell into the river, leaving the site a ruin now memorialized in paintings and written accounts. When it finally collapsed, the ledge was reported to have been 200 feet long, 60 feet wide, and 100 feet thick. Colonel Charles Carroll of Maryland acquired Gignoux's *Niagara, The Table Rock—Winter* shortly after its execution. Caroline Carroll, his widow, left instructions upon her death that the painting should be donated to the U.S. government. Alice Louisa Thompson, Caroline Carroll's sister, presented the painting to Congress on her behalf; it was accepted by the Joint Committee on the Library on March 2, 1901.

Gignoux exhibited frequently in New York, Philadelphia, and Boston. He was a member of the National Academy of Design and the first president of the Brooklyn Art Academy. Gignoux exhibited *Niagara, The Table Rock— Winter* at the National Academy in 1847. In the Corcoran Gallery of Art's 1985 exhibition catalogue *Niagara*, Jeremy Elwell Adamson wrote of the Senate's painting: "Few nineteenth-century portrayals of Niagara match the Gothic horror of this gloomy, ice-girt depiction."<sup>1</sup> Gignoux painted four wintertime scenes of Niagara as well as a summertime view. His *Niagara Falls in Winter* (1858) was exhibited in 1859 along with Frederic Church's monumental view of Niagara. Gignoux's works were considered highly collectible during his day, and several of his winter paintings were reproduced and circulated as engraved prints. The artist returned to France in 1870, where he died 12 years later.





## Richard Milhous Nixon

(1913-1994)

Richard Milhous Nixon, the 37th president of the United States, is remembered for his achievements in foreign policy and as the only president to resign from office. Born in Yorba Linda, California, Nixon became a lieutenant commander in the United States Navy during World War II. After the war, he was elected to the U.S. House of Representatives, and in 1951 he moved to the Senate. Two years later, Nixon was nominated to run as the Republican vice presidential candidate with Dwight D. Eisenhower.

Elected 36th vice president on November 4, 1952, Nixon was reelected in 1956. He was unsuccessful as his party's candidate for the presidency in 1960 and as its candidate for governor of California in 1962. After practicing law in New York, he sought the Republican presidential nomination in 1968 and was subsequently elected. He was reelected in 1972 but resigned the presidency on August 9, 1974, in the face of the Watergate affair. The president was named unindicted coconspirator in the break-in of the offices of the Democratic National Committee in the Watergate complex in June 1972. Later the House Judiciary Committee voted to recommend his impeachment on grounds of obstruc ! tion of justice, abuse of power, and! contempt of Congress. A month after his! resignation, Richard Nixon was officially! pardoned for all federal offenses by his! successor, President Gerald R. Ford.! Nixon spent his remaining years as an! author, foreign policy commentator, and! advisor to several of his successors.! Following a stroke, he died at the age ! of 81 in a New York City hospital.!

ichard Nixon selected Gualberto Rocchi of Milan, Italy, to sculpt his bust for the Senate's Vice Presidential Bust Collection. The artist previously had executed likenesses of other Republican leaders, including then-Governor Nelson A. Rockefeller of New York. Rocchi, after six sittings with Nixon in the sculptor's studio in New York City, sent the plaster model to Washington, D.C., for official approval in 1965. Nixon himself had already approved the model by letter, and the Senate Committee on Rules and Administration did likewise on January 26, 1966. Although some senators expressed dissatisfaction with the Nixon likeness, the committee deferred to Nixon's judgment, and the model was returned to the sculptor for translation into marble. Nevertheless, in response to the criticisms of committee members, Rocchi arranged a follow-up sitting with his subject and made modifications to his model. "With a fresh eye, after almost one year, within an hour's [sitting] time only, I felt that the perfection an artist always strives for was achieved. ... I should thank those Senators," wrote Rocchi in a letter to the architect of the Capitol.

The marble bust was executed in Italy, and the finished work was accepted by the Senate Committee on Rules and Administration in 1967. Because Nixon believed it inappropriate for his bust to be displayed before his return to private life, the work was stored. It was placed on view in the Senate wing in May 1979, at the same time the bust of Lyndon Johnson (p. 218) was installed.



Richard Nixon poses for artist Gualberto Rocchi, ca. 1965/1966. (Architect of the Capitol)

#### *Richard M. Nixon* Gualberto Rocchi (born 1914)

Marble, modeled and carved 1966 29<sup>3</sup>/<sub>x</sub> x 22<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>8</sub> inches (74.6 x 57.8 x 33.3 cm) Signed and dated (on subject's truncated right arm): G. ROCCHI / 1966 Commissioned by the Senate Committee on Rules and Administration, 1965 Accepted by the Senate Committee on Rules and Administration, 1967 Cat. no. 22.00036



Catalogue of Fine Art

### Lee Slater Overman

(1854 - 1930)

Born in Salisbury, North Carolina, Lee Slater Overman taught school before turning to law and politics. He established a law practice in Salisbury and later was elected to the North Carolina house of representatives for five terms, serving as Speaker in 1893. A Democratic candidate in 1895 for an uncompleted term in the U.S. Senate, Overman lost to the Republican/Populist candidate. Eight years later, however, he succeeded in a second bid and served in the Senate from 1903 until his death in 1930.

Overman was a tireless advo! cate for North Caroling interests. particularly for the state's cotton industry. As a senior member of the Judiciary Committee during World War I, he shepherded several administration policies through the Senate, including President Woodrow Wilson's proposals to impose wartime speech and press controls. He also sponsored a measure-popularly known as the Overman bill—to expand presiden! tial power during the war. Over the course of his 27 years in the Senate, Overman served on 16 committees, including Judiciary and Appropriations. In 1913 he led a politically sensitive investiga! tion of President Wilson's charges that lobbyists for special interests were working to undermine the administration's tariff reform agenda. Although it found no evi! dence of malfeasance, Overman's Judiciary subcommittee exposed extensive lobbying activity, a finding that Wisconsin Senator Robert M. La Follette, Sr., likened to a "bomb that blew the lid off the congressional lobby."1

Unfailingly polite in demeanor and nonpartisan in his friendships, Overman was widely esteemed by his Senate colleagues. As a final tribute following his death, they conducted his funeral service in the Senate Chamber. his portrait of Lee Slater Overman, donated by the senator's family in 1996, is unsigned and undated. The painting had been in the family since its completion early in the 20th century, although no information exists regarding its acquisition. Senator Overman had bequeathed the painting to his daughter, Grace Overman Snow, who upon her death left the work to her son, Lee Overman Snow, and his daughter, Catherine Overman Snow. Following formal acceptance of the painting in 1996, it was hung outside the Senate Democratic leader's suite in the Capitol.



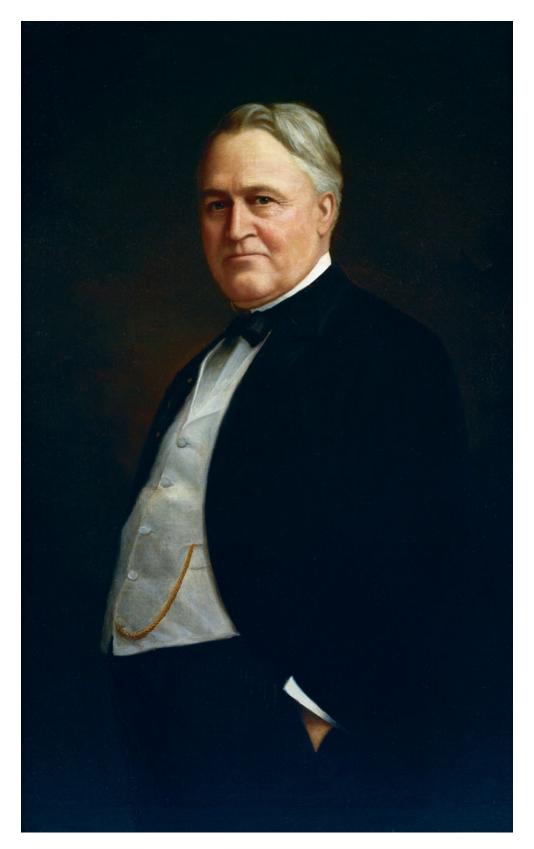
Catherine Snow, great-granddaughter of Lee Slater Overman, and family friend Colonel Wharton McGreer, unveil the portrait of the senator, 1998. (U.S. Senate Photographic Studio)

#### Lee Slater Overman

#### Unknown artist

Oil on canvas, date unknown
39<sup>5</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>2</sub> inches (100.6 x 62.2 cm)
Unsigned
Gift of Lee Overman Snow and Catherine Overman Snow (grandson and great-granddaughter of Lee Slater Overman), 1996
Accepted by the U.S. Senate Commission on Art, 1996

Cat. no. 32.00032



305

### Patriotism

"Patriotism shows a typical citizen leaning on his plow, a symbol of every man's usual work, which he leaves to take up the sword for the defense of his country," wrote sculptor Lee Lawrie of his carved marble relief over the east entrance in the Senate Chamber. In this 1951 letter to Architect of the Capitol David Lynn, Lawrie added: "The strident eagle symbolizes vigilance and preparedness." he relief of *Patrio tism* was carved on location in the U.S. Capitol in 1950, during the remodeling of the Senate Chamber. The piece was one of three sculptural panels designed for the Chamber by Maryland artist Lee Lawrie, who supervised their completion based on his models. *Patriotism* was carved by Louis Milione of Philadelphia.

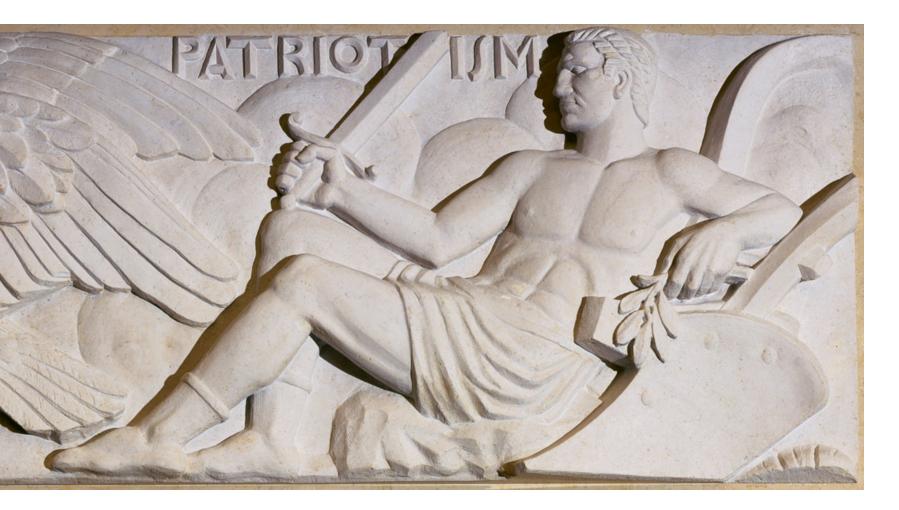
Lawrie, who was born in Germany but moved to the United States at a young age, executed more than 300 sculptural commissions in his lifetime. Lawrie's marble reliefs of *Courage* (p. 86) and *Wisdom* (p. 432) are also located in the Senate Chamber.



#### Patriotism

#### Lee Oscar Lawrie (1877-1963)

Marble, modeled and carved 1950 33 x 68<sup>1</sup>/<sub>2</sub> inches (83.8 x 174 cm) Unsigned Commissioned by the Architect of the Capitol, 1950 Accepted by the Architect of the Capitol, 1950 Cat. no. 25.00009



### Pocahontas

(ca. 1595-1617)

Pocahontas is renowned in American legend for saving the life of English colonial leader Captain John Smith. She was the daughter of Powhatan, chief of a large Algonquian confederacy based in the Tidewater region of Virginia. Powhatan's loose alliance had frequent conflicts with the English colonists who founded Jamestown in 1607 on Native American land. Pocahontas often visited this settlement. becoming a liaison between her father's people and the English. By Smith's later account, the young Pocahontas, also known as Matoaka, spared Smith's life in 1607. She threw herself over his body to prevent his execution at the hands of her father and his men.

In 1613, during a period of recurrent discord, English leaders captured Pocahontas and brought her against her will to Jamestown. so that she could be used as a bargaining pawn. Once there she was treated graciously by the acting governor. She eventually converted to Christianity, taking the name Rebecca. Her 1614 marriage to Englishman John Rolfe secured a temporary peace between the colonists and the Algonquians, which aided in the establishment of the Jamestown colony. Pocahontas accompanied her husband to England in 1616, where she was received at court as a princess. She died of smallpox seven months later while still in England. Her son Thomas later immigrated to Virginia.

he Senate's portrait of Pocahontas is a copy of an oil painting that originally hung in Booton Hall, the English ancestral home of her husband's family, the Rolfes. The Booton Hall portrait is known to have existed by 1760–70. It was later acquired by American art collector Andrew Mellon and is now held by the Smithsonian Institution's National Portrait Gallery in Washington, D.C. Scholars believe that the original oil—once thought to be a life portrait—was actually based on an existing 1616 Dutch engraving by Simon van de Passe. Philip Barbour, in his book *Pocahontas and Her World*, presents evidence to support this conclusion: "A European portrait-painter of 1616–1617 would surely have noticed that Pocahontas was 'brown' or



The Senate's portrait of Pocahontas is a copy of an oil painting—now owned by the Smithsonian Institution's National Portrait Gallery—which was based on this 1616 engraving by Simon van de Passe. (© The British Museum)

United States Senate

'tawny,' like the rest of her people. But the color of her skin in the portrait is clearly European, and her hair is a European brown, not an Indian black. Relying only on the engraving, a painter-copyist would not have recognized his own error."1 In both the National Portrait Gallery and Senate portraits, the painted legend at the base of the picture erroneously identifies Pocahontas's husband with the Christian name "Tho:" for Thomas, whereas the engraving by van de Passe correctly lists him as "Joh:" for John.

Henry S. Wellcome, an Indiana native who lived for many years in London, apparently commissioned the Senate's oil copy for exhibit at the World's Columbian Exposition in Chicago in 1893. After the fair, the picture was displayed at the U.S. Capitol. It was officially presented to the Senate by Wellcome in 1899.

#### Pocabontas

#### Unknown artist

after an unidentified artist, English School, after the 1616 engraving by Simon van de Passe (ca. 1595–1647)

Oil on canvas, date unknown

30 x 25 inches (76.2 x 63.5 cm)

Unsigned

Inscribed: (surrounding figure) PRINC: POWHATANI IMP: VIRGINIÆ. MATOAKA ALS REBECKA FILIA POTENTISS: / (below figure) Ætatis suæ 21.Aº.1616. / (at bottom) Matoaks als Rebecka daughter to the mighty Prince / Powhatan Emperour of

Attanoughkomouck als Virginia / converted and baptized in the Chriftian faith, and / Wife to the wor<sup>H</sup>. M<sup>r</sup> Tho: Rolff. Gift of Henry S. Wellcome, 1899

Accepted by the Joint Committee on the Library, 1899

Cat. no. 31.00014



Catalogue of Fine Art

309

### Casimir Pulaski

(1747/1748 - 1779)

"I could not submit to stoop before the sovereigns of Europe, so I came to hazard all for the freedom of America," wrote Casimir Pulaski to Congress shortly before his death.<sup>1</sup> Born into a noble family in the Warsaw district of Poland, Pulaski fled the country in 1772 following an unsuccessful rebellion against Russian domination. In Paris the young Pole met Benjamin Franklin, who provided him with an introduction to George Washington. Pulaski arrived in the United States in 1777 and joined the American Revolution, initially as a volunteer at the Battle of Brandywine. On Washington's recommendation, the Continental Congress appointed Pulaski brigadier general and assigned him to command the cavalry. Pulaski so influenced the development of that branch of the military that he has been called the Father of the American Cavalry. In 1778, after encountering dissension from his officers because of his foreign background, Pulaski resigned his commission and received permission to form an independent corps. Called the Pulaski Legion, it was made up largely of European soldiers. In 1779 Congress ordered the legion to provide support to American forces in the South. During the siege of Savannah, Pulaski was wounded; he developed gangrene and died two days later at the age of 32.

The valiant war service and heroic death of Pulaski brought forth an emotional response from Americans. Forts, monuments, towns, streets, bridges, and schools in many cities were named for the celebrated Polish commander. New monuments were also built in his honor throughout the country. Each year a Pulaski Day parade is held in New York City in recognition of his service during the American Revolution.

The marble busts, left to right, of Tadeusz Kościuszko, Giuseppe Garibaldi, and Casimir Pulaski, are displayed in the Senate Vestibule. (1999 photograph)

culptor Henry Dmochowski Saunders was born in 1810 in Lithuania, then part of Russian Poland. He immigrated to America in the early 1850s and added the English name Saunders to his original surname Dmochowski. The artist settled in Philadelphia, where he exhibited numerous portrait medallions and sculptures of prominent Americans and Europeans at the Pennsylvania Academy of the Fine Arts. Four years later he moved to Washington, D.C. In 1857 Saunders wrote to Captain Montgomery C. Meigs, superintendent of the Capitol extension, seeking a contract to execute a marble bust based on his existing medallion of Casimir Pulaski. Although Saunders succeeded in selling a bust of another Polish soldier of the American Revolution, General Tadeusz Kościuszko (p. 240), to the Joint Committee on the Library, no action was taken on the Pulaski likeness. Saunders returned to Poland and died in 1863 while fighting for his country's freedom.

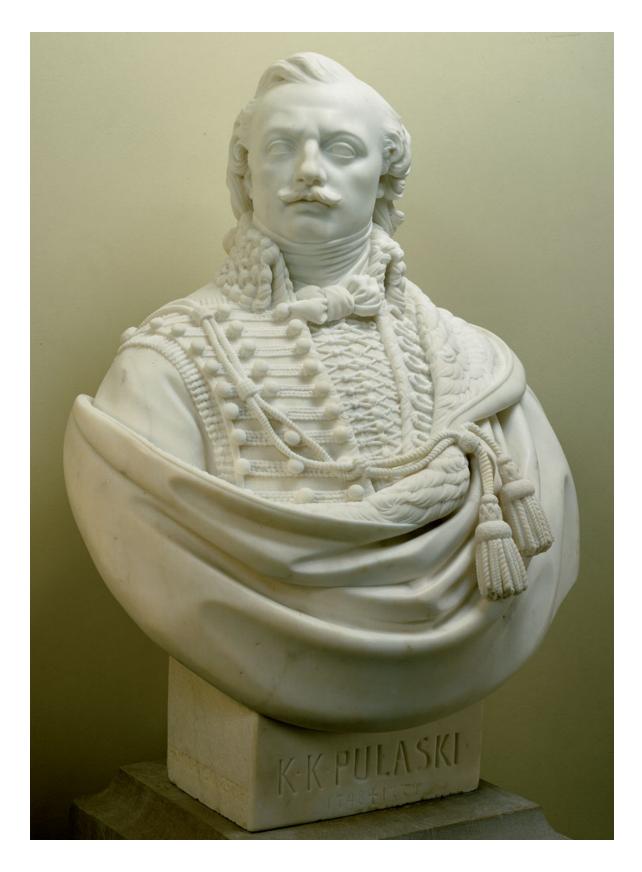
On March 2, 1867, Congress appropriated \$1,000 through the Sundry Civil Expenses Act to purchase the marble bust of Pulaski by Saunders. However, no further official action was taken until February 1882, when the Senate passed a resolution instructing the Joint Committee on the Library to "inquire into the alleged contract . . . [with] Henry D. Saunders for the execution of a bust, in marble, of the Count Pulaski, and to carry into effect the terms of said alleged contract, if the same be proven." <sup>1</sup> By this time the bust was displayed in National Statuary Hall. It was finally acquired by the Joint Committee on the Library on March 11, 1882, when the executor for Saunders's estate, John T. Pickett, was paid \$1,500 from the Works of Art Fund. Although the artist regularly exhibited in America as "H.D. Saunders," he signed the Pulaski bust with his original surname, Dmochowski.



#### Casimir Pulaski

### Henry Dmochowski Saunders (1810-1863)

Marble, 1857 39 x 27<sup>5</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> inches (99.1 x 70.2 x 45.1 cm) Signed and dated (on base under subject's truncated right arm): H•DMOCHOWSKI•1857•PHI Inscribed (centered on front of base): K•K•PULASKI• / 1748+1779• Purchased by the Joint Committee on the Library, 1882 Cat. no. 21.00015



### James Danforth Quayle

(born 1947)

James Danforth Quayle, a U.S. representative, senator, and vice president, was born in Indianapolis, Indiana. Quayle served in the Indiana National Guard from 1969 to 1975, established a law practice in his home state, and worked as associate publisher for his family's newspaper, the Huntington Herald-Press. His political career began at the age of 29, when he was elected to the U.S. House of Representatives. He served from 1977 to 1981, then was elected to the U.S. Senate. Quayle's early success in the Senate in sponsoring the Quayle-Kennedy bill, which created the Job Training Partnership Act of 1982, won him wide praise. He was appointed to chair a special committee to examine procedural issues in the Senate; the Quayle Committee recommended various changes in appointments to committees and reviewed floor procedures. While none of the suggested changes were adopted, Quayle's reform efforts did not go unno ticed by the Republican Party.

Quayle easily won reelection to a second Senate term and was chosen by Vice President George Bush to run with him on the 1988 Republican presidential ticket. Quayle resigned his Senate seat in January 1989 to become the 44th vice president. During his tenure, he chaired the White House Council on Competitiveness and the National Space Council. Following the Bush-Quayle ticket's unsuccessful 1992 reelection bid, Quayle returned to Indiana to spend time with his family. He published a memoir, Standing Firm, in 1994 and briefly sought his party's presidential nomi nation. In September 2000, Vice President Quayle returned to the U.S. Senate to address his former colleagues and other guests in the historic Old Senate Chamber as part of the Senate Leader's Lecture Series. This series gave former Senate leaders the chance to share their insights about the Senate's recent history as well as long-term practices. Quayle remembered his Senate years with fondness and concluded by noting the importance of preserving the Senate as "the heart and the balance of a democratic republic."

rtist Frederick Hart was finishing the clay model of the Dan Quayle bust for the Senate's Vice Presidential Bust Collection when he died suddenly in 1999. Quayle sat on two occasions for Hart at his studio in Hume, Virginia, and a life mask was made of the vice president by Willa Shalit to help in the sculpting process. After Hart's death, his assistant, Jeff Hall, completed the clay model and prepared the plaster cast. The bust was to be carved in marble by Vincent Palumbo, master stone carver at the National Cathedral in Washington, D.C., as originally intended by Hart. Palumbo had worked extensively with Hart over the years, both at the cathedral and on private commissions; the Senate's full-length marble statue of former Senator Richard Russell (p. 324) was such a collaboration. However, Palumbo died suddenly before he could begin the work. New York artist Daniel Sinclair was ultimately selected to complete the commission.



In his New York studio, artist Daniel Sinclair uses a pointing device to transfer the dimensions of the plaster model into marble for the Dan Quayle bust. (2002 photograph)

### J. Danforth Quayle Frederick E. Hart (1943-1999)

Marble, modeled 2000, carved 2002 26<sup>1</sup>/<sub>2</sub> x 20<sup>3</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub> inches (67.3 x 52.7 x 29.2 cm) Signed and dated (on base under subject's truncated left arm): © F. E. HART / 1999 Signed (on base under subject's truncated right arm): J HALL Carver's mark (on base under subject's truncated right arm): D SINCLAIR Commissioned by the Senate Committee on Rules and Administration, 1998 Accepted by the Senate Committee on Rules and Administration, 2002 Cat. no. 22.00044



### The Recall of Columbus

(January 1492)

The bold Genoan navigator Christopher Columbus, convinced he could reach Asia by sailing westward from Europe, tried to win favor and financial support for his expedition at the courts of Portugal and Spain. The Portuguese king rejected his proposal in 1484. Columbus then went to Spain, where he ultimately approached King Ferdinand and Queen Isabella. After years of debate about the merits of Columbus's proposal, the monarchs dis! missed him in early 1492, believing his demands too audacious and his attitude too uncompromising. Columbus headed dejectedly for France. But as his party crossed a small bridge near Granada, a royal mes! senger overtook him to present Queen Isabella's handwritten letter recalling him to court. There, in a change of heart, Isabella pledged her jewels to make possible the voyage of exploration. This historic moment was vividly described by Washington Irving in his widely read Life and Voyages of Christopher Columbus. Working in Spain from newly discovered original documents, Irving created what was to become the standard English-language account of the Columbus story in the 19th century. Here is his narrative of the turning point in Columbus's fortunes:

Columbus had pursued his lonely journey across the Vega and had reached the bridge of Pinos, about two leagues from Granada, at the foot of the mountain of Elvira; a pass famous in the Moorish wars for many a desperate encounter between the Christians and Infidels. Here he was overtaken by a courier from the queen, spurring in all speed, who summoned him to return to Santa Fé. Columbus hesitated for a moment, being loth to subject himself again to the delays and equivocations of the court. When he was informed, however, of the sudden zeal for the enterprise excited in the mind of the queen, and the positive promise she had given to undertake it, he no longer felt a doubt, but, turning the reins of his mule, hastened back with joyful alacrity to Santa Fé, confiding in the noble probity of that princess.<sup>1</sup>

ugustus Heaton, little known today, was a painter of portraits and historical subjects. Born in Philadelphia, he trained there at the Pennsylvania Academy of the Fine Arts under the history painter Peter F. Rothermel, and in Paris at the École des Beaux-Arts under the noted artist Alexandre Cabanel. Later he studied with Léon Bonnat, an enormously successful French portraitist. Heaton taught at the Pennsylvania Academy from 1868 to 1878, then returned to Paris until 1884. His later years were spent primarily in Washington, D.C.

*The Recall of Columbus*, which Heaton considered his greatest work, was begun in his Paris studio and finished in Rome in the studio of American sculptor Chauncey Ives. The painting was sent to the U.S. Capitol in 1884 for "examination" by the Joint Committee on the Library and purchased later that year for \$3,000 through the efforts of Committee Chairman, Senator John Sherman of Ohio. Heaton copyrighted *The Recall of Columbus* in 1891 as the 400th anniversary of Columbus's landing in the New World approached. The painting was exhibited at the Columbian Historical Exposition in Madrid in 1892, and the following year it was displayed at the World's Columbian Exposition in Chicago. It soon became widely known when it was reproduced as one of 16 Columbus commemorative stamps issued in 1893 to coincide with the delayed opening of the Chicago exposition.

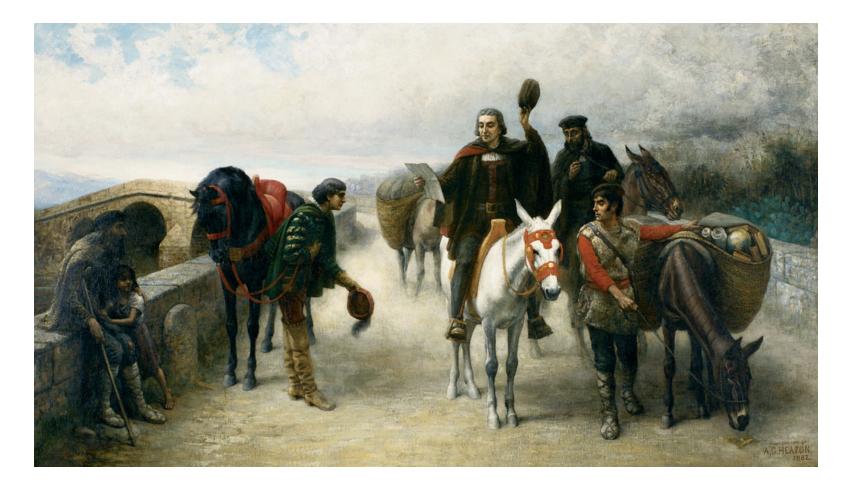
Although Heaton had confirmed visual details of the story by visiting the Columbus site in Granada and by making a careful study of period costume, his painting is a typical example of the idiosyncratic approach to historical subjects favored by American painters, an approach that valued moral lesson above stirring action. Like so many of his colleagues, Heaton chose—indeed sought out—a relatively static subject within Washington Irving's teeming and often dramatic narrative of Columbus's life and voyages.

Here, as a royal messenger intercepts the sailor with the startling but welcome news, there is no spurring in speed, no hastening with alacrity, not even a turning of the reins to be seen. Instead, every one of the six figures and five animals remain stock-still, gestures frozen. The only indication of a response to the letter in Columbus's hand is his

#### The Recall of Columbus

#### Augustus Goodyear Heaton (1844-1930)

Oil on canvas, 1882 51 x 91 inches (129.5 x 231.1 cm) Signed and dated (lower right corner): copyright 1891 by / A. G. HEATON. / 1882. Purchased by the Joint Committee on the Library, 1884 Cat. no. 33.00007



dawning smile. The low, wide format with its strongly angled walls is the proscenium for this cast of historical actors. The scene itself, verified through the artist's study trip to Spain, is carefully portrayed. So is the mule pack bulging with maps, books, and a globe, which identifies the hero. His humble state and that of his son and their companion are underscored by their mules, which contrast with the fine steed of the queen's messenger. The crippled peasant and his daughter resting against the wall are the necessary witnesses to this selected moment of history. Heaton depicts the event as a motionless moment of moral triumph, an icon of genius vindicated.



At least 16 of Heaton's works are known to survive, although a monumental group portrait—*The Promoters of the New Congressional Library*—appears to have been lost. The artist wrote several books and published a literary newsletter, *The Nutshell*.

On January 2, 1893, the U.S. Post Office Department issued a 50-cent stamp illustrating *The Recall of Columbus* by Augustus Heaton as part of a postal series commemorating the navigator's discovery of America.

# Joseph Taylor Robinson

Joseph Taylor Robinson, a U.S. representative and senator from Arkansas, first won election to the House of Representatives in 1903. He continued in office until 1913, when he resigned to become governor of Arkansas. The state legislature, however, immediately elected him to fill a vacancy in the U.S. Senate. Robinson thus held three important political offices within a period of two weeks.

Joseph Robinson was the last senator chosen by the Arkansas state legislature before implementation of the 17th Amendment, which provided for the direct election of senators. His Senate service began in March 1913 and continued until his death. Throughout his Senate career, Robinson promoted both the League of Nations and the Permanent Court of International Justice. In 1928 he ran unsuccessfully for vice president on the Democratic ticket headed by Alfred E. Smith. After serving as his party's minority floor leader for 10 years, Robinson became Senate majority leader in 1933. He played a major role in the passage of New Deal legislation, supporting President Franklin D. Roosevelt on almost every issue. The senator coauthored the 1936 Robinson-Patman Act, designed to protect small retailers from competition by large chain stores, and led the fight for Roosevelt's controver! sial "court-packing" plan to reorganize the Supreme Court and make it more amenable to New Deal legislation. Any chance for the proposal's passage, however, failed with Robinson's death while in office in 1937. His funeral service took place in the Senate Chamber.

nown in his day as the "Abraham Lincoln of American art" for his rugged ideals and candid and forceful realism, Nicholas Brewer painted numerous Washington, D.C., notables, including President Theodore Roosevelt, and many governors.<sup>1</sup> For a time he maintained a studio in the Senate Office Building (now the Russell Senate Office Building). His portrait of Joseph T. Robinson was completed in 1934, shortly after the senator's selection as majority leader. Following Robinson's death in 1937, the remaining senator from Arkansas, Hattie Caraway, introduced a resolution to authorize acceptance of a gift of the Robinson portrait. The painting, which had been hanging in the office of the secretary of the Senate, was presented to the Senate by Robinson's widow and friends several months later.

Born on the frontier of Minnesota, Nicholas Brewer later moved to New York City to study art. He exhibited widely, and won numerous awards during a long and illustrious career as a portraitist and landscape

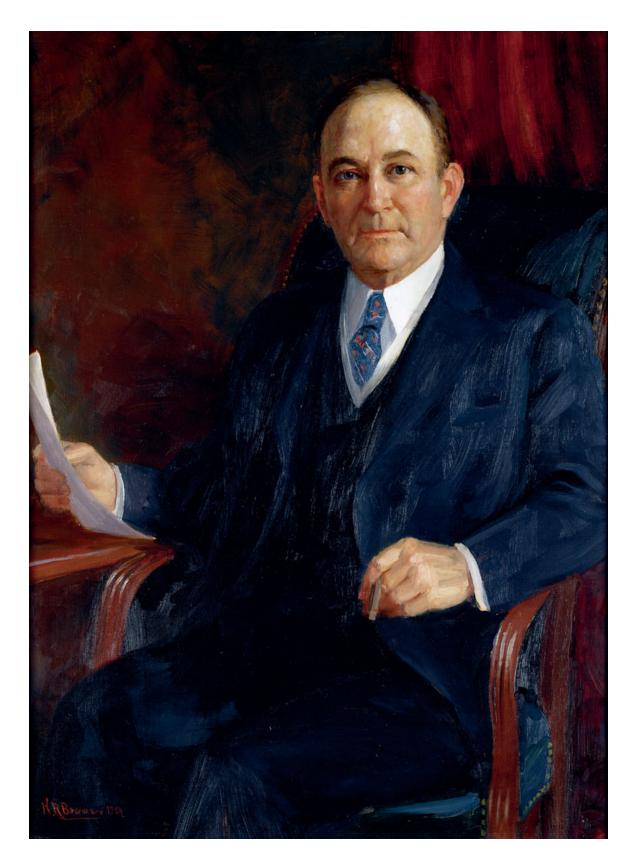


Artist Nicholas Brewer shown with his portrait of Vice President John Nance Garner. (Reprinted from The Washington Post, May 7, 1935)

artist. Brewer was a strong advocate for the creation of a national art museum to encourage American painters. However, he consistently criticized abstract portrait art, explaining that a portrait must be "an actual transcript of a man's face" in order to reflect his true character.<sup>2</sup> Brewer is also known for his portraits of Presidents Ulysses S. Grant and Franklin D. Roosevelt, Supreme Court Justice George Sutherland, and Vice President John Nance Garner.

### Joseph T. Robinson Nicholas Richard Brewer (1857-1949)

Oil on canvas, 1934 43<sup>5</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub> inches (110.8 x 80 cm) Signed and dated (lower left corner): N. R. BREWER 1934 Gift of Ewilda Grady Miller Robinson (widow of Joseph T. Robinson) and friends of Senator Robinson, 1937 Accepted by the Joint Committee on the Library, 1937 Cat. no. 32.00011



### Nelson Aldrich Rockefeller

(1908-1979)

Born in Bar Harbor, Maine, Nelson Aldrich Rockefeller was the grandson of John D. Rockefeller, Sr., the founder of Standard Oil, and of Nelson Aldrich, a U.S. senator from 1881 to 1911. Before entering government service, Rockefeller worked in his family's oil, real estate, and banking businesses. During World War II, Franklin Roosevelt appointed him coordinator of inter-American affairs for the State Department and then assistant sec retary of state for Latin American affairs. Later, Rockefeller was undersecretary of health, education, and welfare during the Eisenhower administration. In 1958 he won election as governor of New York, a post he held for 14 years.

Following several unsuccessful bids for the Republican presidential nomination, Rockefeller was nominated in 1974 by President Gerald R. Ford to fill the vacancy in the vice presidency that occurred when Richard Nixon resigned the presidency and Ford succeeded him. Congress confirmed! Rockefeller as the 41st vice president of the United States under the provisions of the 25th Amendment. He held the office until!

January 1977 and then retired to philanthropic and artistic activities. With a lifelong interest in art, Rockefeller served variously as! trustee, treasurer, president, and chairman of the board of the Museum of Modern! Art in New York City, and he was founder and president of the Museum of! Primitive Art, now part of! the Metropolitan Museum! of Art. He died in New! York City in 1979.!

he U.S. Senate commissioned a bust of Nelson Rockefeller in 1983 as part of its ongoing Vice Presidential Bust Collection. Traditionally, the subject's family is permitted to select the sculptor, and the Senate funds the work. For this bust the Rockefeller family requested that artist John Calabró be given the commission, and the family donated funds beyond the amount earmarked by the Senate to defray the additional costs of executing the sculpture. Although Architect of the Capitol George White agreed to proceed with the recommendation, he was disappointed with the work as it progressed. Regarding the plaster model by Calabró, he noted: "Even though it was a reasonable likeness, there was in my judgment a definite lack of personality in the piece."1 Before the sculptor could complete the work to his own or White's satisfaction, however, his health failed. Vincent Palumbo, master stone carver for the National Cathedral in Washington, D.C., was asked to finish the Rockefeller bust, which he carved in marble from Calabró's plaster model. The piece was unveiled at the Capitol on June 1, 1987, with both Calabró and Palumbo in attendance.

John Calabró studied at Cooper Union in New York and at the Academy of Fine Arts in Milan, Italy, under Gaetano Cerere. During



United States Senate

The marble bust of the 41st vice president is unveiled in 1987 by his widow, Margaretta "Happy" Rockefeller, and his nephew, Senator Jay Rockefeller of West Virginia. (Architect of the Capitol)

the course of Calabró's long career, he exhibited plaques, busts, and statues throughout the United States. His notable works include busts of George Washington, Albert Einstein, Dwight Eisenhower, Samuel Clemens, and Abraham Lincoln.

### Nelson A. Rockefeller

### John Calabró (1908-1994)

Marble, modeled 1984, carved 1987 23<sup>1</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> x 12 inches (59.1 x 52.1 x 30.5 cm) Signed (on right side of base): JOHN CALABRO, SC. Carver's mark (on right side of base): V. PALUMBO, ST.C. Commissioned by the Senate Committee on Rules and Administration, 1983 Accepted by the Senate Committee on Rules and Administration, 1987 Cat. no. 22.00040



Catalogue of Fine Art 319

### Theodore Roosevelt

(1858 - 1919)

Theodore Roosevelt, 25th vice president and 26th president of the United States, was born in New York City. He was elected as a Republican to the New York state legislature in 1881 and built a reputation as an opponent of party machine corruption. In 1889 President Benjamin Harrison ap! pointed Roosevelt to the U.S. Civil Service Commission, a position he held until 1895, when he became head of the New York City police board. In 1897 President William McKinley chose Roosevelt as assistant secretary of the United States Navy, where the spirited politician oversaw America's preparations for war with Spain.

At the outbreak of the Spanish-American War, Roosevelt resigned his post. With his friend Leonard Wood, he formed the 1st U.S. Volunteer Cavalry, known as the "Rough Riders." Roosevelt became a national hero with his exploits in Cuba, including the famed charge up Kettle Hill during the battle for San Juan Hill. The state of New York subsequently elected him governor in 1898, and two years later the nation elected him vice president for McKinley's second term. Roosevelt assumed the presidency following McKinley's assassination in September 1901.

A forceful and dynamic president, Roosevelt waged a powerful antitrust campaign to reform monopolizing business practices and financial trusts. Reelected in 1904, he advocated passage of the Pure Food and Drug Act, promoted legislation to revitalize the Interstate Commerce Commission, and sought railroad regulation. Roosevelt's support of a revolution in Panama led to construction of a canal through the isthmus, connecting the Atlantic and Pacific Oceans and benefiting American commerce.

Roosevelt himself was perhaps most satisfied with his accomplishments in the conservation arena. During his administrations, millions of acres of public lands were converted into national forests, funds were channeled into irrigation projects, and public attention was focused on the country's natural resources. aving succeeded to the presidency after the assassination of William McKinley, Theodore Roosevelt was elected president in his own right in 1904. Early in his second presidential term, he was asked to select a sculptor for his bust for the Senate's Vice Presidential

Bust Collection. "If St. Gaudens would do it I should be glad to have him," wrote the president. The famous sculptor's fee of \$5,000, however, was far too high for the government commission. Though Saint-Gaudens had already carved two busts for the U.S. Capitol many years before (Chester A. Arthur [p. 18], and Roger B. Taney [p. 356]), he did not now need the work or the Senate's low standard fee of \$800.

In a 1905 letter to President Roosevelt, Saint-Gaudens recommended his former studio assistant, James Earle Fraser, as a worthy substitute, noting that his work was "equal to the best things of the Renaissance." Senator George Peabody Wetmore, chairman of the Joint Committee on the Library, offered Fraser the commission in 1906, and the sculptor accepted.

Fraser had learned much from his master's great achievements in portraiture, and this training, combined with a lifelong passion for the heroism and pathos of the American frontier, prepared him perfectly for the Roosevelt commission. The bust became his most famous portrait, even though for the final marble he was obliged to execute the less animated of his two life studies. He had worked to capture the characteristically aggressive stance of the president, but Roosevelt is reported to have said that he wished to "go down in posterity as a man of repose."<sup>1</sup> Whether for that reason, or because the more animated bust might have seemed out of place among the generally placid troop of marble vice presidents, the more formal pose was executed. The approved marble bust was delivered to the Capitol in 1910; it stood briefly in the Senate Chamber and then was placed in the main corridor of the Senate wing in conjunction with a chronological rearrangement.

Fraser's bust of Roosevelt is genial, if somewhat introspective. The massive head and bull neck are faithfully reproduced but not pugnacious. Although the inclusion of eyeglasses in sculpture is a problematic decision—they can date the work and they present illusionistic difficulties—the viewer may miss TR's familiar spectacles. In his unpublished autobiography, Fraser explains the decision: During the first sitting in the East Room of the White House, he recalls, the president "told me exactly

#### Theodore Roosevelt

### James Earle Fraser (1876-1953)

Marble, 1910  $36 \ge 31\frac{1}{2} \ge 17$  inches (91.4  $\ge 80 \ge 43.2$  cm) Signed (under subject's truncated left arm): FRASER Commissioned by the Joint Committee on the Library, 1906 Accepted by the Joint Committee on the Library, 1910 Cat. no. 22.00025



321 Catalogue of Fine Art

In 1906 Roosevelt was awarded the Nobel Peace Prize for his role in ending the Russo-Japanese War. By the end of his second term, Roosevelt had moved to the left politically. The Republicans were deeply divided between the Progressives, Roosevelt among them, and the Old Guard. Keeping a 1904 campaign promise that he would not seek reelection in 1908, he threw his weight behind William Howard Taft as his successor. After Taft's election, Roosevelt, an avid hunter, journeyed to Africa, where he collected big game specimens for the Smithsonian Institution in Washington, D.C., and for New York City's American Museum of Natural History.

In 1912 the former president returned to politics, contending with his now conservatively aligned successor, Taft, for the Republican presidential nomination. When he failed, he founded his own short-lived Progressive-or "Bull Moose"-Party and finished second to Woodrow Wilson in the three-way election. In retirement, Roosevelt was a ceaseless critic of President Wilson. He wrote on politics and travel, and even offered to lead a volunteer division of infantry and cavalry after the United States declared war on Germany in 1917. This offer was rejected, but Roosevelt continued his lively interest in Republican politics. His health began to suffer in 1918, the decline spurred by the loss of his youngest son Quentin, whose plane was shot down behind enemy lines. Although Roosevelt entertained hopes of a run for the presidency in 1920, he died in his sleep at Sagamore Hill, his home near Oyster Bay, New York, in 1919.

The final selection for the marble bust of Theodore Roosevelt was the subject of Clifford Berryman's cartoon on the front page of the *Washington, D.C. Evening Star* on July 7, 1909. (Courtesy D.C. Public Library)

how he wanted to have it done. He was not to wear glasses."<sup>2</sup> Yet, without glasses, Roosevelt's eyes seem small in the massive head.

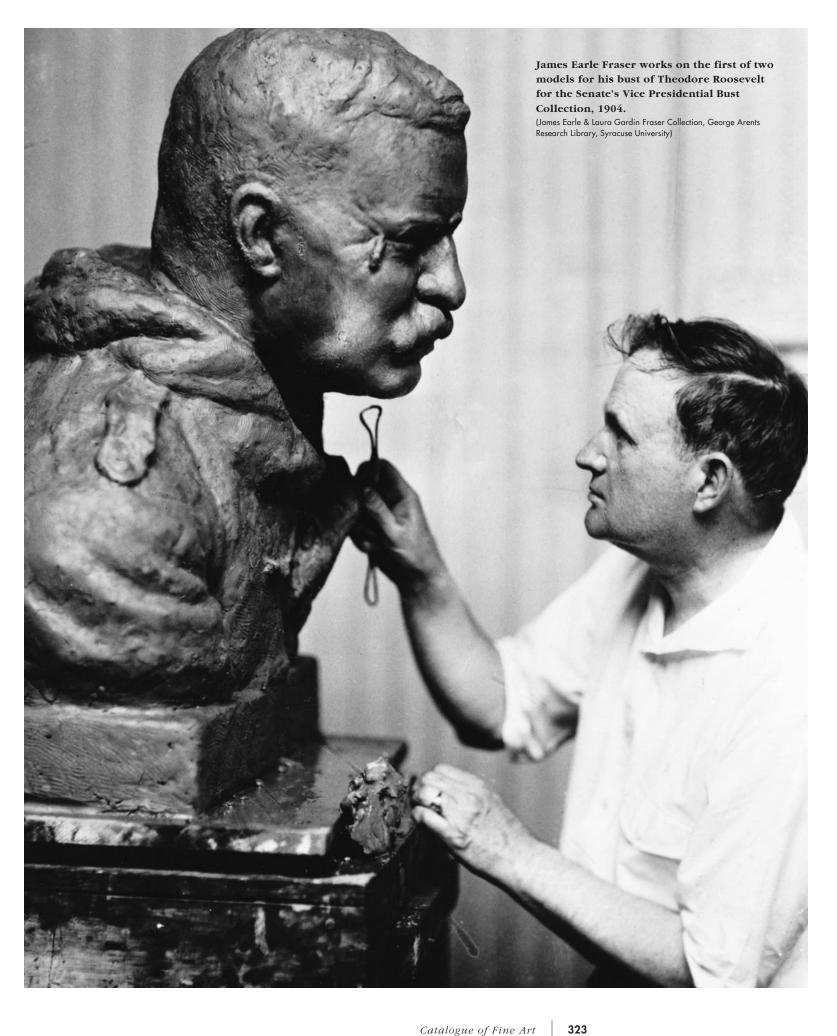
That said, this is a bust that—rather remarkably—suggests a fulllength figure. There is an indication of a striding pose in that the cropped sleeves are not parallel: Roosevelt's right arm advances slightly, while the left markedly recedes. This suggestion of torsion is reinforced by the right coat lapel, which is pushed into a roll by the advancing arm. The bust is mostly presented frontally, and the relative symmetry is stressed by the double-breasted vest and the heavy, drooping moustache. There is a suppression of detail in the costume (the tie, for instance, is a faint shallow outline). Likewise, Roosevelt's hair lacks detail, which only enhances the bold effect of the over-life-size torso and head. Finally, it may be that Fraser's most interesting and expressive artistic statement was his decision not to polish the marble. The rough finish seems fitting for the one-time Rough Rider.

Fraser, who taught at New York's Art Students League during the period in which he sculpted Roosevelt for the Senate, made a specialty of the subject. Examples include a bronze bust of the Rough Rider in the collections of the White House and the Forest Lawn Museum in California, an adventuring-equestrian Roosevelt fronting the Museum of Natural History in New York City, and a miniature bronze portrait issued in an edition of 12. He even took Roosevelt's death mask. Originally a westerner, Fraser was perhaps best known in the popular mind



for his mounted Native American figure, *End of the Trail*, and for designing the "Buffalo" nickel. His bust of John Nance Garner (p. 170) is in the Senate's Vice Presidential Bust Collection, and three relief sculptures by his wife, Laura Gardin Fraser, are located in the House Chamber of the U.S. Capitol.

322



### Richard Brevard Russell, Jr.

(1897 - 1971)

Richard Brevard Russell, Jr., one of the leading statesmen and senators of the 20th century, was born in Winder, Georgia. Rus ! sell entered the United States Naval Reserve and later practiced law with his father. In 1920 he was elected as a Democrat to the state house of representatives, where he! rose quickly to become its Speaker. At the age of 33, he was elected governor of Georgia, and in 1932 he successfully ran for the U.S. Senate. For 38 years Russell! served in the Senate, where he developed a reputation for intelligence, independence, and loyalty.

Russell first gained national prominence when the Senate chose him to preside over hearings on President Harry S. Truman's dismissal of General Douglas MacArthur during the Korean War. Russell's even-! handed management of the hearings helped diffuse a national crisis. During his Senate years, Russell held key committee posts, influencing major policy decisions for the nation. He was on the Appropriations! Committee during his first term and later served on the Armed Services Committee, of which he was chairman for 16 years. Russell became the Senate's leading! authority on military matters, advocating a strong national defense. He also focused on national issues, such as school lunch! programs and farm assistance. He was, however, at odds with mainstream America on the issue of civil rights; Russell actively defended the Southern position on segregation and argued that states' rights should! prevail in the matter of race relations.

A master parliamentarian who was well versed in Senate rules and practices, Russell preferred to work behind the scenes to influence legislation. In 1963 a reporter for *Newsweek* magazine described him as: "Modest, even shy, in manner, devas ! tatingly skilled in debate, he has a brilliant mind, encyclopedic learning, unrivaled access to pressure points of senatorial power and a gift for using them. He is a! senator's senator, the head of the Senate establishment, the most influential member of the United States Senate."<sup>1</sup> n 1972 the oldest of the Senate office buildings, designed by the architectural firm of Carrère & Hastings and completed in 1909, was officially named in honor of Richard Brevard Russell, Jr. Twenty years later the Richard B. Russell Foundation in Atlanta, Georgia, sought Senate approval to commission and place a seven-foot marble statue of the former senator in the rotunda of the Russell Senate Office Building. In seeking this approval, Senator Sam Nunn of Georgia wrote, "It would be a fitting tribute to one of the great personalities in U.S. Senate history."

Artist Frederick Hart of Hume, Virginia, was selected to memorialize Russell. The sculptor worked from photographs of the late senator supplied by his family and the Russell Foundation. In sculpting the work,

Hart tried to reflect the strong personality of Senator Russell. The artist stated, "Richard Brevard Russell, Jr. exemplified a tradition in American politics, particularly in the South, of the classical model of gentleman and public servant." Hart added, "In the same spirit, the statue of Richard B. Russell, Jr. is meant to convey both his personable and gracious courtliness as well as evoke the dignified aura of a distinguished public servant."1 Vincent Palumbo, master stone carver at the National Cathedral in Washington, D.C., translated Hart's model into Carrara marble. The piece



Frederick Hart works on the full-size clay model of the Richard Russell statue at his studio in Hume, Virginia, 1995. (© 1996 Chesley)

was unveiled at ceremonies held in the Russell Rotunda on January 24, 1996, with speeches by Vice President Al Gore, Governor Zell Miller of Georgia, and Senators Robert C. Byrd of West Virginia, Ted Stevens of Alaska, and Sam Nunn.

#### Richard B. Russell Memorial Statue Frederick E. Hart (1943-1999)

Marble, 1995 84 x 35<sup>3</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> inches (213.4 x 90.8 x 48.9 cm) Signed (on side of base below subject's left foot): FREDERICK E. HART sc Carver's mark (on back of base below subject's left foot): VP PALUMBO CA Gift of the Richard B. Russell Foundation, Inc., 1996 Accepted by the U.S. Senate Commission on Art, 1996 Cat. no. 21.00021



Catalogue of Fine Art

### Richard Brevard Russell, Jr.-continued

When Lyndon Johnson was majority leader, he observed that in a Senate composed of "whales" and "minnows," Russell was "the principal whale."<sup>2</sup> During his! career, Russell advised six presidents, especially on issues of national security. His health began to decline in the mid-1960s, though he remained in the ! Senate until his death in 1971.

Frederick Hart is known for his monumental public commissions and his graceful, figurative sculptures. Born in Atlanta, the artist studied at the University of South Carolina, and the Corcoran School of Art and American University in Washington, D.C. Hart began to learn the skill of stonecutting in 1967 at the National Cathedral. By 1974 he had won an international competition to create a series of sculptures for the main entrance of the cathedral. The works, three life-size statues and three relief panels, later came to be known as the *Creation Sculptures*. In 1984 Hart's bronze figurative sculpture entitled Three Soldiers was dedicated as part of the Vietnam Veterans Memorial in Washington, D.C. Other notable works by the artist include The Cross of the Millennium, a clear acrylic resin sculpture simultaneously representing the birth, death, and resurrection of Christ; the James Earl Carter Presidential Statue, a largerthan-life bronze on the grounds of the Georgia State Capitol in Atlanta; the Fauquier County Veterans Memorial in Virginia; and a bronze portrait bust of James Webb at the Smithsonian Institution's National Air and Space Museum in Washington, D.C. The artist is further represented in



The Armed Forces Color Guard at the unveiling ceremony for the *Richard B. Russell Memorial Statue*, 1996. (U.S. Senate Photographic Studio)

the Senate by a bronze bust of Senator Strom Thurmond of South Carolina (p. 366). Although Hart was awarded a third Senate commission for a marble bust of former Vice President Dan Quayle (p. 312), he died in 1999 before he could complete the sculpture.

Right:

The rotunda of the Russell Senate Office Building provides a majestic setting for the *Richard B. Russell Memorial Statue.* (2000 photograph)



# John Rutledge

(1739 - 1800)

John Rutledge, a leading South Carolina statesman, briefly served as second chief justice of the Supreme Court of the United States. Born in Charleston, he studied law in London and later set up a practice in his native city. A delegate to the first Continental Congress in 1774, Rutledge favored limited self-government without independence from England. Reelected to the second Continental Congress a year later, he began shifting his position toward independence. He was a member of the South Carolina Council of Safety and assisted in drafting the state constitution.

At the start of the Revolutionary War, Rutledge was elected president and later governor of South Carolina. Now fully supporting independence, he also encouraged partisans, such as General Francis Marion, in guerrilla resistance. In 1782 and 1783 Rutledge served as a member of Congress under the Articles of Confederation; in 1784 he was elected to the South Carolina Chancery Court. During the Constitutional Convention, Rutledge supported wealth as a prerequisite for political representation, favored assumption of state debts, and advocated elec tion of the president by Congress.

Rutledge served briefly as one of the first associate justices on the Supreme Court of the United States, but resigned to become chief justice of South Carolina. President George Washington named him chief justice of the United States in 1795! upon the resignation of John Jay. Rutledge presided for four months as a recess appointee. During his brief tenure, Jay's 1794 treaty was published, favoring! Britain and discriminating against the Southern states and France. Rutledge's bitter attacks on Jay's Treaty caused the Senate to reject his nomination. He died in Charleston in 1800.! n 1856 Senator Andrew P. Butler of South Carolina introduced a resolution instructing the Joint Committee on the Library to "inquire into the propriety of procuring a bust in marble of the late Chief Justice John Rutledge, to be executed by an American artist of merit and reputation, and to be placed in the room of the Supreme Court of the United States, in a position corresponding with those of the busts of Chief Justices Jay, Ellsworth, and Marshall."<sup>1</sup> Butler argued that although Rutledge's appointment had not been confirmed by the Senate, Rutledge had, in fact, served as chief justice of the United States. After favorable review by the committee, the Senate the same year passed a bill providing for acquisition of a bust of Rutledge and appropriating \$800, a considerable sum, for the work. To execute the bust of the second chief justice, the Joint Committee on the Library selected the young Virginia sculptor Alexander Galt.

A native of Norfolk, Galt was a self-taught carver of cameos and a portrait painter. He sailed to Italy in 1848 and in Florence received instruction from the American sculptors already active there. He modeled some ideal figures, such as *Bacchante*, now in the Corcoran Gallery of Art in Washington, D.C.; *Sappho*, an ancient poetess; and *Virginia*, an allegorical image, in honor of his birthplace. Returning to America in early 1854, he quickly became popular among the Southern gentility as a portrait painter, but his principal commission, from the Virginia state legislature in February 1854, was a full-length statue of Thomas Jefferson. Soon housed in Jefferson's rotunda at the University of Virginia, where it has remained, it is certainly the best known, if not the best, of Galt's extant works. However, the latter distinction may belong to Galt's bust of John Rutledge.

Depending upon unspecified paintings to model a likeness of the long-deceased Rutledge, Galt succeeded in producing a dignified and sympathetic portrait. The facial expression is reserved but genial, realistic, and accessible, despite the neoclassical blank eyes. The figure is endowed with an appropriate formality by a straightforward disposition of masses: the broad, weighty coat and robe, the sharp clarity of the ruffled shirt, and the doughy density of the swept-back hair (where the original modeling in clay is clearly felt).

The plaster cast of this clay model, along with his cast of Jefferson, accompanied Galt on his second voyage to Italy. Back in Florence, he

### John Rutledge

### Alexander Galt (1827-1863)

Marble, 1858 31<sup>3</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>8</sub> x 15<sup>5</sup>/<sub>8</sub> inches (80.6 x 66.4 x 39.7 cm) Signed and dated (centered on subject's back): A.GALT. / 1858. Commissioned by the Joint Committee on the Library, 1857 Accepted by the Joint Committee on the Library, 1858 Cat. no. 21.00016



### John Rutledge-continued

The Supreme Court Chamber in the Capitol, ca. 1934, with the bust of Chief Justice Rutledge seen on the far right. (Architect of the Capitol)



translated his models into marble. In April 1858 Galt wrote from Italy that the completed bust had been shipped to Washington.

Galt returned to America in 1860, established a studio in Richmond, Virginia, and continued his career during the Civil War by producing portraits of Southern notables, including the president of the Confederacy, Jefferson Davis. His brief, promising career ended when he contracted smallpox in the camp of Stonewall Jackson where he was preparing studies for a portrait of the general. He died early in 1863. His legacy was further diminished the same year by the destruction of much of his work in a warehouse fire.



Galt's bust of Rutledge, however, remains a testament to the artist's skill. In 1858, more than 60 years after Rutledge's brief term of service, the bust of the second chief justice joined those of others with that title in the U.S. Capitol's Supreme Court Chamber. The Supreme Court of the United States—which moved from the Capitol to a building of its own in 1935—replicated the Rutledge bust for its collection in 1976.

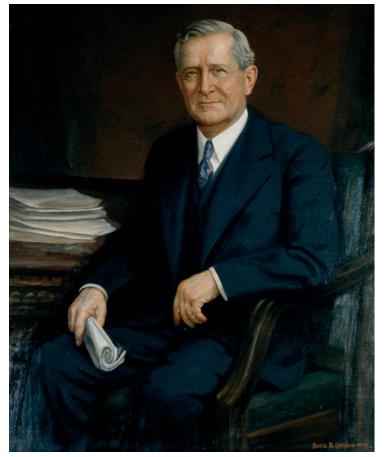
# Morris Sheppard

(1875 - 1941)

Born in Wheatville, Texas, Morris Sheppard was elected as a Democrat to the U.S. House of Representatives in 1902, suc ceeding his father. In 1913 he resigned his seat following his election by the Texas leg islature to the U.S. Senate to fill a vacancy; he was subsequently reelected four times. At the time of his death in 1941, Sheppard was senior in overall service among all members of Congress.

During his years in the Senate, Sheppard was chairman of the Senate Military Affairs Committee, and he acted as Democratic whip between 1929 and 1933. He led the fight for adoption of the prohibition amendment to the Constitution and strongly supported women's suffrage. As a progressive Democrat, Sheppard advocated reform legislation promoting rural credit programs, child labor laws, and antitrust laws. Also among his list of accomplishments was the Sheppard-Towner Act, which provided for maternity and infant welfare, the Federal Credit Union Act, the Selective Service Act, and the Lend-Lease Act. Standing only five feet, four inches tall, he was a quiet man who was most effective behind the scenes rather than in active debate. Sheppard was a dedicated student of English litera ture who compiled an unpublished 35volume work entitled Selected Comments of Shakespeare on Over 4,000 Subjects.

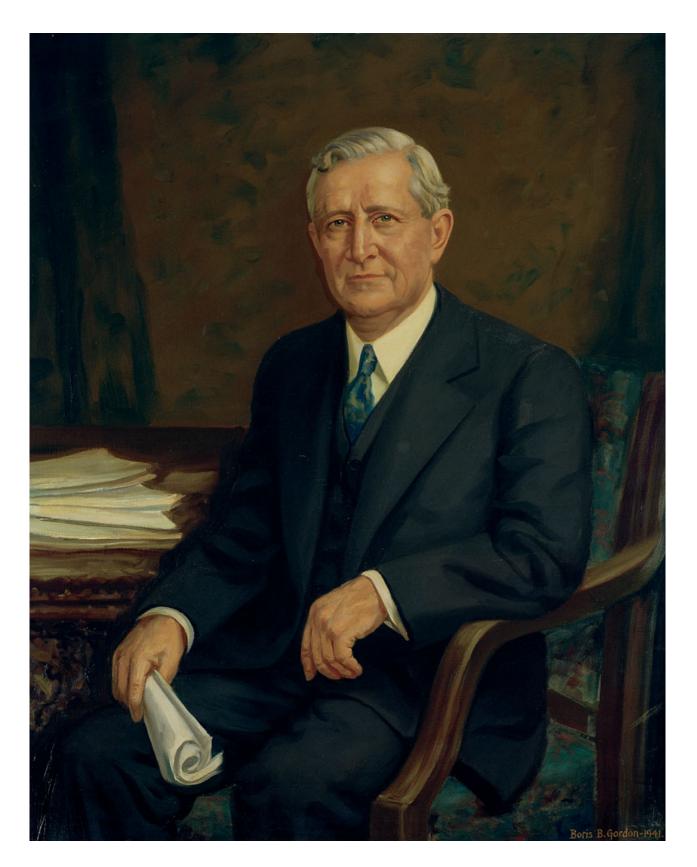
oris Gordon executed this portrait of Morris Sheppard in 1941, shortly after the senator's death. A gift to the Senate from Sheppard's family, it was accepted and unveiled later that year. The painting is based on Gordon's 1937 life study of the senator, now in the collection of the Texas State Capitol in Austin. Known in his day as the "painter of presidents," Boris Gordon was born in Switzerland and pursued his art studies in England, Germany, and Italy. He immigrated to the United States in 1907, fought as a U.S. Marine in World War I, and settled in Washington, D.C., where he painted portraits of numerous political figures. In addition to the portrait of Sheppard, 12 other works by Gordon hang in the U.S. Capitol; another 37 paintings are found in the collections of state capitols.



Boris Gordon replicated this 1937 painting of Morris Sheppard for the United States Senate. (Courtesy of the State Preservation Board, Austin, Texas)

#### *Morris Sheppard* **Boris Bernhard Gordon (1890-1976)**

Oil on canvas, 1941  $41\frac{1}{2} \ge 33\frac{1}{2}$  inches (105.4  $\ge 85.1$  cm) Signed and dated (lower right corner): Boris B. Gordon-1941. Gift of the family of Morris Sheppard, 1941 Accepted by the U.S. Senate, 1941 Cat. no. 32.00021



Catalogue of Fine Art

# James Schoolcraft Sherman

(1855 - 1912)

James Schoolcraft Sherman, 27th vice president of the United States and a U.S. representative from New York, was born near Utica. After receiving a law degree, he practiced in Utica and then became mayor of the city in 1884. He was elected to the U.S. House of Representatives as a Republican in 1886. With the exception of a single term, he served until 1909, while also managing a family canning company and staying active in the business affairs of his home state. Popular and hardworking in Congress, Sherman was known as "Sunny Jim" by his colleagues. He chaired the House Committee on Indian Affairs for 14 years, during which time he became well known to Native Americans, whose causes and concerns received his careful attention. House Speakers Tom Reed, David Henderson, and Joseph Cannon depended on the congressman's sharp parliamentary skills, and he regu larly took the gavel in their absence.

In 1908 Sherman was elected vice president on the Republican ticket with William Howard Taft. During the inaugural parade, Carrie Babcock Sherman rode with her husband to and from the ceremony at the U.S. Capitol, the first vice presidential wife to do so. As vice president, Sherman supported protective tariffs and sided with conservatives in an ongoing battle against Progressives for control of the Republican Party. He was renominated in 1912 but died before the election, in which President Taft lost to Woodrow Wilson. essie Potter Vonnoh received a commission for the bust of James Sherman in 1910 and modeled him from life while the vice president was still in office. The result was a frontal bust, a conception that is both simple and straightforward. The symmetry of the high lapel coat and vest is broken only by the flap of the coat's breast pocket and the slightly deeper undercutting of the proper right lapel and coat edge. This pose emphasizes the full, pudgy face but also reveals Sherman's open, genial appearance, suggesting his judicial fairness while presiding over the Senate. (It does not reveal evidence of the illness—Bright's disease—from which he had suffered since 1904.) His wide tie sports a cross-shaped decorative stud pinned to the knot.

Sherman always wore eyeglasses. In fact, during his long involvement as head of the House Committee on Indian Affairs, he was known to Native American leaders as Father Wau-be-ka-chuck (Four Eyes). Thus, any recognizable image of him would have included spectacles—and Vonnoh's model did so. The *Washington, D.C. Evening Star* noted that the sculptor "endeavored to present his face as it is usually seen by visitors to the Senate."<sup>1</sup> The glasses are the most interesting part of the sculpture, precisely because sculptors generally avoided them. (See page 320 for the essay on James Fraser's bust of Theodore Roosevelt, which Vonnoh must have seen before she completed the model of her bust of Sherman.)

Sherman's eyes are deeply set: the upper rims of his perfectly circular spectacles lie beneath his eyebrows and press into them. Vonnoh carved the outside top of the eye socket and the spectacle frames in a solid piece. Only the marble below the temple is pierced, for about an inch, with a half-inch opening created between the inside corner of the eye and the frames. The thin temple pieces of the frames are splayed out by Sherman's broad head, merging with his hair before they reach his ears. The fusion of Sherman's glasses and his face is subtle and effective, organic rather than additive.

A very white, crystalline marble was selected for the bust, but as work began on it, Vonnoh discovered an imperfection near the surface of the stone on what would become the proper right cheek. She raised her concern about its possible effect on the finished piece with the Joint Committee on the Library. In response, Chairman George Peabody Wetmore consulted architect Thomas Hastings of the firm of Carrère & Hastings (designers of the recently completed Senate Office Building). Hastings, along with sculptor James Earle Fraser, examined the problem area. Both

#### James S. Sherman

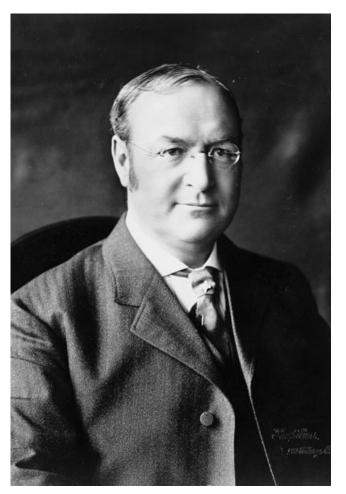
### Bessie Onahotema Potter Vonnoh (1872-1955)

Marble, modeled 1910, carved 1911 33 x 25<sup>3</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>2</sub> inches (83.8 x 64.5 x 44.5 cm) Unsigned Commissioned by the Joint Committee on the Library, 1910 Accepted by the Joint Committee on the Library, 1911 Cat. no. 22.00027



Catalogue of Fine Art

### James Schoolcraft Sherman-continued



James Sherman, whose eyeglasses made him immediately recognizable, was photographed by the New York studio of Pach Brothers, ca. 1909–1912.

(Library of Congress, Prints and Photographs Division)

agreed that the discoloration on one cheek of the bust was "microscopic" and of little concern. As the carving progressed, however, the dark blemish became more apparent. There was nothing that could be done to minimize it, and the portrait was completed using the flawed marble. The bust was delivered to the U.S. Capitol in December of 1911 and placed on exhibit in the Senate main corridor shortly thereafter.

Vonnoh was a St. Louis native who studied in Chicago with sculptor Lorado Taft from the age of 15. She later assisted Taft in works he created for the World's Columbian Exposition and received a separate commission for an eight-foot figure, *Art*, for the Illinois State Building at the fair. At the age of 22, she opened her own studio in Chicago. Greatly influenced by the small bronzes of the Russian sculptor Paul Troubetzkoy, which she first saw at the exposition, Vonnoh developed her own themes in similar statuettes, especially intimate motherand-child groups, dancing girls, and elegantly lolling ladies. The sculptor herself called these groups "Potterines." Also noted for her portraiture, in 1899 Vonnoh created a commissioned bust of Major General S.W. Crawford for the Smith Memorial in Philadelphia's Fairmount Park.

Vonnoh won numerous medals and prizes at national and international exhibitions. She exhibited more than 30 sculptures at the Corcoran Gallery of Art in Washington, D.C., in the spring of 1910 during the time the Sherman bust was under way. She and her husband, the notable painter Robert Vonnoh, lived in New York City from 1901 and showed their work together there and across the country in a series of joint traveling exhibitions. Vonnoh, the first woman sculptor to become a permanent member of the National Academy of Design, produced works that today are found in the collec-

tions of many major museums, including the Metropolitan Museum of Art in New York City, the Art Institute of Chicago, and the Carnegie Museum of Art in Pittsburgh.



Bessie Potter Vonnoh was well known for her statuettes of women and children that she called "Potterines." (Bessie Potter Vonnoh papers, Archives of American Art, Smithsonian Institution)

### Margaret Chase Smith

(1897-1995)

The first woman to win election to both houses of Congress, Margaret Chase Smith was known for her rugged political inde pendence and the red rose she wore daily. Born in Skowhegan, Maine, in 1897, she attended local schools and worked as a grade school teacher, telephone operator, newspaper circulation manager, and busi ness manager of a textile mill. In 1925 she became president of the Maine Federation of Business and Professional Women's Clubs. When she married Clyde H. Smith in 1930, she turned her attention to public service and became a member of the Republican state committee. When her husband was elected to the U.S. House of Representatives in 1936 as a Repub lican, she became his secretary, office manager, and political confidante. After Congressman Smith died of a heart attack in 1940, Margaret Chase Smith won a special election to succeed him and remained in the House for four terms. During World War II, she introduced legislation to give women permanent status in the military.

Smith won a U.S. Senate seat in 1948. During her 24-year Senate career, she became an expert in military affairs and aeronautics and served as the ranking Republican on both the Armed Services Committee and the Aeronautical and Space Sciences Committee. One NASA director commented that if it were not for Margaret Chase Smith, we never would have placed a man on the Moon.

Smith became the first woman elected to a leadership post in the Senate: chair of the Senate Republican Conference. She also set a record for casting the largest number of consecutive roll call votes— 2,941—which ended when she missed a vote because of back surgery.

Despite these many achievements, Smith's most enduring legacy was her courageous "Declaration of Conscience" against the politics of "fear, ignorance, bigotry, and smear" that she attributed to Wisconsin Senator Joseph McCarthy. "If I am to be remembered in history," she later

he decision to include a portrait of Margaret Chase Smith in the U.S. Senate Collection was a result of the efforts of Democratic Leader Tom Daschle of South Dakota, Republican Leader Trent Lott of Mississippi, Senator Christopher Dodd of Connecticut, and Senator Olympia Snowe of Maine. Each of these senators had indicated concern over the limited number of women represented in the Capitol's artwork. Senator Snowe wrote to Senator Lott on June 24, 1999, that she could think of no better way to remedy this "unfortunate situation" than by displaying a portrait of Smith: "Senator Margaret Chase Smith served our nation with dignity and honor, and her life was a testimony to the possibilities that exist for women in America. What she proved is that it isn't necessarily gender which makes the difference in public service—it's dedication, energy, perseverance, competence, ability, and the will to get the job done." Lott responded: "The United States Capitol should reflect the diverse history of this nation, and we must ensure that all groups who have played a significant role in the development of the country are appropriately honored."

The Senate Commission on Art subsequently approved the commissioning of a portrait of Margaret Chase Smith. An advisory board was established, composed of historians, curators, and Smith's relatives, to review artists' submissions and provide recommendations to the commission. Artist Ronald Frontin of Maine was selected to paint Smith's portrait. Frontin received the commission in 2000. It was appropriate that a native paint this legendary daughter of Maine, who herself was so passionate about her home state and her constituents. Images were gathered from the Margaret Chase Smith Library Center at the Norwood Institute in Skowhegan, and the artist interviewed friends and colleagues of the senator to gain a better understanding of her and her many accomplishments. Frontin, particularly aware that the painting would hang among a gallery of her male counterparts, sought to portray a powerful image of Smith. She is depicted at the height of her Senate career, seen with her signature pearls and red rose.

Frontin, who studied at the Philadelphia College of Art and later apprenticed with artist Nelson Shanks, paints the Maine landscape. He often shows people in their daily activities, and he has become increasingly known for his portraits of prominent Maine business leaders, judges, and politicians.

#### Margaret Chase Smith Ronald Frontin (born 1962)

Oil on canvas Commissioned by the U.S. Senate Commission on Art, 2000 Cat. no. 32.00041 (work in progress, 2002)



Artist Ronald Frontin working in his Maine studio on the Senate's portrait of Margaret Chase Smith, 2002.

declared, "it will not be because of legisla tive accomplishments but for an act I took as a legislator in the United States Senate when on June 1, 1950 I spoke in the Senate in condemnation of McCarthyism...."<sup>1</sup>

The rose that Smith wore daily in her lapel was emblematic of her long crusade to have the rose declared the official flower of the United States. Her efforts were initially thwarted by Senate Repub lican Leader Everett M. Dirksen, who supported the marigold. It was not until 1987, long after Senator Smith's retirement, that Congress finally designated the rose as the national flower.

In 1964 Smith declared her candidacy for the presidency. She entered several Republican primaries and became the first woman to have her name placed in nomi nation at a major party convention. Smith continued in the Senate until 1973 and having been defeated for reelection, retired to Skowhegan. She was awarded the Presidential Medal of Freedom in 1989 and died in 1995 at the age of 98.

# The Space Shuttle Challenger

(January 28, 1986)

On January 28, 1986, the space shuttle *Challenger* exploded shortly after it was launched at Cape Canaveral, Florida. Aboard were commander Francis R. "Dick" Scobee, pilot Michael J. Smith, mission specialists Ellison S. Onizuka, Judith A. Resnik, and Ronald E. McNair, and payload specialists Gregory B. Jarvis and Christa McAuliffe. All seven died in the explosion. The shuttle mission was scheduled to deploy both the *Spartan-Halley* comet research observatory and a tracking and data relay satellite to provide high-capacity communications and data links.

The Challenger had completed nine successful missions before the January 1986 launch. McAuliffe, a school teacher from Concord, New Hampshire, was the first private citizen to fly on the shuttle. The National Aeronautics and Space Adminis tration (NASA) had proposed sending a civilian into space to build broader public support for the program, and when Presi dent Ronald Reagan announced that he wanted a teacher for the mission, more than eleven thousand applied.

Following the disaster, the president appointed a special commission of 13 distinguished engineers, test pilots, and scientists to investigate the accident. The commission determined that the cause of the accident "was the failure of the pres sure seal [O-ring] in the aft field joint of the right Solid Rocket Motor."1 The com mission's findings went further than determining the immediate cause of the disaster, concluding that there had been "a serious flaw in the decision making process" leading to the Challenger's launch.<sup>2</sup> The presidential commission also made a number of major recommendations to NASA, which included redesigning the solid rocket booster and changing the shuttle program's management structure.

o honor the seven crew members of the space shuttle *Challenger*, Republican Leader Robert Dole of Kansas and Democratic Leader Robert C. Byrd of West Virginia proposed that a commemorative mural be placed in the Senate wing of the U.S. Capitol. The Senate Commission on Art, with the recommendation of a five-member advisory panel composed of museum professionals from the Smithsonian Institution, NASA, and the U.S. Capitol, selected Philadelphia artist Charles Schmidt for the commission. Schmidt's completed mural was placed in an empty oval in the Brumidi Corridors on the first floor of the Capitol's Senate wing, and unveiled on March 3, 1987.

The Brumidi Corridors, a series of ornate muralled hallways, were designed by Italian artist Constantino Brumidi. Inspired by Raphael's loggia in the Vatican, the walls and ceilings depict American themes and subjects and include historical scenes, important personages, images of American culture, and native flora and fauna. The decorative painting of the corridors began in late 1857, but the project was never completed; a number of ovals and diamonds throughout the hallways were left blank. Some of these empty spaces have been filled by 20th-century artists, most notably Allyn Cox, who completed *America's First Moon Landing* in 1974 (p. 16). *The Space Shuttle Challenger* mural, which was placed directly across from Cox's work, depicts the seven astronauts in space suits, grouped in front of the space shuttle, poised on its launch pad. Christa McAuliffe, the New Hampshire school teacher, carries a globe in her arms.

A professor of painting and drawing at the Tyler School of Art at Temple University in Philadelphia, Schmidt has received numerous painting commissions and awards. His work has been included in national and international exhibitions, and he is represented in the collections of the Philadelphia Museum of Art, the Fine Arts Museums of San Francisco, NASA, and the Smithsonian Institution's National Air and Space Museum and the National Gallery of Art in Washington, D.C.

#### *The Space Shuttle Challenger* **Charles Schmidt (born 1939)**

Oil on canvas applied to wall, 1987 50 x 36 inches (oval) (127 x 91.4 cm) Signed and dated (lower right): Charles Schmidt 1987 Commissioned by the U.S. Senate Commission on Art, 1986 Accepted by the U.S. Senate Commission on Art, 1987 Cat. no. 35.00002



341

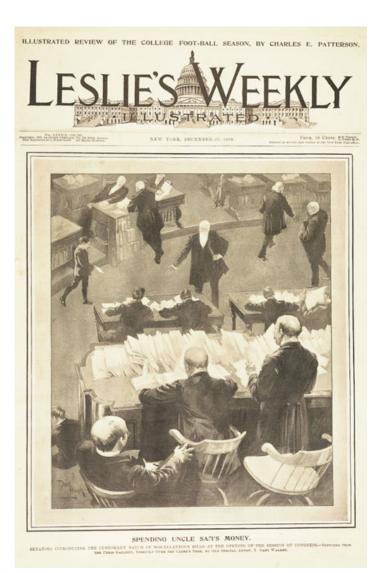
### Spending Uncle Sam's Money

This scene, painted in the late 1890s, depicts the U.S. Senate Chamber as it appeared at the opening of a session of Congress. Senators have just introduced the various bills to be considered during the session, and the large number of papers indicates that a heavy workload lies before them. New York illustrator T. Dart Walker captured the scene from the press gallery located on the north side of the Chamber. Below this gallery, but not illustrated, is the rostrum where the presiding officer of the Senate sits. Until recent years the vice president of the United States, as president of the Senate, presided regularly over Senate debates from this vantage point.

In the center of the painting three Senate staff members sit in front of the presiding officer's desk. Most likely these men are, from left to right, the secretary of the Senate, the legislative clerk, and the reading clerk. Immediately in front, at two smaller tables below the rostrum, sit official reporters and press reporters. Meanwhile, in the background, senators talk with one another in the "well" of the Chamber or at their desks, which are arranged in a semi-circle with Republicans on the left and Democrats on the right.

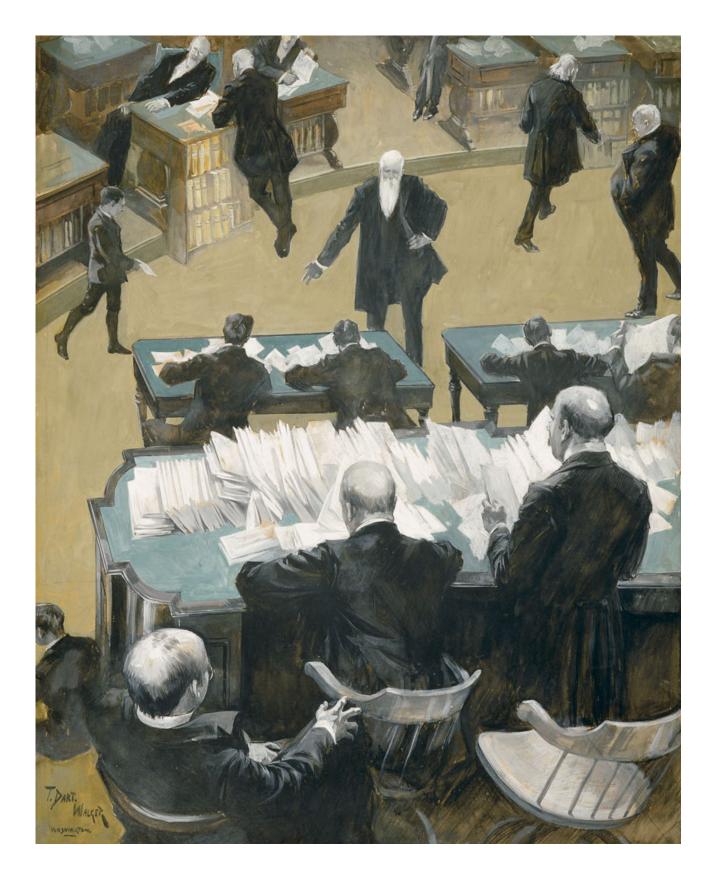
Two Senate pages appear in the scene: One is seated below the clerks' desk, and another crosses the Senate floor. The position of Senate page was first cre! ated in 1829. By the turn of the century the Senate employed at least 17 young boys as pages. Dressed in blue knickers and jackets, the pages spent their days running errands for the senators, announcing impending votes, placing papers and pens on the senators' desks, and delivering messages throughout the city.

The engraving *Spending Uncle Sam's Money* by T. Dart Walker was published on the front cover of *Leslie's Weekly* on December 23, 1899. his view of the Senate Chamber was painted by T. Dart Walker in the late 1890s after observing a busy congressional work day. The scene was then engraved for the front cover of the December 23, 1899, issue of *Leslie's Weekly* and titled *Spending Uncle Sam's Money: Senators Introducing the Customary Batch of Miscellaneous Bills at the Opening of the Session of Congress.* Walker was born in Indiana, studied in Paris, and was known as an illustrator and marine artist. His work appeared in popular magazines of the period, such as *Harper's Weekly*, the *Graphic*, and the *Illustrated London News*, and included scenes of political life, national events, and everyday activities.



### Spending Uncle Sam's Money T. Dart Walker (1869–1914)

Watercolor on board, ca. 1899 23 x 18<sup>1</sup>/<sub>2</sub> inches (58.4 x 47 cm) Signed (lower left corner): T. DART. / WALKER / WASHINGTON Purchased by the U.S. Senate Commission on Art, 1999 Cat. no. 34.00002



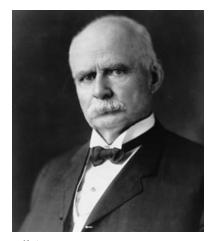
Catalogue of Fine Art

# Adlai Ewing Stevenson

(1835 - 1914)

Patriarch of the politically distinguished Stevenson family of Illinois, Adlai Ewing Stevenson was a U.S. representative and the 23rd vice president. Born in Christian County, Kentucky, Stevenson relocated with his family to Bloomington, Illinois. He later studied law, opening his own office in 1859. For 10 years he practiced in the region, simultaneously serving as master of the circuit court and as district attorney. His effectiveness led to a nomination by the Democratic Party for presidential elector in 1864. In 1874 Stevenson was elected to Congress by the Democrats of his staunchly Republican district. Not immediately reelected, he returned to Congress from 1879 to 1881. Stevenson was later appointed by President Grover Cleveland as first assistant postmaster general.

In 1892 Stevenson was elected Cleveland's second-term vice president. In that capacity, he presided over the Senate, where his general affability made him uni! versally popular. He ran for vice president in 1900 on William Jennings Bryan's unsuccessful presidential ticket and was an unsuccessful candidate for governor in 1908. Stevenson died in Chicago in 1914. His grandson and namesake later became governor of Illinois and Democratic candidate for president in 1952 and 1956; his great-grandson, Adlai Ewing Stevenson III, was a U.S. senator from Illinois.



Adlai E. Stevenson. (Library of Congress, Prints and Photographs Division)

merican sculptor Franklin Simmons was commissioned in 1893 to create a bust of Adlai Stevenson for the Senate's Vice Presidential Bust Collection, under the provisions of a Senate resolution of May 13, 1886. Simmons had been living in Rome for a quarter century when he received the commission; evidently, he worked from photographs in preparing the bust. There is no record of a life sitting.

Whereas Stevenson was much appreciated for his friendly manner, Simmons apparently also perceived forthrightness and dignity in the subject's features. To express these qualities, he concentrated on the massive head, presented with an absolute frontality that furthers the dauntless expression on Stevenson's face. Beetle-browed, the eyes in shadow, the mouth equally shaded by the mustache, Stevenson returns our gaze directly. The pupils of his eyes are drilled, and the small bits of marble that serve as the highlights of his eyes are precisely centered. His short side hair is incised lightly in the marble.

Cheerfully partisan in matters of political patronage, Stevenson presided over the Senate with courtesy and evenhandedness. The force and integrity of his personality are seconded by the simple, symmetrical, double-breasted coat and the small wing collar and tie. Stevenson's mostly bald head becomes another expression of this self-confident personality.

In May 1894 Simmons wrote to the architect of the Capitol that the bust was on its way to Washington. Simmons commented, "I shall be glad to hear your opinion of the work as I took great pains with it and was very fortunate in the quality of the marble." The bust was originally placed in a gallery-level niche in the Senate Chamber. In a 1910 reorganization of the Vice Presidential Bust Collection to reflect order of service, the Stevenson bust was relocated to the main Senate corridor.

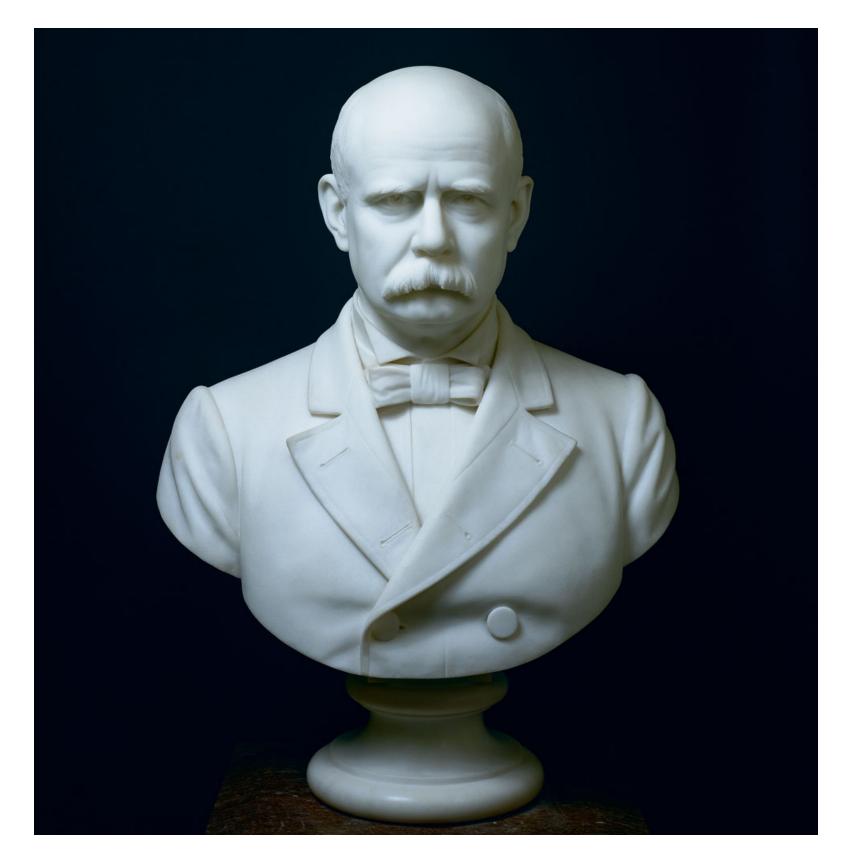
While working on the Stevenson bust, Simmons was also engaged in sculpting a standing statue of President Ulysses S. Grant in military garb. Paid for by contributions from the Grand Army of the Republic, this statue was not immediately approved by the Joint Committee on the Library and a second effort was required. In 1900 Simmons's second statue was accepted and placed on display in the Rotunda of the Capitol.

Altogether Franklin Simmons is represented in the U.S. Capitol by seven works. The Senate has his busts of two other vice presidents: Charles W. Fairbanks (p. 112) and Hannibal Hamlin (p. 180).

#### Adlai E. Stevenson

### Franklin Bachelder Simmons (1839-1913)

Marble, 1894  $30\frac{3}{4} \ge 27 \ge 15\frac{7}{8}$  inches (78.1  $\ge 68.6 \ge 40.3$  cm) Signed and dated (on back centered at bottom): FRANKLIN SIMMONS / 1894 Commissioned by the Joint Committee on the Library, 1893 Accepted by the Joint Committee on the Library, 1894 Cat. no. 22.00023



# Charles Sumner

(1811 - 1874)

Charles Sumner, a U.S. senator from Massachusetts and a passionate abolitionist, was born in Boston. After law school he spent time in Washington, D.C., where he met with Chief Justice John Marshall and listened to Henry Clay debate in the Senate Chamber. Unimpressed with the politics of Washington, he returned to Massachusetts, where he practiced law, lectured at Harvard Law School, and published in the American Jurist. Following a three-year study tour of Europe, Sumner resumed his law practice with little enthusiasm. Then, in 1845, he was invited to make a public Independence Day speech in Boston. This event was a turning point in his career, and he soon became widely known as an eloquent orator.

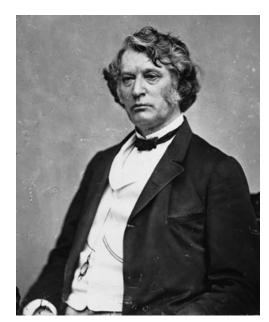
Six years later, Sumner was elected to the U.S. Senate by a coalition of Free-Soilers and Democrats. A strong opponent of slavery, he denounced the Fugitive Slave Law and attacked the Kansas-Nebraska Act, which repealed the Missouri Compromise by giving territories north of latitude 36°30' (the southern border of Missouri) the option of legalizing slavery. Sumner's strong polit! ical opinions brought angry reactions from Southern senators and branded him a rad! ical. In the mid-1850s, the senator was influential in organizing the Republican Party. On May 20, 1856, he delivered his famous Senate speech, "The Crime against Kansas." Calling the Kansas-Nebraska Act a "swindle," Sumner also denounced Sena! tors Andrew P. Butler of South Carolina and Stephen A. Douglas of Illinois. Two days later, Butler's cousin, Representative Preston Brooks of South Carolina, beat Sumner over the head with a cane on the floor of the Senate, severely injuring him.

During the next three and a half years, Sumner tried to recover from the assault. In 1857, despite his absence from Capitol Hill, the Massachusetts legislature unani! mously reelected Sumner to the Senate. He returned to Washington, D.C., in 1859 and again took up the abolitionist cause, delivering a speech on the "Barbarism of Slavery." Appointed chairman of the! ith his large head, thick hair and muttonchops, and broad torso, abolitionist Charles Sumner presented a powerful image. This likeness of Sumner by Walter Ingalls resembles in several regards an 1860 "Imperial" photograph (24 x 20 inches) by Mathew Brady. The photograph, like the painting, shows Sumner facing left. His body is at a three-quarter angle so that the torso opens up, revealing an expanse of white waistcoat, watch fob, and folding eyeglasses suspended from a slender cord or chain. However, Ingalls repositioned the head into profile and also placed the disproportionately short left thigh parallel to the picture plane. The conflict of the planar head and thigh with the angled torso is awkward and distracting. The profile head (with less unruly hair than in the photograph) is, however, calm and pensive, and

According to an unsigned document among the records of the Joint Committee on the Library, Sumner sat for Ingalls in 1873 in a temporary studio at the U.S. Capitol. The resulting portrait was purchased by the committee in 1886, 12 years after Sumner's death.

its greater formality is seconded by the books and papers on the table.

Walter Ingalls, a prolific portrait artist, was born in Canterbury, New Hampshire in 1805. He was self-taught and widely traveled, and his genial



This photograph of Charles Sumner was taken in Mathew Brady's Washington, D.C., studio around 1860. (Library of Congress, Prints and Photographs Division)

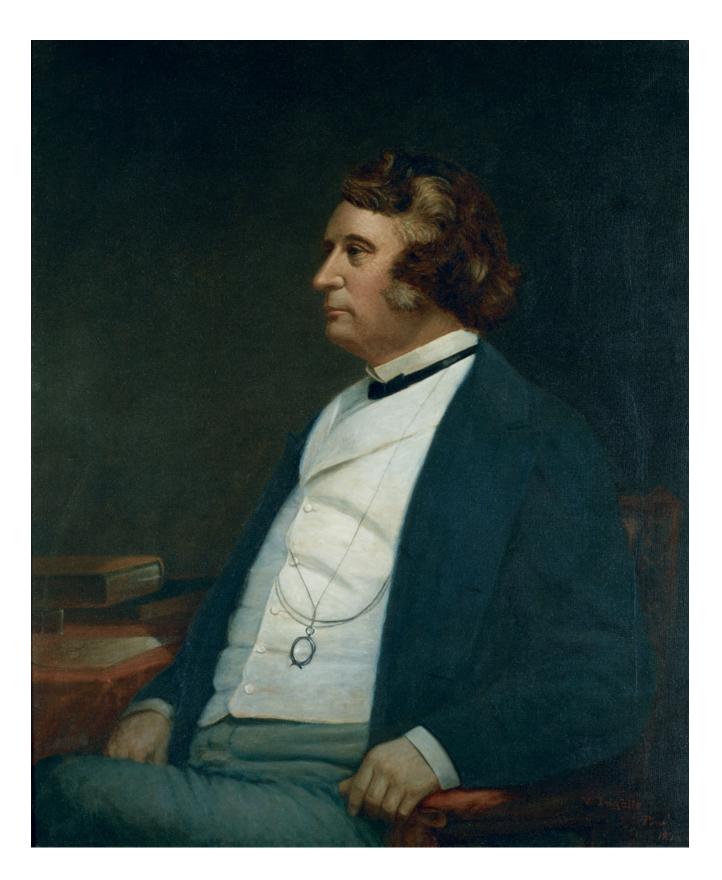
personality won him such celebrated clients as scientist Louis Agassiz and Pope Pius IX. Ingalls usually spent part of each year in Washington, D.C., and he died in the nearby town of Oakland, Maryland, in 1874. A number of his paintings are held by the New Hampshire Historical Society in Concord.

346

### Charles Sumner

### Walter Ingalls (1805-1874)

Oil on canvas, 1873 43<sup>7</sup>/<sub>8</sub> x 35<sup>3</sup>/<sub>8</sub> inches (111.4 x 89.9 cm) Signed and dated (lower right corner): W Ingalls / Pinx<sup>t</sup> / 1873 Purchased by the Joint Committee on the Library, 1886 Cat. no. 32.00016



Catalogue of Fine Art

Senate Committee on Foreign Relations in 1861, Sumner played an important role in avoiding violent conflict with Great Britain and France during the crucial opening phase of the Civil War. He supported President Abraham Lincoln's Emancipation Proclamation of 1863, and, during the Reconstruction Era after the Civil War, he focused his efforts on securing equal rights for African Americans. Sumner disagreed strongly with President Andrew Johnson's Reconstruction plans and played a major role in the move to impeach him. Sumner likewise differed with President Ulysses Grant on many postwar issues. Grant retaliated by persuading the Republican conference to remove Sumner as chairman of the Foreign Relations Committee in 1871. After Sumner died suddenly of a heart attack in March 1874, his body lay in state in the Rotunda of the Capitol. His greatest role in the U.S. Senate was his tireless advocacy of civil rights for African American citizens.

artin Milmore immigrated to Boston from his native Ireland when he was seven. He took art lessons at the Lowell Institute and then learned to carve in wood and stone from his older brother Joseph. He entered the studio of Thomas Ball in his early teens and stayed until the mid-1860s, when he began receiving commissions and established his own studio in Boston. Apparently, his first independently produced sculptures were cabinet-size busts of Henry Wadsworth Longfellow (New Hampshire Historical Society, Concord) and Charles Sumner (whereabouts unknown), both modeled from life about 1863. By his 20th birthday Milmore had received a commission for three giant figures for Boston's Horticultural Hall. The project had first been offered to Ball as he was about to leave for Italy, and Ball suggested his protégé instead. Notable portrait commissions followed, as did commissions for Civil War monuments in and around Boston. Milmore also designed (and his brother Joseph carved) the colossal American Sphinx, commissioned by Jacob Bigelow to guard the Bigelow Chapel in Mount Auburn Cemetery in Cambridge, Massachusetts. Milmore Americanized Egypt's Sphinx by replacing the asp on the headdress with the American eagle; the intention of the piece was to commemorate the preservation of the Union and the destruction of slavery.

This spate of work culminated in the commission for the *Soldiers' and Sailors' Monument* for the Boston Common, erected in 1877. To prepare for this huge project, Milmore went to Rome. It must have been there that an additional commission from the Massachusetts legislature for a bust of the late Charles Sumner—the one now in the Senate—reached him. Milmore was probably chosen for the commission because of the reputation his cabinet-size bust of Sumner had attained. Milmore then enlarged this earlier bust in his studio in Rome in 1875 (a frequently cited date of 1865 is thought to be the result of an error by Lorado Taft in his well-known *History of American Sculpture*).

On Senator Sumner's sudden death in 1874, his body lay in state in the Capitol Rotunda, and he was widely eulogized. In Boston, George William Curtis, social reformer and editor of *Harper's Weekly*, delivered such a splendid eulogy before the Massachusetts legislature that, according to his widow, Anna Shaw Curtis, the members gave Curtis this bust of Sumner. Inscribed on the back of the socle are the words "Commonwealth / of / Massachusetts to / George William Curtis." Curtis

#### Charles Sumner

#### Martin Milmore (1844-1883)

#### Marble, 1875

30<sup>1</sup>/<sub>2</sub> x 36 x 16<sup>1</sup>/<sub>4</sub> inches (77.5 x 91.4 x 41.3 cm) Inscribed (centered on back): COMMONWEALTH / of / MASSACHUSETTS to / GEORGE WILLIAM CURTIS Signed and dated (centered on back): MARTIN. MILMORE. / SCULPTOR. / ROME 1875 Gift of Anna Shaw Curtis (widow of George William Curtis), 1894 Accepted by the Joint Committee on the Library, 1894 Cat. no. 21.00017

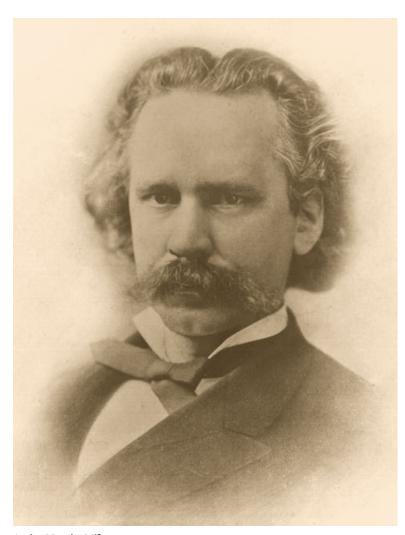


#### Charles Sumner-continued

died in 1892, and his widow offered the bust to the Senate, where it was accepted by unanimous consent on January 26, 1894.

Sumner was about 52 when he sat for Milmore, and this is the age preserved in both the 1863 cabinet-size and 1875 life-size busts. The Roman toga, a manner out of favor by 1875, is also preserved from the early bust. Milmore not only captured the appearance of the famous orator-advocate with his careful naturalism but also created an aura of the greatness of the man.

The large, slightly fleshy features are instilled with a certain animation that is lacking, for example, in the painted portrait by Walter Ingalls



Artist Martin Milmore. (Architect of the Capitol)

(p. 346). The substantial amount of cutting and drilling in the curly hair and muttonchops is similar to Sumner's unruly appearance preserved in a number of Mathew Brady's period photographs of Sumner. That unruliness is analogous to the intense, unrestrained passion of his oratory when devoted to the single cause of emancipation and equal suffrage.

In the years following Sumner's death, his renown seemed only to increase. As he made the rounds of American sculptors in Florence in 1878, Ulysses S. Grant entered Thomas Ball's studio. Seeing him at work on a statue of Sumner, Grant exclaimed: "Charles Sumner! That's the fourth Sumner I've seen this morning!"<sup>1</sup>

In 1883 Milmore died at the age of 38. Daniel Chester French, the distinguished American sculptor, carved and erected at his grave a memorial tribute entitled *Death and the Sculptor* (p. 430).

Right:

The marble bust of Charles Sumner by Martin Milmore is displayed on the third floor of the U.S. Capitol, just outside the Senate Chamber gallery. (2002 photograph)



# Robert Alphonso Taft

(1889 - 1953)

Born in Cincinnati, Ohio, Robert Alphonso Taft, the son of President William Howard Taft, would one day become the leading spokesman for conservative opinion in the United States. Elected to the U.S. Senate in 1938, Taft opposed President Franklin D. Roosevelt's New Deal programs and efforts to expand the federal government at the expense of state and local jurisdictions. In Congress, Taft chaired the Senate Labor and Public Welfare Committee, where he helped write the Labor-Management Relations Act of 1947. Known as the Taft-Hartley Act, it placed controls on labor unions and prohibited "closed shops." As a member of the Foreign Relations Committee, Taft spoke out on international issues, especially criticizing President Harry S. Truman's Korean and Chinese policies. Identified as "Mr. Republican," Taft enjoyed wide respect for his fairness, courage, and integrity, despite his often controversial positions.

Taft was an unsuccessful candidate for the Republican presidential nomination in 1940, 1948, and 1952. During his brief service as Senate majority leader in 1953, he became a prominent advisor to President Dwight D. Eisenhower. Illness forced Taft to relinquish active Senate leadership in June of 1953, and he died the following month. udolf Bernatschke completed this portrait of Robert Taft in 1953, the year of Taft's death. Just three weeks before the senator died, Bernatschke had the opportunity to show the painting to Taft, who thought it "flattering."<sup>1</sup> Taft made one request of the artist, however: He asked that the color of his hair at the temples be changed from white to gray.

The Austrian-born Bernatschke, who had immigrated to the United States 18 years earlier, was noted by then for portraiture, landscapes, and still lifes with vivid color and crisp delineation. Bernatschke painted the Taft portrait as a personal tribute, proclaiming himself an "admirer of Senator Taft and a believer in the principles for which he stood."<sup>2</sup>



Senator Robert A. Taft was a respected conservative leader during his 14 years in the Senate. (U.S. Senate Historical Office)

In 1959 the artist presented the painting to Senate Republicans for display in the Republican leader's suite of offices in the Capitol. Senator Everett M. Dirksen of Illinois, Republican leader at the time, accepted the painting at a bipartisan ceremony in the Old Supreme Court (now the Old Senate) Chamber, declaring that he would be honored to have this portrait of the "great leader" hang in his office.<sup>3</sup> During the ceremony, Senate Democratic Leader Lyndon B. Johnson also praised Taft as a "brave and fearless leader."<sup>4</sup> The painting hung in the Republican leader's suite until 1969.

352

United States Senate

### Robert A. Taft Rudolf Anton Bernatschke (born 1913)

Oil on canvas, 1953  $29\frac{1}{2} \ge 24\frac{1}{2}$  inches (74.9 x 62.2 cm) Signed and dated (lower right corner): Bernatschke 53 Gift of the artist, 1959 Acquisition undocumented Cat. no. 32.00030



Catalogue of Fine Art

ale University Art Professor Deane Keller was recommended by Robert Taft's brother Charles to paint the senator's portrait for one of the oval wall panels in the Senate Reception Room of the Capitol. Keller, of Hamden, Connecticut, was considered the "unofficial artist" of Yale, Robert Taft's alma mater. Altogether, Keller executed more than 75 portraits of Yale faculty members. Apart from studying three years in Rome and serving in World War II, Keller spent his entire adult life at the university. In a career that included more than 800 commissions, he was said to have "captured the images of some of the 20th century's most prominent politicians and academicians."

Taft and Wisconsin Senator Robert M. La Follette, Sr. (p. 242) were selected by the Special Committee on the Senate Reception Room to be among the five outstanding senators whose portraits would embellish the



long-vacant oval medallions in the room. The two 20thcentury senators, so honored after much debate during the selection process, joined the easily agreed-upon threesome of Henry Clay (p. 72), Daniel Webster (p. 418), and John C. Calhoun (p. 54).

The Taft image was painted on canvas at the artist's studio in Connecticut and finished in the Capitol after the canvas was positioned on the room's east wall. In addition to completing a second portrait of Robert Taft, now at the Taft School in Watertown, Connecticut, Keller executed paintings of Presidents Herbert Hoover and William Howard Taft.

Connecticut artist Deane Keller, seen in this 1951 photograph, was both a student and professor of drawing and painting at Yale University. (Yale University Library)

354

### Robert A. Taft

#### Deane Keller (1901-1992)

Oil on canvas applied to wall, 1958 22<sup>5</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> inches (oval) (57.5 x 49.5 cm) Unsigned

Commissioned by the Senate Committee on Rules and Administration, 1958 Accepted by the Senate Committee on Rules and Administration, 1959 Cat. no. 32.00008



# Roger Brooke Taney

(1777 - 1864)

The fifth chief justice of the Supreme Court of the United States, Roger Brooke Taney was born in Calvert County, Maryland. Taney first practiced law in 1799 in Annapolis. He moved two years later to Frederick, Maryland, then to Baltimore in 1823. Appointed U.S. attorney general by President Andrew Jackson in 1831, Taney supported the president in his opposition to rechartering the Second Bank of the United States, which was one of the major issues of the day. Consequently, Jackson appointed Taney secretary of the treasury in 1833 during a congressional recess. Taney proceeded to withdraw federal funds from the Second Bank and establish a system of government depositories, drawing fire from the bank's supporters. Meeting in 1834, the Whig-dominated U.S. Senate failed to confirm Taney as secretary of the treasury. The following year he was nominated for an associate justiceship and again rejected by the Senate. At the end of 1835, however, with the Senate back under Democratic control, he was nominated by the president for chief justice and was subsequently confirmed in 1836 despite strong Whig opposition.

Taney's judicial opinions as chief justice reversed a pattern of interpretation established by his eminent predecessor, John Marshall. Instead of emphasizing federal supremacy, Taney upheld state sovereignty, especially in relation to the threatened domination of the South by Northern culture and interests. The 1857 Dred Scott v. Sandford case, in which the Supreme Court determined that a slave under Missouri law had no constitutional right to bring suit in federal court, most clearly demonstrated this view. Taney served as chief justice for 28 years, second only to Marshall in tenure. He died at age 87 in 1864.

hough this bust of Chief Justice Roger B. Taney was executed by the noted sculptor Augustus Saint-Gaudens, much credit must go to William Henry Rinehart, for whom the commission was probably intended. Rinehart had previously made a much-admired bronze, life-size figure of Taney for the statehouse at Annapolis, Maryland, which was unveiled in 1872. The Joint Committee on the Library evidently hoped that Rinehart would replicate the head of this sculpture for the Supreme Court Chamber in the U.S. Capitol.

The commissioning of such a bust, however, had previously met with strong opposition in Congress. Several years earlier, in February 1865, a heated debate erupted in the Senate Chamber when Senator Lyman Trumbull of Illinois introduced a bill providing for a bust of Taney for the Supreme Court room. In response, Senator Charles Sumner of Massachusetts exclaimed: "I object to that; that now an emancipated country should make a bust to the author of the Dred Scott decision." While Trumbull eulogized the late chief justice, noting that even if Taney had made a wrong decision he was still a great and learned man, Sumner retorted: "Let me tell that Senator that the name of Taney is to be hooted down the page of history. Judgement is beginning now; and an emancipated country will fasten upon him the stigma which he deserves."<sup>1</sup> Following the debate further action on the bill was indefinitely postponed.

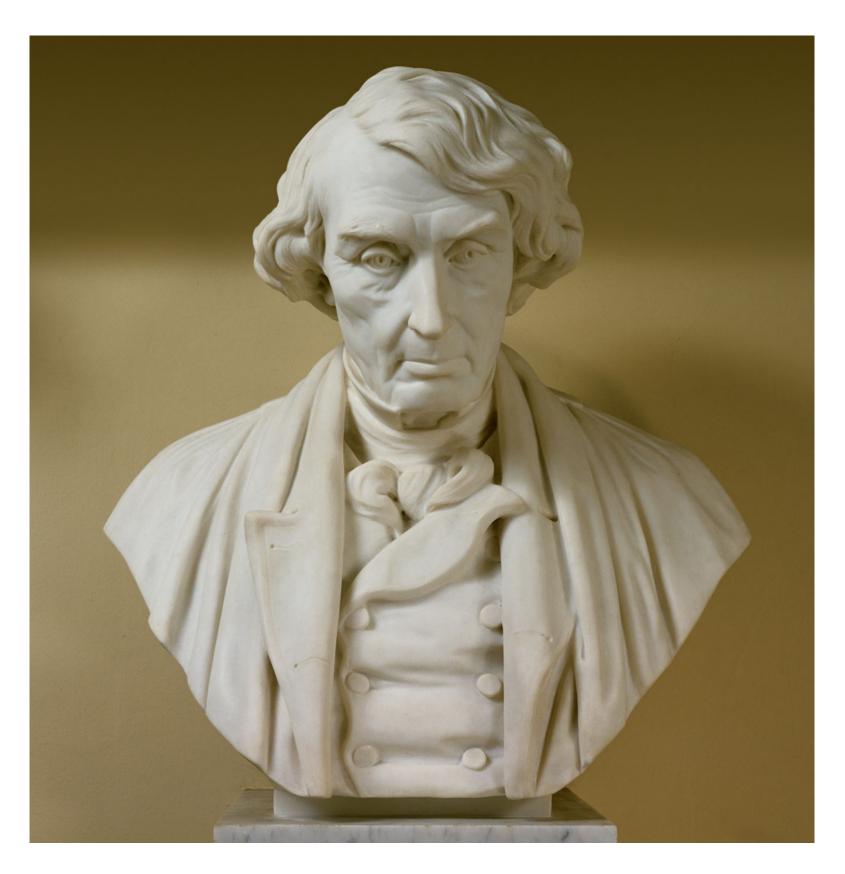
Therefore, it was not until January 29, 1874, that a congressional resolution authorized the Joint Committee on the Library to procure a bust of Taney and one of Chief Justice Salmon P. Chase. A later note on this appropriation in the *United States Reports* mistakenly cites Rinehart as the author of the completed bust, but he died in Rome on October 28, 1874, before action could be completed on the commission. It is unclear if Rinehart even knew of the committee's intention, but if he did, Saint-Gaudens probably knew as well. The two were closely associated in the American art colony in Rome.

When the committee at last acted upon this legislation two years later, it directed the chairman "to contract with some competent artist for a bust of the late Chief Justice Taney, the head of same to be modeled after that of the Chief Justice [by William H. Rinehart] at Annapolis. The cost of the same not to exceed \$1,000."<sup>2</sup> Saint-Gaudens, then in New York City, quickly learned of the opportunity from a patron (former New York Governor Edwin D. Morgan, who was at that time a senator),

#### Roger B. Taney

### Augustus Saint-Gaudens (1848-1907)

Marble, 1876/1877 25<sup>3</sup>/<sub>4</sub> x 24 x 14 inches (65.4 x 61 x 35.6 cm) Unsigned Commissioned by the Joint Committee on the Library, 1876 Accepted by the Joint Committee on the Library, 1877 Cat. no. 21.00018



#### Roger Brooke Taney-continued



The plaster model for the bust of Chief Justice Roger B. Taney by Augustus Saint-Gaudens.

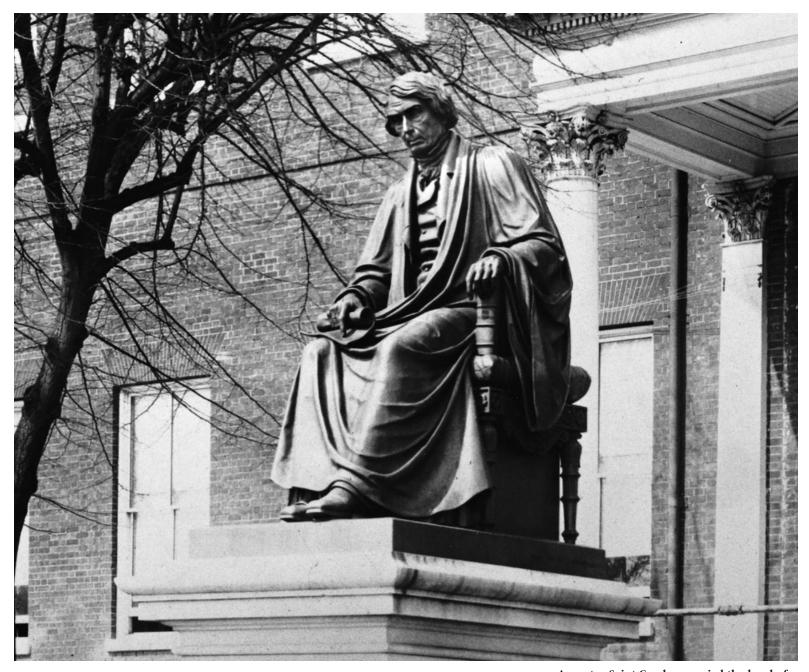
(U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, NH) and was in Washington, D.C., by February. He secured the contract, which stipulated that the "bust should be a faithful copy of the head of Rinehart's Chief Justice." The fee was set at \$700, not \$1,000, presumably because it was for a copy.

There appears to have been some dissatisfaction on the part of the committee members concerning the completed bust. In his own defense, Saint-Gaudens wrote to Senator Justin Morrill of Vermont: "If there are any artistic defects in the work, which in justice to the deceased artist I do not feel free to speak of, they cannot be credited to me. My work is a faithful copy according to contract and as to that I will refer to any artist." In fact, Saint-Gaudens was able to translate the sensitive, dignified face modeled by Rinehart into stone with no loss of character. Saint-Gaudens's plaster sketch/model is extraordinarily fresh and vigorous, and is the perfect bridge between the bronze and the marble.

The costume of the Saint-Gaudens bust closely follows Rinehart's model. A tightly wound cravat presses a stiff wing collar against the jaw, while its flowing ends billow in the opening of his tightly buttoned waistcoat. In a little minuet of overlaps, the left lapel of his waistcoat overlaps the lapel of his suit

coat. That lapel in turn is tucked under the edge of the judicial robe, while the right lapel of his coat evades the robe and lies atop it. This elegant play of in and out, of curves against angles, animates the larger design of the costume with its powerful verticals and horizontals.

Although the bust is strongly symmetrical, the head is tilted forward and ever so slightly to the left. The lean, variegated face is carved with extraordinary skill, particularly around the eyes, which suggest preoccupation. Meanwhile, the unagitated, judicious face is underlined by the full lower lip and wide horizontal crease above the chin. It is a pose of reflective deliberation, and in all, an excellent, agreeable work which does its sculptor great credit. The bust was completed by 1877 and placed in the Supreme Court Chamber. Saint-Gaudens is further represented in the U.S. Senate by a bust of Chester A. Arthur (p. 18).



Augustus Saint-Gaudens copied the head of this 1872 statue by William Rinehart for his Senate bust of Roger B. Taney. (Courtesy of the Maryland Commission on Artistic Property of the Maryland State Archives MSA SC 1545–0760)

## Zachary Taylor

(1784 - 1850)

Zachary Taylor, the 12th president of the United States, was born in Orange County, Virginia. Taylor's long military career began in 1808, when he became a first lieutenant in the United States Army's 7th Infantry. Nicknamed "Old Rough and Ready," Taylor was assigned to frontier posts during the War of 1812 and remained there during much of his army service. As a colonel he took part in the Black Hawk War and later won wide popularity as a general in the Mexican War. Despite his successes in the Mexican campaign, he was often in conflict with the administration of President James Polk. In 1847 Taylor disobeyed orders by going on the offensive against the Mexican leader Santa Anna, whom he defeated at the Battle of Buena Vista. A popular hero, Taylor was nominated for president in 1848 by the Whigs on the first ballot (over Henry Clay, Daniel Webster, and Winfield Scott).

Taylor defeated Lewis Cass in the general election and became president at a time of great sectional discord over the extension of slavery. Taylor favored a plan that would result in the admission to the Union of California and New Mexico as free states, despite the objections

of Southern Whigs, and he remained inflexible in the face of secessionist threats. Taylor died in office before passage of the Compromise of 1850 measures. The outstanding achievement of his administration was the Clayton-Bulwer Treaty of 1850, which gave Great Britain and the United States joint control over canal rights at the mouth of the San Juan River in Central America.

n 1904 John Taylor Wood contacted the chairman of the Joint Committee on the Library, Senator George Peabody Wetmore, offering to sell the bust of his grandfather Zachary Taylor. "This Bust was given to me by my mother, eldest child of President Taylor, who married General Robert Crooke Wood, Surgeon-General U.S. Army. As far as the family know[s] it is the only one extant of him," wrote Wood in a letter. He further noted: "All agree it is a most excellent likeness; could not be excelled; the work of a talented sculptor. But strange I have no record of the artist nor have I been able to obtain his name."

Several bills on the subject were introduced and reported in the Senate, but no floor action took place until 1909. At that time, the committee purchased the bust of Taylor from Lola Wood, widow of John Taylor Wood. The committee paid Lola Wood \$2,000, drawn from funds specifically designated for that purpose in the Sundry Civil Expenses Act, approved March 4, 1909.

As John Wood reported, the identity of the sculptor is not known. The likeness of Taylor in the Senate's portrait bust is, however, similar to that appearing on a commemorative medal authorized by resolution of Congress on May 9, 1848, to recognize Taylor's Mexican War victory. The miniature portrait in profile was engraved by Charles Cushing Wright

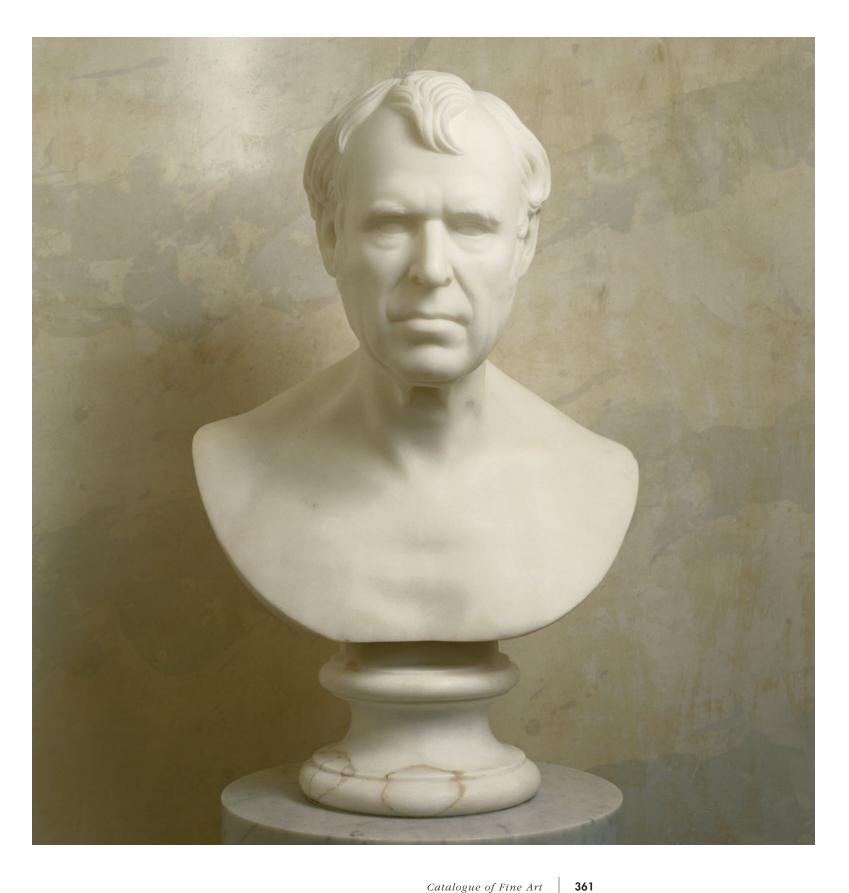
> from a bas-relief portrait by Salathiel Ellis. Known as a sculptor of cameo portraits, Ellis designed several medals for the United States Mint, including those honoring Millard Fillmore, Franklin Pierce, James Buchanan, Abraham Lincoln, Winfield Scott, and Cornelius Vanderbilt.

> > The Senate's portrait bust of Zachary Taylor is similar to this 1848 bronze medal by Charles Cushing Wright after Salathiel Ellis. (National Portrait Gallery, Smithsonian Institution)

#### Zachary Taylor

#### Unknown artist

Marble, 19th century  $19\frac{3}{4} \ge 15\frac{3}{8} \ge 11\frac{1}{8}$  inches (50.2 x 39.1 x 28.3 cm) Unsigned Purchased by the Joint Committee on the Library, 1909 Cat. no. 21.00019



### Telegraph

The laying of the first successful transatlantic cable marked one of the greatest communication advances in history. The extraordinary feat—commemorated symbolically in this painting—was a testament to the ingenuity of a host of scientists and engineers, the labor of countless workers, and the perseverance, entrepreneurship, and faith of American financier Cyrus W. Field.

At a time when the telegraph offered the quickest and most efficient means of communication, the unavailability of underwater cables severely limited the distances that messages could travel. Numerous attempts at laying cables underwater failed, until cable makers finally discovered the insulating qualities of gutta-percha, a rubberlike material. In 1851 two English brothers, Jacob and John Brett, used hemp and autta-percha to insulate an underwater cable across the English Channel. Other narrow underwater distances were soon spanned, but the obvious challenge-to connect Europe and North Americaseemed insurmountable.

Then U.S. Navy oceanographer Matthew Fontaine Maury discovered that the sea floor between Newfoundland and Ireland was relatively shallow and level, providing an ideal path for a transatlantic cable. With this news, Field gathered investors and created the New York, Newfoundland, and London Telegraph Company in 1854. Two years later, he reformed the enterprise as the Atlantic Telegraph Company. It would take another decade, however, for Field's project to reach fruition.

The first two cables broke while they were being laid, but in 1858 a third cable was installed successfully. The accomplishment would have been less meaningful were it not for the contribution of British physicist William Thomson (later known as Lord Kelvin). Because telegraph signals tended to grow faint and distorted over long distances under water, he invented the mirror galvanometer, a receiving device that allowed easy interpretation of weak signals. n addition to supervising the construction of the new Senate and House wings of the Capitol in the 1850s, Captain Montgomery C. Meigs directed plans for their interior spaces. To decorate room S–211, originally intended for the Senate Library, Meigs envisioned "groups of history, legislation, etc." adorning the ceiling. In 1857 he wrote, "I hope to make this a beautiful room."<sup>1</sup> Meigs asked Italian frescoist Constantino Brumidi (p. 46), whom he had hired two years earlier to paint a number of rooms in the new Capitol extension, to submit a proposal. Brumidi suggested themes appropriate for a library: allegorical representations of history, geography, print, and philosophy.

Before he began a project, Brumidi analyzed the architectural space and created a pencil sketch showing his frescoes in relation to the overall decorative scheme of the room. He then prepared a small oil sketch of each scene, which he submitted to Meigs for approval. Finally, the sketches were enlarged on heavy paper to the exact scale of the proposed fresco, and the resulting cartoon placed on the wall, over the area to be painted. The outlines of the image were then transferred to the wet mortar using a variety of techniques, and Brumidi executed the actual painting, using the preparatory sketch as a reference.

In 1858 Brumidi completed the lunette of *Geography* and one corner group in the library room, but was then assigned work elsewhere in the Capitol. He did not return to the room until several years later. By that time, the space had become the Senate Post Office; its anticipated use as a library was never realized. Consequently, Brumidi changed his original sketch for the ceiling, replacing the figures of *Print* and *Philosophy* with allegorical images of *Physics* and *Telegraph*. The small oil sketch, *Telegraph*, was probably completed around 1862, in preparation for the ceiling fresco. Brumidi was paid \$4,989 for designing and painting the room's remaining three panels, which included the fresco *Telegraph* and three corner groups. The ceiling was completed in 1867.

This painting, and the large mural decoration for which it is the study, are charming examples of the imaginative way in which Brumidi took classical European themes and adapted them to contemporary New World achievements. Europa, the mythological daughter of the king of Tyre, was desired and abducted by Zeus (Jupiter). Taking the form of a bull, Zeus feigned gentleness until Europa garlanded his horns with flowers and climbed on his back, whereupon he carried her out to sea and off to Crete. There, resuming his normal shape, he ravished her. Her name

#### *Telegraph* Constantino Brumidi (1805–1880)

Oil on canvas, ca. 1862 13<sup>5</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> inches (34.6 x 60 cm) Unsigned Gift of The Charles Engelhard Foundation, 1984 Accepted by the U.S. Senate Commission on Art, 1984 Cat. no. 33.00019



was given to the continent west of Asia, and it is as the personification of Europe that she is painted by Brumidi.

Now, instead of being carried to Crete, Europa/Europe has been conveyed across the Atlantic, where she is greeted with a handclasp by America, the latter garbed in gilt armor and a starry blue robe. America wears the phrygian, or freedom, cap and holds the caduceus (ancient emblem of the messenger of the gods), while resting her arm on an anchor representing hope. Beside her on the rock is the American bald eagle. America's strength is symbolized by the cannon lying behind the anchor, her mechanical invention by the gear wheel beside it, and her abundance and generosity by the cornucopia. Prominent among the fruits are giant grapes, signifying (in the Old Testament) the Promised Land, and the pineapple of hospitality.

#### Telegraph\_continued

Despite the apparent success of the third cable, the insulation failed after only four weeks, and it was abandoned. On Field's fourth attempt, in 1865, the cable broke again. At last, on July 27, 1866, the British steamship the *Great Eastern* finished laying cable from Valentia, Ireland, to Heart's Content, Newfoundland. Carrying clear signals, this cable remained intact and inaugurated a new era of communication.



The fresco *Telegraph*, top left, can be seen in this ca. 1900 photograph of room S–211 during the occupancy of the Senate Committee on the District of Columbia. (Architect of the Capitol)

The purpose of this sea journey is for Europe to receive the telegraph wire from America. The telegraph line and one pole are seen in the right middle ground. The end of the wire is offered to Europe by a cherub. Europe will recross the ocean with this gift, and the two continents will be united by the telegraph, as symbolized by the joined hands. Although the meeting of the two continents in Brumidi's picture is amicable, their attitudes nonetheless clearly signify that Europe is the suppliant and America the generous benefactor in this exchange.

Along with the *Telegraph* study, Brumidi also included a depiction of the transatlantic cable in his final sketch for *The Apotheosis of Washington*, his monumental fresco in the canopy of the Capitol dome. Both works were most likely completed by 1862, even though sustained telegraphic communication between Europe and North America was not achieved until 1866. Brumidi must have been an optimist, accepting Cyrus Field's brief success in 1858 as proof that a reliable transatlantic cable would soon be a reality. Indeed, his optimism was soon borne out, as Field's fifth and final cable was laid before Brumidi finished painting the *Telegraph* fresco.

Brumidi is sometimes patronized as nothing more than a competent craftsman who, as the right man at the right time, seized the opportunity to gain life-employment decorating the U.S. Capitol. But he was, in fact, a fine painter who took the time even in this study to sound a poetic note in the lovely rose of the dawn sky, the winsome cherub, and the freely painted flowers. The main figures here are less persuasive than in the final lunette. In the fresco, Brumidi displays greater fluidity, unity, and organic feeling in the rhythm and bulk of the robed figures.

*Telegraph* emerged from obscurity in 1919, when objects from the artist's estate, including 27 paintings, were uncovered in a bank vault. Passing through several owners, the study was acquired at auction in 1984 by The Charles Engelhard Foundation for presentation to the U.S. Senate.

> *Right: Telegraph* decorates the ceiling of the *Lyndon Baines Johnson Room* (S–211) in the Senate wing of the Capitol. (1999 photograph)



### James Strom Thurmond

(born 1902)

U.S. Senator James Strom Thurmondknown by his middle name, Strom-was born in Edgefield, South Carolina, in 1902. A teacher in the South Carolina high school system, Thurmond later served as county superintendent of education. He studied law and was admitted to the South Carolina bar in 1930. Thurmond subsequently served as city and county attorney, a member of the South Carolina state senate, and a circuit judge. Already a United States Army reservist when the nation entered World War II, he volunteered for active duty and served in Europe and in the Pacific. While assigned with the 82nd Airborne Division. Thurmond participated in the Normandy invasion on D-Day in 1944. After the war he rose to the rank of major general in the U.S. Army Reserves, serving for 36 years. In 1946 he was elected governor of South Carolina, a post he held until 1951.

In 1948 Thurmond challenged Harry Truman for president of the United States, running on the States' Rights Democratic ticket. In 1954, after losing the South Carolina Democratic Senate primary, he sought election as a write-in candidate and won, becoming the first person to be elected to a major office on a write-in basis. Because of a promise he made to voters, Thurmond resigned his Senate seat in 1956 to force another election in which he could win by traditional means. He won the election, ironically filling the vacancy caused by his own resignation. Over the next four decades, he won reelection seven times-although he switched his affiliation from the Democratic Party to the Repub lican Party in 1964.

Senator Thurmond chaired the Armed Services and the Judiciary Committees, and he served as president pro tempore of the Senate from 1981 to 1987, and again from 1995 to 2001, when he was named president pro tempore emeritus. In 1957 he set the record for delivering the longest single speech in the Senate, which lasted 24 hours and 18 minutes. In 1997 he became the longest-serving senator in history, and he is the oldest person ever to serve in the Senate. n 1995 friends and colleagues of Senator Strom Thurmond organized the Strom Thurmond Statue Committee, to commission artist Frederick Hart to create a bust of the senator. A life mask of Thurmond was made by artist Willa Shalit, and Hart then used a plaster cast of the mask as a reference for his work, refining the clay model through several sittings with Thurmond. The bust was cast in bronze at Joel Meisner & Company, Inc., a foundry in Farmingdale, New York. Although the committee planned to purchase the bust from Hart for the U.S. Senate, the artist decided to donate it.

The bust was unveiled at ceremonies honoring Senator Thurmond held in the Senate Caucus Room of the Senate Russell Office Building on June 5, 1997. The event marked a singular occasion: Eleven days earlier Thurmond had become the longest-serving member in the history of the Senate, having served 41 years and 10 months. The bust was formally accepted by the Senate Commission on Art on July 11, 1997. It was placed in the *Strom Thurmond Room* (S–238) in the Capitol, a space assigned to the president pro tempore that was named in honor of Thurmond by Senate resolution on November 23, 1991.

Frederick Hart gained international recognition for his *Creation Sculptures* at the National Cathedral and for his sculpture *Three Soldiers* at the Vietnam Veterans Memorial, both in Washington, D.C. In addition to his numerous marble and bronze public commissions, Hart worked with acrylic resin to create figurative sculptures. He patented a process by which he embedded one clear acrylic sculpture within another, a technique he called



Frederick Hart and Strom Thurmond in the senator's office (SR–219) in the Russell Senate Office Building, 1997. (Courtesy of Duke Short)

"sculpting with light."

The artist is also represented in the Senate by a statue of Senator Richard Russell (p. 324) in the Russell Senate Office Building. Hart was working on a bust of Dan Quayle (p. 312) for the Senate's Vice Presidential Bust Collection at the time of his death in 1999.

#### Strom Thurmond

#### Frederick E. Hart (1943-1999)

Bronze, 1997 23<sup>3</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>2</sub> x 11 inches (60.3 x 49.5 x 27.9 cm) Signed and dated (under subject's truncated right arm): FREDERICK HART / Sc. 1997 Foundry symbol (under subject's truncated right arm): Gift of the artist, 1997 Accepted by the U.S. Senate Commission on Art, 1997 Cat. no. 24.00010



Catalogue of Fine Art

### Daniel D. Tompkins

(1774 - 1825)

Daniel D. Tompkins, sixth vice president of the United States, was born in Westchester County, New York. He was educated in law, and established a practice in New York City. Although Tompkins was elected to the U.S. House of Representatives as a Republican in 1804, he resigned before Congress met to become an associate justice of the New York Supreme Court. Soon known throughout the state as a fairminded jurist, Tompkins was elected gov ernor in 1807. He was reelected three times, serving for 10 years and winning a number of liberal reforms in the school system, the state militia, and within the criminal and slavery codes.

During the War of 1812, Tompkins used his personal funds to secure troops and equipment when the state assembly refused to appropriate money for the defense of New York frontiers. He rejected an 1814 appointment as secretary of state under James Madison, choosing instead to continue his services as governor and accepting command of a New York–New Jersey military district.

Admired for his patriotism and prac tical talents, Tompkins was described by novelist Washington Irving, one of his aides, as "absolutely one of the worthiest men I ever knew . . . honest, candid, prompt, indefatigable."1 At war's end, however, Tompkins was charged with careless record keeping of military finances. Though Tompkins's reputation suffered, James Monroe nonetheless chose him as his vice presidential running mate in 1816. The ticket won then and again in 1820, but Tompkins played an inconsequential role as vice president. Consumed by his financial woes, he spent most of his time attempting to clear his name and recover the wartime funds he had advanced.

Long a resident of Staten Island, New York, Tompkins retired there following his vice presidency. Eventually he was exoner ated and reimbursed for personal expendi tures on behalf of the public welfare. The funds proved too little, too late. Tompkins died impoverished at the age of 51. harles H. Niehaus, a successful and prolific sculptor, was born in Cincinnati, Ohio, the son of German immigrants. As a child, he was apprenticed in wood engraving, stonecutting, and marble carving. After his initial studies in art, he went to Munich and entered the Royal Academy, where he gained a first prize on graduation. He traveled in Europe, then returned to Cincinnati just before the assassination of President James Garfield, also an Ohio native. Niehaus was selected to sculpt two statues of the deceased president for the state of Ohio—one in marble, presented as a gift to the National Statuary Hall Collection in the U.S. Capitol, and one in bronze for the city of Cincinnati. The bronze is often considered his finest work.

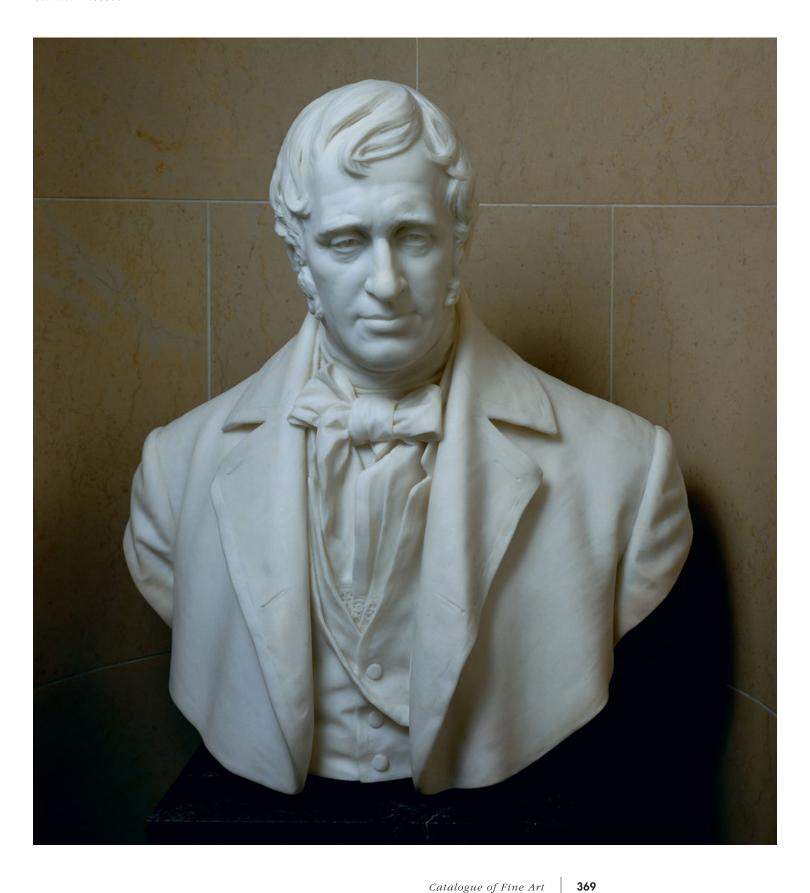
In 1890 the Senate commissioned Niehaus to sculpt a bust of Daniel Tompkins for the Vice Presidential Bust Collection. Niehaus based his likeness of Tompkins on existing visual resources. Key among these was the cast of an early life-sized portrait bust (presumably a life study) made available by Ray Tompkins, the subject's son. Niehaus also had access to any number of other paintings and portrait prints of Tompkins that existed by the 1890s. An exceptionally handsome man, Tompkins had been painted by many of the noted artists of his day, including John Trumbull, Thomas Sully, Charles Willson Peale, Ezra Ames, and John Wesley Jarvis. The Jarvis portrait (now lost) had become the standard source for images of Tompkins published in the popular press. Architect of the Capitol Edward Clark specifically advised the artist to look "among the possessions of the Historical Society in New York" for such images. One of those, a lithograph of about 1840 by William Sharp of Boston, may have been a model for Niehaus.

With these aids, Niehaus completed the marble bust in 1891. He created a genial, plausible portrait with more animation and variety than are found in many posthumous likenesses. The slight turn of the inclined head, the hint of a smile that plays about the lips, the tousled hair, and the casual deployment of the shirtfront and cravat all contribute to a loosening of the frontal pose and a pleasant informality. Niehaus also enhances the sense of physical presence through the wavy rhythm of the wide, pliable lapels and coat front, and by fairly deep undercutting in the costume.

#### Daniel D. Tompkins

#### Charles Henry Niehaus (1855-1935)

Marble, 1891 31<sup>1</sup>/<sub>4</sub> x 26<sup>7</sup>/<sub>8</sub> x 16<sup>5</sup>/<sub>8</sub> inches (79.4 x 68.3 x 42.2 cm) Unsigned Commissioned by the Joint Committee on the Library, 1890 Accepted by the Joint Committee on the Library, 1891 Cat. no. 22.00006



Catalogue of Fine Art

#### Daniel D. Tompkins-continued

While much of his early sculpture emphasized classical themes, it was for his portrait monuments that Niehaus was best known. These include a bronze statue of Admiral Oliver Hazard Perry in Buffalo, New York; marble likenesses of Puritan clergymen Thomas Hooker and John Davenport in Hartford, Connecticut; equestrian statues of Generals Ulysses S. Grant in New York City and Nathan B. Forrest in Memphis, Tennessee; and bronze statues of German physician Samuel Hahnemann and American naval hero John Paul Jones in Washington, D.C. Niehaus's bust of



James A. Garfield (p. 160) is located in the Marble Room in the Senate wing of the Capitol. In all, the artist is represented by 10 sculptures in the Capitol. Besides completing the Garfield and Tompkins busts, Niehaus designed both of Ohio's official statues (Garfield and William Allen) and six other likenesses for the National Statuary Hall Collection.

This ca. 1840 lithograph of Daniel Tompkins by William Sharp may have been used by Charles Niehaus to sculpt the Senate's bust of the vice president. (Collection of the New-York Historical Society)

United States Senate



Sculptor Charles Niehaus was renowned for his mastery of the human figure. (Architect of the Capitol)

Catalogue of Fine Art 371

# Harry S. Truman

(1884 - 1972)

Harry S. Truman assumed the U.S. presidency in 1945, just months after he had been inaugurated as the nation's 34th vice president. Truman had been a surprise choice for running mate when the popular Franklin D. Roosevelt sought a fourth presidential term. As vice president for 82 days, Truman spent most of his time presiding over the Senate. With Roosevelt's sudden death on April 12, 1945, Truman became the 33rd U.S. president and immediately faced the challenge of ending World War II.

Truman was born in Lamar, Missouri, and spent much of his childhood on his grandmother's 600-acre farm near Grandview, Missouri. At the age of 30, he began operating the farm himself, and for the rest of his life he identified himself as a farmer. At 33, Truman enlisted in the U.S. Army at the outbreak of World War I; he com manded an artillery battery in the Meuse-Argonne offensive and eventually attained the rank of major.

When he returned to Missouri after the war, Truman operated a haberdasher's shop and soon was elected judge of Jackson County. By then he was active in the Democratic Party, and in 1934 he was elected to the U.S. Senate, where he served for a decade and spent some of his happiest years. Truman supported the New Deal and provided strong chairmanship of the Senate Special Committee to Investigate the National Defense Program, popularly know as the Truman Committee, which promoted efficiency and economy during World War II.

In 1944 Truman's life took a sur prising turn when the Democratic Party leaders decided to drop Vice President Henry A. Wallace from the ticket, and Truman became the reluctant replacement nominee at the Democratic convention. The Roosevelt-Truman ticket won easily, but already Roosevelt's health was failing.

Senator Harry S. Truman pictured in his Senate office (SR-262). (U.S. Senate Historical Office) n 1946, the year after Harry S. Truman became president, artist Charles Keck was commissioned to sculpt his bust for the Senate's Vice Presidential Bust Collection. Keck visited Truman at the White House, where he oversaw the making of eight photographs on which to base an initial study before he requested in-person sittings.

Truman's friendship with Charles Keck had begun in the 1930s. As presiding judge of Jackson County, Missouri, Truman had secured the sculptor's services to model an equestrian statue of Andrew Jackson, whom Truman greatly admired, for the county courthouse in Kansas



#### *Harry S. Truman* Charles Keck (1875-1951)

Marble, modeled 1946, carved 1947 27<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub> inches (69.2 x 48.6 x 31.8 cm) Signed and dated (on back centered at bottom): CHARLES KECK / SCULPTOR 1946 Commissioned by the Senate Committee on Rules and Administration, 1946 Accepted by the Senate Committee on Rules and Administration, 1947 Cat. no. 22.00034



Catalogue of Fine Art 373

#### Harry S. Truman-continued

He died of a cerebral hemorrhage less than three months after his inauguration.

In May 1945, a month into Truman's presidency, Germany surrendered to Allied forces. However, the war in the Pacific against Japan continued. Truman, in a stillcontroversial action, authorized the dropping of the atomic bomb on the Japanese cities of Hiroshima and Nagasaki in August. As a result, the Japanese surren dered formally on September 2, 1945, ending World War II.

The Truman administration advanced the New Deal's domestic programs while helping to rebuild war-torn Europe. In 1948 Truman desegregated the armed forces, a controversial action that affected his popularity in that year's presidential race. In a well-known upset over Repub lican Thomas E. Dewey, however, Truman was reelected. Concerned with the spread of Communism abroad, he advocated a policy of containment-known as the Truman Doctrine—to restore the balance of power in Europe. In 1950 Truman sent American armed forces to defend South Korea. The following year, he dismissed General Douglas MacArthur from com mand in Korea for insubordination. The much-admired MacArthur had publicly advocated an attack on Communist China, directly challenging the position of his commander-in-chief, the president.

Truman decided against a reelection bid in 1952. Instead, he retired to his home in Independence, Missouri, where he remained active until his death in 1972. City. Truman later displayed a replica of Keck's sculpture in his White House office.

Keck completed his working clay model of the Truman portrait in 1946, following sittings with Truman in the Oval Office. The president and his wife gave their official approval, and after it was translated into marble, the bust was delivered to the Senate in May 1947. A bronze version was also presented to Truman for the White House collection, and the American Legion Headquarters in Indianapolis acquired another bronze copy. A Keck bronze of Truman is also located in the rotunda of the Missouri State Capitol in Jefferson City.

Charles Keck trained with leading American sculptor Augustus Saint-Gaudens and studied at the National Academy of Design. He later won the Rinehart Scholarship, allowing him to attend the American Academy in Rome from 1901 to 1905. In a long and active career, Keck produced many sculptures and architectural reliefs, now on view from upstate New York to Buenos Aires, Argentina. Working out of a New York City studio, he created several heroic statues of Abraham Lincoln; an equestrian statue of Stonewall Jackson now in Charlottesville, Virginia; and various busts and statues of politicians, generals, and other notable individuals. His *Lewis and Clark* group, also in Charlottesville, is considered one of his greatest monuments. The National Statuary Hall Collection in the Capitol contains Keck's full-length statues of North Carolina's Charles B. Aycock and Louisiana's Huey P. Long.



President Harry Truman, Brigadier General Paul H. Griffith, and sculptor Charles Keck, with the bronze portrait of Truman presented to the White House, 1947. (CORBIS/Acme)

# John Tyler

(1790-1862)

John Tyler was the first vice president of the United States to succeed to the presidency upon the death of his predecessor. Tyler also served as both U.S. representative and U.S. senator from Virginia. Born in Charles City County, he was voted into the state legislature in 1811, at the age of 20, and was elected to the U.S. House of Representatives in 1816. Tyler won the Virginia governorship in 1825 and then ran successfully for the U.S. Senate two years later. He opposed many of Andrew Jackson's policies and eventually aligned himself with the Southern states' rights wing of the new Whig Party. Tyler resigned from the Senate in 1836 in defiance of the Virginia legislature's instructions that he vote to expunge the Senate's 1834 censure of President Jackson. The censure, which Tyler had supported, rebuked the president for removing federal deposits from the Bank of the United States, which had been rechartered despite Jackson's opposition.

Tyler ran successfully for vice president in 1840 with William Henry Harrison in the famous "Tippecanoe and Tyler Too" campaign. President Harrison died only one month after his inauguration, and Tyler became the nation's 10th president. He alienated party leaders, however, by his stance against a national bank with branches in the states. Most of his cabinet subsequently resigned. Despite such political difficulties, Tyler initiated the annexation of Texas. Also during Tyler's adminis tration, the Webster-Ashburton Treaty was negotiated with Great Britain, which redefined the boundaries between Maine and New Brunswick, Canada, and provided for mutual cooperation in the suppression of the slave trade.

Following his term in office, Tyler remained active in pre-Civil War compromise efforts from his Virginia home, Sherwood Forest. Eventually he declared for secession and served in the provisional Congress of the Confederacy. He won a seat in the Confederate house of representatives but died in Richmond in 1862 before beginning his term. n 1898 the Joint Committee on the Library chose sculptor William McCauslen to execute a likeness of John Tyler, following the recommendation of two of Tyler's sons, Lyon Gardiner Tyler and Representative David Gardiner Tyler. In the spring of 1896, they had seen and admired a model for a bust of their father in McCauslen's Washington, D.C., studio.

The original 1886 legislation establishing a Vice Presidential Bust Collection had called for busts to be installed in the gallery-level niches of the Senate Chamber, but by 1897 all of these spaces had been filled. On January 6, 1898, the Senate passed an amending resolution authorizing additional vice presidential busts for placement "in the Senate wing of the Capitol." The Tyler bust was the first work commissioned and acquired under this new legislation.

Born and trained in Ohio, McCauslen was both a painter and a sculptor, though few of his works are known today. The only important examples of his public sculpture are the Tyler bust and those of Andrew Johnson (p. 216) and William R. King (p. 238), also in the Senate's Vice Presidential Bust Collection.

Because the subject was long deceased, the Tyler commission presented McCauslen with a distinct challenge. Several pictorial resources existed, the best known of which was probably George P.A.

Healy's oil on canvas portrait, painted from life in 1859 and now part of the White House collection. However, because McCauslen was charged with depicting Tyler as vice president, the artist apparently searched for an earlier life portrait. He found one in a lithograph drawn from life and published by Charles Fenderich in 1841, just after Tyler's accession to the presidency. In pose, facial contour, and costume, McCauslen's marble portrait of Tyler bears a strong resemblance to Fenderich's lithograph. The completed bust was placed in the Capitol in 1898.

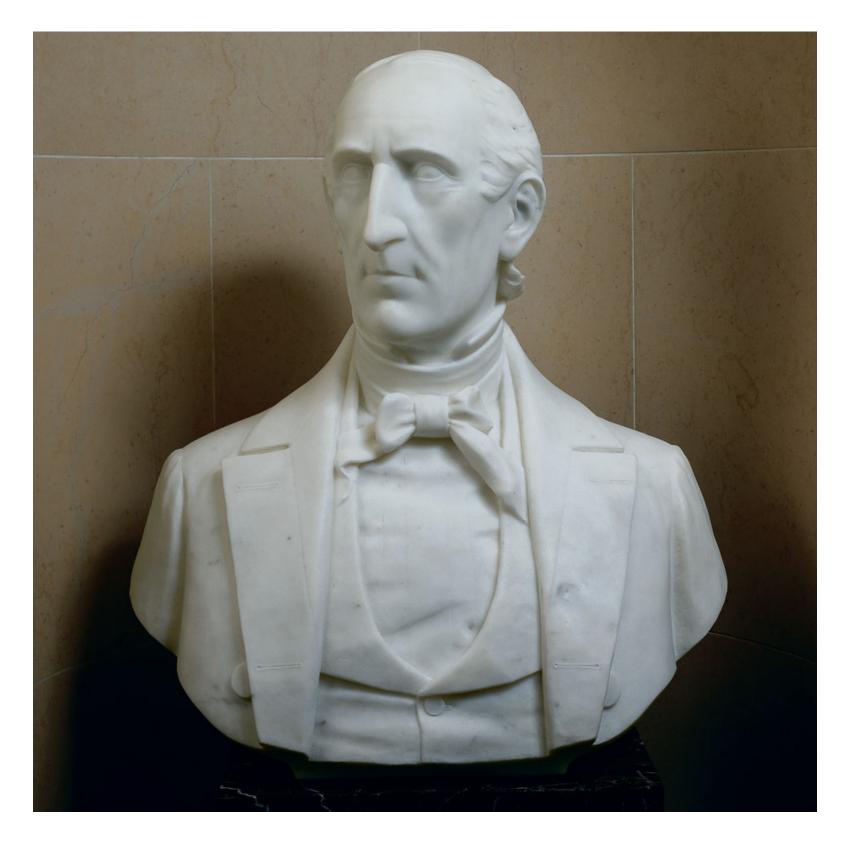


This 1841 lithograph of John Tyler by Charles Fenderich may have been used in modeling the Senate's bust. (National Portrait Gallery, Smithsonian Institution)

#### John Tyler

#### William C. McCauslen (1860-1929)

Marble, modeled 1896, carved 1898 30 x 27 x 15 inches (76.2 x 68.6 x 38.1 cm) Signed and dated (on base under subject's truncated left arm): M'CAUSLEN. / '98 Commissioned by the Joint Committee on the Library, 1898 Accepted by the Joint Committee on the Library, 1898 Cat. no. 22.00010



### Martin Van Buren

(1782 - 1862)

The eighth president of the United States, Martin Van Buren also served as a U.S. senator from New York and as the eighth vice president. Born in Kinderhook, New York, Van Buren was an important organizer and leader of the Albany Regency, which controlled New York state politics for two decades. In 1821 he was elected to the U.S. Senate, where he supported tariff legislation and advocated states' rights. He resigned in 1828 after being elected governor of New York, a post he would hold for less than a year.

President Andrew Jackson named Van Buren his secretary of state in 1829, and the New Yorker became a key White House advisor. When Jackson ran for reelection in 1832, Van Buren ran for vice president on the ticket with him. Following the election, the victorious Jackson relied upon Van Buren as a confidant and counselor. In 1836 Van Buren was himself elected president and almost immediately was forced to deal with the financial Panic of 1837. Despite well-intentioned but unsuccessful efforts to remedy the nation's economic crisis, Van Buren lost popular support. He was defeated in his reelection bid, and in 1848 he again ran unsuccessfully for president, this time on the Free Soil ticket. Van Buren lived in retirement at his home on the Hudson River, until his death in 1862.

he Joint Committee on the Library commissioned a bust of Vice President Martin Van Buren for the Senate Chamber gallery in February 1893. The committee acted under a Senate resolution dated May 13, 1886, which authorized acquisition of marble busts of vice presidents "from time to time." Sculptor Ulric S.J. Dunbar received the commission for the posthumous bust of Van Buren, and he completed the piece in 1894.

Dunbar depended on existing images of the deceased Van Buren as reference for his modeling. In July 1893, writing from a "studio room" at the Corcoran building, Dunbar asked Architect of the Capitol Edward Clark to borrow "the Van Buren bust in the White House." That would have been the Hiram Powers bust (modeled 1836, carved 1840), which was bequeathed to the White House in 1890 and would certainly have substantially assisted the sculptor in fulfilling his just-received commission. However, the Powers bust, despite the many carefully observed details it exhibits, is generalized in the restrained neoclassical manner. For the greater particularity of Dunbar's portrait, he would probably have needed another source, and the splendid 1857 painted portrait by George P.A. Healy, then as now, was in the Corcoran Gallery of Art.



Dunbar's response to these two sources was so fresh and vigorous that it is difficult to think of his portrait as a posthumous work. The 31year-old artist, with his Senate commission for a bust of Vice President Thomas Hendricks (p. 186) already completed, approached his re-creative task with directness. The torso (coat, shirt, and cravat) is treated with simplicity, without frills, elaboration, or deep carving, so that it is a good foil for the broad head with its forward-sweeping hair and muttonchops.

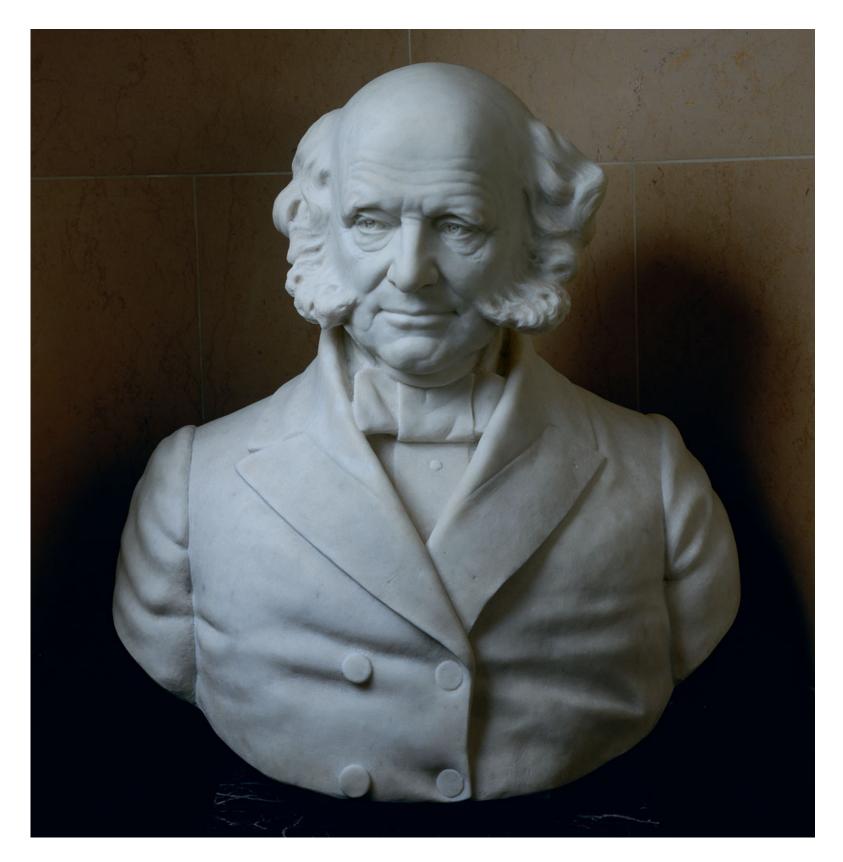
Ulric Dunbar used this 1840 bust of Martin Van Buren by Hiram Powers as a model for his own work.

(The White House collection,  $\ensuremath{\mathbb{C}}$  White House Historical Association)

#### Martin Van Buren

#### Ulric Stonewall Jackson Dunbar (1862-1927)

Marble, 1894 30<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>8</sub> inches (78.1 x 69.2 x 38.4 cm) Signed and dated (centered on front of base): U S J DUNBAR Sc 1894 Commissioned by the Joint Committee on the Library, 1893 Accepted by the Joint Committee on the Library, 1894 Cat. no. 22.00008

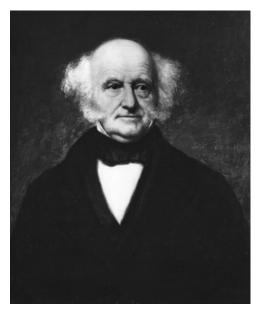


#### Martin Van Buren-continued

The subtly modeled features—a wide firm-set mouth, large eye sockets with elaborately drilled eyes, pouches below them, and a strong projecting brow above—are detailed but splendidly integrated. Van Buren's furrowed brow suggests a reaction to what he hears, not simply a pattern of wrinkles. The bust is a first-rate achievement.

Ulric Dunbar was born in London, Ontario, and studied at the Art School of Toronto with his brother, Frederick A.T. Dunbar. Ulric Dunbar became a professional sculptor in 1880, left Canada for the United States, and spent five years in Philadelphia before moving to Washington, D.C., where he lived and worked until his death in 1927.

In 1893 Dunbar was awarded a bronze medal at the World's Columbian Exposition in Chicago, and later won a silver medal in 1915 at the Panama Pacific International Exposition in San Francisco. Dunbar's other portrait works include a bronze sculpture of naval engineer Benjamin F. Isherwood at the United States Naval Academy in Annapolis, Maryland; a posthumous portrait of Wayne Parker, Jr., son of U.S. Representative Richard Wayne Parker, at the Newark Museum in New Jersey; and a sculpture of writer and reformer Frederick Douglass (location unknown). A number of Dunbar's sculptures are in Washington, D.C., including a life-size marble portrait of banker William Wilson Corcoran



George P.A. Healy's painting of Martin Van Buren was also a source of inspiration for Ulric S.J. Dunbar.

(Corcoran Gallery of Art, Washington, D.C., Museum Purchase, Gallery Fund)

at the Hillcrest Children's Center; a marble bust of Civil War General Francis Preston Blair at the Blair-Lee House; and sculptures of three Native Americans—Chief Lodge Pole, Two Gun White Calf, and Sitting Bull—at the Smithsonian Institution's National Museum of Natural History. In addition, several of his relief sculptures are located at the Art Gallery of Ontario in Toronto.

#### Right:

The niches in the third floor gallery of the Senate Chamber contain marble busts of the earliest vice presidents, including Martin Van Buren, second from right. (2000 photograph)





# Nicholas Van Dyke, Jr.

(1770-1826)

Nicholas Van Dyke, a U.S. representative and senator, was born in New Castle, Delaware, and practiced law in his home state. His father had been a member of the Continental Congress and a signer of the Articles of Confederation, and Van Dyke eventually followed him into politics. After serving in the Delaware state legislature, Van Dyke was elected as a Federalist to the U.S. House of Representatives, where he served from 1807 to 1811. He then returned to the state senate, which eventually elected him to the U.S. Senate in 1817. Polished in manner and fluent in speech, Van Dyke became a prominent senator and chairman of the Committee on Pensions. He served in the U.S. Senate until his death in 1826.

his painting is one of two portraits of Nicholas Van Dyke executed by Jefferson David Chalfant, a prominent Delaware artist. In 1914 the great-granddaughters of Senator Van Dyke, among whom was Mary Saulsbury, the wife of Delaware Senator Willard Saulsbury, Jr., presented one of the paintings to the U.S. Senate and the other to the state of Delaware. The Delaware painting is currently in the collection of the state of Delaware Bureau of Museums and Historic Sites.

Early in his career, Chalfant specialized in *trompe l'oeil* paintings, for which he is best remembered. Although only about a dozen of these still lifes exist, they are considered quite successful. Originally a cabinetmaker from Chester County, Pennsylvania, Chalfant spent the majority of his career in Wilmington, Delaware. In 1890, under the sponsorship of a wealthy patron, Chalfant went to Europe to receive formal art instruction at the Académie Julian in Paris, where he studied human figure drawing. As a result, Chalfant's focus shifted from still lifes to genre scenes, and ultimately to portraiture after the turn of the century. From 1905 to 1927 he painted portraits in the Wilmington area with the support of Senator and Mrs. Saulsbury. The Smithsonian Institution's Inventory of American Painting and Sculpture lists 111 works by Chalfant. These are



held by a variety of individuals and institutions, including the Metropolitan Museum of Art in New York City; the Delaware Art Museum in Wilmington, Delaware; and Dartmouth College in Hanover, New Hampshire. After suffering a stroke in 1927, the artist was forced to give up painting. He died four years later.

**Delaware artist Jefferson David Chalfant.** (Architect of the Capitol)

#### Nicholas Van Dyke Jefferson David Chalfant (1856-1931)

Oil on canvas, date unknown
28 x 23<sup>1</sup>/<sub>2</sub> inches (71.1 x 59.7 cm)
Signed (lower left): J.D. CHALFANT–
Gift of Mrs. Hamilton M. Barksdale, Mrs. T.C. du Pont, and Mrs. Willard Saulsbury (great-granddaughters of Nicholas Van Dyke), 1914
Presented to the U.S. Senate, ca. 1914
Cat. no. 32.00037



# Henry Agard Wallace

(1888-1965)

Henry Agard Wallace, the 33rd vice presi dent of the United States, was born in Adair County, Iowa. A leading agricultural economist, Wallace edited the influential farm journal Wallace's Farmer & Iowa Homestead. (A precursor, Wallace's Farmer, was founded by his grandfather.) In 1933 President Franklin D. Roosevelt appointed Wallace secretary of agriculture and assigned him the task of developing New Deal farm relief programs. Roosevelt was subsequently responsible for the selec tion of Wallace as the Democratic vice presidential candidate in 1940. As vice president during Roosevelt's third term, Wallace moved away from his role as president of the Senate and instead embraced his executive duties, such as chairing the Board of Economic Warfare and leading several diplomatic missions to Latin America and Asia.

Unable to adapt to Washington poli tics, Wallace lost his bid for renomination as vice president in 1944 to Harry Truman, and instead was appointed secretary of commerce. When Truman subsequently became president following Roosevelt's death, Wallace was forced to resign his cabinet post in September 1946 after he openly criticized Truman's foreign policy.

Between 1946 and 1948, Wallace edited the New Republic magazine. Known for visionary social liberalism, he helped organize a new Progressive Party in 1948 and ran unsuccessfully as its presidential candidate that year. He wrote a number of books on agricultural problems and poli tics, including New Frontiers and The Long Look Ahead. A proponent of world peace, Wallace worked for social justice in Latin America and became an unofficial emis sary for developing nations there. He also maintained his lifelong interest in farming, continuing agricultural experimentation on corn and other crops. Wallace died in 1965 in Danbury, Connecticut.

n 1944 Henry Wallace personally selected renowned sculptor Jo Davidson to create his bust for the Senate's Vice Presidential Bust Collection. The sittings for the bust began at Davidson's New Jersey studio. The artist noted in his memoirs that Wallace was patient as a sitter, but would sometimes disappear—only to be found later, digging in Davidson's garden. From work on an earlier bust of the vice president, Davidson had already formed a strong impression of the man: "Wallace was shy, almost gauche. At first, he did not give of himself easily. But he looked up at me from time to time. He gave you the feeling of wide open spaces, a clean beauty, and of strong healthy optimism. He didn't seem to waste his energies in useless words or gestures. As I worked, we got closer and more friendly. The clay seemed to model itself, and I completed the bust in two sittings."<sup>1</sup>

Initially, the sculptor was very enthusiastic about the Senate's bust of Wallace. In October 1945 he wrote, "The bust . . . promises to be, on its completion, one of my very best." But later progress was slow. Although pressed by other work and able to obtain little of Wallace's time, Davidson insisted on completing the marble version from life. In answer to queries from the architect of the Capitol, the sculptor dashed off a note from New York City in May 1947. In it he wrote, "Artists are funny people but we are fussy and that being my chief vice and having had to sail for France I took the marble with me to finish it there since I could not finish it here." Seven months later the completed bust was finally delivered to the Capitol and placed on display in the Senate wing.

Davidson was one of the best-known American portrait sculptors of the first half of the 20th century. He was born in New York City and studied art there and in Paris. He swiftly gained a reputation for his ebullient personal style and adventurous thinking—for example, he helped to organize the controversial Armory Show (the first large scale exhibition of modern art in America) in New York in 1913. Throughout a career that spanned five decades, Davidson modeled many world leaders and literary luminaries. Although he moved in avant-garde circles, Davidson remained traditional in his artistic style. Passionate about portraiture, he often took the unusual step of searching out subjects rather than waiting for leading figures to commission him.

The artist also completed a bust of Charles Dawes (p. 94) for the Senate's Vice Presidential Bust Collection.

#### Henry A. Wallace

#### Jo Davidson (1883-1952)

Marble, 1947 22<sup>1</sup>/<sub>4</sub> x 23<sup>1</sup>/<sub>4</sub> x 12<sup>3</sup>/<sub>4</sub> inches (56.5 x 59.1 x 32.4 cm) Signed and dated (on subject's truncated left arm): JO<sup>•</sup> DAVIDSON—N.Y. 1947 Commissioned by the Joint Committee on the Library, 1946 Accepted by the Senate Committee on Rules and Administration, 1947 Cat. no. 22.00033



Catalogue of Fine Art

# George Washington

George Washington, first president of the United States, earned the epithet Father of His Country for his great leadership, both in the fight for independence and in unifying the new nation under a central government. Washington was born in Westmoreland County, Virginia, and worked as a surveyor in his youth. In 1752 he inherited a family estate, Mount Vernon, upon the death of a half brother, Lawrence. Washington's military career began in 1753, when he accepted an appointment to carry a warning to French forces who had pushed into British territory in the Ohio valley. In subsequent military assignments, Washington distinguished himself against the French, first while aiding General Edward Braddock and later as commander-in-chief of all Virginia militia.

In 1758 Washington returned to civilian life as a gentleman-farmer at Mount Vernon and soon took a seat in the Virginia house of burgesses. As a planter, Washington had firsthand knowledge of the economic restrictions being imposed by Britain, and as a Virginia legislator, he supported political efforts to curtail British control of the colonies. Washington was selected to serve as a delegate to the first and second Continental Congresses, and in June 1775 he was chosen to command the American forces. He successfully led the Continental army through eight difficult years of war for independence.

In 1783, after the Revolution, Washington resigned his military commission to Congress at Annapolis, Maryland. Recognizing the need for a strong central govern ment, he served as president of the federal convention charged with drafting the Constitution. Reluctantly, he accepted the will of his colleagues to become president of the new nation, and he was inaugurated in New York City on April 30, 1789. Contending with the ideological struggles within the government, and with hostilities between France and Great Britain, Washington greatly feared the growth of political illiam Dunlap's pastel portrait of George Washington is remarkable as the earliest-known painting by a man better known for his invaluable publication *History of the Rise and Progress of the Arts of Design in the United States* (1834), the first attempt to

chronicle the art of this country. The painting survived (despite damage by fire while it resided in San Francisco) for more than 150 years in the possession of the Van Horne family, its authenticity affirmed by Dunlap himself. In 1838, near the end of his life, Dunlap wrote a statement confirming his authorship of the Senate's Washington pastel, briefly describing the circumstances of the sitting. Equally conclusive, and more compelling, is the story of the portrait's origin included in his autobiography—already published in his *Rise and Progress*.

Having received meager training in art from the American painter William Williams, Dunlap embarked on his youthful career in 1782 by executing portraits in "crayons" (pastels) of his father, other relatives, and friends. In the autumn of 1783, he visited Rocky Hill, New Jersey, home of John Van Horne. General Washington's temporary headquarters was nearby while Congress was convening at Princeton College, and Washington was a frequent visitor to the Van Horne home, so Dunlap "was of course introduced to him."<sup>1</sup> The young artist had made pastel portraits of Mr. and Mrs. Van Horne, and Washington praised them ("doubtless the mere wish to encourage youth," according to Dunlap). As a result, Dunlap recalled, John Van Horne "requested him to sit to me and he complied. This was a triumphant moment for a boy of seventeen... but it was one of anxiety, fear and trembling."<sup>2</sup>

Although family tradition maintains that Dunlap's portrait of Washington was executed at the Van Horne estate, Dunlap's very specific, detailed, and charming reminiscence differs:

My visits were now frequent to head quarters.... The soldiers [at headquarters] were New-England yeomen's sons, none older than twenty; their commander was Captain Howe.... I was astonished when the simple Yankee sentinels, deceived by my fine clothes, saluted me as I passed daily to and fro; but Captain Howe's praise of my portrait of the general appeared to me as a thing of course, though surely he was as much deceived as his soldiers. I was quite at home in every respect at head quarters ... [to be] noticed as the young painter, was delicious. The general's portrait led to the sitting of the lady [Martha Washington]. I made what were thought likenesses, and presented them to Mr. and Mrs. Van Horne, taking copies for myself.<sup>3</sup>

### George Washington

William Dunlap (1766-1839) Pastel on paper, ca. 1783 25½ x 19½ inches (64.8 x 49.5 cm) Unsigned Gift of Anne Middleton Ellis in memory of her husband, Augustus Van Horne Ellis, 1940 Accepted by the Joint Committee on the Library, 1940 Cat. no. 31.00015



Catalogue of Fine Art

#### George Washington\_continued

parties and the dangers of foreign involve ment. These issues impelled him to serve a second term as president.

His attempts to solve foreign relations issues during his second term resulted in Jay's Treaty (1794), a vain attempt to reg ulate trade and settle boundary disputes with Great Britain, and the Pinckney Treaty (1795), which successfully settled such issues with Spain. Washington also acted vigorously to enforce federal authority by quashing the Whiskey Rebellion, during which liquor producers in western Pennsylvania threatened the new republic by rebelling against an unpopular excise tax on whiskey.

Washington's 1796 Farewell Address to the nation emphasized the need for a unified federal government and warned against party faction and foreign influence. Although often subjected to harsh criticism by his contemporaries, Washington suc ceeded in giving the new government dignity. He saw a federal financial system firmly established through the efforts of Alexander Hamilton, and he set valuable precedents in the conduct of the executive office. Washington retired to Mount Vernon, where he died on December 14, 1799. It would be pleasant to report that the portrait was as fine as the praise bestowed on the young man's work, but, in fact, it is labored and awkward. The Continental army uniform (despite evident effort) is mostly unconvincing, from the odd abstraction of the ruffled shirtfront to the epaulets that look more like strands from an old mop. Still, to his credit, Dunlap manages to render Washington's prominent and idiosyncratic nose with success, and the eye sockets are smoothly modeled. One spatial problem—the viewer's uncertainty that a neck lies behind the neck cloth—may well be due to the fact that Dunlap had lost the sight of his right eye in a childhood accident. This loss "prevented all further regular schooling," and Dunlap also believed that "either from nature or the above accident, I did not possess a painter's eye for colour; but I was now devoted to painting as a profession, and I did not suspect any deficiency."<sup>4</sup> It is much more likely that his spatial perception, rather than his color perception, was altered.

But there is no need to belabor the shortcomings of a teenager's portrait of the most famous man of his day. Dunlap was his own severest critic. Early in his artistic career, Dunlap had gone to London to study with American neoclassical painter Benjamin West. On his return, he established himself as a portrait and miniature painter, while also working as a theatrical manager. He later painted large allegorical and religious pictures, similar to those of Benjamin West. Looking back from old age to his early painting career, Dunlap wrote, "I now intend to show the causes that, at the age of twenty-three, and after a long residence in London, left me ignorant of anatomy, perspective, drawing, and colouring, and returned me home a most incapable painter."<sup>5</sup>

In addition to painting, Dunlap spent time as a militia paymaster, was one of the founders of the National Academy of Design in New York City, and was involved in civic and cultural affairs throughout his lifetime. He remarked at one time, "The good artist who is not a good man, is a traitor to the arts, and an enemy to society."<sup>6</sup>

In 1926 Augustus Van Horne Ellis wrote to Charles Fairman, curator for the architect of the Capitol, about the youthful Dunlap's "crayon portrait" of General George Washington from life, which had been handed down through his family. The two men corresponded over the next 11 years, discussing the possible gift of the portrait to the U.S. government. Not until after Ellis's death, however, was the painting accepted by the Joint Committee on the Library as a gift to the "Senate branch of the Capitol" from Anne Middleton Ellis in memory of her husband.



Artist William Dunlap executed this selfportrait around 1812. (Yale University Art Gallery, Gift from the estate of Geraldine Woolsey Carmalt)

n 1795, at the age of 17, Rembrandt Peale painted a life portrait of George Washington during the president's second term. This rare opportunity had been arranged by Rembrandt's father, Charles Willson Peale, who had already painted Washington from life more often than any other artist. While the elder Peale painted beside him ("to calm my nerves"), Rembrandt created a rivetingly realistic head of the president.<sup>1</sup> For the sittings with Washington, the Peales alternated with portraitist Gilbert Stuart—the Peales painted Washington one day and Stuart, the next.

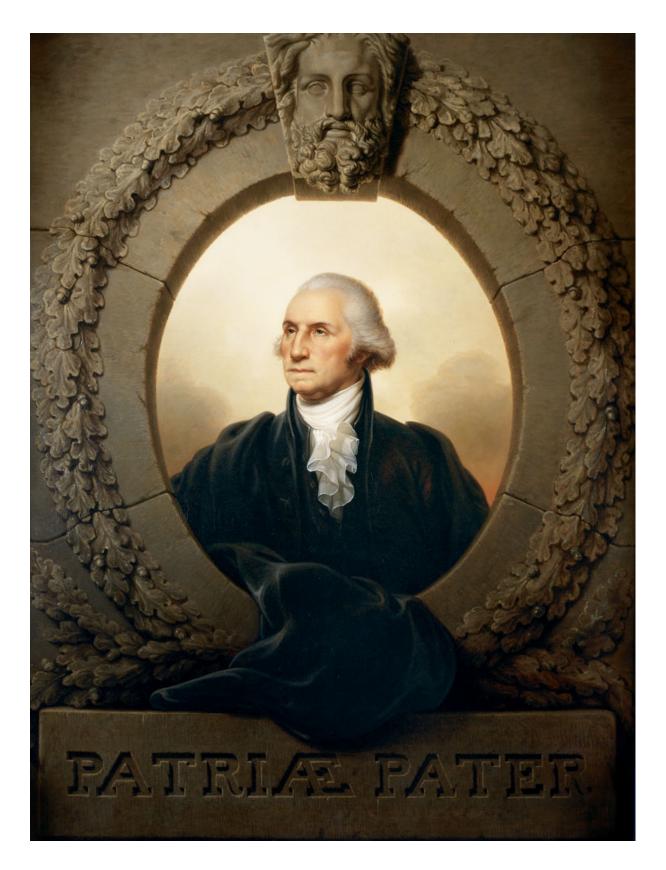
The younger Peale was never fully satisfied with his resulting life portrait, though he soon produced 10 copies from it. The intention behind the sittings had been, in fact, to supply the young artist with a model that could serve for future replicas. But unlike Stuart, who painted his "Athenaeum" head of Washington the following year and replicated it more than 70 times, Rembrandt Peale soon stopped copying his life study.

A quarter century after the 1795 effort, Peale set out to create a new portrait of Washington that would show his "mild, thoughtful & dignified, yet firm and energetic Countenance." In his privately printed essay, "Lecture on Washington and his Portraits," the artist recounted "repeated attempts to fix on Canvass the Image which was so strong in my mind, by an effort of combination, chiefly of my father's and my own studies."2 Visits to France (1808–10) had exposed him to the neoclassical style then fashionable in Paris, and these ideals thenceforth competed with the innate realism that informed his earlier work. In 1823, following the highly successful tour of his huge allegorical painting, The Court of Death, Peale began contemplating a new project: an image of George Washington that would, he hoped, become the "Standard likeness" of the first president.<sup>3</sup> To realize this likeness-to invent it, really-he reviewed paintings of Washington by John Trumbull, by Gilbert Stuart, and, of course, by his own father, as well as the famous sculptural portrait by Jean-Antoine Houdon. This last he considered the finest of all portraits of Washington, an opinion still widely held. Peale decided that a composite of the best likenesses was most likely to result in the icon he hoped to produce.

Confining himself to his studio for three months, he painted in a "Poetic frenzy."<sup>4</sup> When completed, the portrait was given the blessing of the elder Peale, who, Rembrandt reported, judged it the best he had ever seen. Rembrandt Peale had invented a composition that presented the hero in a symbolic manner, blending portraiture with history painting.

#### George Washington (Patriæ Pater) Rembrandt Peale (1778-1860)

Oil on canvas, 1823 71<sup>1</sup>/<sub>2</sub> x 53<sup>1</sup>/<sub>4</sub> inches (181.6 x 135.3 cm) Unsigned Inscribed (centered on base beneath painted stone frame): PATRLÆ PATER Purchased by the Joint Committee on the Library, 1832 Cat. no. 31.00001



Catalogue of Fine Art

He settled on a format roughly twice the size of a standard portrait, within which he painted a strikingly illusionistic stone oval window atop a stone sill engraved with the legend "PATRLÆ PATER" (Father of His Country). The window is decorated with a garland of oak leaves, and it is surmounted by the "Phydian head of Jupiter" (Peale's description) on the keystone. The oak was sacred to Jupiter, and it also had a long Christian tradition as a symbol of virtue and endurance in the face of adversity. Within this "porthole," as it was soon dubbed, Peale placed the bust-length figure of Washington with an extraterrestrial background of clouds and shadows. Not just a simple sky, it has the effect of placing Washington, if not precisely in eternity, then (in Thomas Jefferson's words) in "everlasting remembrance."<sup>5</sup>

Peale's extraordinarily difficult problem had been *how* to use the best sources to reinvent an image of Washington that could mediate among them. He stated publicly that he had based the new image on his 1795 portrait, his father's portraits, and Houdon's portrait. Rembrandt was flattering his father: Only the last of the elder Peale's seven different likenesses of Washington, painted beside his son in 1795, has any similarity to Rembrandt's work, and then perhaps mainly in the elegant ruffled shirt. In fact, Rembrandt scarcely consulted his own youthful effort. It was the Houdon of 1785 that prevailed, and this was the most appropriate source, because it showed a still-vigorous Washington in retirement after the War of Independence but before the rigors of the Constitutional Convention and his presidential service. This revivified heroic Washington is firmly linked to the real world by his black cloak, which tumbles out of the window onto the sill, while the hero himself remains in the ethereal space behind it.

But Peale's neoclassical idealism went further than Houdon's, and he subjected Washington's features to what one writer has called "a puffy articulation of the planes of the face," a stylization that suggests pinches of modeling clay.<sup>6</sup> At the same time, the idiosyncratic particulars that marked Houdon's rendering of such passages as eyebrows, the bridge of the nose, and hair are erased or superseded by regularity, and the head is bathed in a strong light that glosses the features with the sheen of perfection. Washington's nose is made still more Roman and, indeed, it invites comparison with the nose of Jupiter above, which in turn reminds viewers of Washington's godlike status in the hearts of his countrymen. The result is an undeniably forceful presence, not Washington exactly, but the *idea* of Washington.

"Mild, yet resolute" was Chief Justice John Marshall's summation of the likeness—and it does possess immense dignity and venerable nobility.<sup>7</sup> It manages to belong to two realms, the reality of the fictive stone framework in front of Washington and the timeless world behind

him. Finally, and very significantly, it should be recalled that the "invention" of the porthole portrait was, in fact, an inspiration borrowed from ancient Rome, for it is in Roman funerary sculpture that the portrait of the deceased is so framed. Though not the only painter to borrow this device, Peale demonstrated that it was doubly appropriate for Washington. It was fitting, first, for a posthumous portrait, and second, as an allusion to the Roman Republic, whose ideals were continually invoked by the Founding Fathers.

Peale painted the Senate picture and the first replica of it almost simultaneously, in Philadelphia during the winter of 1823–24. In late February 1824, he put the original painting on display in the U.S. Capitol. There it was viewed by members of Congress and many of Washington's friends and relatives. The porthole portrait of Washington did not become the "standard likeness," but it became second only to the image by Gilbert Stuart, which proved impossible to displace from the public imagination. Of Peale's nearly 80 replicas or variants, the version in the Senate is the masterpiece. No painting in the U.S. Capitol has greater historical or symbolic resonance.

The artist collected testimonials from more than 20 individuals who! had known Washington; he later published them in a pamphlet titled *Portrait of Washington*. The comments praised the painting and include such glowing descriptions as those of Chief Justice John Marshall: "The likeness in features is striking, and the Character of the whole face is preserved & exhibited with wonderful Accuracy. It is more *Washington himself* than any Portrait of him I have ever seen."<sup>8</sup> Peale used the resulting publicity to lobby Congress, unsuccessfully, for a commission to paint an equestrian portrait of General Washington.



The portrait of George Washington by Rembrandt Peale—seen here in this ca. 1870 photograph—was displayed in the Vice President's Room in the Capitol from 1859 until 1976.

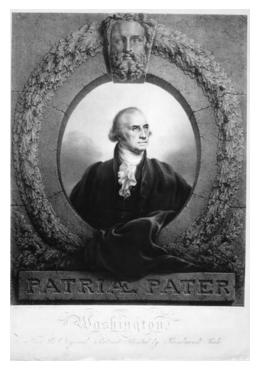
## George Washington\_continued



Peale then exhibited his *Patriæ Pater* portrait in Baltimore, Philadelphia, and New York. In the spring of 1827, he drew a lithograph based on the painting, in the Boston studio of William and John Pendleton, whose lithographic press was highly regarded. The lithograph was awarded a silver medal, the highest award, at the fall exhibition at the Franklin Institute in Philadelphia. This and other images based on the painting ensured widespread recognition. Late in 1828 Peale sailed for Europe, where he remained until September 1830, taking *Patriæ Pater* with him. He reported that the painting was well received in Rome, Naples, Paris, and London. In Florence it was exhibited at the Accademia in September 1829 and praised by the press.

Congress, though reluctant to spend money on art in the early years of the nation, was prompted by the 1832 centennial of George Washington's birth to purchase *Patrice Pater* from Rembrandt Peale for \$2,000. After its purchase, the painting was hung at the gallery level in the Senate Chamber, where it remained until the Senate moved into its new north wing Chamber in 1859, and the Supreme Court moved upstairs into the Old Senate Chamber. At that time, the painting was moved to the new Vice President's Room near the Senate floor. It remained there until the restoration of the Old Senate Chamber as a museum room in 1976, allowing the return of the portrait to its original location.

The oil replicas of Peale's original porthole portrait of Washington constitute four distinct categories: those identical to the original, with the subject's face turned proper right and featuring civilian dress; those similar to the original, but with face turned to the left; those with Washington's face turned right, but featuring military dress; and those facing left, with military dress. The example at the Pennsylvania Academy is believed to be the original of the second type. The New-York Historical Society owns a late 1853 version in which Washington wears a military uniform. Peale justified the many replicas by claiming that, because he was the last living artist to have painted Washington from life, "the reduplication of ... [my] work, by ... [my] own hand, should be esteemed the most reliable."<sup>9</sup>



Rembrandt Peale used the new lithography process to promote his *Patriæ Pater* portrait of George Washington, creating this 1827 image that was printed by the Pendleton Lithography firm.

(National Portrait Gallery, Smithsonian Institution; Gift of Stuart P. Feld)

Left:

Rembrandt Peale's portrait of George Washington hangs above the presiding officer's dais in the Old Senate Chamber. (1999 photograph)

ilbert Stuart's second and most important life portrait of George Washington was an oil painting executed in 1796. Best known as the image on the one-dollar bill, it is considered the most famous painting of the first president. The portrait, which shows the left side of Washington's face, was painted when the president was 64 years old. It came to be known as the "Athenaeum portrait" because it was acquired by the Boston Athenaeum just after the artist's death. The Athenaeum owned it for 150 years. (In this and other references in this volume, "Athenaeum head," "Athenaeum Washington," or "Athenaeum portrait" refer to this original life portrait, today owned jointly by the Smithsonian Institution's National Portrait Gallery in Washington, D.C., and the Museum of Fine Arts in Boston. Two replica portraits owned by the Senate—one shown here and one on page 400—and all other replicas of the same type are referred to as "Athenaeum type" or "copy or replica of the Athenaeum portrait.")

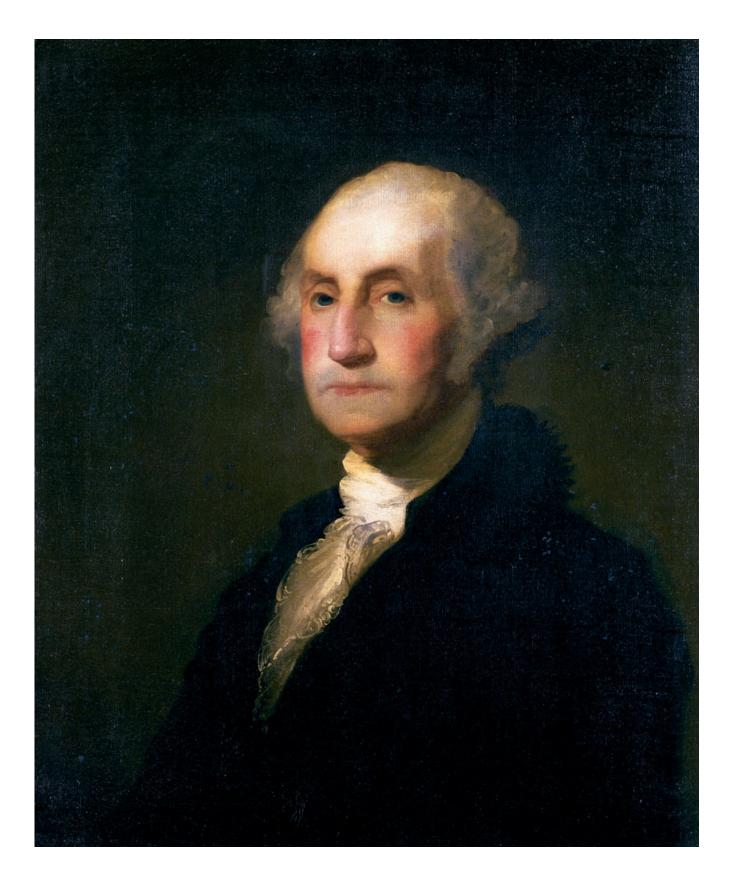
The Athenaeum Washington was executed through the intervention of Anne Bingham, wife of Senator William Bingham of Pennsylvania, probably in preparation for a half-length portrait commissioned by her husband. Bingham subsequently changed his mind and ordered a fulllength portrait instead—and a copy for William Petty, Lord Shelburne, the first Marquis of Lansdowne. These full-length "Lansdowne-type" portraits of Washington are now, respectively, in the Pennsylvania Academy of the Fine Arts in Philadelphia, and the National Portrait Gallery.

The Athenaeum head was left unfinished by Stuart, who retained it during his lifetime. He kept the portrait from life in order to make numerous replicas (some 70 in the bust-length format) from it. There were, of course, alterations in the replicas, some subtle and some more pronounced. These might have been due to haste or to other factors not now known. The costume, hardly indicated in the original life portrait, was continually reinvented by the artist.

This particular replica of the Athenaeum portrait, sometimes referred to as the "Chesnut portrait," was purchased from the artist by Colonel John Chesnut of South Carolina in the late 1790s. Chesnut had served with South Carolina regiments in the American Revolution and was a member of the South Carolina state convention to ratify the federal Constitution. Thomas Chesnut, heir to the original owner, sold the portrait in 1870 to art collector W.W. Corcoran, founder of the Corcoran Gallery

### George Washington Gilbert Stuart (1755-1828)

Oil on canvas, ca. 1796–1798 28<sup>5</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> inches (72.7 x 60 cm) Unsigned Purchased by the Joint Committee on the Library, 1876 Cat. no. 31.00003



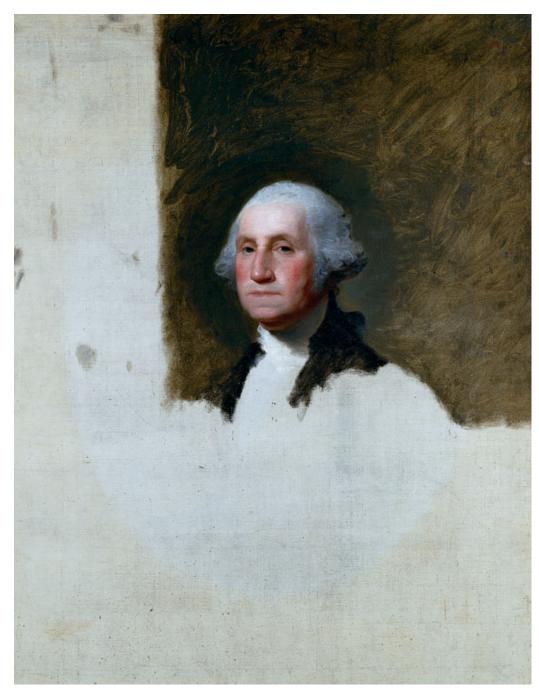
Catalogue of Fine Art **397** 

of Art in Washington, D.C. The Joint Committee on the Library, in turn, purchased the painting from Corcoran for the United States Capitol in 1876, the nation's centennial year.

The Chesnut portrait is of both documentary and aesthetic interest. Washington sat for Stuart for the Athenaeum head in April 1796, and he departed Philadelphia at the end of his second term in March 1797. It has been assumed that General Chesnut acquired this replica about the time he sat for Stuart for his own portrait, while on a visit to Philadelphia in 1797–98. Some writers maintain that the president appears older here than in the Athenaeum head. To account for this difference, it has been claimed that the political attacks endured by Washington during his second term aged him, and that Stuart was able to incorporate the change because Washington agreed to another sitting. However, this hypothesis conveniently ignores the very short time thus assumed between the two sittings. It is highly unlikely that the president would have granted a sitting to Stuart in the waning months of his administration, and Stuart did not subsequently visit him at Mt. Vernon.

The difference in appearance may more aptly be called weariness than aging, and it would have been a relatively easy matter for Stuart to alter the portrait to suggest this change, without requiring a sitting. There is a perceptible softening of the modeling, for instance. The president's eyes seem more shadowed and his face less fleshy—in short, somewhat gaunt—despite the apple-red cheeks that Stuart often favored for his sitters. For this replica, Stuart embellished the costume with a fluidly improvised shirtfront, like liquid lace.

Gilbert Stuart is undoubtedly one of America's greatest portrait painters. Having trained in Europe, he returned to this country with the prospect of greater financial gain. Known for his elegant and fashionable portrait style, he painted war heroes, socialites, and prominent families. But it was George Washington whom he most sought to paint, and it was his Washington portraits that provided him with the greatest financial reward. Other national figures that Stuart recorded on canvas included John Adams, Thomas Jefferson, and James Madison.



Gilbert Stuart purposely left his 1796 portrait of George Washington, also known as the "Athenaeum portrait," unfinished and used it as a model for his numerous replicas. (National Portrait Gallery, Smithsonian Institution; Owned jointly with the Museum of Fine Arts, Boston) his skillful replica by Gilbert Stuart of his Athenaeum portrait of George Washington is commonly known as the "Pennington portrait." It takes its name from its first owner, Edward Pennington, a Philadelphian who was a founder of the Pennsylvania Academy of the Fine Arts. It may be assumed that Pennington acquired the Washington portrait around the time Stuart was in Bordentown, New Jersey, where Stuart left his family while he was in Washington, D.C., and Baltimore, and where at least some of Pennington's family lived. (Stuart painted a portrait of Edward Pennington around 1802, and the painting is now located at the Atwater Kent Museum in Philadelphia.) The Washington portrait owned by Pennington later came into the possession of Mrs. Cicero W. Harris of Washington, D.C., who in 1886 sold it to the Joint Committee on the Library for placement in the U.S. Capitol.

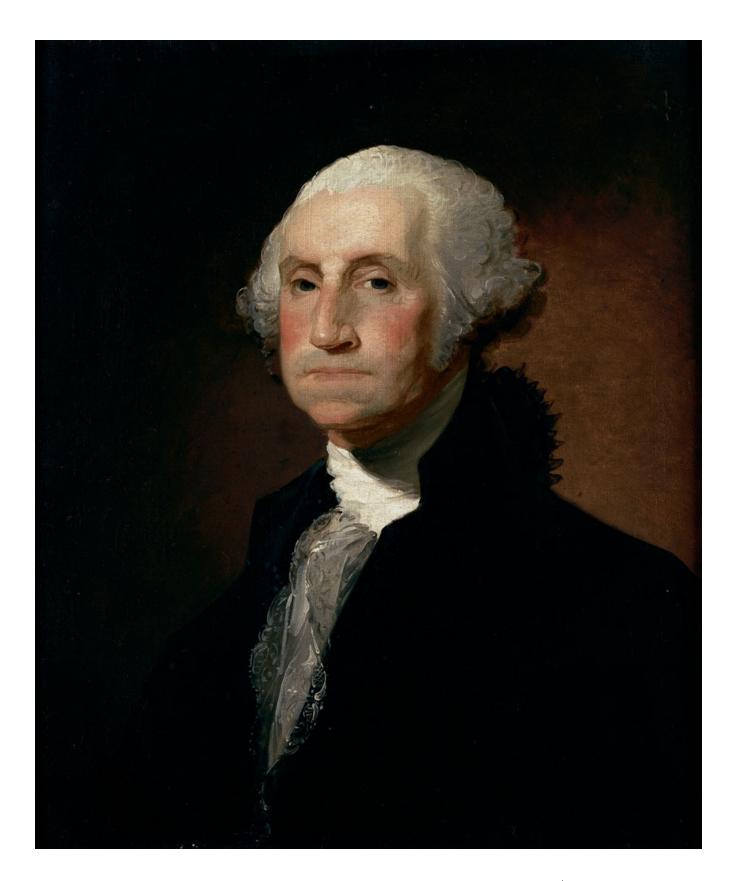
In this replica, Stuart paints Washington's face and hair more boldly and summarily than he does in some other replicas. For example, he emulates the fleshy bridge of Washington's nose with a creamy swirl of paint. The flesh coloring is nicely balanced, without the strong crimson cheeks Stuart often favors, although his characteristic use of red in the shadows of the upper eyelids is apparent. The modeling of the mouth seems somewhat hesitant, as if the artist were trying to modify the puffy distortion caused by the president's notorious false teeth. The paint is applied with particular fluency in the lacy shirtfront.

There is a compelling directness about this image that is explained, in part, by the secure placement of the head on the canvas. When compared with the Senate's other Athenaeum-type head—the Chesnut portrait (p. 396)—the Pennington head is more securely positioned on the canvas. It is firmly in the upper half of the field and more strongly centered. Washington's left eye lies precisely at the horizontal midpoint. Were the head to rotate to a frontal position, it would be more symmetrically placed than would the head in the Chesnut portrait. The white neckcloth—the strongest, brightest tone in the painting—provides a solid pedestal for the head.

Equally admirable in this version is Stuart's control of the lighting and, therefore, the coherence of forms in space. For instance, a nicely gauged, faint highlight defines the back of the high coat collar where it meets the striking bow of black ribbon. The ribbon secures the black silk bag that holds the long hair at the back. (This fashion appeared around

### George Washington Gilbert Stuart (1755-1828)

Oil on canvas, ca. 1796–1805 28<sup>3</sup>/<sub>4</sub> x 23<sup>5</sup>/<sub>8</sub> inches (73 x 60 cm) Unsigned Purchased by the Joint Committee on the Library, 1886 Cat. no. 31.00004



## George Washington-continued

1770; alternatively, the back hair was dressed in a queue, or pigtail.) The hair ribbon is unusually elaborate, larger than that used on a pigtail (which would not be visible from the front), and its serrated contour is visually confusing to the modern viewer. But Stuart's subtle highlighting helps differentiate the shapes within that large black area. In addition, the gradation of light across the background suggests space and gives the head still more force while enhancing the effective, persuasive design of the torso, whose proper right contour has a melodic descent.

The painting has hung in various locations in the Capitol since it was acquired, and it was also displayed at the Corcoran Gallery of Art in Washington, D.C., in 1932 as part of an exhibition celebrating the bicentennial of Washington's birth.

> *Right:* Gilbert Stuart's portrait of the first president hangs in the Democratic leader's suite in the Senate wing of the Capitol. (1999 photograph)



n April 1966, the Joint Committee on the Library accepted a marble bust of George Washington from Mary Frances Drinker of Jenkintown, Pennsylvania. In her initial letter to Senator Everett Jordan of North Carolina, then chairman of the committee, the donor stated that the Washington bust—in the style of noted French sculptor Jean-Antoine Houdon—had belonged to her father, Henry Middleton Fisher, and had been on loan to the Philadelphia Museum of Art "for some years." In recommending the acquisition of the bust to the Joint Committee, Architect of the Capitol J. George Stewart noted Washington's close association with the design of the Capitol, adding that the first president had in fact laid the cornerstone for the building.

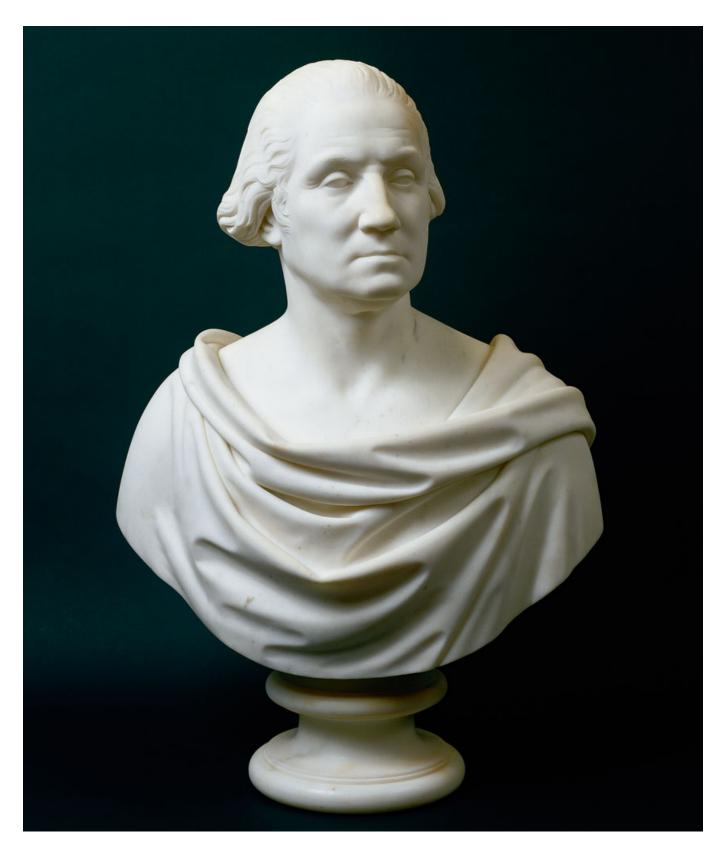
The artist of the Senate bust is unknown. While on loan to the Philadelphia Museum of Art from 1937 until its transfer to the Capitol in 1966, the bust was classified as "French, early 19th century." The work resembles the 1785 study of Washington by Houdon. In that year, Houdon had traveled with three assistants to Washington's home, Mount Vernon. There, he modeled a bust of the Revolutionary War hero in clay and made a life mask of Washington's face. The sculptor and his assistants subsequently produced many versions of Washington, including busts, statuettes, and statues in plaster, bronze, and marble.

Gustavus Eisen, in his study *Portraits of Washington*, identifies four styles of Washington busts sculpted by Houdon. The Senate bust most closely corresponds to the version Eisen terms "chest covered with drapery in toga style."<sup>1</sup> The sculptor of this bust, however, departed from Houdon's classic likeness both in the drape of the toga (which is not held by a button on the right shoulder, as is the toga of Houdon's bust) and in the wavy treatment of the hair.

#### George Washington

#### Unknown artist

French School, after Jean-Antoine Houdon (1741–1828) Marble, date unknown 31<sup>1</sup>/<sub>4</sub> x 22<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>4</sub> inches (79.4 x 57.2 x 36.2 cm) Unsigned Gift of Mary Frances Drinker, 1966 Accepted by the Joint Committee on the Library, 1966 Cat. no. 21.00020



Catalogue of Fine Art

## George Washington Memorial Window

This scene depicts General George Washington, Baron Friedrich von Steuben of Prussia, and the Marquis de Lafayette of France in a Revolutionary War setting at the time of the Battle of Yorktown. Lafayette and von Steuben served as division commanders during the engagement. General Washington sits astride a white horse in the center of the image, with Lafayette standing to his right and von Steuben pictured behind Lafayette. It was at Yorktown in 1781 where Washington and the Continental army defeated the British forces led by General Cornwallis.

Baron von Steuben, a former Prussian military officer, arrived in Portsmouth, New Hampshire, in 1777 to aid the war effort, without pay or rank. Through strict training, von Steuben transformed a tired, ragged army into one that would triumph at Yorktown.

Lafayette, hearing of the plight of the colonies, purchased a ship with money inherited from his grandfather and sailed to America. At the age of 19, he was appointed major general in the Continental army. Like von Steuben, Lafayette also refused payment for his services. He became both a close friend and trusted advisor to Washington. In 1779 Lafayette traveled to his homeland to solicit French support for the colonies. He returned to America to aid Washington in his defeat of Cornwallis and the British at Yorktown, the last major battle of the American Revolution.



Maria Herndl's stained glass window is seen behind Senator Barry Goldwater, center, in the Senators' Dining Room in the Capitol, ca. 1964. (U.S. Senate Historical Office)

rtist Maria Herndl first contacted Architect of the Capitol Elliot Woods in December 1904 regarding the purchase of her stained glass window of George Washington. Woods was to receive numerous letters on the subject over the next six years from Herndl. The artist hoped to sell her window to the United States government for display in the U.S. Capitol or some other federal building in Washington, D.C. The piece had been exhibited at the St. Louis Exposition in 1904, where contemporary accounts praised the work and noted that it was awarded a medal.

Herndl's passion for her project had already caused her some embarrassment—as well as, perhaps, some welcome publicity. While President Theodore Roosevelt was in St. Louis, she was arrested by Secret Service agents for attempting to see him, with the intent of persuading him to purchase the window for the Capitol. A newspaper account recalled some years later, "Apologies were profuse when the mistake which they had made was discovered, and the plucky little woman was given a commission to paint President Roosevelt's portrait."<sup>1</sup>

In her frequent correspondence, Herndl fervently appealed for the purchase of her window. In November 21, 1906, she wrote to Woods, "I cannot express how anxious I am to have the matter of this Art-window come to the desired result; as it means all and everything to me my whole life." Though Herndl was reassured that the delays were not any reflection on the work's quality, but rather on the lack of space, she continued her efforts.

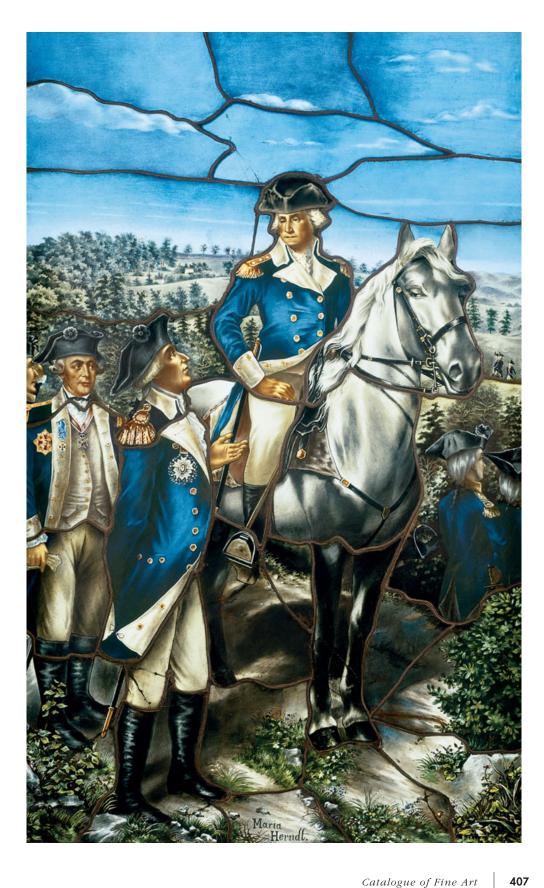
The government finally purchased the piece in 1910 for \$1,800. Because there was still no suitable display area for the window, it was lent to the Smithsonian Institution. In 1962 the window was returned to the Capitol and placed on display in the Senators' Dining Room (S–109).

Born in Munich, Bavaria, Maria Herndl studied in her homeland before moving to Milwaukee, Wisconsin, to create decorative windows for public and private buildings. She was the only woman of her time to achieve success as a stained glass artist. Herndl's *The Fairy Queen* window received a medal at the World's Columbian Exposition in Chicago in 1893, and her *Hans Christian Andersen Window* was completed in 1896 for the Milwaukee Public Library. The artist was working on a skylight for the Capitol when she died in 1912.

### George Washington Memorial Window

#### Maria Herndl (1860-1912)

Stained lead glass, ca. 1904 73<sup>5</sup>/<sub>8</sub> x 37<sup>1</sup>/<sub>2</sub> inches (187 x 95.3 cm) Signed (centered at bottom): Maria Herndl. Purchased by the Joint Committee on the Library, 1910 Cat. no. 42.00001



## George Washington at Princeton

(January 3, 1777)

The Battle of Princeton, New Jersey, fought on January 3, 1777, followed George Washington's legendary victory at nearby Trenton. There, Washington braved floating ice to cross the Delaware River in the early morning hours of December 26, 1776, and defeated a brigade of Hessian mercenaries. Afterwards, he returned to his Pennsylvania camp.

On December 30, Washington recrossed the river and took position outside Trenton, on the south bank of Assunpink Creek. Under orders to destroy the American army and avenge the defeat at Trenton, the British commander, Lord Cornwallis, marched to meet Washington, leaving three regiments behind at Princeton as a rear guard. American detachments harassed and delayed the British advance, and it was not until dusk on January 2 that the British army arrived in front of the American position. After fitful skirmishing, Cornwallis decided to encamp for the night, intending to attack the Americans the next day. Expecting this strategy, Washington broke camp, leaving a few men to keep the fires lit and the appearance that all was unchanged. Taking an unguarded back road, he and his men slipped past Cornwallis's army during the night and, at dawn on January 3, encountered British reinforcements hurrying from Princeton to join Cornwallis. Unprepared for the sudden meeting, the American advance guard was routed. However, Washington soon arrived on the field, rallied his troops, and led a charge that put the British to flight and opened the way to Princeton. After a short engagement in the town itself, the remainder of the British garrison surrendered. By the time Cornwallis arrived on the outskirts of the town with his main force, Washington had slipped away.

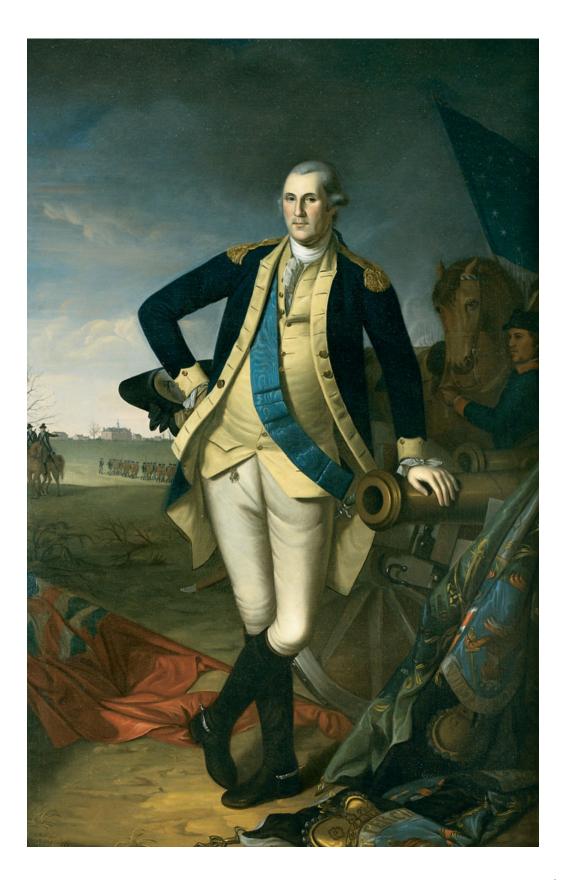
The Battles of Trenton and Princeton are considered among Washington's greatest victories. The success of those 10 crucial days bolstered American morale and renewed confidence in the Revolutionary War effort. harles Willson Peale painted George Washington more times from life than any other artist. In 1772 Peale visited Washington's home, Mount Vernon, to portray the hero as a colonel of the Virginia regiment, the only pre-Revolutionary likeness of him. In 1795 Peale and other members of his family painted the president for the last time during his second term. All told, Peale had seven opportunities to paint the great man at different times in his career, and he replicated many of the paintings.

None was as popular as the enduring image of Washington after the Battle of Princeton, which was commissioned by the Supreme Executive Council of Pennsylvania for its council chamber in Independence Hall in Philadelphia. The original, now owned by the Pennsylvania Academy of the Fine Arts, was completed in early 1779, when Washington sat for Peale in Philadelphia. An immediate success, it precipitated a great demand for replicas. Of the estimated 18 replicas, the superlative Senate picture is the earliest recorded one that Peale made, although there was a contemporary published notice that five replicas had been ordered as early as February 1779. The Senate picture was purchased from the artist by the French Ambassador Conrad-Alexandre Gérard, probably on behalf of Louis XVI, and paid for with a bill of exchange on July 15, 1779. The ambassador, who sat for Peale for his own portrait in September, took the painting of Washington home to France shortly thereafter and presented it to the king. This scenario is confirmed in a letter from Peale, dated October 15, 1779, to Edmund Jenings in Brussels. Peale sent Jenings a miniature portrait of Washington, with the remark that "The Likeness is something different from that which his Excellency Sieur Gerard Carries for the King."1

Henry Tuckerman, in his 1867 *Book of the Artists*, wrote that "the misfortunes of the royal family occasioned its [the portrait's] sale, and it became the property of Count de Menou, who brought it again to this country."<sup>2</sup> It is not clear when that occurred, but the count is reported to have sold the painting in October 1841 to Charles B. Calvert of Prince George's County, Maryland, for \$200. Calvert, in turn, deposited it with The National Institution for the Promotion of Science (incorporated in 1842 as simply the National Institute). In 1858 the art objects owned by the institute were transferred to the Smithsonian Institution. Explorer-naturalist Titian Ramsey Peale II, a son of the artist, petitioned the Smithsonian Institution's Board of Regents in 1870, claiming ownership

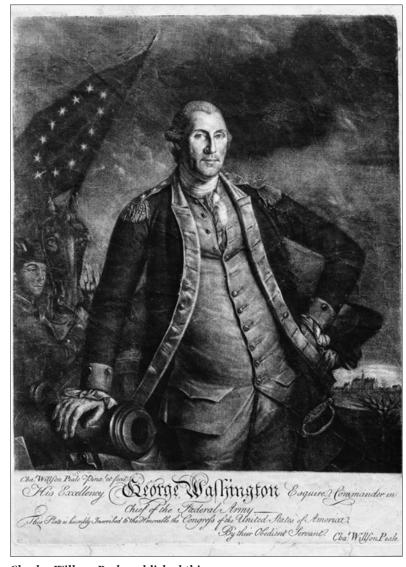
### *George Washington at Princeton* **Charles Willson Peale (1741-1827)**

Oil on canvas, 1779 91<sup>5</sup>/<sub>8</sub> x 58<sup>3</sup>/<sub>8</sub> inches (232.7 x 148.3 cm) Signed and dated (lower left corner): C: W: Peale pinx<sup>1</sup>: / Philadelphia 1779 Purchased by the Joint Committee on the Library, 1882 Cat. no. 31.00002



## George Washington at Princeton-continued

of the painting on behalf of his father's heirs. The claim was rejected because of insufficient evidence, but in February 1882 the U.S. Senate passed a resolution instructing the Joint Committee on the Library to "inquire into the expediency of purchasing the picture . . . now alleged to be the property of Titian R. Peale."<sup>3</sup> On April 10, 1882, the committee paid \$5,000 to Titian Peale to acquire the portrait.



Charles Willson Peale published this mezzotint in 1780 based on his popular portrait of General George Washington.

(The Metropolitan Museum of Art, Bequest of Charles Allen Munn, 1924)

The portrait, with its specific reference to a battle, was a complicated undertaking. Of course, Peale invented the composition. Washington, wearing a blue and buff uniform with the blue sash of the commander-in-chief, leans lightly on the barrel of a captured cannon. Two Hessian flags captured at Trenton are beside him and at his feet. A British ensign lies on the ground to the left. Behind him, an officer holds his commander's horse, while above them flies the blue battle flag with a circle of 13 stars. A second horse is glimpsed at the right. On a shadowed rise in the left middle distance, beside a barren, wintry tree, are two mounted soldiers with rifles. One of them gestures toward a procession of 16 red-coated prisoners under guard farther back. Beyond is a group of six or seven buildings, including Nassau Hall, the principal building of the College of New Jersey (now Princeton University). The hall was included for its significance in the battle-the engagement actually ended within its walls.

It was a landscape Peale knew well. The artist had served in the Continental army for three years, commanding a company of Philadelphia militia. He saw action at the Battles of Trenton, Princeton, and Germantown. At Princeton, he found himself in the front line at the battle's climax, with Washington in command. It is rare, indeed, for a painter of military history to have participated in the engagement

being depicted. Peale wrote in his diary that they "stood the Fire without regarding [the] Balls which whistled their thousand different notes around our heads, and what is very astonishing did little or no harm."<sup>4</sup> Peale

visited both Trenton and Princeton to observe and sketch the landscape in preparation for the painting, and he obviously had vivid memories of the Battle at Princeton.

To modern viewers, Washington's crosslegged pose—a complex play of angles and curves around the central vertical axis of the upper left leg, torso, and head—may seem awkward. The curves of the coat's edges, sash, and left arm are played against the abrupt angles of Washington's right elbow, his left knee, and his heels. Peale effectively repeats the shapes of the elbow and the brim of the hat, held inverted in Washington's right hand. Asymmetries animate the portrait: Washington leans slightly, which pulls his head just to the right of center, with the angle balanced by the inward angle of the battle flag.

Peale likely modeled this pose after one of Thomas Gainsborough's masterpieces, *Augustus Hervey*, 3<sup>rd</sup> Earl of Bristol, located at the National Trust's Ickworth House in England. Although the stance (derived from ancient Roman sculptural sources) was quite prevalent in English portraiture of the period, this Gainsborough painting of a naval captain offers the closest parallel to Peale's portrait, including a captured battle flag at the feet.

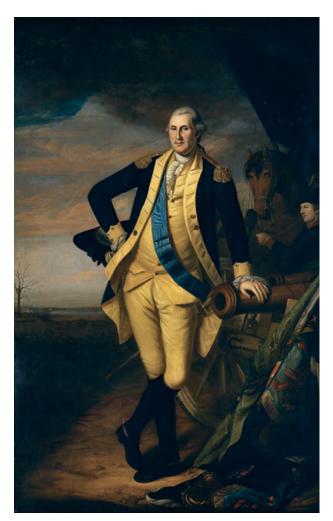
With two years of study and practice in London (1767–69) behind him, Peale had a solid knowledge of contemporary English portraiture.

In the 1768 Society of Artists Exhibition in London, in which Peale himself exhibited, he had seen the Gainsborough painting. The most significant difference between the two subjects arises from Peale's literal directness: Where Gainsborough's Hervey is positioned on a diagonal within the picture space and looks away from the viewer, Peale's Washington is nearly frontal and looks directly at the viewer with a candid, affable expression. This is, in fact, a defining characteristic of Peale's portraiture. Avoiding any classical symbolism (he had earlier



The portrait Augustus Hervey, 3<sup>rd</sup> Earl of Bristol by Thomas Gainsborough shares close stylistic similarities with the Senate's painting of George Washington. (Ickworth, The Bristol Collection [The National Trust] John Hammond)

## George Washington at Princeton-continued



One of many replicas Charles Willson Peale painted of his 1779 Washington portrait, this 1780 image varies from the Senate's version by depicting Washington after the Battle of Trenton and wearing his state sword. (The Metropolitan Museum of Art, Gift of Collis P. Huntington, 1897)

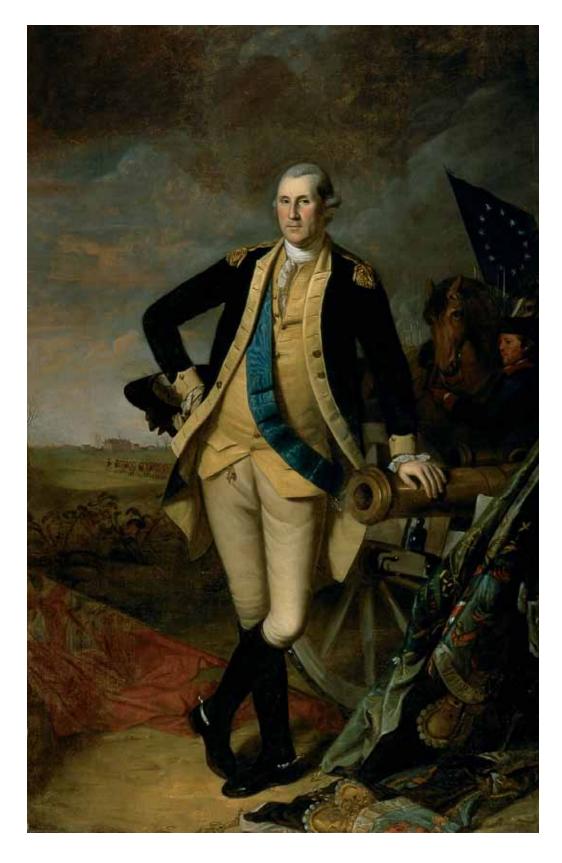
pictured William Pitt in a Roman toga), Peale produced a realistic, accurate portrait of the general. At six foot two, Washington stood a full head above the average soldier in his army. He had narrow shoulders, wide hips, long arms and legs, and very large hands and feet. His head was small in relation to the length of his body.

Although Peale's likeness of Washington did not match the ideal canon of proportions espoused by the art academies, it was nonetheless accurate. Peale knew the general better than any other artist did, and his artistic abilities are not in doubt. In addition, the full-length portraits of Washington by John Trumbull and Jean-Antoine Houdon second the evidence of Peale's likeness. Only Gilbert Stuart's several full-length portraits seem closer to ideal proportions, and their greater public fame has given them an authority they do not deserve. Stuart idealized his sitters more than Peale did, and when he was painting the general's body, he used a visitor to his studio as a surrogate model. Apart from the face, Stuart's Washington fails as an accurate record of the hero's physical appearance.

In Peale's painting, Washington is strongly silhouetted against a pinkish-blue sky, with the horizon line at the mid-level of the canvas. It is dawn, the hour when the battle commenced. It might, at the same time, be the symbolic dawn of eventual success in the War for Independence. Optimism is embodied in the general's glowing face: Confident and self-possessed, this is

the definitive image of George Washington at the apogee of his vigorous manhood and military career.

The popular success of *George Washington at Princeton* led to orders for as many replicas as Peale could produce. In August 1779 the artist wrote: "I have on hand a number of portraits of Gen. Washington. One the ambassador had for the Court of France, another is done for the Spanish Court, one other has been sent to the island of Cuba, and sundry others, which I have on hand are for private gentlemen."<sup>5</sup> Versions vary in size and composition—with the background and the treatment of the figure of Washington altered by Peale. Changes included replacing the soldiers and horses with a bleak winter landscape, updating the general's insignia according to the most recently issued orders, and giving greater prominence to the colonial flag. Other full-length versions by Charles Willson Peale are found at Princeton University in New Jersey, the Metropolitan Museum of Art in New York, Colonial Williamsburg, and the Virginia Museum of Fine Arts.



The original *George Washington at Princeton* by Charles Willson Peale was commissioned for Independence Hall in Philadelphia and completed in 1779.

(Courtesy of the Pennsylvania Academy of the Fine Arts, Philadel phia. Gift of Maria McKean Allen and Phebe Warren Downes through the bequest of their mother, Elizabeth Wharton McKean)

## Daniel Webster

(1782 - 1852)

One of the nation's greatest orators, Daniel Webster was both a U.S. senator from Massachusetts and a U.S. representative from Massachusetts and New Hampshire. Webster was born in Salisbury, New Hampshire, and gained national prominence as an attorney while serving five terms in the U.S. House of Representatives. He successfully argued several notable cases before the Supreme Court of the United States that helped define the constitutional power of the federal government. In Trustees of Dartmouth College v. Woodward, the Court declared in favor of Webster's alma mater, finding private corporation charters to be contracts and therefore protected from interference by state legislative action. In McCulloch v. Maryland, the Court upheld the implied power of Congress to charter a federal bank and rejected the right of states to tax federal agencies. Webster also argued the controversial Gibbons v. Ogden case, in which the Court decided that federal commerce regulations take precedence over the interstate commerce laws of individual states.

After his election to the U.S. Senate in 1827, Webster established his oratorical reputation in the famous 1830 debate with Robert Young Hayne of South Car olina over the issue of states' rights and nullification. Defending the concept of a strong national government, Webster delivered on January 26 and 27 his famous reply to Hayne. "We do not impose geographical limits to our patriotic feeling," he insisted, arguing that every state had an interest in the development of the nation and that senators must rise above local and regional narrow-mindedness. The Constitution is the supreme law of the land, he warned, and any doctrine that allowed states to override the Constitution would surely lead to civil war and a land drenched with "fraternal blood." The motto should not be "Liberty first, and Union afterwards," Webster concluded, but "Liberty and Union, now and forever, one and inseparable!" Within weeks of

homas Ball had already earned recognition as a painter when he decided in 1850 to devote himself primarily to sculpture. His early pieces were small "cabinet" busts, and Ball's great admiration for Daniel Webster led him to make such a bust of the great orator. Finding the effort unsatisfactory, he destroyed it. Soon afterward, in 1852, he modeled a life-size plaster bust of Webster. While working on this ambitious sculpture, he had his only actual glimpse of Webster when the statesman passed through Boston. Ball stood at his studio door "to have a good look at him."<sup>1</sup> Otherwise, the sculptor was dependent on photographs or paintings for the likeness. Shortly after Ball completed the bust, Webster died, and there was an instant demand for plaster casts of Ball's work. The artist attested that "this bust... is the one I have used, without alteration, for my several statues of the great man."<sup>2</sup>

When plans for a publicly commissioned full-length, life-size statue of Webster were rumored, Ball believed he had no chance of obtaining the commission. Therefore, he decided to instead make a statuette that could be replicated to meet the continuing popular demand for Webster images. His first attempt, hastily modeled using an umbrella stick as an armature, collapsed. Everything but the head was broken. Ball started again with an iron armature, and produced the clay statuette of which the Senate's statue is a bronze cast. For Ball, and apparently for others, "there was something in it, I hardly know what it was, that hit hard."<sup>3</sup>

On the first day the statuette was exhibited, Ball received an offer of \$500 for the model and the reproduction rights. He accepted "with avidity," and the patent was subsequently assigned on August 9, 1853, to George W. Nichols of New York City. Nichols, an art dealer, must have profited greatly from the statuette. Ball, content with the recognition, never regretted selling the patent.

To produce the series of bronze replicas, Nichols engaged the J.T. Ames Foundry in Chicopee, Massachusetts. Ames was the first foundry in America to produce bronze statues, and Ball's *Webster* is perhaps the earliest statuette to be patented and cast in bronze in a large edition. Nichols's first initial, as it appears on the base of the statuette, has often been incorrectly read as *C* rather than *G*, and his first name seems to have gone undiscovered until now. The design patent (no. 590) issued for this figure clearly states that T. Ball is the assignor of the patent to George W. Nichols, of New York, New York. A drawing

#### Daniel Webster

#### Thomas Ball (1819-1911)

Bronze, 1853 30<sup>1</sup>/<sub>4</sub> x 12<sup>5</sup>/<sub>8</sub> x 11 inches (including base) (76.8 x

30/4 X 12/8 X 11 lifeties (including base) (70.0 X 32.1 x 27.9 cm) Signed and dated (on back of draped column): T Ball Sculp<sup>1</sup> / Boston Mass / 1853 Inscribed (on back of draped column): Patent

assigned / G W Nichols Gift of The Charles Engelhard Foundation in honor of Senator Mike Mansfield, 1987

Accepted by the U.S. Senate Commission on Art, 1987

Cat. no. 24.00006



the debate, Webster had become a national hero. His Senate oration was in greater demand than any other con gressional speech in American history. Webster then served a distinguished term as secretary of state from 1841 to 1843, negotiating the Webster-Ashburton Treaty that settled a dispute over the boundary between the U.S. and Canada. He later returned to the Senate, where he champi oned American industry and opposed free trade.

If Webster's impassioned oratory was legendary, it was intensified by his unforgettable physical presence. Dark in complexion, with penetrating eyes—often likened to glowing coals—he had an electrifying effect on anyone who saw him. Nineteenth-century journalist Oliver Dyer wrote: "The God-like Daniel . . . had broad shoulders, a deep chest, and a large frame.... The head, the face, the whole presence of Webster, was kingly, majestic, godlike."1

Increasingly concerned with the sec tional controversy threatening the Union, Webster supported Henry Clay's Compro mise of 1850. On March 7, 1850, he deliv ered one of his most important and contro versial Senate addresses. Crowds flocked to the Senate Chamber to hear Webster plead the Union's cause, asking for conciliation and understanding: "I wish to speak today not as a Massachusetts man, nor as a Northern man, but as an American.... I speak today for the preservation of the Union. Hear me for my cause." Webster's endorsement of the compromise-including its fugitive slave provisions-helped win its eventual enactment, but doomed the sen ator's cherished presidential aspirations. Webster became secretary of state again in 1850, and he died two years later at his home in Marshfield, Massachusetts.

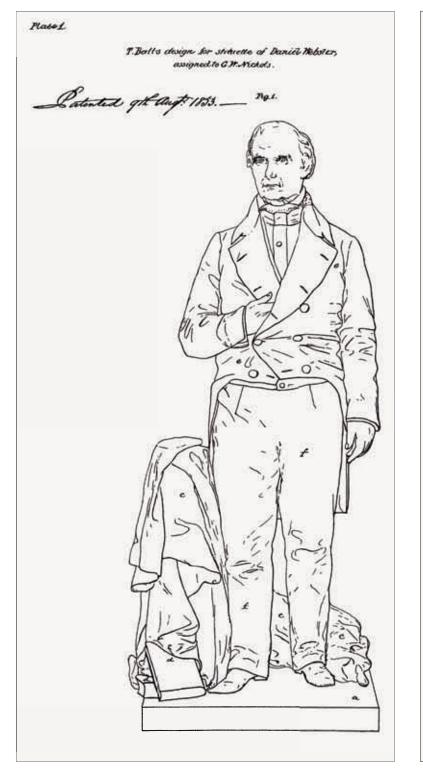
from the Design Patent Examiner's Room at the U.S. Patent and Trademark Office confirms the identity of the piece.

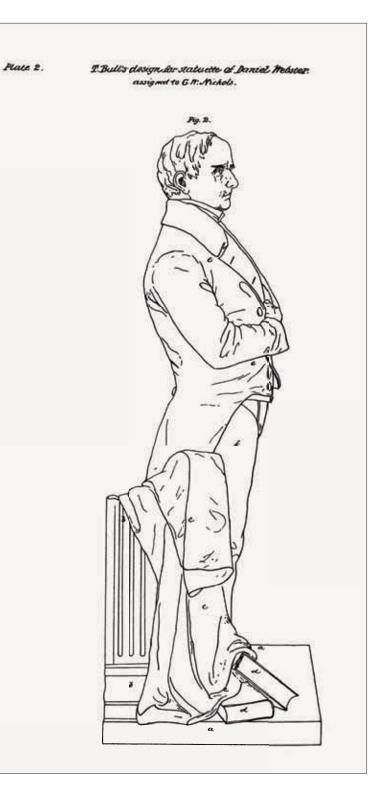
The truncated column beside Webster and the two books at the base are standard iconographic attributes. The books represent Rhetoric—that is, eloquence—in tribute to Webster's formidable oratorical powers. The column stands for Fortitude and Constancy, in reference to Webster's unswerving dedication to the preservation of the Union.

Lorado Taft, the American sculptor and historian, wrote appreciatively about Thomas Ball and his sculpture. Although acknowledging a monotony in the surface treatment of much of Ball's sculpture, Taft stresses the "essential nobility" of his "dignified and monumental" work, concluding that "in the whole output...there is not one hint of the meretricious or the commercial."<sup>4</sup> Ball would seem the right sculptor to have captured Webster's "essential nobility." But the potent effect of Webster's physical and psychological presence on his contemporaries is not easy to comprehend from most of the portraits of him, including (despite the acclaim it received) this one by Ball. Probably only modern motion-picture photography could have recorded Webster as his contemporaries saw him in action, for almost every painting or sculpture of him seems drained of his "measureless power."

"I have seen men larger; but I never saw anyone who *looked* so large and grand as he did when he was aroused in debate," wrote journalist Oliver Dyer in 1889.<sup>5</sup> But Ball's bust presents a rather stout, stolid Webster. The tailcoat stretches across his midriff and his pose is frontal and unanimated—only the massive head conveys something of his intellectual force. Dyer recalled that "Webster's head was phenomenal in size... and grandeur of appearance" and that "his brow was so protuberant that his eyes, though unusually large, seemed sunken, and were likened unto 'great burning lamps set deep in the mouths of caves.'"<sup>6</sup> Ball's bronze captures this crowning aspect of Webster, and perhaps this was the "something in it... that hit hard."

The commercial success of the Webster statuette encouraged Ball to model a companion piece of Henry Clay (p. 64) in 1858. In 1876 Ball returned to Webster, his favorite subject, modeling a 14-foot likeness. Cast in Munich, it was a modified enlargement of his earlier statuette. It stands in New York City's Central Park on a prominent site near the entrance at Seventy-second Street and Central Park West.





Thomas Ball assigned the patent, represented by these two figure drawings, for his Daniel Webster statuette to George W. Nichols on August 9, 1853. (Courtesy U.S. Patent and Trademark Office)

#### Daniel Webster-continued



Artist Adrian Lamb with Senate Majority Leader Lyndon B. Johnson at the unveiling ceremony for the Daniel Webster painting in the Senate Reception Room, March 12, 1959. (Peter A. Juley & Son Collection, National Museum of American Art, Smithsonian Institution)

o complete the decorative plaster panels in the Senate Reception Room of the U.S. Capitol that had been left vacant since the late 19th century, the Special Committee on the Senate Reception Room was established in 1955. The Senate charged the committee with selecting "five outstanding persons from among all persons, but not a living person, who have served as Members of the Senate since the formation of the Government of the United States." Paintings of these individuals would then "be placed in the five unfilled spaces in the Senate reception room."<sup>1</sup>

The committee consisted of four senior senators and one freshman senator. Majority Leader Lyndon B. Johnson appointed the freshman, John F. Kennedy of Massachusetts, to be the committee's chairman. Kennedy was an ideal choice; his popular book, Profiles in Courage, skillfully exam ined the careers of eight outstanding former senators. The Kennedy committee spent two years surveying the nation's leading historians and political scientists, and easily identified three 19th-century senators: Henry Clay of Kentucky (p. 72), John C. Calhoun of South Carolina (p. 54), and Daniel Webster of Massachusetts. After much debate, the committee also selected two 20th-century members: Robert M. La Follette, Sr., of Wisconsin (p. 242) and Robert A. Taft, Sr., of Ohio (p. 354). A special Senate com mission, composed of experts in the art field, then selected artists for the five paintings, including Adrian Lamb of New York for the portrait of Daniel Webster. The commission determined that Lamb, like the other artists, should "copy some suitable existing portrait or other likeness of his par ticular subject."<sup>2</sup> Lamb based his painting on an existing oil by George P.A. Healy in the collection of the Virginia Museum of Fine Arts in Rich mond. The original portrait, made during a sitting from life in 1848 at Webster's country home in Marshfield, Massachusetts, had served as a pre liminary study for Healy's monumental historical painting Webster's Reply to Hayne in Faneuil Hall in Boston. The Virginia museum's Webster like ness was one of four life studies of the senator executed by Healy during a six-year period.

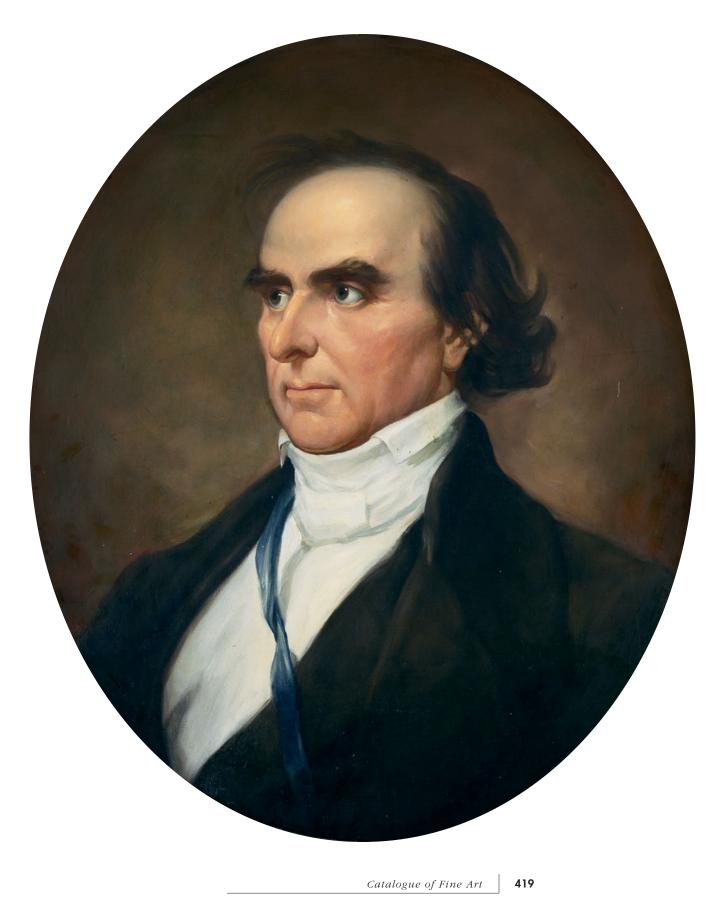
Adrian Lamb studied at the Art Students League in New York City and at the Académie Julian in Paris before embarking on a career as a portraitist. Lamb's works are found in many collections, including the White House, the Smithsonian Institution, the U.S. Naval Academy, Harvard University, and the Supreme Court of the United States. For much of his life, Lamb resided in Connecticut and maintained a studio in Manhattan.

#### Daniel Webster

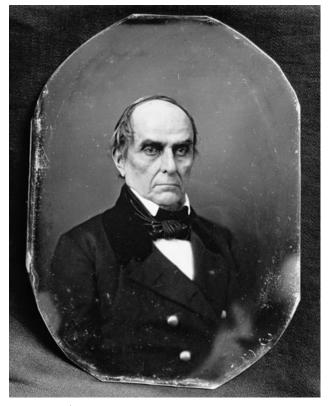
## Adrian S. Lamb (1901-1988)

Oil on canvas applied to wall, 1958-22  $\frac{1}{2}$  x 19  $\frac{1}{2}$  inches (oval) (57.5 x 49.5 cm)-Unsigned-

Commissioned by the Senate Committee on Rules and Administration, 1958-Accepted by the Senate Committee on Rules and Administration, 1959-Cat. no. 32.00006-



#### Daniel Webster-continued



This ca. 1849 Mathew Brady daguerreotype of Daniel Webster is similar in pose to the Senate's portrait.

(Photographic History Collection, National Museum of American History, Smithsonian Institution, negative number: 71–2772)

his oil on canvas portrait of Daniel Webster has been in the Senate since it was purchased from 19th-century pho tographer Mathew Brady in 1881. The picture was acquired together with canvases of Henry Clay and John C. Calhoun; all three are believed to have been based on Brady daguerreotypes of the senators. The paintings were exhibited for many years at Brady's New York City photographic gallery and later at

> his studio in Washington, D.C. Shortly before he sold the three portraits to the government, Brady was forced to use them as collateral for a loan. Documents indicate that he later paid the loan and therefore retained ownership of the paintings.

> The portraits of Clay (p. 76) and Calhoun (p. 56) are known to be the work of Henry Darby, but Webster's portrait is unsigned. It is believed to have been executed by the painter Richard Francis Nagle. Nagle was born and trained in Dublin, Ireland. He immigrated to the United States and is known for portraits of several New York natives, including likenesses of Generals Winfield Scott and Ulysses S. Grant. A Nagle descen dant claimed that the artist had been acquainted with Mathew Brady. Indeed, the New-York Historical Society's collection contains a portrait of Brady—albeit not from life—by Nagle.

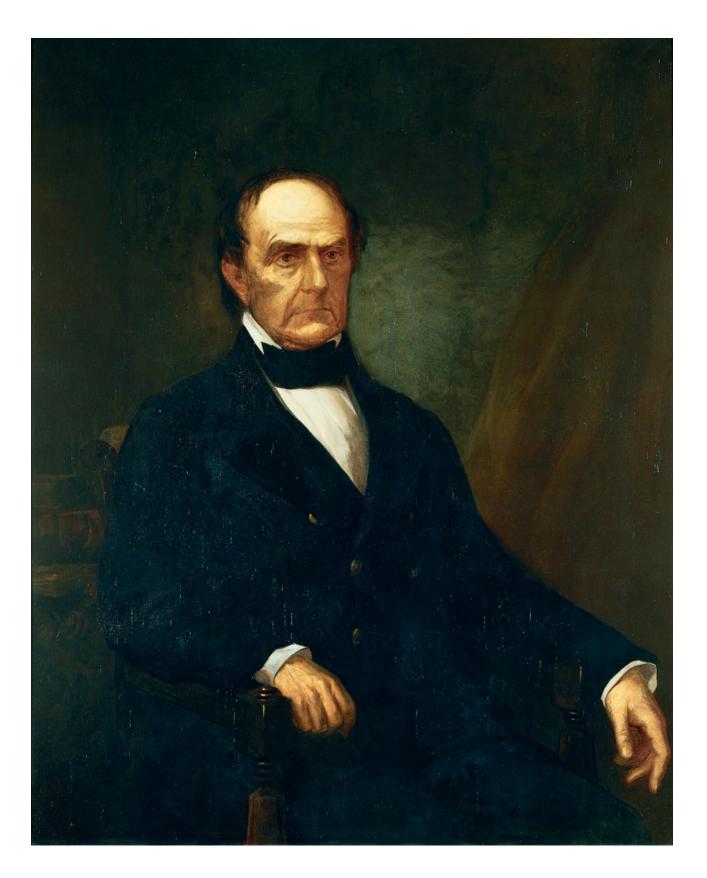
> Brady himself ascribed the Webster painting to an artist named Nagle in an 1881 signed statement to the Joint Committee on the Library: "<u>Webster</u> visited my gallery in June 1849.... Five different sittings were made on this occasion— <u>Nagle</u> the artist of New York—made his study for the painting at the same time." Although it cannot be verified that Nagle actually lived in New York City, his portraits connect the artist

to that region. Moreover, the Webster painting bears stylistic resemblances to many of Nagle's other works.

This painting was previously misattributed to the better known Philadelphia artist John Neagle, an apparent error made by a clerk in the U.S. Capitol in the 19th century. No documentary evidence exists to link the picture to this artist, nor does the painting resemble other works by John Neagle.

### Daniel Webster Attributed to Richard Francis Nagle (1835-ca. 1891)

Oil on canvas, ca. 1849-49<sup>5</sup>/<sub>8</sub> x 39<sup>3</sup>/<sub>8</sub> inches (126 x 100 cm)-Unsigned-Purchased by the Joint Committee on the Library, 1881-Cat. no. 32.00001-



Ithough little is known about this full-length portrait of Daniel Webster by James Henry Wright, it was probably based on one of the many daguerreotypes or engravings of Webster that were in circulation during the 19th century. It is signed but undated. On September 21, 1944, Senator Alben W. Barkley of Kentucky, Senate majority leader and chairman of the Joint Committee on the Library, introduced a resolu tion authorizing acceptance of the Webster portrait as a gift from Lester Martin, a prominent textile industrialist and philanthropist in New York City. The resolution was adopted by unanimous consent.

Wright, who maintained a studio at 835 Broadway, was a popular 19th-century New York artist specializing in portraiture, still lifes, and landscapes. Between 1842 and 1860 he exhibited in New York City at the National Academy of Design and at the American Art Union. Other Wright portraits include prominent mid-19th-century Americans, among them General Winfield Scott and Matthew Vassar, founder of Vassar College.

#### Daniel Webster

## James Henry Wright (1813-1883)

Oil on canvas, date unknown-85<sup>1</sup>/<sub>8</sub> x 65<sup>1</sup>/<sub>4</sub> inches (216.2 x 165.7 cm)-Signed (lower right corner): J H Wright / N.Y.-Gift of Lester Martin, 1944-Accepted by Senate resolution dated September 21, 1944-Cat. no. 32.00017-



Catalogue of Fine Art

## William Almon Wheeler

(1819 - 1887)

William Almon Wheeler was a U.S. representative from New York and the 19th vice president of the United States. Born in Malone, New York, he taught school, studied law, and later served as county district attorney. He also served in the New York state assembly and senate, and was active in banking and railroad development. Wheeler presided over the New York state constitutional convention of 1867-68 and then served in the U.S. House of Representatives from 1861 to 1863 and 1869 to 1877. During his House years he authored the so-called Wheeler compromise to settle a critical Louisiana election that was in dispute.

The Republicans nominated Wheeler for vice president in 1876 on a ticket with Rutherford B. Hayes against Democrats Samuel Tilden and Thomas Hendricks. In a disputed outcome, a specially created electoral commission decided the election in favor of Hayes and Wheeler. Although the two developed a strong friendship while in office, Hayes rarely consulted Wheeler on matters of state. The vice president spent most of his time presiding over the Senate, where he cast six tiebreaking votes during his term in office. The Hayes and Wheeler ticket did not seek reelection. After turning over the vice presidency to Chester A. Arthur, the running mate of newly elected President James A. Garfield, Wheeler made an unsuccessful bid for election to the U.S. Senate in 1881. He then retired to northern New York and died there in his hometown of Malone in 1887.

Sculptors Daniel Chester French, Edward Potter, and Augustus Lukeman, left to right, in the garden of French's Chesterwood estate, 1898.

(Chesterwood, A National Trust Historic Site, Stockbridge, MA. Photographer, Julia Worthington) n 1886 the Senate authorized the acquisition of a marble bust of each former vice president of the United States for display in the Senate Chamber. In executing the mandate, the Joint Committee on the Library recommended the immediate commissioning of busts of the three living vice presidents: Hannibal Hamlin, Chester A. Arthur, and William A. Wheeler. The Wheeler commission, however, was not awarded until 1890, three years after the subject's death. Senator William M. Evarts of New York, chairman of the Joint Committee on the Library, recommended sculptor Edward Clark Potter for the project, and Potter readily accepted. The sculptor relied on photographs to capture Wheeler's likeness.

Born in Connecticut, Potter trained in the studio of the celebrated American sculptor Daniel Chester French. There Potter perfected an understanding of animal anatomy, which led to his specialization in equestrian sculpture. He frequently collaborated with French on equestrian commissions—French would model the rider, and Potter would model the horse. In 1886 Potter traveled to Paris to continue his studies. After exhibiting there, he returned to the United States and settled in Washington, D.C., in 1890, the same year he undertook the Wheeler bust.

A major boost in Potter's career came with the 1893 World's Columbian Exposition in Chicago, where he and French exhibited a number of jointly produced figural groups. Potter continued to collaborate with French on various equestrian statues for several more years and completed a number of works on his own as well, including the admired equestrian portrait of General Henry Warner Slocum at



Gettysburg. Potter also created successful portrait statues, such as likenesses of Robert Fulton for the newly constructed Library of Congress (Jefferson Building) and of Michigan Governor Austin Blair for the state capitol in Lansing. The artist's most notable works are his two marble lions for the New York Public Library. Although they were initially criticized by some residents as lackluster and unmajestic, Potter's lions are today much beloved.

#### William A. Wheeler

### Edward Clark Potter (1857-1923)

Marble, ca. 1890–1892 30<sup>3</sup>/<sub>8</sub> x 26<sup>3</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>4</sub> inches (77.2 x 67.9 x 43.8 cm)

Unsigned Commissioned by the Joint Committee on the Library, 1890 Accepted by the Joint Committee on the Library, 1892 Cat. no. 22.00019



## Kenneth Spicer Wherry

(1892 - 1951)

Kenneth Spicer Wherry, a U.S. senator from Nebraska, had a colorful and varied career in business before shifting his energy to politics in 1927. Born in Liberty, Nebraska, he practiced law and at various times ran the family furniture and automobile businesses. He also became a mortician, cattleman, and farm implements salesman.

Wherry served simultaneously as the mayor of Pawnee City and as a member of the Nebraska state senate; later he became western director for the Republican National Committee. In 1942 Wherry defeated incumbent George Norris for a seat in the U.S. Senate. There, Wherry distinguished himself by sponsoring legislation to change the line of presidential succession, placing the Speaker of the House and president pro tempore of the Senate before presidential cabinet members. Wherry persistently advocated flood control and irrigation projects, supported a strong air force, and defended General Douglas MacArthur during his confrontations with the Truman administration. Elected Republican whip in 1944, just two years after his arrival in the Senate, Wherry was instrumental in the movement to broaden the Senate's cloture rules to limit filibusters. According to fellow Republican Robert Taft, Wherry was a "good salesman," having carried his gift of persuasiveness with him from his business career. Wherry acted fre quently as party leader during the illness of Majority Leader Wallace White, later serving as Republican leader in his own right. He died in office in 1951.

Kenneth Wherry, left, speaks during a Senate Appropriations subcommittee hearing on March 2, 1945. (U.S. Senate Historical Office) rtist Roma Harlan completed this posthumous portrait of Kenneth Wherry for his family in 1968. The work was on loan to the Capitol office of the Republican leader of the Senate until 1990. At that time, Marilynn Latta and David Wherry, daughter and son of the senator, donated the portrait to the U.S. Senate Collection.

Roma Harlan began painting at the age of five under the influence of her mother, also a portrait painter. After training at the Art Institute of Chicago, Harlan became resident portrait painter for the Lake Shore Club of Chicago. She later relocated to Washington, D.C., where she worked in the offices of the National Gallery of Art while continuing her painting career. Among Harlan's many portrait subjects are military leaders, politicians, and educators. These include Senator Edward Martin of Pennsylvania; Rear Admiral Albert Cushing Read, a pioneer aviator; and Judge Burnita Shelton Matthews, the first woman to serve as a federal district judge. No longer an active painter, Harlan resides near San Diego, California.



United States Senate

#### Kenneth S. Wherry

#### Roma Christine Harlan (born 1912)

Oil on canvas, 1968 28½ x 24½ inches (72.4 x 62.2 cm) Signed and dated (lower right corner): Roma C. Harlan 1968 Gift of Marilynn W. Latta and David C. Wherry (daughter and son of Kenneth S. Wherry), 1990 Accepted by the U.S. Senate Commission on Art, 1990 Cat. no. 32.00027



Catalogue of Fine Art

# Henry Wilson

(1812 - 1875)

Henry Wilson overcame humble origins to become a successful businessman, a U.S. senator from Massachusetts, and the 18th vice president of the United States. Born in Farmington, New Hampshire, and named Jeremiah Jones Colbath, he was indentured to a farmer when he was 10 years old. After changing his name to Henry Wilson, the young man—long estranged from his parents—apprenticed himself to a cobbler when the terms of his indenture were satisfied.

With little formal education or money, Wilson practiced his trade and later established a prosperous shoe factory in the 1830s near Boston. He eventually devoted himself to civic affairs, and in 1840 he was elected as a Whig to the Massachusetts house of representatives. He served in the state legislature for 11 years. Passionately opposed to slavery, Wilson left the Whigs in 1848 and helped found the Free Soil Party. He edited the new party's organ, the Boston *Republican*, between 1848 and 1851.

First elected to the U.S. Senate to fill the vacancy created by Edward Everett's resignation, Wilson served from 1855 to 1873. He aligned with abolitionists and supported the Republicans in 1860, and he played an important role during the Civil War as chairman of the Com mittee on Military Affairs. Wilson urged President Abraham Lincoln to declare emancipation and accept freedmen into the ranks of the Union army; he was also instrumental in writing bills to free slaves in the border states.

Highly influential among his col leagues in the Senate, Wilson advocated measures to aid the working class, equal rights for women and freedmen, federal aid to education, and federal regulation of business. Selected as Ulysses S. Grant's running mate in 1872, he was considered a great asset to the ticket. Following the Grant-Wilson victory, however, the new vice president suffered a stroke in 1873. His poor health prevented him from assuming many duties of his office. Two n January 16, 1885, the Senate passed a resolution introduced by Senator George Hoar of Massachusetts calling for the installation of a marble tablet in the Vice President's Room in the U.S. Capitol in memory of Vice President Henry Wilson, who had died in the room 10

years earlier. Senator Hoar also asked the Joint Committee on the Library to informally approve the expenditure of \$1,000 to commission noted sculptor Daniel Chester French to create a bust of the late vice president for placement above the plaque. The committee agreed, and a week later Senator Henry Dawes, also of Massachusetts, introduced a resolution authorizing the purchase of the bust. Dawes observed that the only other distinguished public servant to die in the Capitol was John Quincy Adams, who suffered a stroke on the floor of the House of Representatives in 1848. To honor Adams, the House had directed that a tablet, surmounted by a bust, be placed in the old Speaker's Room. Dawes called for a similar memorial for Wilson, praising his dedication: "The public services and the life of Mr. Wilson were entirely American, and furnish a remarkable illustration of the working of our institutions.... That fame he largely achieved in this body, of which he was the President when he died." Dawes also noted that the former vice president was "the child of poverty," continuing, "It has been said of him here that he had no other home but this Capitol."<sup>1</sup> The Senate adopted Senator Hoar's resolution, and four days later, the Joint Committee on the Library awarded the commission to Daniel Chester French of Massachusetts.

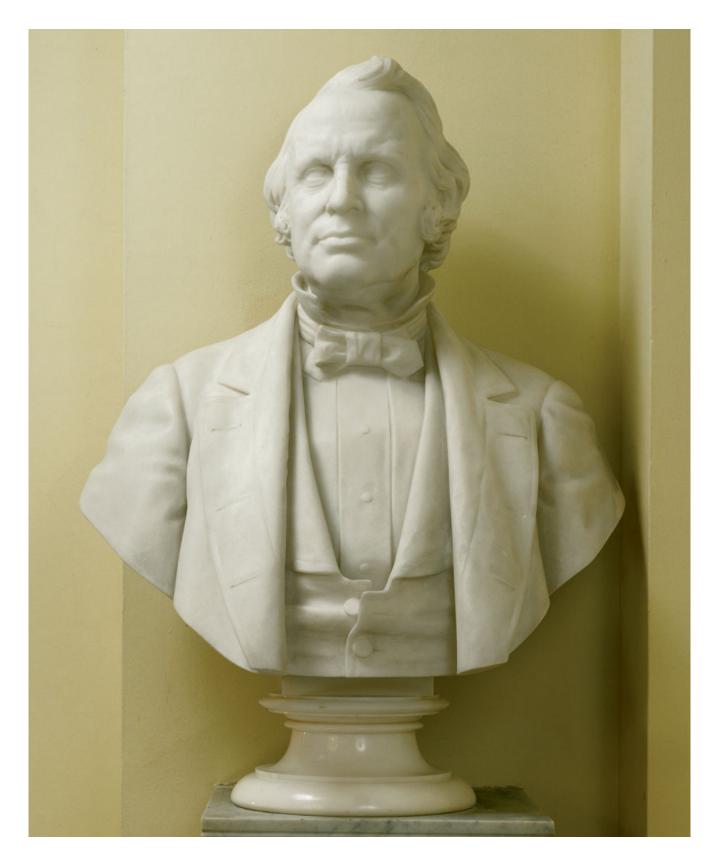
French produced the bust of Vice President Wilson in Boston and sent the nearly finished work to the Capitol in April 1886, writing, "I have still a few days work to do upon it and shall come to Washington to finish and place it in two or three weeks." A month later, French was still waiting to learn if the bust had arrived. There is no record of when he visited Washington to finish the marble. Final payment for his work was made on June 10, 1886, and the bust was placed in the Vice President's Room that year. The bronze commemorative plaque, though authorized at the time the bust was commissioned, was not installed in the room until 1902.

The bust is marked by simplicity, in the subtle, unemphatic modeling and especially in the striking symmetry of the costume. The broad verticals of coat lapels, vest, and shirtfront have a measured, dignified rhythm and at the same time form a strong base for the head, which is

#### Henry Wilson

## Daniel Chester French (1850-1931)

Marble, modeled 1885, carved 1885–1886 27  $\frac{1}{2} \ge 25 \frac{1}{2} \ge 15 \frac{3}{8}$  inches (69.9 x 64.8 x 39.1 cm) Signed and dated (on back of subject's left shoulder): D. C. French / 1885 Commissioned by the Joint Committee on the Library, 1885 Accepted by the Joint Committee on the Library, 1886 Cat. no. 22.00018



### Henry Wilson-continued

years later, while visiting the Senate bathing rooms and barber shop in the Capitol basement (supplied for the use of members of Congress, who often resided in local boardinghouses), Wilson was struck by paralysis. He was taken upstairs to the Vice President's Room, just off the Senate floor, where he died a few days later. cupped in the incisively carved wing collar. The eyes are left blank; it may be that French intended this as an allusion to classical sculpture and to what he viewed as Wilson's modern-day association with Greco-Roman virtues.

Several additional vice presidential bust commissions followed closely after the Wilson portrait. In 1886 the Senate authorized marble



busts of five vice presidents: the three who were living at the time, as well as John Adams and Thomas Jefferson, the first two men to hold the office. However, while the Wilson bust was commissioned specifically to commemorate the statesman's death in the Capitol, and was therefore designated for display in the Vice President's Room, the other five busts were destined for the Senate Chamber itself, and formed the initial core of the Senate's Vice Presidential Bust Collection. Perhaps in part because of the success of his Wilson likeness, French was later awarded the commission for the bust of Vice President John Adams (p. 6).

Daniel Chester French working in his New York studio on the clay model for his memorial sculpture to his friend and fellow artist Martin Milmore, 1891. (Chesterwood, A National Trust Historic Site, Stockbridge, MA)

#### Right:

In 1886 the marble bust of Henry Wilson was placed in the Vice President's Room (S-214) in the U.S. Capitol. This ca. 1900 photograph was taken by Francis Benjamin Johnson. (Architect of the Capitol)

United States Senate



Catalogue of Fine Art

# Wisdom

Wisdom, a carved marble relief above the south door of the Senate Chamber, completes a three-part design envisioned by sculptor Lee Lawrie. The series also includes panels titled Courage and Patriotism above the west and east doors. In a 1951 letter to Architect of the Capitol David Lynn, the artist described the symbolism of this panel: "Wisdom is represented by the figure of a woman, from whose head come rays of light. She holds a book symbolizing the experience of the ages, or the Laws. In the other hand she holds a torch which illuminates the sphere representing the earth. The tower on the left is her temple. The stars, earth and clouds suggest that Wisdom is above earthly derivation."

n 1949 the architect of the Capitol began extensive remodeling in the Senate Chamber. As part of this project, Maryland sculptor Lee Lawrie, one of the premier American artists of his day, was selected to design relief panels for placement above the three entrance doors in the Chamber. The artist was paid a total of \$4,500 for the commission. Each panel had a different carver, with Edward H. Ratti of the Bronx, New York, selected to execute *Wisdom* on location in the Chamber. The other panels are *Courage* (p. 86) and *Patriotism* (p. 306).

While modeling the three panels, Lawrie also designed the ornamental bronze clock located above the vice president's desk in the Senate Chamber.



### Wisdom

### Lee Oscar Lawrie (1877-1963)

Marble, modeled and carved 1950 33 x 68<sup>1</sup>/<sub>2</sub> inches (83.8 x 174 cm) Unsigned Commissioned by the Architect of the Capitol, 1950 Accepted by the Architect of the Capitol, 1950 Cat. no. 25.00010

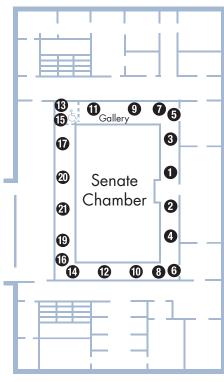


# Appendices

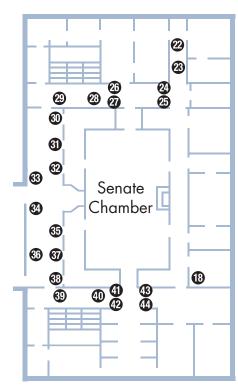
### Appendix A—Chronological List of Vice Presidents, and Location of Marble Busts in the Vice Presidential Bust Collection

Vice President	Service	Party	President
1. John Adams	1789-1797	F	George W
2. Thomas Jefferson	1797-1801	DR	John Ada
3. Aaron Burr	1801-1805	DR	Thomas J
4. George Clinton	1805-1809	DR	Thomas J
	1809-1812*	DR	James Ma
5. Elbridge Gerry	1813–1814*	DR	James Ma
6. Daniel D. Tompkins	1817-1825*	DR	James Mo
7. John C. Calhoun	1825-1829	DR	John Qui
	1829–1832	DR	Andrew J
8. Martin Van Buren	1833–1837	D	Andrew J
9. Richard M. Johnson	1837-1841	D	Martin Va
10. John Tyler	1841**	D	William H
11. George M. Dallas	1845-1849	D	James Kn
12. Millard Fillmore	1849-1850**	W	Zachary 7
13. William R. King	1853*	D	Franklin I
14. John C. Breckinridge	1857–1861	D	James Bu
15. Hannibal Hamlin	1861-1865	R	Abraham
16. Andrew Johnson	1865**	U	Abraham
17. Schuyler Colfax	1869-1873	R	Ulysses S
18. Henry Wilson	1873-1875*	R	Ulysses S
19. William A. Wheeler	1877-1881	R	Rutherfor
20. Chester A. Arthur	1881**	R	James A.
21. Thomas A. Hendricks	1885*	R	Grover C
22. Levi P. Morton	1889-1893	D	Benjamin
23. Adlai E. Stevenson	1893-1897	R	Grover C
24. Garret Augustus Hobart	1897-1899*	R	William M
25. Theodore Roosevelt	1901**	R	William M
26. Charles W. Fairbanks	1905-1909	R	Theodore
27. James S. Sherman	1909-1912*	R	William H
28. Thomas R. Marshall	1913-1921	D	Woodrow
29. Calvin Coolidge	1921-1923**	R	Warren G
30. Charles G. Dawes	1925-1929	R	Calvin Co
31. Charles Curtis	1929–1933	R	Herbert H
32. John Nance Garner	1933-1941	D	Franklin I
33. Henry A. Wallace	1941-1945	D	Franklin I
34. Harry S. Truman	1945**	D	Franklin I
35. Alben W. Barkley	1949–1953	D	Harry S. 7
36. Richard M. Nixon	1953-1961	R	Dwight D
37. Lyndon B. Johnson	1961-1963**	D	John F. K
38. Hubert H. Humphrey, Jr.	1965-1969	D	Lyndon B
39. Spiro T. Agnew	1969-1973	R	Richard M
40. Gerald R. Ford	1973-1974**	R	Richard M
41. Nelson A. Rockefeller	1974-1977	R	Gerald R.
42. Walter F. Mondale	1977-1981	D	Jimmy Ca
43. George Bush	1981-1989	R	Ronald Re
44. J. Danforth Quayle	1989–1993	R	George B
45. Al Gore†	1993-2001	D	Bill Clinto

Washington ams Jefferson Jefferson adison adison onroe incy Adams Jackson Jackson an Buren Henry Harrison nox Polk Taylor Pierce uchanan Lincoln Lincoln S. Grant S. Grant ord B. Hayes Garfield Cleveland n Harrison Cleveland McKinley McKinley e Roosevelt H. Taft w Wilson G. Harding oolidge Hoover D. Roosevelt D. Roosevelt D. Roosevelt Truman D. Eisenhower Kennedy B. Johnson M. Nixon M. Nixon . Ford arter Reagan Bush on W. Bush



Senate Wing, Third Floor



Bust not completed

ed 💽 Died in office 🔛 Succeeded to the presidency

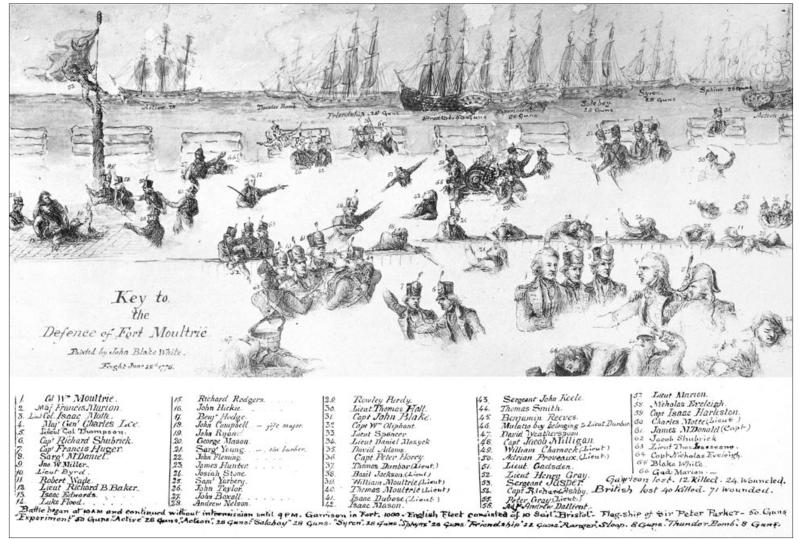
**436** United States Senate

Senate Wing, Second Floor

### Appendix B—Key to *The Battle of Fort Moultrie* by John Blake White

This key to *The Battle of Fort Moultrie* appeared in an early 20th century newspaper reporting on the recent addition of the painting to the U.S. Capitol. (Attributed to the Vermont *Burlington Free Press*)





Catalogue of Fine Art

# Acknowledgments

Any catalogue of this magnitude is the cumulative effort of a great many people over a long period of time. First and foremost, this project owes its existence to the support and encouragement received from the 100 members of the United States Senate, and in particular to the Senate Commission on Art and the Secretary of the Senate. Each of them follow in the footsteps of their predecessors—committed to preserving these national treasures.

Without the dedication and enthusiasm of the current staff of the Office of Senate Curator this publication would not have been possible. It has been a true team effortand everyone contributed in a meaningful and substantive way. As project coordinator, Melinda K. Smith smoothly orchestrated the many details of the catalogue, while offering support and encouragement to everyone throughout the process. She also cheerfully assumed the herculean task of researching the provenance, acquisition, identification marks, and size of every work, in addition to conducting extensive primary research. Melinda worked closely with the writers, editors, and proofreaders, and in the design and printing phases. Scott M. Strong supervised all aspects of the bibliography and endnotes, and also contributed significantly to writing, editing, and proofreading. Amy Elizabeth Burton and Clare Colgrove Hobson compiled the bibliography and endnotes, and provided assistance in countless ways. Richard Doerner served as research assistant and was tireless in his pursuit of historic images and in fact checking. Jamie Arbolino handled all photographic concerns; this included arranging photographic sessions, ordering loaned images, and confirming credit line information. Deborah Wood and Kelly Steele assisted with research and the seemingly interminable review of galley proofs. All of the staff have my deepest gratitude and respect. This catalogue exists only because of their outstanding professionalism and committed effort.

The Senate was privileged to have distinguished art historian William Kloss involved with the publication. His incisive introductory essay provides a perceptive analysis of the art in the Senate and its place in American art history. He also contributed extensive commentary on the aesthetic qualities of specific Senate works, providing new and insightful critique. The catalogue also benefitted greatly from the assistance of Dr. Jane R. McGoldrick as editor. She combined the writings of several staff into a cohesive narrative, and seamlessly integrated William Kloss's descriptive analysis into the catalogue's entries. We are grateful for her skill and vision which improved the publication substantially.

This book would not have been possible without the strong support of Jeri Thomson, secretary of the Senate and executive secretary to the Senate Commission on Art. She recognized that such a catalogue was a significant resource for those interested in the history of the Senate and the Senate's art, and she encouraged the effort to disseminate this information. Her predecessor, Gary Sisco, provided the impetus to publish the volume. Assistant Secretary of the Senate Barbara Timmer also was a source of guidance and unflagging enthusiasm.

Former Senate staff contributed immeasurably to the effort. Preeminent among them is Senate Curator Emeritus James R. Ketchum, who guided the office for 25 years, identified this project, and led it through its early stages. He continues to provide advice and wise counsel with his customary kindness and erudition. Former staff who assisted with various phases of the project include Mary O. Phelan, James S. Haugerud, and Kelly Chisholm Ames. Each of them attended to significant details of the catalogue. Former Collections Manager John B. Odell initially served as project coordinator and admirably coordinated the various tasks. Melinda Stuart, associate curator, worked on the catalogue during her Senate tenure and later provided invaluable assistance in the editorial process. Rainey Tisdale, former associate registrar, handled photographic responsibilities and contributed significantly to the editing of the manuscript—her diligent attention to detail is renowned. I am grateful to all of these individuals for their dedication to the production of this catalogue.

The staff of the U.S. Senate Historical Office aided the publication immensely by providing expertise and advice, reviewing drafts, and answering seemingly endless questions. Senate Historian Dr. Richard A. Baker must be especially thanked for his ongoing encouragement and insightful comments. His staff have been unfailingly generous with their time and knowledge: Dr. Donald A. Ritchie, associate historian; Dr. Betty K. Koed, assistant historian; Beth Bolling, historical editor; and Heather L. Moore, photo historian.

Over the years, numerous student interns in the Curator's Office attended to many time-consuming details to complete this volume: Nancy B. Cotham, Charlotte Gaither, Angela E. Farkas, and Jodie L. Phaneuf assisted with early efforts in fact checking; Nicole Karron, Madeline LePage, and Amanda L. Schultz assisted with the bibliographic references; Stacey Gannon and Lauren R. Harry worked on image research and acquisition information; Lindsay Artwick handled the myriad of details related to secondary images; Theresa Malanum reviewed images and provided additional photographic research during the final stages of production; and Valerie Edwards, Michael A. McGuire, and James Phelan assisted in compiling the endnotes.

Betty C. Monkman, former White House curator, and Dr. Barbara A. Wolanin, curator, Architect of the Capitol, reviewed the manuscript and provided critical insight and scholarly review. Other staff of the Architect of the Capitol who deserve special mention are Pamela McConnell, registrar; William C. Allen, architectural historian; and Wayne Firth, division head of the photography branch, and photographer Michael Dunn.

Staff members of the Senate Library, under the guidance of Senate Librarian Gregory C. Harness, were invaluable in assisting with research; much appreciation goes to Nancy Kervin, reference librarian, for her generous help with copyediting and format and style issues.

Erik Kvalsvik of Baltimore produced the superb room views that grace the book; he also documented other Senate art. Charles H. Phillips worked with the office over a period of several years to photograph the majority of the objects.

Other Secretary of the Senate staff assisted with administrative requirements. Chuck Hawk, director of Printing and Document Services, helped with the printing specifications and other technical advice; Bruce E. Kasold, counsel for the Secretary of the Senate and Sergeant at Arms, and Adam Bramwell, general counsel for the Secretary, worked closely with the Joint Committee on Printing regarding the publication; while Zoraida Torres, accounts administrator, processed the many payments.

The preparation, design, and production of this catalogue is the result of dedicated work by the talented staff at the Government Printing Office. Special thanks are due to Charlie Cook and the Congressional Printing and Management Division, particularly Gary Ford and Joe Benjamin; to John Sapp and the Typography and Design Division, including Mary Ann Ullrich, and to John Bassett and the Technical Review Section, particularly Rick Brzozowski for his countless hours devoted to the project; to the Printing Procurement Department, especially James Leonard and James Willard and their staff; and also to DiAnn Baum who initially worked on the design. A special note of thanks must go to designer William Rawley, who produced an elegant book in a timely fashion—it was a pleasure to work with such discerning talent. The staff of the Government Printing Office brought extensive knowledge to the project, and saw us through the complexities of the publishing process with enthusiasm and commitment.

The Senate is most grateful to the more than 50 museums, institutions, and individuals whose resources were made available for this project. Through the information

and secondary images they provided, the history and understanding of the Senate's art have been greatly enhanced: Herbert E. Abrams, Warren, CT; Architect of the Capitol, Washington, D.C.; Archives of American Art, Smithsonian Institution, Washington, D.C.; The Athenaeum of Philadelphia; Boston Art Commission; The British Museum, London; Chesley, LLC and Sculpture Group Limited, Northbrook, IL; Chesterwood Museum, Stockbridge, MA; Corcoran Gallery of Art, Washington, D.C.; Fogg Art Museum, Cambridge, MA; George Bush Presidential Library, College Station, TX; Gerald R. Ford Library and Museum, Grand Rapids, MI; Pedro E. Guerrero, Florence, AZ; Harry S. Truman Library, Independence, MO; Ickworth House, Park & Garden, London; Independence National Historical Park, Philadelphia; John Fitzgerald Kennedy Library, Boston; Los Angeles County Museum of Art; Library of Congress, Washington, D.C.; Lyndon Baines Johnson Library, Austin, TX; Suzy Maroon, Washington, D.C.; Martin Luther King, Jr. Memorial Library, Washington, D.C.; Maryland State Archives, Annapolis; Metropolitan Museum of Art, New York; Minnesota Historical Society, St. Paul; Museum of Fine Arts, Boston; Museum of Modern Art, New York; Nasjonalgalleriet, Oslo; National Gallery of Art, Washington, D.C.; National Museum of American History, Smithsonian Institution, Washington, D.C.; National Portrait Gallery, Smithsonian Institution, Washington, D.C.; Judson R. Nelson, Fort Myers, FL; Arnold Newman, New York; The New York Times; The New-York Historical Society; Ohio Historical Society, Columbus; Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Wendy Ross, Bethesda, MD; Heidi Roth, Page, AZ; Saint-Gaudens National Historic Site, Cornish, NH; R.J. Duke Short, SC; Smithsonian American Art Museum, Washington, D.C.; Supreme Court of the United States, Washington, D.C.; Syracuse University Library, NY; Texas State Capitol, Austin; U.S. Patent and Trademark Office, Arlington, VA; U.S. Senate Historical Office, Washington, D.C.; U.S. Senate Photographic Studio, Washington, D.C.; Anjanette Vail Van Horn, Santa Barbara, CA; Vermont Division for Historic Preservation, Montpelier; Virginia Historical Society, Richmond; Ed Watkins, Bronx, NY; West Point Museum, NY; White House Historical Association, Washington, D.C.; Yale University Art Gallery, New Haven, CT; and Yale University Library, New Haven, CT.

We also offer profound gratitude to the many scholars and staff at museums, libraries, universities, and other organizations who willingly gave professional assistance and advice. Thomas R. Tibbetts of Lewes, Delaware, and Joel W. Eastman at the University of Southern Maine are to be thanked for their contributions to the Seth Eastman Fort series; Barbara Franco for kindly sharing her research on artist Henry F. Darby; and Mary Yarnall and Mark Mattucci at the Library of Congress, for their perseverance in locating publications, references, and quotes.

Finally, the individuals who protect and preserve the art in the Senate, and who make this information publicly available, merit thanks. I would like to especially commend the staff of the Architect of the Capitol and the Senate Sergeant at Arms, the latter including the U.S. Capitol Police, Department of Capitol Facilities, and U.S. Capitol Guide Service, for their tireless support. Particular thanks go to Capitol Guide Peter Byrd for reviewing the catalogue text. Also deserving recognition are the many conservators who have worked over the years to preserve these significant paintings and sculpture, and specifically those who prepared the works of art featured in this volume.

I extend thanks to everyone who contributed to the writing, editing, and publication of this catalogue. Personally, I am much indebted to each of them for their unwavering support and encouragement, and most importantly for making this book possible.

> Diane K. Skvarla Senate Curator

# Notes

All quoted sources not cited in these notes are unpublished materials from the records of the U.S. Senate Commission on Art and the Architect of the Capitol. These sources can be viewed by contacting the Office of Senate Curator or the Office of the Curator, Architect of the Capitol.

#### Introductory Essay

- 1. John Frazee, "The Autobiography of Frazee, the Sculptor," *North American Quarterly Magazine*, 6 July 1835, 17–18.
- 2. Oliver Dyer, *Great Senators of the United States Forty Years Ago (1848 and 1849)* (1889; reprint, Freeport, NY: Books for Libraries, 1972), 223–24.

3. Ibid., 251-53.

- James Thomas Flexner, *Gilbert Stuart:* A Great Life in Brief (New York: Knopf, 1955), 124.
- 5. Oliver Hampton Smith, *Early Indiana Trials* (Cincinnati, OH: Moore, Wilstach, Keys, 1858), 465–66.
- 6. Henry T. Tuckerman, Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists. (1867; reprint, New York: James F. Carr, 1966), 400.
- Gilbert Haven, *Incidents and Anecdotes of Rev. Edward T. Taylor* (Boston: B.B. Russell, 1872), 213–15.
- 8. Lindsey Turrentine, "California Capitol," *Sacramento Bee*, 4 June 2002.
- Tom Armstrong, 200 Years of American Sculpture: A Bicentennial Exhibition Organized by the Whitney Museum of American Art, New York, Shown from March 16 to September 26, 1976 (Boston: D.R. Godine, 1976), 19.

#### Adams, John

 Mark O. Hatfield, *Vice Presidents of the* United States, 1789–1993 (Washington, D.C.: Government Printing Office, 1997), 4.

# *John Adams* by Eliphalet Frazer Andrews (Cat. no. 31.00005)

1. Edna Maria Clark, *Obio Art and Artists* (1932; reprint, Detroit: Gale Research, 1975), 103.

# *John Adams* by Daniel Chester French (Cat. no. 22.00001)

1. Andrew Oliver, *Portraits of John and Abigail Adams* (Cambridge, MA: Belknap Press of Harvard University Press, 1967), 140–41.

# *Spiro T. Agnew* by William H. Behrends (Cat. no. 22.00043)

- Maureen Dowd, "Sic Transit Agnew," New York Times Sunday Magazine, 31 July 1994.
- 2. Juliet Eilperin, "Agnew Immortalized," *Roll Call*, 25 May 1995.

#### America's First Moon Landing

1. Congressional Record (25 May 1961) vol. 107, pt. 7: 8881.

### *America's First Moon Landing, July 21, 1969* by Allyn Cox (Cat. no. 35.00001)

1. *Congressional Record* (28 September 1982) vol. 128, pt. 125: 12436.

# *Aysh-ke-bah-ke-ko-zhay*, or *Flat Mouth* by Francis Vincenti (Cat. no. 21.00001)

1. Charles E. Fairman, *Art and Artists of the Capitol of the United States of America* (Washington, D.C.: Government Printing Office, 1927), 151.

#### Baker, Howard Henry, Jr.

1. Donald C. Bacon, Roger H. Davidson, and Morton Keller, eds., *The Encyclopedia of the United States Congress* (New York: Simon & Schuster, 1995), 126.

### *Howard Baker, Jr.* by Herbert Elmer Abrams (Cat. no. 32.00038)

1. William H. Frist, *Tennessee Senators*, 1911–2001: Portraits of Leadership in a Century of Change (Lanham, MD: Madison Books, 1999), 144.

### *Alben W. Barkley* by Kalervo Kallio (Cat. no. 22.00035)

- 1. "Knife, Bayonet, Chisel," *Time*, 12 February 1951, 73.
- 2. "Marble Bust of Barkley Unveiled in Capitol Rite," *Washington, D.C. Evening Star*, 30 April 1958.

#### Battle of Fort Moultrie

 William Moultrie, *Memoirs of the American Revolution*, vol. 1 (1802; reprint, New York: New York Times, 1968), 179.

# *The Battle of Fort Moultrie* by John Blake White (Cat. no. 33.00004)

1. Congressional Record (22 January 1901) vol. 34, pt. 2: 1287.

# *The Battle of Lake Erie* by William Henry Powell (Cat. no. 33.00008)

- 1. Henry T. Tuckerman, Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists (1867; reprint, New York: James F. Carr, 1966), 458.
- 2. U.S. Congress, Joint Resolution 25, 38th Cong., 2d sess., 2 March 1865.
- 3. Tuckerman, 459.
- 4. Ibid.

# *Be sheekee*, or *Buffalo* by Francis Vincenti (Cat. no. 21.00002)

 Montgomery C. Meigs, *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861*, edited by Wendy Wolff (Washington, D.C.: Government Printing Office, 2001), 232.

2. Ibid., 229.

#### Brumidi, Constantino

1. Barbara A. Wolanin, comp., *Constantino Brumidi: Artist of the Capitol* (Washington, D.C.: Government Printing Office, 1998), 9.

# *George Bush* by Walker Kirtland Hancock (Cat. no. 22.00042)

1. Donnie Radcliffe, "The Unveiling of the Finely Chiseled George Bush," *Washington Post*, 25 June 1991.

# *John C. Calhoun* by Henry F. Darby (Cat. no. 32.00003)

- 1. Mary Panzer, *Mathew Brady and the Image of History* (Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, 1997), 80.
- 2. Roy Meredith, *The World of Mathew Brady: Portraits of the Civil War Period* (Los Angeles: Brooke House, 1976), 22.

### Clay, Henry

 Robert V. Remini, *Henry Clay: Statesman* for the Union (New York: W.W. Norton, 1991), 578.

# *Henry Clay* by Thomas Ball (Cat. no. 24.00007)

- 1. Thomas Ball, *My Threescore Years and Ten: An Autobiography* (1892; reprint, New York: Garland, 1977), 209.
- 2. Henry Clay, *Life and Speeches of the Honorable Henry Clay*, vol. 1, edited by Daniel Mallory (New York: Robert P. Bixby, 1843), 324.

# *Henry Clay* by Henry Kirke Brown (Cat. no. 24.00009)

 Harriet Martineau, "Webster and Clay Contrasted," In America through British Eyes, edited by Allan Nevins, originally published as American Social History as Recorded by British Travellers (1923; new, rev. and enl. ed., New York: Oxford University Press, 1948), 157.

# *Henry Clay* by Allyn Cox (Cat. no. 32.00007)

1. Marie De Mare, *G.P.A. Healy, American Artist: An Intimate Chronicle of the Nineteenth Century* (New York: David McKay, 1954), 134.

# *Henry Clay* by Henry F. Darby (Cat. no. 32.00002)

1. William Kloss, *Samuel F.B. Morse* (New York: H.N. Abrams, in association with the National Museum of American Art, Smithsonian Institution, 1988), 146.

#### Coolidge, Calvin

1. Mark O. Hatfield, *Vice Presidents of the United States, 1789–1993* (Washington, D.C.: Government Printing Office, 1997), 349.

# *Calvin Coolidge* by Moses A. Wainer Dykaar (Cat. no. 22.00029)

1. David Schwartz, "Silent Cal," *National Jewish Ledger*, 1 May 1931.

# *Courage* by Lee Oscar Lawrie (Cat no. 25.00008)

1. Joseph F. Morris, ed., *Lee Lawrie*, The American Sculptors Series, vol. 14 (Athens: University of Georgia Press, 1955), 7.

# *Thomas Crawford* by Tommaso Gagliardi (Cat. no. 21.00004)

- Montgomery C. Meigs, *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861*, edited by Wendy Wolff (Washington, D.C.: Government Printing Office, 2001), 323.
- 2. Charles E. Fairman, *Art and Artists of the Capitol of the United States of America* (Washington, D.C.: Government Printing Office, 1927), 269.

# *Charles Curtis* by Moses A. Wainer Dykaar (Cat. no. 22.00031)

 David Rankin Barbee, "An Historian in Bronze and Marble," *Washington Post*, 3 April 1932.

# *Charles G. Dawes* by Jo Davidson (Cat. no. 22.00030)

- 1. Jo Davidson, *Between Sittings: An Informal Autobiography* (New York: Dial, 1951), 86–87, 117.
- 2. Janice C. Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893–1939* (Austin: University of Texas Press, 1989), 15.

### Dirksen, Everett McKinley

1. Robert C. Byrd, *The Senate*, *1789–1989*, vol. 1 (Washington, D.C.: Government Printing Office, 1988), 670.

#### Eagle and Shield

1. Richard Sharpe Patterson and Richardson Dougall, *The Eagle and the Shield: A History of the Great Seal of the United States* (Washington, D.C.: Office of the Historian, Bureau of Public Affairs, Department of State, 1976. Department of State Publication 8900, Department and Foreign Service Series 161), 88.

# *Eagle and Shield* by Unknown artist (Cat. no. 25.00003)

- 1. "The Capitol," *Daily National Intelligencer*, 3 December 1838.
- 2. *Congressional Globe* (12 March 1838) 25th Cong., 2d sess.: 641.

### Eastland, James Oliver

1. Malcolm David Scott, ed., *Mississippi's Senator James O. Eastland* (Office of Senator James Eastland, n.d.). 2. "Ex-Sen. Eastland, Civil Rights Foe, Is Dead at Age 81," *New Orleans Times-Picayune*, 20 February 1986.

### Ellsworth, Oliver

- 1. Timothy Dwight, *Travels in New England and New York*, vol. 1 (New Haven, CT: T. Dwight, 1821), 302.
- 2. John Adams, *The Works of John Adams, Second President of the United States,* vol. 10, edited by Charles Francis Adams (Boston: Little, Brown, 1856), 112.

### *First Reading of the Emancipation Proclamation by President Lincoln* by Francis Bicknell Carpenter (Cat. no. 33.00005)

- 1. Francis Bicknell Carpenter, *Six Months at the White House with Abraham Lincoln* (1866; reprint, Lincoln: University of Nebraska Press, 1995), 12.
- 2. Ibid., 14.
- Stefan Lorant, *Lincoln: A Picture Story of His Life* (New York: Bonanza Books, 1979), 154–55.
- 4. Carpenter, 18.
- Harold Holzer, Gabor S. Boritt, and Mark E. Neely, Jr., *The Lincoln Image: Abraham Lincoln and the Popular Print* (New York: Scribner, 1984; Reprint, Urbana: University of Illinois Press, 2001), 117.
- 6. Carpenter, 16, 18.
- Herbert Mitgang, "New Lincoln Insights Emerge from Letters," *New York Times*, 12 February 1986.
- Stefan Lorant, "A Rare New Find of Lincoln Material," *Saturday Evening Post*, 19 July 1947, 129.
- 9. Holzer, 122.
- Harold Holzer, Gabor S. Boritt, and Mark E. Neely, Jr., "Francis Bicknell Carpenter (1830–1900): Painter of Abraham Lincoln and His Circle," *American Art Journal* 16, no. 2 (spring 1984): 75.

### *Gerald R. Ford* by Walker Kirtland Hancock (Cat. no. 22.00039)

1. Donald Martin Reynolds, *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium* (New York: Abbeville, 1993), 254.

# Principal Fortifications of the United States

1. *Congressional Globe* (26 March 1867) 40th Cong., 1st sess.: 362.  Charles E. Fairman, Art and Artists of the Capitol of the United States of America (Washington, D.C.: Government Printing Office, 1927), 239.

3. Ibid.

# *Lafayette Foster* by Charles Calverley (Cat. no. 21.00006)

- Albert TenEyck Gardner, American Sculpture: A Catalogue of the Collection of the Metropolitan Museum of Art (New York: Metropolitan Museum of Art, 1965), 34.
- 2. Mary Clemmer Ames, *Ten Years in Wash-ington: Life and Scenes in the National Capital, as a Woman Sees Them* (Hartford, CT: A.D. Worthington, 1873), 96.

# *Benjamin Franklin* by Hiram Powers (Cat. no. 21.00008)

- 1. *Congressional Globe* (3 March 1855) 33d Cong., 2d sess.: 1124.
- Richard P. Wunder, *Hiram Powers: Vermont Sculptor*, 1805–1873, vol. 2 (Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses, 1991), 150.

# *Joseph Gales* by George Peter Alexander Healy (Cat. no. 31.00016)

- 1. Oliver Hampton Smith, *Early Indiana Trials* (Cincinnati, OH: Moore, Wilstach, Keys, 1858), 464.
- 2. Marie De Mare, *G.P.A. Healy, American Artist: An Intimate Chronicle of the Nineteenth Century* (New York: David McKay, 1954), 116.

# *Giuseppe Garibaldi* by Giuseppe Martegana (Cat. no. 21.00007)

1. Congressional Record (23 August 1888) vol. 19, pt. 8: 7863.

### Garner, John Nance

- 1. Jules Whitcover, Crapshoot: Rolling the Dice on the Vice Presidency: From Adams and Jefferson to Truman and Quayle (New York: Crown, 1992), 400.
- 2. Bascom Nolly Timmons, *Garner of Texas: A Personal History* (New York: Harper, 1948), 176.

### *John Nance Garner* by Howard Chandler Christy (Cat. no. 31.00007)

 Mark O. Hatfield, *Vice Presidents of the* United States, 1789–1993 (Washington, D.C.: Government Printing Office, 1997), 390.

### Grant, Ulysses S.

1. Concise Dictionary of American Biography (New York: Charles Scribner's Sons, 1964), 362.

# *John Hancock* by Horatio Stone (Cat. no. 21.00009)

1. Lillian B. Miller, *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860* (Chicago: University of Chicago Press, 1966), 80.

### Hayden, Carl Trumbull

1. U.S. Congress, Tributes to Honorable Carl Hayden, Senator from Arizona, to Commemorate the Occasion of His Fiftieth Anniversary of Congressional Service, February 19, 1962, Delivered in the United States Senate and the House of Representatives (87th Cong., 2d sess., Washington, D.C.: Government Printing Office, 1962), 22.

# *Carl Hayden* by Miles Stafford Rolph III (Cat. no. 24.00005)

1. Congressional Record (30 April 1986) vol. 132, pt. 7: 5047.

### Hobart, Garret Augustus

1. *The National Cyclopædia of American Biography*, vol. 11 (New York: James T. White, 1909), 11.

### Jackson, Henry Martin

1. William W. Prochnau and Richard W. Larsen, *A Certain Democrat: Senator Henry M. Jackson* (Englewood Cliffs, NJ: Prentice-Hall, 1972), 196.

### Sergeants Jasper and Newton Rescuing American Prisoners from the British by John Blake White (Cat. no. 33.00003)

1. Mason Locke Weems and Peter Horry, *The Life of General Francis Marion: A Celebrated Partisan Officer in the Revolu tionary War against the British and Tories in South Carolina and Georgia* (1809; reprint, Winston-Salem, NC: John F. Blair, 2000), 58.

# John Jay by John Frazee (Cat. no. 21.00010)

- 1. Frederick S. Voss, *John Frazee, 1790–1852, Sculptor* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Boston: Boston Athenaeum, 1986), 32.
- 2. Ibid., 33.

3. Ibid.

# *Thomas Jefferson* by Thomas Sully (Cat. no. 31.00006)

1. Clement E. Conger and Mary K. Itsell, *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State* (New York: Abrams, 1991), 416.

# *Lyndon B. Johnson* by JIMILU mason (Cat. no. 22.00037)

- 1. Agnes E. Vaghi, "The President Gets a Bust," *Washington, D.C. Sunday Star*, 24 April 1966.
- 1. "Sculpture Gets Head Start: Bronze Wins Presidential Approval," *Washington Post*, 7 January 1967.

# *Richard M. Johnson* by James Paxton Voorhees (Cat. no. 22.00009)

 Mark O. Hatfield, *Vice Presidents of the* United States 1789–1993 (Washington, D.C.: Government Printing Office, 1997), 129.

### Jones, John Paul

1. John Henry Sherburne, *Life and Character of the Chevalier John Paul Jones, a Captain in the Navy of the United States, during their Revolutionary War* (Washington, D.C.: Wilder & Campbell, 1825), 298.

### Justice

1. Vivien Green Fryd, *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860* (New Haven, CT: Yale University Press, 1992), 179.

#### 2. Ibid., 180.

# *Justice and History* by Thomas Crawford (Cat. no. 25.00002)

- 1. Charles E. Fairman, *Art and Artists of the Capitol of the United States of America* (Washington, D.C.: Government Printing Office, 1927), 143.
- Robert L. Gale, *Thomas Crawford: American Sculptor* (Pittsburgh: University of Pittsburgh Press, 1964), 183.

#### Kościuszko, Tadeusz Andrzej Bonawentura

 U.S. Continental Congress, Journals of the Continental Congress, 1774–1789, vol. 25, edited by Gaillard Hunt, et al. (Washington, D.C.: Government Printing Office, 1922), 673.

# *Robert M. La Follette* by Robert Chester La Follette (Cat. no. 32.00010)

1. Lee W. La Follette, "Portrait at Nation's Capitol Is All in the Family," *Columbia (SC) State*, 29 March 1996.

### *John Langdon* by Hattie Elizabeth Burdette (Cat. no. 32.00023)

- 1. *Congressional Record* (9 March 1916) vol. 53, pt. 4: 3808.
- 2. "Notes of Art and Artists," *Washington, D.C. Sunday Star*, 15 October 1916.

### Latimer, Henry

 W. Emerson Wilson, Forgotten Heroes of Delaware (Cambridge, MA: Deltos, 1970), 89.

# *J. Hamilton Lewis* by Louis Betts (Cat. no. 32.00015)

1. William B. M'Cormick, "Louis Betts: Portraitist," *International Studio* 77, no. 316 (September 1923): 524-25.

### *Abraham Lincoln* by Sarah Fisher Clampitt Ames (Cat. no. 21.00013)

- 1. Rufus Rockwell Wilson, *Lincoln in Portraiture* (New York: Press of the Pioneers, 1935), 179.
- 2. Mary Clemmer Ames, *Ten Years in Wash-ington: Life and Scenes in the National Capital, as a Woman Sees Them* (Hartford, CT: A.D. Worthington, 1873), 112.

# *Abraham Lincoln* by Freeman Thorp (Cat. no. 31.00008)

- 1. *Congressional Record* (5 April 1920) vol. 59, pt. 5: 5180.
- 2. "Thorp's Photographs," *Washington, D.C. Daily Morning Chronicle*, 12 February 1872.

# *Mike Mansfield* by Aaron Shikler (Cat. no. 32.00029)

1. Charles Moritz, ed., *Current Biography Yearbook: 1978* (New York: H.W. Wilson, 1978–79), 281.

# General Marion Inviting a British Officer to Share His Meal

- 1. Nell Weaver Davies, "New Facts about an Old Story," *Carologue: Bulletin of the South Carolina Historical Society* 15, no. 4 (winter 1999): 20.
- 2. U.S. Library of Congress, *An Album of American Battle Art, 1755–1918* (Washington, D.C.: Government Printing Office, 1947; reprint, New York: Da Capo, 1972), 41.

### *General Marion Inviting a British Officer to Share His Meal* by John Blake White (Cat. no. 33.00002)

- 1. Anna Wells Rutledge, "Artists in the Life of Charleston through Colony and State from Restoration to Reconstruction," *Transactions of the American Philosophical Society* 39, no. 2 (November 1949): 136.
- 2. Maybelle Mann, *The American Art-Union* (Jupiter, FL: ALM Associates, 1987), 4.

### Marshall, John

1. *McCulloch v. Maryland*, 4 Wheat. 316 (1819).

# *John Marshall* by Hiram Powers (Cat. no. 21.00014)

- 1. U.S. Congress, *House of Representatives Journal* (7 December 1835) 24th Cong., 1st sess.: 335.
- 2. Richard P. Wunder, *Hiram Powers: Vermont Sculptor, 1805–1873*, vol. 1 (Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses, 1989), 121.

### Marshall, Thomas Riley

 Mark O. Hatfield, *Vice Presidents of the* United States, 1789–1993 (Washington, D.C.: Government Printing Office, 1997), 341.

# *Thomas R. Marshall* by Moses A. Wainer Dykaar (Cat. no. 22.00028)

1. David Rankin Barbee, "An Historian in Bronze and Marble," *Washington Post*, 3 April 1932.

### *William McKinley* by Emma Marie Cadwalader Guild (Cat. no. 24.00004)

1. Abby G. Baker, "An American Woman Sculptor," *Pearson's Magazine*, February 1904, 174.

2. Ibid.

# *Charles L. McNary* by Henrique Medina (Cat. no. 32.00012)

1. Ramiro Guedes de Campos, *Dívida de Portugal a Henrique Medina* (Trofa, Portugal: D.J. Pereira, 1979), 87.

# *Justin Morrill* by Jonathan Eastman Johnson (Cat. no. 32.00005)

 William Belmont Parker, *The Life and Public Services of Justin Smith Morrill* (1924; reprint, New York: Da Capo, 1971), 305.

### Morton, Levi Parsons

1. *The National Cyclopædia of American Biography*, vol. 1 (New York: James T. White, 1898), 136.

# *Levi P. Morton* by Frank Edwin Elwell (Cat. no. 22.00022)

1. Mark O. Hatfield, *Vice Presidents of the United States, 1789–1993* (Washington, D.C.: Government Printing Office, 1997), 271.

### *Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British* by John Blake White (Cat. no. 33.00001)

- Henry Lee, *The Revolutionary War Memoirs of General Henry Lee*, originally published as *Memoirs of the War in the Southern Department of the United States* (1812; reprint, New York: Da Capo, 1998), 345.
- 2. Robert D. Bass, *Swamp Fox: The Life and Campaigns of General Francis Marion* (New York: Holt, 1959), 193.

# *Mountains and Clouds* by Alexander Calder (Cat. no. 25.00007)

1. Francis X. Clines, "Awaiting the Vista of a Calder," *New York Times*, 18 November 1985.

### Niagara, The Table Rock—Winter

1. Michael S. Durham, *The Smithsonian Guide to Historic America: The Mid-Atlantic States* (New York: Stewart, Tabori & Chang, 1989), 262.

### *Niagara, The Table Rock—Winter* by François Régis Gignoux (Cat. no. 33.00020)

 Jeremy Elwell Adamson, *Niagara: Two Centuries of Changing Attitudes*, 1697– 1901 (Washington, D.C.: Corcoran Gallery of Art, 1985), 57.

### Overman, Lee Slater

1. Arthur S. Link, *Wilson: The New Freedom* (Princeton, NJ: Princeton University Press, 1956), 190.

### Pocabontas by Unknown artist

### (Cat. no. 31.00014)

 Philip L. Barbour, *Pocabontas and Her World* (Boston: Houghton Mifflin, 1970), 233.

### Pulaski, Casimir

 Miecislaus Haiman, *Poland and the American Revolutionary War* (Chicago: Polish Roman Catholic Union of America, 1932), 27.

# *Casimir Pulaski* by Henry Dmochowski Saunders (Cat. no. 21.00015)

1. U.S. Senate, *Senate Journal* (13 February 1882) 47th Cong., 1st sess., 296.

### The Recall of Columbus

1. Washington Irving, *History of the Life and Voyages of Christopher Columbus*, vol. 1 (Philadelphia: Lea & Blanchard for G.W. Gorton, 1841), 71.

# *Joseph T. Robinson* by Nicholas Richard Brewer (Cat. no. 32.00011)

- "Seventy-Seven-Year-Old Artist Finds President Jumpy," *Washington Post*, 7 May 1935.
- 2. Ibid.

# *Nelson A. Rockefeller* by John Calabró (Cat. no. 22.00040)

1. George M. White, *Under the Capitol Dome* (Washington, D.C.: American Institute of Architects Press, 1997), 85.

# *Theodore Roosevelt* by James Earle Fraser (Cat. no. 22.00025)

- 1. "New Bust of Roosevelt," *Washington Post*, 11 March 1910.
- 2. James Earle Fraser, "Sculpting T.R.," *American Heritage*, April 1972, 97.

### Russell, Richard Brevard, Jr.

- 1. *Congressional Record* (1 February 1988) vol. 126, pt. 2: 499.
- 2. Bob Dole, *Historical Almanac of the United States Senate: A Series of "Bicentennial Minutes" Presented to the Senate during the One Hundredth Congress*, edited by Wendy Wolff and Richard A. Baker (Washington, D.C.: Government Printing Office, 1989), 282.

### *Richard B. Russell Memorial Statue* by Frederick E. Hart (Cat. no. 21.00021)

1. U.S. Senate, *Dedication and Unveiling of the Statue of Richard Brevard Russell, Jr.*, 105th Cong., 1st sess., 1996, S. Doc. 105–8: 59.

### *John Rutledge* by Alexander Galt (Cat. no. 21.00016)

1. *Congressional Globe* (6 February 1856) 34th Cong., 1st sess., 364.

### *James S. Sherman* by Bessie Onahotema Potter Vonnoh (Cat. no. 22.00027)

1. "Bust of Sherman Arrives at Capitol," *Washington, D.C. Evening Star*, 4 January 1912.

### Smith, Margaret Chase

1. Robert C. Byrd, *The Senate, 1789–1989*, vol. 2 (Washington, D.C.: Government Printing Office, 1991), 522.

### The Space Shuttle Challenger

 U.S. Presidential Commission on the Space Shuttle Challenger Accident, *Report to the President: Report of the Presidential Commission on the Space Shuttle Challenger Accident* (Washington, D.C.: The Commission, 1986), 72.
 Ibid., 104.

# *Charles Sumner* by Martin Milmore (Cat. no. 21.00017)

1. Wayne Craven, *Sculpture in America* (Newark: University of Delaware Press; New York: Cornwall, 1984), 227.

### *Robert A. Taft* by Rudolph Anton Bernatschke (Cat. no. 32.00030)

- 1. Marie Smith, "Taft Portrait Is Presented at Capitol to GOP Senators," *Washington Post and Times Herald*, 18 June 1959.
- 2. Ibid.
- 3. Ibid.
- 4. Ibid.

# *Roger B. Taney* by Augustus Saint-Gaudens (Cat. no. 21.00018)

- 1. *Congressional Globe* (23 February 1865) 38th Cong., 2d sess., 1012.
- 2. Charles E. Fairman, *Art and Artists of the Capitol of the United States of America* (Washington, D.C.: Government Printing Office, 1927), 358.

# *Telegraph* by Constantino Brumidi (Cat. no. 33.00019)

 Montgomery C. Meigs, *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861*, edited by Wendy Wolff (Washington, D.C.: Government Printing Office, 2001), 489.

### Tompkins, Daniel D.

1. Barnett Shepherd, "Daniel D. Tompkins and His Portraits," *Staten Island Historian* 8, no. 2 (winter–spring 1991): 6.

# *Henry A. Wallace* by Jo Davidson (Cat. no. 22.00033)

1. Jo Davidson, *Between Sittings: An Informal Autobiography* (New York: Dial, 1951), 336.

# *George Washington* by William Dunlap (Cat. no. 31.00015)

- 1. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, vol. 1 (1834; reprint, 2 vols. in 3, edited by Rita Weiss, New York: Dover Publications, 1969), 252.
- 2. Ibid., 253, 254.
- 3. Ibid., 254.
- 4. Ibid., 250.
- 5. Ibid., 243.
- 6. Ibid., xv.

# *George Washington (Patriæ Pater)* by Rembrandt Peale (Cat. no. 31.00001)

- 1. John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas* (Lancaster, PA: Lancaster Press, 1931), 369.
- 2. Gustavus A. Eisen, *Portraits of Wash-ington*, vol. 1 (New York: Robert Hamilton, 1932), 312.
- 3. Lillian B. Miller and Carol Eaton Hevner, *In Pursuit of Fame: Rembrandt Peale, 1778–1860* (Washington, D.C.: National Portrait Gallery; Seattle: University of Washington Press, 1992), 144.
- 4. Eisen, 313.
- 5. Thomas Jefferson, *The Life and Selected Writings of Thomas Jefferson*, edited by Adrienne Koch and William Peden (1944; reprint, New York: Modern Library, 1993), 174.
- 6. Carol Eaton Hevner and Lillian B. Miller, Rembrandt Peale, 1778–1860: A Life in the Arts. An Exhibition at the Historical Society of Pennsylvania, February 22, 1985 to June 28, 1985 (Philadelphia: The Society, 1985), 25.
- 7. Ibid., 66.
- 8. Eisen, 315.
- 9. Rembrandt Peale, *Portrait of Washington* (Philadelphia: n.p., 1824?), 2.

# *George Washington* by Unknown artist (Cat. no. 21.00020)

1. Gustavus A. Eisen, *Portraits of Wash-ington*, vol. 3 (New York: Robert Hamilton, 1932), 764.

# *George Washington Memorial Window* by Maria Herndl (Cat no. 42.00001)

1. "Miss Marie Herndl," *Milwaukee Journal*, 16 May 1912.

### *George Washington at Princeton* by Charles Willson Peale (Cat. no. 31.00002)

1. Charles Coleman Sellers, *Charles Willson Peale* (New York: Scribner, 1969), 182.

- 2. Henry T. Tuckerman, Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists (1867; reprint, New York: James F. Carr, 1966), 51.
- 3. Congressional Record (6 February 1882) vol. 13, pt. 1: 912.
- Charles Coleman Sellers, *The Artist of the Revolution: The Early Life of Charles Willson Peale* (Hebron, CT: Feather & Good, 1939), 150.
- 5. Charles Coleman Sellers, "Portraits and Miniatures by Charles Willson Peale," *Transactions of the American Philosophical Society* 42 (June 1952): 226.

### Webster, Daniel

1. Oliver Dyer, *Great Senators of the United States Forty Years Ago (1848 and 1849)* (1889; reprint, Freeport, NY: Books for Libraries, 1972), 251–253.

# *Daniel Webster* by Thomas Ball (Cat. no. 24.00006)

- 1. Thomas Ball, *My Threescore Years and Ten: An Autobiography* (1892; reprint, New York: Garland, 1977), 137.
- 2. Ibid., 138.
- 3. Ibid., 142.
- 4. Lorado Taft, *The History of American Sculpture* (1924; reprint, New York: Arno, 1969), 141.
- 5. Oliver Dyer, *Great Senators of the United States Forty Years Ago (1848 and 1849)* (1889; reprint, Freeport, NY: Books for Libraries, 1972), 252.
- 6. Ibid.

# *Daniel Webster* by Adrian S. Lamb (Cat. no. 32.00006)

- 1. U.S. Senate, S. Res. 145, 84th Cong., 1st sess., 2 August 1955.
- 2. U.S. Senate, *Proceedings at the Unveiling* of the Portraits of Five Outstanding Senators, 86th Cong., 1st sess., 1959, S. Doc. 86–17: 36.

# *Henry Wilson* by Daniel Chester French (Cat. no. 22.00018)

1. *Congressional Record* (27 January 1885) vol. 16, pt. 2: 1018.

# Selected Bibliography

This bibliography serves two purposes: it is a record of specific sources consulted during the preparation of this catalogue, and it is a guide to further research. Every attempt has been made to cite at least one reference for each essay in the catalogue. Where notably early or obscure references are cited, the reader should assume that they represent the only available sources. Additional sources have been included that offer a range of insights and opinions on each subject and that were selected for their accessibility to both the casual reader and the scholar.

The records of the U.S. Senate Commission on Art and the archives of the Architect of the Capitol contain a wealth of correspondence, unpublished holographic material, and administrative records related to the acquisition of the works of art in the Senate. Although not cited as bibliographic references, these sources are noted in the applicable essay text sections, and are available for study by contacting the Office of Senate Curator and the Office of the Curator, Architect of the Capitol, in Washington, D.C. An additional source of invaluable information is the Smithsonian Institution's Archives of American Art.

In addition to the references cited in this bibliography, there are a number of sources that are universally helpful in researching the Senate, the U.S. Capitol, or the history of American art. All were consulted for the preparation of nearly every essay entry. As a matter of convenience, and to avoid repetition, they are listed below as general sources.

- Allen, William C. A History of the United States Capitol: A Chronicle of Design, Construction, and Politics. Washington, D.C.: Government Printing Office, 2001.
- Brown, Glenn. *History of the United States Capitol.* 1903. Reprint (2 vols. in 1), New York: Da Capo, 1970.
- Byrd, Robert C. *The Senate*, 1789–1989. 4 vols. Washington, D.C.: Government Printing Office, 1988–94.

- Craven, Wayne. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Fairman, Charles E. Art and Artists of the Capitol of the United States of America.Washington, D.C.: Government Printing Office, 1927.
- Paul, Karen Dawley, and Diane B. Boyle, comps. Guide to Research Collections of Former United States Senators, 1789–1995. Washington, D.C.: Government Printing Office, 1995.
- U.S. Congress. *Biographical Directory of the United States Congress*, 1774–1989.
  Washington, D.C.: Government Printing Office, 1989.

#### Introductory Essay

- Armstrong, Tom. 200 Years of American Sculpture: A Bicentennial Exhibition Organized by the Whitney Museum of American Art, New York, Shown from March 16 to September 26, 1976. Boston: D.R. Godine, 1976.
- Dyer, Oliver. *Great Senators of the United States Forty Years Ago (1848 and 1849).* 1889. Reprint, Freeport, NY: Books for Libraries, 1972.
- Flexner, James Thomas. *Gilbert Stuart: A Great Life in Brief*. New York: Knopf, 1955.
- Frazee, John. "The Autobiography of Frazee, the Sculptor." *North American Quarterly Magazine*, 6 July 1835.
- Haven, Gilbert. Incidents and Anecdotes of Rev. Edward T. Taylor. Boston: B.B. Russell, 1872.
- Oliver, Andrew. *Portraits of John and Abigail Adams*. Cambridge, MA: Belknap Press of Harvard University Press, 1967.
- Smith, Oliver Hampton. *Early Indiana Trials*. Cincinnati, OH: Moore, Wilstach, Keys, 1858.
- Tuckerman, Henry T. Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists. 1867. Reprint, New York: James F. Carr, 1966.
- Turrentine, Lindsey. "California Capitol," *Sacramento Bee*, 4 June 2002.

#### Adams, John

- Adams, John. *Papers of John Adams*. 10 vols. Edited by Robert J. Taylor, et al. Cambridge, MA: Harvard University Press, 1977–96.
- Ellis, Joseph J. *Passionate Sage: The Character and Legacy of John Adams.* New York: W.W. Norton, 1993.
- Ferling, John E. *John Adams: A Life.* Knoxville: University of Tennessee Press, 1992.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- McCullough, David G. John Adams. New York: Simon & Schuster, 2001.
- Smith, Page. *John Adams*. 2 vols. Garden City, NY: Doubleday, 1962–63. Reprint, Westport, CT: Greenwood, 1969.

#### John Adams by Eliphalet Frazer Andrews (Cat. no. 31.00005)

- Clark, Edna Maria. *Obio Art and Artists*. 1932. Reprint, Detroit: Gale Research, 1975.
- Corcoran Gallery of Art. *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art, Volume 1: Painters Born before 1850.* Washington, D.C.: Corcoran Gallery of Art, 1966.
- Cosentino, Andrew J., and Henry H. Glassie. *The Capital Image: Painters in Washington, 1800–1915*. Washington, D.C.: Smithsonian Institution Press, 1983.
- Kloss, William, et al. *Art in the White House: A Nation's Pride*. Washington, D.C.: White House Historical Association, in cooperation with the National Geographic Society, 1992.

#### John Adams by Daniel Chester French (Cat. no. 22.00001)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Cresson, Margaret French. Journey into Fame: The Life of Daniel Chester French. Cambridge, MA: Harvard University Press, 1947.

- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston*. Boston: Northeastern University Press, 1986.
- Oliver, Andrew. *Portraits of John and Abigail Adams*. Cambridge, MA: Belknap Press of Harvard University Press, 1967.
- Richman, Michael. Daniel Chester French: An American Sculptor. New York: Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976. Reprint, Washington, D.C.: Preservation, 1983.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Agnew, Spiro Theodore

- Agnew, Spiro T. Collected Speeches of Spiro Agnew. New York: Audubon Books, 1971.
- ———. Go Quietly . . . Or Else. New York: Morrow, 1980.
- Cohen, Richard M., and Jules Witcover. A Heartbeat Away: The Investigation and Resignation of Vice President Spiro T. Agnew. New York: Viking, 1974.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

# *Spiro T. Agnew* by William H. Behrends (Cat. no. 22.00043)

- Dowd, Maureen. "Sic Transit Agnew." *New York Times Sunday Magazine*, 31 July 1994.
- Eilperin, Juliet. "Agnew Immortalized," *Roll Call*, 25 May 1995.
- O'Mara, Richard. "Sculptor Gives Spiro T. Agnew a Chiseled Look," *Baltimore Sun*, 20 April 1995.

#### Aldrich, Nelson Wilmarth

- Merrill, Horace Samuel, and Marion Galbraith Merrill. *The Republican Command, 1897–1913*. Lexington: University Press of Kentucky, 1971.
- Stephenson, Nathaniel W. Nelson W. Aldrich, a Leader in American Politics. 1930. Reprint, Port Washington, NY: Kennikat, 1971.
- Sternstein, Jerome L. "Corruption in the Gilded Age Senate: Nelson W. Aldrich and the Sugar Trust." *Capitol Studies* 6 (spring 1978).

### *Nelson Aldrich* by Paul Peter Kiehart (Cat. no. 32.00020)

No additional sources

### Allison, William Boyd

- Merrill, Horace Samuel, and Marion Galbraith Merrill. *The Republican Command, 1897–1913*. Lexington: University Press of Kentucky, 1971.
- Sage, Leland L. *William Boyd Allison: A Study in Practical Politics*. Iowa City: State Historical Society of Iowa, 1956.
- U.S. Congress. William Boyd Allison (Late a Senator from Iowa): Memorial Addresses, Sixtieth Congress, Second Session; Senate of the United States, February 6, 1909, House of Representatives, February 21, 1909. Washington, D.C.: Government Printing Office, 1909.

### *William Allison* by Wilbur Aaron Reaser (Cat. no. 32.00004)

Macbeth Gallery. Decorative Pastels by Wilbur A. Reaser, Direct from Exhibition at Palazzo Antinori Florence, February 18<sup>th</sup>–March 3<sup>rd</sup>, 1930. New York: Macbeth Gallery, 1930.

#### America's First Moon Landing

- Aldrin, Buzz, and Malcolm McConnell. *Men from Eartb*. New York: Bantam, 1989.
- Armstrong, Neil, Buzz Aldrin, and Michael Collins. *The First Lunar Landing: 20<sup>th</sup> Anniversary, as Told by the Astronauts, Neil Armstrong, Edwin Aldrin, Michael Collins.* Washington, D.C.: National Aeronautics and Space Administration, 1989.

——. First on the Moon: A Voyage with Neil Armstrong, Michael Collins and Edwin E. Aldrin, Jr. Boston: Little, Brown, 1970.

U.S. Congress. Urgent National Needs— Address of the President of the United States. *Congressional Record* (25 May 1961) vol. 107, pt. 7.

America's First Moon Landing, July 21, 1969 by Allyn Cox (Cat. no. 35.00001)

Anderson, Ward. "Capitol Muralist Steps Down from Lifelong Scaffold," *Washington Post*, 20 March 1982.

Nelson, J.W. "Allyn Cox: A New Mural for the Capitol." *American Artist*, December 1974.

- Schwengel, Robert. *The American Story in Art: The Murals of Allyn Cox in the U.S. Capitol.* Washington, D.C.: National Society of the Daughters of the American Revolution; United States Capitol Historical Society, 1986.
- U.S. Senate. Senator Jesse Helms of North Carolina speaking on Allyn Cox, American Michelangelo. *Congressional Record* (28 September 1982) vol. 128, pt. 125.

Waggoner, Walter H. "Allyn Cox, 86, Painter of Murals for the U.S. Capitol," *New York Times*, 28 September 1982.

#### Arthur, Chester Alan

- Doenecke, Justus D. *The Presidencies of James A. Garfield and Chester A. Arthur.* Lawrence: Regents Press of Kansas, 1981.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Howe, George Frederick. Chester A. Arthur: A Quarter-Century of Machine Politics. 1935. Reprint, Norwalk, CT: Easton, 1987.
- Reeves, Thomas C. *Gentleman Boss: The Life of Chester Alan Arthur*. New York: Knopf, 1975. Reprint, Newtown, CT: American Political Biography, 1991.

#### *Chester A. Arthur* by Augustus Saint-Gaudens (Cat. no. 22.00020)

- Dryfhout, John H. *The Work of Augustus Saint-Gaudens*. Hanover, NH: University Press of New England, 1982.
- Greenthal, Kathryn. *Augustus Saint-Gaudens: Master Sculptor*. New York: Metropolitan Museum of Art, 1985.
- Tharp, Louise Hall. *Saint-Gaudens and the Gilded Era*. Boston: Little, Brown, 1969.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.
- Wilkinson, Burke. The Life and Works of Augustus Saint-Gaudens. Originally published as Uncommon Clay. San Diego, CA: Harcourt Brace Jovanovich, 1985. Reprint, New York: Dover, 1992.

#### Aysh-ke-bah-ke-ko-zhay, or Flat Mouth

- Armstrong, Benjamin G. "Reminiscences of Life among the Chippewa." Parts 1–5. Originally published as *Early Life among the Indians*, 1892. Reprinted in *Wisconsin Magazine of History* 55, no. 3 (spring 1972); 55, no. 4 (summer 1972); 56, no. 1 (autumn 1972); 56, no. 2 (winter 1973).
- Kohl, Johann G. *Kitchi-Gami: Life among the Lake Superior Ojibway*. 1860.
  Reprint, translated by Lascelles
  Wraxall, et al., St. Paul: Minnesota Historical Society Press, 1985.
- Lund, Duane R. *Minnesota's Chief Flat Mouth of Leech Lake*. Staples, MN: Nordell Graphic Communications, 1983.

Warren, William W. *History of the Ojibway People.* 1885. Reprint, St. Paul: Minnesota Historical Society Press, 1984.

# *Aysh-ke-bah-ke-ko-zhay*, or *Flat Mouth* by Francis Vincenti (Cat. no. 21.00001)

- Fryd, Vivien Green. Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860. New Haven, CT: Yale University Press, 1992.
- Holzhueter, John O. "Chief Buffalo and Other Wisconsin-Related Art in the National Capitol."
- Wisconsin Magazine of History 56, no. 4 (summer 1973).
- Meigs, Montgomery C. Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861. Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.

#### Baker, Howard Henry, Jr.

- Annis, J. Lee, Jr. Howard Baker: Conciliator in an Age of Crisis. Lanham, MD: Madison Books, 1994.
- Bacon, Donald C., Roger H. Davidson, and Morton Keller, eds. *The Encyclopedia of the United States Congress*. New York: Simon & Schuster, 1995.
- Baker, Howard H. *No Margin for Error: America in the Eighties*. New York: Times Books, 1980.
- Frist, William H. Tennessee Senators, 1911–2001: Portraits of Leadership in a Century of Change. Lanham, MD: Madison Books, 1999.
- U.S. Congress. Tributes to the Honorable Howard H. Baker, Jr., of Tennessee in the United States Senate, Upon the Occasion of His Retirement from the Senate. 98th Cong., 2d sess., S. Doc. 98-38.
- *Howard Baker, Jr.* by Herbert Elmer Abrams (Cat. no. 32.00038)
- Gamarekian, Barbara. "Putting the V.I.P.'s on Canvas," *New York Times*, 7 April 1986.

#### Barkley, Alben William

- Barkley, Alben William. *That Reminds Me.* Garden City, NY: Doubleday, 1954.
- Davis, Polly Ann. *Alben W. Barkley: Senate Majority Leader and Vice President.* New York: Garland, 1979.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Libbey, James K. *Dear Alben: Mr. Barkley* of *Kentucky*. Lexington: University Press of Kentucky, 1979.

Ritchie, Donald A. "Alben W. Barkley: The President's Man." In *First among Equals: Outstanding Senate Leaders of the Twentieth Century*, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.

# *Alben W. Barkley* by Kalervo Kallio (Cat. no. 22.00035)

- Goode, James M. *The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide.* Washington, D.C.: Smithsonian Institution Press, 1974.
- "Knife, Bayonet, Chisel." *Time*, 12 February 1951.
- "Marble Bust of Barkley Unveiled in Capitol Rite," *Washington, D.C. Evening Star*, 30 April 1958.
- Smithsonian Institution. Kalervo Kallio Sculptures: Exhibition at the Smithsonian Institution, Washington, D.C., June 5–June 26, 1952. Washington, D.C.: Smithsonian Institution, 1952.
- "Son of Finland's Ex-President to Practice Sculpture Here," *Washington, D.C. Evening Star*, 28 October 1949.
- U.S. Senate. Proceedings at the Unveiling of the Bust of Alben William Barkley of Kentucky, Vice President of the United States, for the Forty-First Term (1949– 1953), Tuesday, April 29, 1958. 85th Cong., 2d sess. Washington, D.C.: Government Printing Office, 1958.

#### Bassett, Isaac

- Bassett, Isaac. Papers. Office of the Curator, U.S. Senate, Washington, D.C.
- U.S. Senate. Senator Robert C. Byrd of West Virginia speaking on the Senate of Isaac Bassett, 1831–1895. *Congressional Record* (11 September 1987) vol. 133, pt. 17.
- "Webster's Protegé," Washington, D.C. Evening Star, 10 December 1895.

# *Isaac Bassett* by Freeman Thorp (Cat. no. 31.00017)

- "Picture of Lincoln from Boy's Sketch," Washington Post, 12 February 1920.
- "Thorp's Photographs," *Washington, D.C. Daily Morning Chronicle*, 12 February 1872.
- "Works 40 Years on Portrait of Abraham Lincoln," *New York Herald*, 14 April 1920.

#### The Battle of Chapultepec

Bauer, K. Jack. *The Mexican War*, 1846– 1848. New York: Macmillan, 1974.

- Bill, Alfred Hoyt. Rehearsal for Conflict: The War with Mexico, 1846–1848. New York: Alfred A. Knopf, 1947. Reprint, New York: Cooper Square, 1969.
- Eisenhower, John S.D. *So Far from God: The U.S. War with Mexico, 1846–1848.* New York: Random House, 1989.
- Robinson, Cecil, trans., ed. *The View from Chapultepec: Mexican Writers on the Mexican-American War*. Tucson: University of Arizona Press, 1989.
- Singletary, Otis A. *The Mexican War*. Chicago: University of Chicago Press, 1960.

# *The Battle of Chapultepec (Storming of Chapultepec)* by James Walker (Cat. no. 33.00010)

- Ahrens, Kent. "Nineteenth Century History Painting and the United States Capitol." *Records of the Columbia Historical Society of Washington, D.C., the Fiftieth Volume.* Washington, D.C.: Columbia Historical Society, 1980.
- Barksdall, Frank N. *A Hand-book of Washington*. Philadelphia: Allen, Lane & Scott, 1892.
- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- McNaughton, Marian R. "James Walker: Combat Artist of Two American Wars." *Military Collector and Historian* 9, no. 2 (summer 1957).

#### The Battle of Fort Moultrie

- Bearss, Edwin C. Fort Moultrie, No. 3, Fort Sumter National Monument, Sullivan's Island, South Carolina. Washington, D.C.: Division of History, U.S. Office of Archaeology and Historic Preservation, 1968.
- Frost, John. *Pictorial Life of General Marion, Embracing Anecdotes Illustrative of His Character.* Philadelphia: Lindsay and Blakiston, 1847.
- Lipscomb, Terry W. *The Carolina Lowcountry, April 1775–June 1776, and the Battle of Fort Moultrie.* Columbia: South Carolina Department of Archives and History, 1994.
- Moultrie, William. *Memoirs of the American Revolution*. 1802. Reprint (2 vols. in 1), New York: New York Times, 1968.
- Stokeley, Jim. Fort Moultrie: Constant Defender. Washington, D.C.: Division of Publications, National Park Service, U.S. Department of the Interior, 1985.

### *The Battle of Fort Moultrie* by John Blake White (Cat. no. 33.00004)

- Turner, Mary Ellen. "John Blake White: An Introduction." *Journal of Early Southern Decorative Arts* 16, no. 1 (May 1990).
- U.S. Library of Congress. An Album of American Battle Art, 1755–1918.
  Washington, D.C.: Government Printing Office, 1947. Reprint, New York: Da Capo, 1972.
- U.S. Senate. Secretary of the Senate reading letter from Octavius A. White. *Congressional Record* (22 January 1901) vol. 34, pt. 2.
- White, John Blake. "The Journal of John Blake White." Edited by Paul R.
  Weidner. South Carolina Historical and Genealogical Magazine 42, no. 2 (April 1941); 42, no. 3 (July 1941); 42, no. 4 (October 1941); 43, no. 1 (January 1942); 43, no. 2 (April 1942); 43, no. 3 (July 1942).

#### The Battle of Lake Erie

Altoff, Gerard T. Deep Water Sailors, Shallow Water Soldiers: Manning the United States Fleet on Lake Erie, 1813. Put-in-Bay, OH: Perry Group, 1993.

———. Oliver Hazard Perry and the Battle of Lake Erie. Put-in-Bay, OH: Perry Group, 1999.

- Dillon, Richard. We Have Met the Enemy: Oliver Hazard Perry, Wilderness Commodore. New York: McGraw-Hill, 1978.
- Skaggs, David Curtis, and Gerard T. Altoff. A Signal Victory: The Lake Erie Campaign, 1812–1813. Annapolis, MD: Naval Institute Press, 1997.
- Snow, Richard F. "The Battle of Lake Erie." *American Heritage*, February 1976.

### *Battle of Lake Erie* by William Henry Powell (Cat. no. 33.00008)

- Ahrens, Kent. "Nineteenth Century History Painting and the United States Capitol." *Records of the Columbia Historical Society of Washington, D.C., the Fiftieth Volume.* Washington, D.C.: Columbia Historical Society, 1980.
- Clark, Edna Maria. *Obio Art and Artists*. 1932. Reprint, Detroit: Gale Research, 1975.
- Lewis, Charles Lee. "Powell's 'Perry's Victory on Lake Erie." *Proceedings of the United States Naval Institute* 51 (August 1925).
- Statutes at Large of the United States of America, 1789–1873. Vol. 13. Edited by George P. Sanger. Boston: Little, Brown, 1866.

Tuckerman, Henry T. Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists. 1867. Reprint, New York: James F. Carr, 1966.

#### Be sheekee, or Buffalo

- Armstrong, Benjamin G. "Reminiscences of Life among the Chippewa." Parts 1–5. Originally published as *Early Life among the Indians*, 1892. Reprinted in *Wisconsin Magazine of History* 55, no. 3 (spring 1972); 55, no. 4 (summer 1972); 56, no. 1 (autumn 1972); 56, no. 2 (winter 1973).
- Kohl, Johann G. *Kitchi-Gami: Life among the Lake Superior Ojibway*. 1860.
  Reprint, translated by Lascelles
  Wraxall, et al., St. Paul: Minnesota Historical Society Press, 1985.
- Morse, Richard E. "The Chippewas of Lake Superior." *Third Annual Report and Collections of the State Historical Society of Wisconsin, for the Year 1856.* Vol. 3. Madison: State Historical Society of Wisconsin, 1857.
- Warren, William W. *History of the Ojibway People, Based upon Traditions and Oral Statements*. Originally published as "History of the Ojibways, Based upon Traditions and Oral Statements," 1885. Reprint, St. Paul: Minnesota Historical Society Press, 1984.

#### *Be sheekee*, or *Buffalo* by Francis Vincenti (Cat. no. 21.00002)

- Fryd, Vivien Green. *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860.* New Haven, CT: Yale University Press, 1992.
- Holzhueter, John O. "Chief Buffalo and Other Wisconsin-Related Art in the National Capitol."

Wisconsin Magazine of History 56, no. 4 (summer 1973).

Meigs, Montgomery C. *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861.* Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.

#### Breckinridge, John Cabell

United States Senate

- Davis, William C. *Breckinridge: Statesman, Soldier, Symbol.* Baton Rouge: Louisiana State University Press, 1992.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Heck, Frank H. *Proud Kentuckian, John C. Breckinridge, 1821–1875.* Lexington: University Press of Kentucky, 1976.

Klotter, James C. The Breckinridges of Kentucky, 1760–1981. Lexington: University Press of Kentucky, 1986.

### *John C. Breckinridge* by James Paxton Voorhees (Cat. no. 22.00014)

McMahan, Virgil E. *The Artists of Wash-ington, D.C., 1796–1996.* Vol. 1.
Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Bruce, Blanche Kelso

- Byrd, Robert C. *The Senate, 1789–1989.* Vol. 2. Washington, D.C.: Government Printing Office, 1991.
- Gatewood, Willard B. *Aristocrats of Color: The Black Elite, 1880–1920.* Fayetteville: University of Arkansas Press, 2000.
- Houston, G. David. "A Negro Senator." Journal of Negro History 7, no. 3 (July 1922).
- Mann, Kenneth Eugene. "Blanche Kelso Bruce: United States Senator Without a Constituency." *Journal of Mississippi History* 38 (May 1976).
- Rabinowitz, Howard N., ed. Southern Black Leaders of the Reconstruction Era. Urbana: University of Illinois Press, 1982.
- Shapiro, Samuel. "A Black Senator from Mississippi: Blanche Kelso Bruce, 1841–1898." *Review of Politics* 44, no. 1 (January 1982).

### *Blanche Kelso Bruce* by Simmie Lee Knox (Cat. no. 32.00039)

- Grant, Daniel. "Commissioning Success." *American Artist*, February 2002.
- "Now, Painter to the President." *Newsweek*, 26 February 2001.
- "Simmie Knox—Striving for Simplicity." *The World and I*, July 1996.

#### Brumidi, Constantino

- Allen, William C. A History of the United States Capitol: A Chronicle of Design, Construction, and Politics. Washington, D.C.: Government Printing Office, 2001.
- Fournier, Harry. Constantino Brumidi: The Michelangelo of the United States Capitol from Filiatra, Messinias, Greece. Athens: Skapabaios, 1988.
- Meigs, Montgomery C. *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861.* Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.
- Murdock, Myrtle Cheney. *Constantino Brumidi: Michelangelo of the United States Capitol.* Washington, D.C.: Monumental, 1950.

Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

### *Constantino Brumidi* by JIMILU mason (Cat. no. 21.00003)

- U.S. House. Dedication of the Bust of Constantino Brumidi, "Michelangelo of the United States Capitol," Rotunda, United States Capitol, Tuesday, April 30, 1968. 90th Cong., 2d sess., 1968.
  H. Doc. 90-321.
- Vaghi, Agnes E. "The President Gets a Bust." *Washington, D.C. Star Sunday Magazine*, 24 April 1966.

### Bryce, James

Bernard, Burton C. *James Bryce: The American Commonwealth*. St. Louis, MO: B.C. Bernard, 1990.

Bryce, James. *The American Commonwealth*. 2 vols. 1888. Reprint, Indianapolis, IN: Liberty Fund, 1995.

Fisher, Herbert A.L. *James Bryce (Viscount Bryce of Dechmont, O.M.).* 2 vols. 1927. Reprint, Westport, CT: Greenwood, 1973.

### James Bryce by Sir William Reid Dick (Cat. no. 24.00001)

- Fell, Herbert Granville. Sir William Reid Dick, K.C.V.O., R.A. London: A. Tiranti, 1945.
- U.S. Senate. James Bryce: Proceedings at the Ceremonies Attending the Unveiling of a Bust of James Bryce at the United States Capitol, October 12, 1922. 67th Cong., 4th sess., 1923. S. Doc. 67-298.

#### Burr, Aaron

Burr, Aaron. Memoirs of Aaron Burr, with Miscellaneous Selections from His Correspondence. 2 vols. 1836–37.
Reprint, edited by Matthew L. Davis, New York: Da Capo, 1971.

Fleming, Thomas. *Duel: Alexander Hamil*ton, Aaron Burr and the Future of America. New York: Basic, 1999.

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Kennedy, Roger G. Burr, Hamilton, and Jefferson: A Study in Character. New York: Oxford University Press, 2000.

Lomask, Milton. *Aaron Burr*. 2 vols. New York: Farrar, Straus & Giroux, 1979–82.

### *Aaron Burr* by Jacques Jouvenal (Cat. no. 22.00003)

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

McMahan, Virgil E. *The Artists of Washington, D.C., 1796–1996.* Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society*. Vol. 1. New Haven, CT: Yale University Press, 1974.

Stillwell, John E. *The Burr Portraits: Their* Origin, Their Dispersal and Their Reassemblage. New York?: n.p., 1928.

#### Bush, George Herbert Walker

Bush, George, and Victor Gold. *Looking Forward*. Garden City, NY: Doubleday, 1987.

Hatfield, Mark O. *Vice Presidents of the United States*, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Mervin, David. *George Bush and the Guardianship Presidency*. New York: St. Martin's, 1996.

Parmet, Herbert S. *George Bush: The Life* of a Lone-Star Yankee. New York: Scribner, 1997.

### *George Bush* by Walker Kirtland Hancock (Cat. no. 22.00042)

Cape Ann Historical Association. *The Sculpture of Walker Hancock, April 14 through July 22, 1989.* Gloucester, MA: Cape Ann Historical Association, 1989.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

Hancock, Walker, and Edward Connery Lathem. *A Sculptor's Fortunes*. Gloucester, MA: Cape Ann Historical Association, 1997.

Radcliffe, Donnie. "The Unveiling of the Finely Chiseled George Bush," *Washington Post*, 25 June 1991.

Rockport Art Association. *Sculptors of Cape Ann: From Medals to Monuments, September 26–October 26, 1997.* Gloucester, MA: Virtual Productions, 1997.

#### Calhoun, John Caldwell

Bartlett, Irving H. John C. Calhoun: A Biography. New York: W.W. Norton, 1993.

- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Niven, John. *John C. Calhoun and the Price* of Union: A Biography. Baton Rouge: Louisiana State University Press, 1988.
- Peterson, Merrill D. *The Great Triumvirate: Webster, Clay, and Calhoun*. New York: Oxford University Press, 1987.
- Wiltse, Charles Maurice. John C. Calhoun. 3 vols. New York: Russell & Russell, 1944–51.

#### *John C. Calhoun* by Arthur E. Schmalz Conrad (Cat. no. 32.00009)

- U.S. Senate. Proceedings at the Unveiling of the Portraits of Five Outstanding Senators. 86th Cong., 1st sess., 1959.S. Doc. 86-17.
- Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

### John C. Calhoun by Henry F. Darby (Cat. no. 32.00003)

- Coke, Van Deren. *The Painter and the Photograph: From Delacroix to Warhol.* Rev. and enl. ed. Albuquerque: University of New Mexico Press, 1972.
- Hacker, Inge. "Discovery of a Prodigy: The Portrait of Reverend John Atwood and His Family by Henry F. Darby." *Museum of Fine Arts, Boston Bulletin* 61, no. 323 (1963).
- Maytham, Thomas N. "Two Faces of New England Portrait Painting." *Museum of Fine Arts, Boston Bulletin* 61, no. 323 (1963).
- Meredith, Roy. *The World of Mathew Brady: Portraits of the Civil War Period*. Los Angeles: Brooke House, 1976.
- Panzer, Mary. Mathew Brady and the Image of History. Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, 1997.

#### *John C. Calboun* by Theodore Augustus Mills (Cat. no. 22.00007)

McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Caraway, Hattie Ophelia Wyatt

- Byrd, Robert C. *The Senate*, 1789–1989. Vol. 2. Washington, D.C.: Government Printing Office, 1991.
- Caraway, Hattie Wyatt. *Silent Hattie Speaks: The Personal Journal of Senator Hattie Caraway*. Edited by Diane D. Kincaid. Westport, CT: Greenwood, 1979.

- Malone, David. *Hattie and Huey: An Arkansas Tour.* Fayetteville: University of Arkansas Press, 1989.
- Towns, Stuart. "A Louisiana Medicine Show: The Kingfish Elects an Arkansas Senator." Arkansas Historical Quarterly 25, no. 2 (summer 1966).

# *Hattie Caraway* by John Oliver Buckley (Cat. no. 32.00028)

Lawson, Felley. "John Oliver Buckley," Little Rock, Arkansas Democrat-Gazette, 14 April 1996.

#### Clay, Henry

- Baxter, Maurice G. *Henry Clay and the American System*. Lexington: University Press of Kentucky, 1995.
- Byrd, Robert C. *The Senate, 1789–1989.* 4 vols. Washington, D.C.: Government Printing Office, 1988–94.
- Clay, Henry. *Papers*. 11 vols. Edited by James F. Hopkins and Mary W.M. Hargreaves. Lexington: University of Kentucky Press, 1959–92.
- Peterson, Merrill D. *The Great Triumvirate: Webster, Clay, and Calhoun*. New York: Oxford University Press, 1987.
- Remini, Robert V. *Henry Clay: Statesman for the Union*. New York: W.W. Norton, 1991.

#### *Henry Clay* by Thomas Ball (Cat. no. 24.00007)

Ball, Thomas. My Threescore Years and Ten: An Autobiography. 1892. Reprint, New York: Garland, 1977.

- Clay, Henry. *Life and Speeches of the Honorable Henry Clay*. Vol. 1. Edited by Daniel Mallory. New York: Robert P. Bixby, 1843.
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Kloss, William, et al. *Art in the White House: A Nation's Pride*. Washington, D.C.: White House Historical Association, in cooperation with the National Geographic Society, 1992.
- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 1. New York: Metropolitan Museum of Art, 1999.

# *Henry Clay* by Henry Kirke Brown (Cat. no. 24.00009)

- Craven, Wayne. "Henry Kirke Brown: His Search for an American Art in the 1840s." *American Art Journal* 4, no. 2 (November 1972).
  - "Henry Kirke Brown in Italy, 1842–1846." *American Art Journal* 1, no. 1 (spring 1969).
  - ——. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Martineau, Harriet. "Webster and Clay Contrasted." In America through British Eyes, edited by Allan Nevins. Originally published as American Social History as Recorded by British Travellers. 1923. New, rev. and enl. ed. New York: Oxford University Press, 1948.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Henry Clay by Allyn Cox (Cat. no. 32.00007)

De Mare, Marie. G.P.A. Healy, American Artist: An Intimate Chronicle of the Nineteenth Century. New York: David McKay, 1954.

- Schwengel, Robert. *The American Story in Art: The Murals of Allyn Cox in the U.S. Capitol.* Washington, D.C.: National Society of the Daughters of the American Revolution; United States Capitol Historical Society, 1986.
- U.S. Senate. Proceedings at the Unveiling of the Portraits of Five Outstanding Senators. 86th Cong., 1st sess., 1959.
  S. Doc. 86-17.
- U.S. Senate. Senator Jesse Helms of North Carolina speaking on Allyn Cox: American Michelangelo. *Congressional Record* (28 September 1982) vol. 128, pt. 19.
- Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

# *Henry Clay* by Henry F. Darby (Cat. no. 32.00002)

- Coke, Van Deren. *The Painter and the Photograph: From Delacroix to Warhol.* Rev. and enl. ed. Albuquerque: University of New Mexico Press, 1972.
- Hacker, Inge. "Discovery of a Prodigy: The Portrait of Reverend John Atwood and His Family by Henry F. Darby." *Museum of Fine Arts, Boston Bulletin* 61, no. 323 (1963).

- Kloss, William. *Samuel F.B. Morse*. New York: H.N. Abrams, in association with the National Museum of American Art, Smithsonian Institution, 1988.
- Meredith, Roy. *The World of Mathew Brady: Portraits of the Civil War Period*. Los Angeles: Brooke House, 1976.
- Panzer, Mary. *Mathew Brady and the Image* of *History*. Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, 1997.

#### Clinton, George

- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Kaminski, John P. *George Clinton: Yeoman Politician of the New Republic*. Madison, WI: Madison House, 1993.
- Rutland, Robert Allen. *The Presidency of James Madison*. Lawrence: University Press of Kansas, 1990.
- Spaulding, Ernest Wilder. *His Excellency George Clinton, Critic of the Constitution.* 2d ed. Port Washington, NY: I.J. Friedman, 1964.

### *George Clinton* by Vittorio A. Ciani (Cat. no. 22.00004)

New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society.* Vol. 1. New Haven, CT: Yale University Press, 1974.

#### Colfax, Schuyler

- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Hollister, Ovando James. *Life of Schuyler Colfax*. New York: Funk & Wagnalls, 1886.
- McFeely, William S. *Grant: A Biography.* New York: W.W. Norton, 1981. Reprint, Newtown, CT: American Political Biography, 1996.
- Smith, Willard H. Schuyler Colfax: The Changing Fortunes of a Political Idol. Indianapolis: Indiana Historical Bureau, 1952.

#### *Schuyler Colfax* by Frances Murphy Goodwin (Cat. no. 22.00017)

Burnet, Mary Q. Art and Artists of Indiana. 1921. Reprint, Evansville, IN: Whipporwill, 1985.

#### Coolidge, Calvin

Coolidge, Calvin. *The Autobiography of Calvin Coolidge*. 1929. Reprint, Rutland, VT: Academy Books, 1984.

- Fuess, Claude Moore. Calvin Coolidge: The Man from Vermont. 1940. Reprint, Westport, CT: Greenwood, 1976.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- McCoy, Donald R. *Calvin Coolidge: The Quiet President*. Lawrence: University Press of Kansas, 1988.

#### *Calvin Coolidge* by Moses A. Wainer Dykaar (Cat. no. 22.00029)

Barbee, David Rankin. "An Historian in Bronze and Marble," Washington Post, 3 April 1932.

Flambeau, Viktor. "Russian Sculptor Has Portrayed President," *Washington Herald*,13 January 1924.

National Gallery of Art, Smithsonian Institution. Catalogue of a Collection of Busts of Prominent Personages in Marble and Bronze by Moses W. Dykaar, on View in the Central Room of the National Gallery, Natural History Building, U.S. National Museum, March 5 to 20, 1926.
Washington, D.C.: National Gallery of Art, 1926.

New Gallery. Exhibition of Portraits in Marble and in Bronze by M.W. Dykaar. New York: New Gallery, 1926.

Schwartz, David. "Silent Cal," *National Jewish Ledger*, 1 May 1931.

Wallach, Sidney. "The Art of Moses W. Dykaar," *Jewisb Tribune*, 4 February 1927.

## *Courage* by Lee Oscar Lawrie (Cat no. 25.00008)

Allen, William C. A History of the United States Capitol: A Chronicle of Design, Construction, and Politics. Washington, D.C.: Government Printing Office, 2001.

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

"Lawrie Hailed as Ecclesiastic Sculptor," *Easton (MD) Star-Democrat*, 23 April 1969.

Mirabella, Stephen. "Lee Lawrie: Sculptor of Ideas." *American Arts Quarterly* 17, no. 3–4 (summer/fall 2000).

Morris, Joseph F., ed. *Lee Lawrie*. The American Sculptors Series, vol. 14. Athens: University of Georgia Press, 1955.

U.S. Commission of Fine Arts. *The Commission of Fine Arts Fifteenth Report, July 1, 1944 to June 30, 1948.* Washington, D.C.: Government Printing Office, 1949.

### Crawford, Thomas

Allen, William C. *A History of the United States Capitol: A Chronicle of Design, Construction, and Politics.* Washington, D.C.: Government Printing Office, 2001.

Crane, Sylvia E. White Silence: Greenough, Powers, and Crawford, American Sculptors in Nineteenth-Century Italy. Coral Gables, FL: University of Miami Press, 1972.

Gale, Robert L. *Thomas Crawford: American Sculptor*. Pittsburgh: University of Pittsburgh Press, 1964.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

Meigs, Montgomery C. *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861.* Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.

Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 1. New York: Metropolitan Museum of Art, 1999.

# *Thomas Crawford* by Tommaso Gagliardi (Cat. no. 21.00004)

Groce, George C., and David H. Wallace. *The New-York Historical Society's Dictionary of Artists in America*, 1564–1860. New Haven, CT: Yale University Press, 1957.

#### Curtis, Charles

Ewy, Marvin. *Charles Curtis of Kansas: Vice President of the United States, 1929– 1933.* Emporia: Graduate Division of the Kansas State Teachers College, 1961.

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Unrau, William E. *Mixed Bloods and Tribal Dissolution: Charles Curtis and the Quest for Indian Identity.* Lawrence: University Press of Kansas, 1989.

# *Charles Curtis* by Moses A. Wainer Dykaar (Cat. no. 22.00031)

Barbee, David Rankin. "An Historian in Bronze and Marble," Washington Post, 3 April 1932.

New Gallery. *Exhibition of Portraits in Marble and in Bronze by M.W. Dykaar*. New York: New Gallery, 1926.

Wallach, Sydney. "The Art of Moses W. Dykaar," *Jewish Tribune*, 4 February 1927.

#### Dallas, George Mifflin

- Belohlavek, John M. George Mifflin Dallas: Jacksonian Patrician. University Park: Pennsylvania State University Press, 1977.
- Bergeron, Paul H. *The Presidency of James K. Polk.* Lawrence: University Press of Kansas, 1987.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

#### *George M. Dallas* by Henry Jackson Ellicott (Cat. no. 22.00011)

Brown, John Howard, ed. Lamb's Biographical Dictionary of the United States. Vol.2. Boston: James H. Lamb, 1900–03.

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

#### Dawes, Charles Gates

- Dawes, Charles Gates. A Journal of the McKinley Years. Edited by Bascom N. Timmons. Chicago: Lakeside, 1950.
  \_\_\_\_\_. Notes as Vice President, 1928-
  - 1929. Boston: Little, Brown, 1935.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Timmons, Bascom N. Portrait of an American: Charles G. Dawes. New York: H. Holt, 1953.

#### *Charles G. Dawes* by Jo Davidson (Cat. no. 22.00030)

- Conner, Janice C., and Joel Rosenkranz. *Rediscoveries in American Sculpture: Studio Works, 1893–1939.* Austin: University of Texas Press, 1989.
- Davidson, Jo. Between Sittings: An Informal Autobiography. New York: Dial, 1951.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Kuhn, Lois Harris. *The World of Jo Davidson*. New York: Farrar, Straus & Cudahy, 1958.
- Smithsonian Institution. Jo Davidson Portrait Sculpture. Washington, D.C.: National Portrait Gallery, Smithsonian Institution Press, 1978.
- Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 2. New York: Metropolitan Museum of Art, 2001.

#### Dirksen, Everett McKinley

- Byrd, Robert C. *The Senate, 1789–1989.* Vol. 1. Washington, D.C.: Government Printing Office, 1988.
- Dirksen, Everett M. *The Education of a Senator*. Urbana: University of Illinois Press, 1998.
- Hulsey, Byron C. *Everett Dirksen and His Presidents: How a Senate Giant Shaped American Politics*. Lawrence: University Press of Kansas, 2000.
- Loomis, Burdett. "Everett M. Dirksen: The Consummate Minority Leader." In *First among Equals: Outstanding Senate Leaders of the Twentieth Century*, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.
- MacNeil, Neil. *Dirksen: Portrait of a Public Man.* New York: World Publishing, 1970.
- Schapsmeier, Edward L., and Frederick H. Schapsmeier. *Dirksen of Illinois: Senatorial Statesman*. Urbana: University of Illinois Press, 1985.

### *Everett McKinley Dirksen* by Richard Hood Harryman (Cat. no. 32.00025)

No additional sources

#### Dix, John Adams

- Dix, John Adams. *Memoirs of John Adams Dix.* 2 vols. Edited by Morgan Dix. New York: Harper & Brothers, 1883.
  - *\_\_\_\_\_. Speeches and Occasional Addresses.* 2 vols. New York: D. Appleton, 1864.
- Schmidt, William C., Jr. "John A. Dix: Financial Statesman." *Manuscripts* 42 (fall 1990).

### John Adams Dix by Imogene Robinson Morrell (Cat. no. 32.00014)

- Clement, Clara Erskine. Women in the Fine Arts from the Seventh Century B.C. to the Twentieth Century A.D. New York: Houghton, Mifflin, 1904.
- Cosentino, Andrew J., and Henry H. Glassie. *The Capital Image: Painters in Washington, 1800–1915.* Washington, D.C.: Smithsonian Institution Press, 1983.
- New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society.* Vol. 1. New Haven, CT: Yale University Press, 1974.

#### Eagle and Shield

- Edwards, Floyd M. *Symbolism of the Great Seal of the United States*. San Francisco: Falcon, 1972.
- Hieronimus, Robert. *America's Secret Destiny: Spiritual Vision and the Founding of a Nation.* Rochester, VT: Destiny; New York: Harper & Row, 1989.

- Isaacson, Philip M. *The American Eagle*. Boston: New York Graphic Society, 1975.
- Patterson, Richard Sharpe, and Richardson Dougall. *The Eagle and the Shield: A History of the Great Seal of the United States.* Washington, D.C.: Office of the Historian, Bureau of Public Affairs, Department of State, 1976. Department of State Publication 8900, Department and Foreign Service Series 161.

# *Eagle and Shield* by Unknown artist (Cat. no. 25.00003)

- "The Capitol," *Daily National Intelligencer*, 3 December 1838.
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Hornung, Clarence Pearson. *The American Eagle in Art and Design*. New York: Dover, 1978.
- ——. Treasury of American Design and Antiques. Originally published as Treasury of American Design, New York: Abrams, 1972. Reprint (2 vols. in 1), New York: Abradale, 1997.
- U.S. Senate. Senator Daniel Webster of Massachusetts speaking on the subtreasury bill. *Congressional Globe* (12 March 1838) 25th Cong., 2d sess.

#### Eastland, James Oliver

- "Ex-Sen. Eastland, Civil Rights Foe, Is Dead at Age 81," *New Orleans Times-Picayune*, 20 February 1986.
- Schlauch, Wolfgang. "Representative
  William Colmer and Senator James O.
  Eastland and the Reconstruction of
  Germany, 1945." *Journal of Mississippi History* 34, no. 3 (August 1972).
- Scott, Malcolm David, ed. *Mississippi's Senator James O. Eastland*. Office of Senator James Eastland, n.d.

Zellner, Dorothy M. "Red Roadshow: Eastland in New Orleans, 1954." *Louisiana History* 33, no. 1 (winter 1992).

### James Eastland by Herbert Elmer Abrams (Cat. no. 32.00040)

- Gamarekian, Barbara. "Putting the V.I.P.'s on Canvas," *New York Times*, 7 April 1986.
- Ryan, Bill. "A Portraitist to Potentates of All Stripes," *New York Times*, 3 April 1994.

#### Leiv Eiriksson Discovers America

United States Senate

Enterline, James Robert. Viking America: The Norse Crossings and Their Legacy. Garden City, NY: Doubleday, 1972.

- Ingstad, Helge. *The Norse Discovery of America*. 2 vols. Translated by Elizabeth S. Seeberg. Oslo: Norwegian University Press, 1985.
- Jones, Gwyn. *The Norse Atlantic Saga*. New York: Oxford University Press, 1986.
- Pohl, Frederick J. The Viking Settlements of North America. New York: Clarkson N. Potter, 1972.
- Shippen, Katherine Binney. *Leif Eriksson, First Voyager to America*. New York: Harper & Row, 1951.

### *Leiv Eiriksson Discovers America A.D. 1000* by Per Lasson Krohg (Cat. no. 33.00009)

- Per Krohg: A Retrospective Loan Exhibition of Oil Paintings. Washington, D.C.: The Embassy of Norway, 1954.
- Thue, Oscar. *Christian Krohgs Portretter*. Oslo, Norway: Gyldendal, 1971.
- U.S. Congress. *Ceremony in Honor of the Presentation of the Painting of Leiv Eiriksson, March 23, 1936.* Washington, D.C.: Government Printing Office, 1936.

#### Ellsworth, Oliver

- Brown, William Garrott. *The Life of Oliver Ellsworth*. 1905. Reprint, New York: Da Capo, 1970.
- Casto, William R. *Oliver Ellsworth and the Creation of the Federal Republic.* New York: Second Circuit Committee on History and Commemorative Events, 1997.
- Hall, Kermit L., et al., eds. *The Oxford Companion to the Supreme Court of the United States.* New York: Oxford University Press, 1992.

# *Oliver Ellsworth* by Hezekiah Augur (Cat. no. 21.00005)

- Adams, John. *The Works of John Adams, Second President of the United States.* Vol. 10. Edited by Charles Francis Adams. Boston: Little, Brown, 1856.
- Beardsley, William A. "Hezekiah Augur: Woodcarver, Sculptor, and Inventor." *Papers of the New Haven Colony Historical Society.* Vol. 10. New Haven, CT: New Haven Colony Historical Society, 1951.
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

- Dwight, Timothy. Travels in New England and New York. 4 vols. New Haven, CT: T. Dwight, 1821–22.
- French, Henry Willard. *Art and Artists in Connecticut.* 1879. Reprint, New York: Kennedy Graphics, 1970.

"New Haven Sculptors." *Bulletin of the Associates in Fine Arts at Yale University* 8, no. 3 (June 1938).

### Fairbanks, Charles Warren

Gould, Lewis L. "Charles Warren Fairbanks and the Republican National Convention of 1900: A Memoir." *Indiana Magazine of History* 77 (December 1981).

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Madison, James H. "Charles Warren Fairbanks and Indiana Republicanism." In *Gentlemen from Indiana: National Party Candidates, 1836–1940*, edited by Ralph D. Gray. Indianapolis: Indiana Historical Bureau, 1977.

Smith, William Henry. *The Life and Speeches of Hon. Charles Warren Fairbanks, Republican Candidate for Vice President.* Indianapolis, IN: W.B. Burford, 1904.

### *Charles W. Fairbanks* by Franklin Bachelder Simmons (Cat. no. 22.00026)

Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

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

- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Hawkes, Pamela W. "Franklin Simmons, Yankee Sculptor in Rome." *Antiques,* July 1985.

Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Fillmore, Millard

Dix, Dorothea, and Millard Fillmore. The Lady and the President: The Letters of Dorothea Dix and Millard Fillmore. Edited by Charles M. Snyder. Lexington: University Press of Kentucky, 1975. Grayson, Benson Lee. *The Unknown President: The Administration of President Millard Fillmore.* Washington, D.C.: University Press of America, 1981.

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Rayback, Robert J. *Millard Fillmore: Biography of a President*. Buffalo, NY: H. Stewart, 1959. Reprint, Norwalk, CT: Easton, 1989.

Smith, Elbert B. *The Presidencies of Zachary Taylor and Millard Fillmore*. Lawrence: University Press of Kansas, 1988.

*Millard Fillmore* by Robert Cushing (Cat. no. 22.00012)

"Robert Cushing's Art," *New York Times*, 29 March 1896.

#### First Reading of the Emancipation Proclamation by President Lincoln

Donald, David Herbert. *Lincoln*. New York: Simon & Schuster, 1995.

Donovan, Frank Robert. *Mr. Lincoln's Proclamation: The Story of the Emancipation Proclamation*. New York: Dodd, Mead, 1964.

Franklin, John Hope. The Emancipation Proclamation. Garden City, NY: Doubleday, 1963. Reprint, Wheeling, IL: Harlan Davidson, 1995.

Thomas, Benjamin Platt. *Abraham Lincoln: A Biography*. New York: Modern Library, 1968.

### First Reading of the Emancipation Proclamation by President Lincoln by Francis Bicknell Carpenter (Cat. no. 33.00005)

Carpenter, Francis Bicknell. *Six Months at the White House with Abraham Lincoln*. 1866. Reprint, Lincoln: University of Nebraska Press, 1995.

Holzer, Harold, Gabor S. Boritt, and Mark
E. Neely, Jr. "Francis Bicknell
Carpenter (1830–1900): Painter of
Abraham Lincoln and His Circle."
American Art Journal 16, no. 2 (spring 1984).

*—\_\_\_\_. The Lincoln Image: Abraham Lincoln and the Popular Print.* New York: Scribner, 1984. Reprint, Urbana: University of Illinois Press, 2001.

Kelly, Franklin, et al. American Paintings of the Nineteenth Century. Vol. 1.Washington, D.C.: National Gallery of Art; New York, 1998.

Lorant, Stefan. *Lincoln: A Picture Story of His Life*. New York: Bonanza Books, 1979. —. "A Rare New Find of Lincoln Material." *Saturday Evening Post*, 19 July 1947.

Mitgang, Herbert. "New Lincoln Insights Emerge from Letters," *New York Times*, 12 February 1986.

#### The Florida Case before the Electoral Commission

- Byrd, Robert C. *The Senate, 1789–1989.* Vol. 1. Washington, D.C.: Government Printing Office, 1988.
- Foner, Eric. *Reconstruction: America's Unfinished Revolution, 1863–1877.* New York: Harper & Row, 1988.
- Hoogenboom, Ari Arthur. Rutherford B. Hayes: Warrior and President. Lawrence: University Press of Kansas, 1995.
- Polakoff, Keith Ian. *The Politics of Inertia: The Election of 1876 and the End of Reconstruction.* Baton Rouge: Louisiana State University Press, 1973.
- Severn, Bill. Samuel J. Tilden and the Stolen Election. New York: I. Washburn, 1968.

### *The Florida Case before the Electoral Commission* by Cornelia Adèle Strong Fassett (Cat. no. 33.00006)

Ahrens, Kent. "Nineteenth Century History Painting and the United States Capitol." Records of the Columbia Historical Society of Washington, D.C., the Fiftieth Volume. Washington, D.C.: Columbia Historical Society, 1980.

- Cosentino, Andrew J., and Henry H. Glassie. *The Capital Image: Painters in Washington, 1800–1915.* Washington, D.C.: Smithsonian Institution Press, 1983.
- Miller, Lillian B., et al. "*If Elected* . . . .": Unsuccessful Candidates for the Presidency, 1796–1968. Washington, D.C.: Smithsonian Institution Press, 1972.
- Tufts, Eleanor. American Women Artists, 1830–1930. Washington, D.C.: International Exhibitions Foundation for the National Museum of Women in the Arts, 1987.

#### Ford, Gerald Rudolph, Jr.

- Cannon, James M. *Time and Chance: Gerald Ford's Appointment with History.* Ann Arbor: University of Michigan Press, 1998.
- Ford, Gerald R. A Time to Heal: The Autobiography of Gerald R. Ford. New York: Harper & Row, 1979. Reprint, Norwalk, CT: Easton, 1987.
- Greene, John Robert. *The Presidency of Gerald R. Ford.* Lawrence: University Press of Kansas, 1995.

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

#### *Gerald R. Ford* by Walker Kirtland Hancock (Cat. no. 22.00039)

- Cape Ann Historical Association. *The Sculpture of Walker Hancock, April 14 through July 22, 1989.* Gloucester, MA: Cape Ann Historical Association, 1989.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Hancock, Walker, and Edward Connery Lathem. *A Sculptor's Fortunes*. Gloucester, MA: Cape Ann Historical Association, 1997.
- Reynolds, Donald Martin. *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium*. New York: Abbeville, 1993.
- Rockport Art Association. Sculptors of Cape Ann: From Medals to Monuments, September 26–October 26, 1997. Gloucester, MA: Virtual Productions, 1997.

# Principal Fortifications of the United States

- Boehme, Sarah E. Seth Eastman: A Portfolio of North American Indians. Afton, MN: Afton Historical Society Press, 1995.
- Everhart, John L. "The Forts of Seth Eastman." *Periodical* 8, no. 1 (spring 1976).
- Lorbiecki, Marybeth. *Painting the Dakota: Seth Eastman at Fort Snelling*. Afton, MN: Afton Historical Society Press, 2000.
- McDermott, John Francis. *Seth Eastman: Pictorial Historian of the Indian.* Norman: University of Oklahoma Press, 1961.
- Meigs, Montgomery C. *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861.* Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.
- U.S. House. Representative Robert Schenck of Ohio speaking on Seth Eastman. *Congressional Globe* (26 March 1867) 40th Cong., 1st sess.

#### Fort Defiance, Arizona

- Brandes, Ray. Frontier Military Posts of Arizona. Globe, AZ: D.S. King, 1960.
- *Fort Defiance, Arizona* by Seth Eastman (Cat. no. 33.00011)

No additional sources

### Fort Delaware, Delaware

Wilson, W. Emerson. *Fort Delaware*. Newark: University of Delaware Press, 1957.

Fort Delaware, Delaware by Seth Eastman (Cat. no. 33.00012)

No additional sources

#### Fort Knox, Maine

Bradley, Robert L. *The Forts of Maine,* 1607–1945: An Archaeological and Historical Survey. Augusta: Maine Bureau of Parks and Recreation, 1981.

*Fort Knox, Maine* by Seth Eastman (Cat. no. 33.00013) No additional sources

#### Fort Mackinac, Michigan

- Dunnigan, Brian Leigh. *The British Army at Mackinac, 1812–1815.* Lansing, MI: Mackinac Island State Park Commission, 1980.
- Porter, Phil. The Eagle at Mackinac: The Establishment of United States Military and Civil Authority on Mackinac Island, 1796–1802. Mackinac Island, MI: Mackinac State Historic Parks, 1991.

# *Fort Mackinac, Michigan* by Seth Eastman (Cat. no. 33.00014)

No additional sources

#### Fort Scammel and Fort Gorges, Maine

- Bradley, Robert L. *The Forts of Maine,* 1607–1945: An Archaeological and Historical Survey. Augusta: Maine Bureau of Parks and Recreation, 1981.
- Elwell, Edward H. *Portland and Vicinity*. 1876. Reprint, Portland, ME: Greater Portland Landmarks, 1975.

### *Fort Scammel and Fort Gorges, Maine* by Seth Eastman (Cat. no. 33.00015)

No additional sources

### Fort Taylor, Florida

- Dickinson, William C., Dean A. Herrin, and Donald R. Kennon, eds. *Montgomery C. Meigs and the Building of the Nation's Capital*. Athens, OH: Ohio University Press, 2001.
- Prucha, Francis Paul. *A Guide to the Military Posts of the United States, 1789–1895.* Madison: State Historical Society of Wisconsin, 1964.

*Fort Taylor, Florida* by Seth Eastman (Cat. no. 33.00016)

No additional sources

### Fort Trumbull, Connecticut

Prucha, Francis Paul. A Guide to the Military Posts of the United States, 1789–1895. Madison: State Historical Society of Wisconsin, 1964.

# *Fort Trumbull, Connecticut* by Seth Eastman (Cat. no. 33.00017)

No additional sources

#### West Point, New York

- Boynton, Edward Carlisle. *History of West Point, and Its Military Importance during the American Revolution.* Freeport, NY: Books for Libraries, 1970.
- Palmer, Dave Richard. *The River and the Rock: The History of Fortress West Point, 1775–1783.* New York: Greenwood, 1969.
- *West Point, New York* by Seth Eastman (Cat. no. 33.00018)

No additional sources

#### Foster, Lafayette Sabine

Memorial Sketch of Lafayette S. Foster, United States Senator from Connecticut, and Acting Vice President of the United States. Boston: Franklin, 1881.

# *Lafayette Foster* by Charles Calverley (Cat. no. 21.00006)

- Allen, Elizabeth K. From Stonecutter to Sculptor: Charles Calverley, 1833–1914.
  Albany, NY: Albany Institute of History & Art, 1996.
- Ames, Mary Clemmer. Ten Years in Washington: Life and Scenes in the National Capital, as a Woman Sees Them. Hartford, CT: A.D. Worthington, 1873.
- Gardner, Albert TenEyck. *American Sculpture: A Catalogue of the Collection of the Metropolitan Museum of Art.* New York: Metropolitan Museum of Art, 1965.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Richter, Gisela. *A Handbook of Greek Art.* London: Phaidon, 1959. Reprint, New York: Da Capo, 1987.

#### Franklin, Benjamin

- Brands, H.W. *The First American: The Life and Times of Benjamin Franklin*. New York: Doubleday, 2000.
- Franklin, Benjamin. Autobiography and Other Writings of Benjamin Franklin. Edited by Ormond Seavey. New York: Oxford University Press, 1993.

Jennings, Francis. *Benjamin Franklin, Politician*. New York: W.W. Norton, 1996.

Lemay, J.A. Leo, ed. *Reappraising Benjamin Franklin: A Bicentennial Perspective*. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses, 1993.

Wright, Esmond. *Franklin of Philadelphia*. Cambridge, MA: Belknap Press of Harvard University Press, 1986.

# *Benjamin Franklin* by Hiram Powers (Cat. no. 21.00008)

Crane, Sylvia E. White Silence: Greenough, Powers, and Crawford: American Sculptors in Nineteenth-Century Italy. Coral Gables, FL: University of Miami Press, 1972.

Miller, Lillian B. *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860.* Chicago: University of Chicago Press, 1966.

Reynolds, Donald M. *Hiram Powers and His Ideal Sculpture.* New York: Garland, 1977.

Sellers, Charles Coleman. *Benjamin Franklin in Portraiture*. New Haven, CT: Yale University Press, 1962.

U.S. Senate. Senator Salmon P. Chase of Ohio speaking on appropriating monies for the services of Hiram Powers. *Congressional Globe* (3 March 1855) 33rd Cong., 2d sess.

Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 1. New York: Metropolitan Museum of Art, 1999.

Wunder, Richard P. *Hiram Powers: Vermont Sculptor, 1805–1873.* 2 vols. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses, 1989–91.

### Gales, Joseph, Jr.

Ames, William E. *A History of the National Intelligencer*. Chapel Hill: University of North Carolina Press, 1972.

Byrd, Robert C. *The Senate 1789–1989.* Vol. 2. Washington, D.C.: Government Printing Office, 1991.

Clark, Allen Culling. "Joseph Gales, Junior, Editor and Mayor." *Records of the Columbia Historical Society* 23 (1919).

Ritchie, Donald A. *Press Gallery: Congress and the Washington Correspondents*. Cambridge, MA: Harvard University Press, 1991.

### Joseph Gales by George Peter Alexander Healy (Cat. no. 31.00016)

De Mare, Marie. G.P.A. Healy, American Artist: An Intimate Chronicle of the Nineteenth Century. New York: David McKay, 1954.

Glasgow, Vaughn L., and Pamela A. Johnson. *G.P.A. Healy: Famous Figures and Louisiana Patrons: The Louisiana State Museum, December 1976–May 1977.* New Orleans: Louisiana State Museum, 1976.

Healy, George Peter Alexander. *Reminiscences of a Portrait Painter*. 1894. Reprint, New York: Kennedy, 1970.

Smith, Oliver Hampton. *Early Indiana Trials*. Cincinnati, OH: Moore, Wilstach, Keys, 1858.

Virginia Museum of Fine Arts. A Souvenir of the Exhibition Entitled "Healy's Sitters." Richmond: Virginia Museum of Fine Arts, 1950.

#### Garfield, James Abram

Doenecke, Justus D. *The Presidencies of James A. Garfield and Chester A. Arthur.* Lawrence: University Press of Kansas, 1981.

Peskin, Allan. *Garfield: A Biography.* Kent, OH: Kent State University Press, 1978. Reprint, Norwalk, CT: Easton, 1987.

Taylor, John M. *Garfield of Ohio, the Available Man*. New York: W.W. Norton, 1970.

### James A. Garfield by Charles Henry Niehaus (Cat. no. 21.00011)

Burg, David F. Chicago's White City of 1893. Lexington: University Press of Kentucky, 1976.

Fortune, Brandon Brame, and Michelle Mead. *Revisiting the White City: American Art at the 1893 World's Fair.*Washington, D.C.: National Museum of American Art and National Portrait Gallery, Smithsonian Institution, 1993.

Niehaus, Regina Armstrong. *The Sculpture* of Charles Henry Niehaus. New York: De Vinne, 1900.

#### James A. Garfield by Antonio Salviati (Cat. no. 39.00002)

Barovier Mentasti, Rosa. Antonio Salviati e la rinascita ottocentesca del vetro artistico veneziano: Museo Civico di Palazzo Chiericati, Vicenza, 27 febbraio–25 aprile 1982. Venice: G. Rumor, 1982.

Osborne, Carol Margot. *Museum Builders in the West: The Stanfords as Collectors and Patrons of Art, 1870–1906.* Stanford, CA: Stanford University Museum of Art, 1986. Sarpellon, Giovanni, ed. Salviati: il suo vetro e i suoi uomini, 1859–1987, Associazione per lo studio e lo sviluppo della cultura muranese. Venice: The Associazione; Stamperia di Venezia, 1989.

### Garibaldi, Giuseppe

- De Polnay, Peter. *Garibaldi: The Legend and the Man.* London: Hollis & Carter, 1960.
- Garibaldi, Giuseppe. Garibaldi's Memoirs: From His Manuscript, Personal Notes, and Authentic Sources. Compiled by Elpis Melena, edited by Anthony P. Campanella, translated by Erica Sigerist Campanella. Sarasota, FL: International Institute of Garibaldian Studies, 1981.
- Mack Smith, Denis. *Garibaldi: A Great Life in Brief*. New York: Knopf, 1956.

——. Victor Emanuel, Cavour and the Risorgimento. New York: Oxford University Press, 1971.

Ridley, Jasper Godwin. *Garibaldi*. New York: Viking, 1976.

### *Giuseppe Garibaldi* by Giuseppe Martegana (Cat. no. 21.00007)

U.S. Senate. Senator William M. Evarts of New York speaking on the bust of Garibaldi. *Congressional Record* (23 August 1888) vol. 19, pt. 8.

#### Garner, John Nance

Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

- James, Marquis. *Mr. Garner of Texas*. Indianapolis, IN: Bobbs-Merrill, 1939.
- Patenaude, Lionel V. *Texans, Politics, and the New Deal*. New York: Garland, 1983.
- Timmons, Bascom Nolly. *Garner of Texas: A Personal History*. New York: Harper, 1948.
- Witcover, Jules. Crapshoot: Rolling the Dice on the Vice Presidency: From Adams and Jefferson to Truman and Quayle. New York: Crown, 1992.

#### *John Nance Garner* by Howard Chandler Christy (Cat. no. 31.00007)

Allentown Art Museum. Howard Chandler Christy, Artist/Illustrator of Style: September 25 through November 6, 1977, Catalogue of the Exhibition. Allentown, PA: Allentown Art Museum, 1977.

Christy, Howard Chandler. *The American Girl as Seen and Portrayed by Howard Chandler Christy*. 1909. Reprint, Santa Monica, CA: Angel City, 1999.

#### John Nance Garner by James Earle Fraser (Cat. no. 22.00032)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Fraser, Laura Gardin. "James Earle Fraser." *National Sculpture Review* 15, no. 2 (summer 1965).
- Gaich, Catherine, and Anne Dopffer. *Augustus Saint-Gaudens, 1848–1907: A Master of American Sculpture.* Paris: Somogy, 1999.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 2. New York: Metropolitan Museum of Art, 2001.
- U.S. Congress. Unveiling of the Bust of the Honorable John Nance Garner, Former Vice President of the United States, in the Reception Room of the United States Senate, Capitol Building. 78th Cong., 1st sess., Washington, D.C.: Government Printing Office, 1943.

### Gerry, Elbridge

Austin, James Trecothick. *The Life of Elbridge Gerry, with Contemporary Letters to the Close of the American Revolution.* 2 vols. 1828–29. Reprint, New York: Da Capo, 1970.

Billias, George Athan. *Elbridge Gerry: Founding Father and Republican Statesman*. New York: McGraw-Hill, 1976.

Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

Rutland, Robert Allen. *The Presidency of James Madison*. Lawrence: University Press of Kansas, 1990.

# *Elbridge Gerry* by Herbert Samuel Adams (Cat. no. 22.00005)

Century Association. *Exhibition of Work by Herbert Adams, February 21–March 25, 1945.* New York: Century Association, 1945.

Craven, Wayne. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

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

Peixotto, Ernest. "The Sculpture of Herbert Adams." *American Magazine of Art* 12, no. 5 (May 1921). Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Gorman, Arthur Pue

Lambert, John R., Jr. *Arthur Pue Gorman*. Baton Rouge: Louisiana State University Press, 1953.

 ed. "The Autobiographical Writings of Senator Arthur Pue Gorman." *Maryland Historical Magazine* 58, no. 2 (June 1963); 58, no. 3 (September 1963).

- Sanderlin, Walter S. "Arthur P. Gorman and the Chesapeake and Ohio Canal: An Episode in the Rise of a Political Boss." *Journal of Southern History* 13 (August 1947).
- U.S. Congress. Arthur Pue Gorman (Late a Senator from Maryland): Memorial Addresses. 59th Cong., 2d sess. Washington, D.C.: Government Printing Office, 1907.

### Arthur P. Gorman by Louis P. Dieterich (Cat. no. 32.00019)

"Father and Son Artists: Messrs. L.P. and W.F. Dieterich Work Side by Side," *Baltimore Sun*, 1 July 1907.

"Late Arthur Pue Gorman's Portrait Given to Senate," *Baltimore Sun*, 6 July 1943.

U.S. Senate. Senator George Radcliffe of Maryland speaking on the unveiling in the Capitol of the portrait of Arthur P. Gorman. *Congressional Record* (8 July 1943) vol. 89, pt. 3.

#### Grant, Ulysses S.

Grant, Ulysses Simpson. *Memoirs and Selected Letters: Personal Memoirs of U.S. Grant, Selected Letters 1839–1865.* New York: Library of America, 1990.

McFeely, William S. *Grant: A Biography.* New York: W.W. Norton, 1981. Reprint, Norwalk, CT: Easton, 1987.

Perret, Geoffrey. Ulysses S. Grant: Soldier and President. New York: Random House, 1997.

Simpson, Brooks D. Let Us Have Peace: Ulysses S. Grant and the Politics of War and Reconstruction, 1861–1868. Chapel Hill: University of North Carolina Press, 1991.

### *Ulysses S. Grant* by William F. Cogswell (Cat. no. 31.00009)

New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society.* Vol. 1. New Haven, CT: Yale University Press, 1974.

United States Senate

#### Hamlin, Hannibal

- Hamlin, Charles Eugene. *The Life and Times of Hannibal Hamlin*. 2 vols. 1899. Reprint, Port Washington, NY: Kennikat, 1971.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Hunt, Harry Draper. *Hannibal Hamlin of Maine: Lincoln's First Vice President.* Syracuse, NY: Syracuse University Press, 1969.
- Scroggins, Mark. Hannibal: The Life of Abraham Lincoln's First Vice President. Lanham, MD: University Press of America, 1994.

### *Hannibal Hamlin* by Franklin Bachelder Simmons (Cat. no. 22.00015)

- Craven, Wayne. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Goode, James M. The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide. Washington, D.C.: Smithsonian Institution Press, 1974.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Hawkes, Pamela W. "Franklin Simmons, Yankee Sculptor in Rome." *Antiques*, July 1985.

#### Hancock, John

- Allan, Herbert Sanford. *John Hancock: Patriot in Purple.* New York: Macmillan, 1948.
- Brandes, Paul D. John Hancock's Life and Speeches: A Personalized Vision of the American Revolution, 1763–1793. Lanham, MD: Scarecrow, 1996.
- Fowler, William M. *The Baron of Beacon Hill: A Biography of John Hancock.* Boston: Houghton Mifflin, 1980.
- Unger, Harlow G. John Hancock: Merchant King and American Patriot. New York: John Wiley & Sons, 2000.

### John Hancock by Horatio Stone (Cat. no. 21.00009)

- Cobb, Josephine. "The Washington Art Association: An Exhibition Record, 1856–1860." *Records of the Columbia Historical Society* 45 (1966).
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

Miller, Lillian B. *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860.* Chicago: University of Chicago Press, 1966.

### Hayden, Carl Trumbull

- August, Jack L., Jr. Vision in the Desert: Carl Hayden and Hydropolitics in the American Southwest. Fort Worth: Texas Christian University Press, 1998.
- Rice, Ross R. *Carl Hayden: Builder of the American West.* Lanham, MD: University Press of America, 1994.
- U.S. Congress. Memorial Addresses and Other Tributes in the Congress of the United States on the Life and Contributions of Carl T. Hayden. 92d Cong., 2d sess. Washington, D.C.: Government Printing Office, 1972.

——. Tributes to Honorable Carl Hayden, Senator from Arizona, to Commemorate the Occasion of His Fiftieth Anniversary of Congressional Service, February 19, 1962, Delivered in the United States Senate and the House of Representatives. 87th Cong., 2d sess. Washington, D.C.: Government Printing Office, 1962.

### *Carl Hayden* by Miles Stafford Rolph III (Cat. no. 24.00005)

U.S. Senate. Senator Barry Goldwater of Arizona speaking on the dedication of the portrait bust of Carl Hayden. *Congressional Record* (17 April 1986) vol. 132, pt. 6.

—. Senator Dennis DeConcini of Arizona speaking on the dedication of the portrait bust of Carl Hayden. *Congressional Record* (30 April 1986) vol. 132, pt. 7.

#### Hendricks, Thomas Andrews

- Gray, Ralph D. "Thomas A. Hendricks: Spokesman for the Democracy." In *Gentlemen from Indiana: National Party Candidates, 1836–1940*, edited by Ralph D. Gray. Indianapolis: Indiana Historical Bureau, 1977.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Holcombe, John Walker, and Hubert Marshall Skinner. *Life and Public Services of Thomas A. Hendricks with Selected Speeches and Writings.* Indianapolis, IN: Carlon & Hollenbeck, 1886.
- U.S. Congress. Memorial Addresses on the Life and Character of Thomas A. Hendricks (Vice President of the United States): Delivered in the Senate and House of Representatives. 49th Cong., 1st sess. Washington, D.C.: Government Printing Office, 1886.

# *Thomas A. Hendricks* by Ulric Stonewall Jackson Dunbar (Cat. no. 22.00021)

- Goode, James M. The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide. Washington, D.C.: Smithsonian Institution Press, 1974.
- McMahan, Virgil E. *The Artists of Washington, D.C., 1796–1996.* Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- "Sculptors' War Brings on Flight of Vivid Rejoinders," *Washington Post*, 29 June 1923.

### Henry, Patrick

- Axelrad, Jacob. Patrick Henry, the Voice of Freedom. New York: Random House, 1947. Reprint, Westport, CT: Greenwood, 1975.
- Beeman, Richard R. *Patrick Henry: A Biography.* New York: McGraw-Hill, 1974.
- Campbell, Norine Dickson. *Patrick Henry: Patriot and Statesman*. New York: Devin-Adair, 1969.
- Meade, Robert Douthat. *Patrick Henry*. 2 vols. Philadelphia: Lippincott, 1957–69.

### Patrick Henry by George Bagby Matthews (Cat. no. 31.00011)

- Hart, Charles Henry. "The Miniature and Portraits of Patrick Henry." *Proceedings* of the Numismatic and Antiquarian Society of Philadelphia for the Years 1910, 1911, 1912. Vol. 26. Philadelphia: The Society, 1913.
- Washington Board of Trade. *The Book of Washington*. Washington, D.C.: The Board, 1926.

#### Hobart, Garret Augustus

- Gould, Lewis L. The Presidency of William McKinley. Lawrence: Regents Press of Kansas, 1980.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Magie, David. Life of Garret Augustus Hobart, Twenty-fourth Vice President of the United States. New York: G. P. Putnam's Sons, 1910.
- *The National Cyclopædia of American Biography.* Vol. 11. New York: James T. White, 1909.
- U.S. Congress. Memorial Addresses on the Life and Character of Garret A. Hobart, Late Vice President of the United States, Delivered in the Senate and House of Representatives, Fifty-sixth Congress, First Session. Washington, D.C.: Government Printing Office, 1900.

# *Garret Augustus Hobart* by Frank Edwin Elwell (Cat. no. 22.00024)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 2. New York: Metropolitan Museum of Art, 2001.

### Hull, Cordell

- Gellman, Irwin F. Secret Affairs: Franklin Roosevelt, Cordell Hull, and Sumner Welles. Baltimore: Johns Hopkins University Press, 1995.
- Hinton, Harold B. *Cordell Hull: A Biography*. Garden City, NY: Doubleday, Doran, 1942.
- Hull, Cordell. *The Memoirs of Cordell Hull*. 2 vols. New York: Macmillan, 1948.
- Pratt, Julius W. *Cordell Hull, 1933–1944.* 2 vols. New York: Cooper Square, 1964.

#### *Cordell Hull* by George Conlon (Cat. no. 24.00002)

- "Former Marylander Chosen to Design Memorial in France," *Baltimore Sun*, 27 November 1925.
- Hunt, J. William. "Presentation of Hull Bust to U.S. Climax of Many Events," *Cumberland (MD) Sunday Times*, 3 December 1944.
- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Humphrey, Hubert Horatio, Jr.

- Garrettson, Charles Lloyd III. *Hubert H. Humphrey: The Politics of Joy.* New Brunswick, NJ: Transaction, 1993.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Humphrey, Hubert Horatio. *The Education* of a Public Man: My Life and Politics. Garden City, NJ: Doubleday, 1976.Reprint, edited by Norman Sherman, Minneapolis: University of Minnesota Press, 1991.
- Mann, Robert. The Walls of Jericho: Lyndon Johnson, Hubert Humphrey, Richard Russell, and the Struggle for Civil Rights. New York: Harcourt Brace, 1996.

Solberg, Carl. *Hubert Humphrey: A Biography.* New York: W.W. Norton, 1984.

Thurber, Timothy. *The Politics of Equality: Hubert H. Humpbrey and the African American Freedom Struggle*. New York: Columbia University Press, 1999.

#### *Hubert H. Humpbrey, Jr.* by Walker Kirtland Hancock (Cat. no. 22.00038)

Cape Ann Historical Association. *The Sculpture of Walker Hancock, April 14 through July 22, 1989.* Gloucester, MA: Cape Ann Historical Association, 1989.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

Hancock, Walker, and Edward Connery Lathem. *A Sculptor's Fortunes*. Gloucester, MA: Cape Ann Historical Association, 1997.

Rockport Art Association. Sculptors of Cape Ann: From Medals to Monuments, September 26–October 26, 1997. Gloucester, MA: Virtual Productions, 1997.

#### Jackson, Andrew

Cole, Donald B. *The Presidency of Andrew Jackson*. Lawrence: University Press of Kansas, 1993.

Davis, Burke. Old Hickory: A Life of Andrew Jackson. New York: Dial, 1977.

Remini, Robert V. *Andrew Jackson*. 3 vols. New York: Harper & Row, 1977–84.

Schlesinger, Arthur M., Jr. *The Age of Jackson*. Boston: Little, Brown, 1945.

### *Andrew Jackson* attributed to Thomas Sully (Cat. no. 32.00018)

Barber, James G. Andrew Jackson: A Portrait Study. Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Nashville: Tennessee State Museum, 1991.

Biddle, Edward, and Mantle Fielding. *The Life and Works of Thomas Sully*. 1921. Reprint, New York: Kennedy Graphics, 1970.

Fabian, Monroe H. Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783–1872), An Exhibition at the National Portrait Gallery, June 3 to September 5, 1983. Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1983.

Kelly, Franklin, et al. American Paintings of the Nineteenth Century. Vol. 2.Washington, D.C.: National Gallery of Art, 1998. Kornhauser, Elizabeth Mankin, Elizabeth R. McClintock, and Amy Ellis. American Paintings before 1945 in the Wadsworth Atheneum. Vol. 1. Hartford, CT: Wadsworth Atheneum; New Haven, CT: Yale University Press, 1996.

#### Jackson, Henry Martin

- Jackson, Henry M. *Henry M. Jackson and World Affairs: Selected Speeches, 1953– 1983.* Edited by Dorothy Fosdick. Seattle: University of Washington Press, 1990.
- Ognibene, Peter J. Scoop: The Life and Politics of Henry M. Jackson. New York: Stein & Day, 1975.
- Prochnau, William W., and Richard W. Larsen. A Certain Democrat: Senator Henry M. Jackson. Englewood Cliffs, NJ: Prentice-Hall, 1972.
- U.S. Congress. Memorial Services Held in the Senate and House of Representative of the United States, Together with Tributes Presented in Eulogy of Henry M. Jackson, Late a Senator from Washington. 98th Cong., 1st sess. Washington, D.C.: Government Printing Office, 1983.

#### Henry Jackson by Wendy M. Ross (Cat. no. 24.00008)

Anderson, Ross. "Sculptor Preserves Memory of Jackson," *Seattle Times*, 30 May 1985.

Boyce, Roger. "Vital Order: A Conversation with Wendy M. Ross." *Sculpture,* January/February 2002.

Forgey, Benjamin. "Bronze Tribute to an Iron Will: Virginia Statesman George Mason Takes His Seat on the Mall," *Washington Post*, 9 April 2002.

#### Sergeants Jasper and Newton Rescuing American Prisoners from the British

Chestnutt, David R., and Liza M. Floyd. Sergeant Jasper: Hero of the Revolution. Ridgeland, SC: Pauline Webel, 1976.

Jones, George Fenwick. "Sergeant Johann Wilhelm Jasper." *Georgia Historical Quarterly* 65, no. 1 (spring 1981).

### Sergeants Jasper and Newton Rescuing American Prisoners from the British by John Blake White (Cat. no. 33.00003)

Mann, Maybelle. *The American Art-Union*. Jupiter, FL: ALM Associates, 1987.

Rutledge, Anna Wells. "Artists in the Life of Charleston through Colony and State from Restoration to Reconstruction." *Transactions of the American Philosophical Society* 39, no. 2 (November 1949).

- Turner, Mary Ellen. "John Blake White: An Introduction." *Journal of Early Southern Decorative Arts* 16, no. 1 (May 1990).
- U.S. Library of Congress. An Album of American Battle Art, 1755–1918. Washington, D.C.: Government Printing Office, 1947. Reprint, New York: Da Capo, 1972.
- Weems, Mason Locke, and Peter Horry. The Life of General Francis Marion: A Celebrated Partisan Officer in the Revolutionary War against the British and Tories in South Carolina and Georgia. 1809. Reprint, Winston-Salem, NC: John F. Blair, 2000.
- White, John Blake. "The Journal of John Blake White." Edited by Paul R. Weidner. South Carolina Historical and Genealogical Magazine 42, no. 2 (April 1941); 42, no. 3 (July 1941); 42, no. 4 (October 1941); 43, no. 1 (January 1942); 43, no. 2 (April 1942); 43, no. 3 (July 1942).

#### Jay, John

- Friedman, Leon, and Fred L. Israel, eds. The Justices of the United States Supreme Court, 1789–1995: Their Lives and Major Opinions. 5 vols. New York: Chelsea House, 1995.
- Jay, John, Alexander Hamilton, and James Madison. *The Federalist*. Washington, D.C.: R.B. Luce, 1976.
- Johnson, Herbert Alan. John Jay: Colonial Lawyer. New York: Garland, 1989.
- Morris, Richard Brandon. *John Jay, the Nation, and the Court.* Boston: Boston University Press, 1967.
- Pellew, George. John Jay. 1898. Reprint, Philadelphia: Chelsea House, 1997.

#### John Jay by John Frazee (Cat. no. 21.00010)

- Conger, Clement E., and Mary K. Itsell. Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State. New York: H.N. Abrams, 1991.
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Ide, John Jay. *The Portraits of John Jay* (1745–1829), *First Chief Justice of the United States, Governor of the State of New York*. New York: New-York Historical Society, 1938.
- New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society*. Vol. 1. New Haven, CT: Yale University Press, 1974.

Voss, Frederick S. John Frazee, 1790–1852, Sculptor. Washington, D.C.: National Portrait Gallery, Smithsonian Institution; Boston: Boston Athenaeum, 1986.

#### Jefferson, Thomas

- Axelrod, Alan. *The Life and Work of Thomas Jefferson*. Indianapolis, IN: Alpha, 2001.
- Ellis, Joseph J. American Sphinx: The Character of Thomas Jefferson. New York: Alfred A. Knopf, 1997.
- Halliday, Ernest Milton. Understanding Thomas Jefferson. New York: HarperCollins, 2001.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Malone, Dumas. *Jefferson and His Time*. 6 vols. Boston: Little, Brown, 1948–81.
- Risjord, Norman K. Thomas Jefferson. Madison, WI: Madison House, 1994.

# *Thomas Jefferson* by Moses Jacob Ezekiel (Cat. no. 22.00002)

Ezekiel, Moses Jacob. *Memoirs from the Baths of Diocletian*. Edited by Joseph Gutmann and Stanley F. Chyet. Detroit: Wayne State University Press, 1975.

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

- Greenwald, Alice M., et al. *Ezekiel's Vision: Moses Jacob Ezekiel and the Classical Tradition, an Exhibition Organized by the National Museum of American Jewish History.* Philadelphia: National Museum of American Jewish History, 1985.
- Lucas, Judith S. "Moses Jacob Ezekiel: Prix de Rome Sculptor." *Journal of the Cincinnati Historical Society* 44, no. 4 (winter 1986).
- Wrenshaw, Katharine H. "An American Sculptor in Rome." *The World's Work*, November 1909.

# *Thomas Jefferson* by Thomas Sully (Cat. no. 31.00006)

- Biddle, Edward, and Mantle Fielding. The Life and Works of Thomas Sully. 1921. Reprint, New York: Kennedy Graphics, 1970.
- Bush, Alfred L. The Life Portraits of Thomas Jefferson, Catalogue of an Exhibition at the University of Virginia Museum of Fine Arts, 12 through 26 April, 1962.
  Charlottesville, VA: Thomas Jefferson Memorial Foundation, 1962.

- Conger, Clement E., and Mary K. Itsell. *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State.* New York: Abrams, 1991.
- Fabian, Monroe H. Mr. Sully, Portrait Painter: The Works of Thomas Sully (1783–1872), an Exhibition at the National Portrait Gallery, June 3 to September 5, 1983. Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1983.
- Fisk, Kimball. "The Life Portraits of Jefferson and Their Replicas." *Proceedings of the American Philosophical Society* 88, no. 6 (December 1944).
- Hart, Charles Henry. A Register of Portraits by Thomas Sully, 1801–1871. Philadelphia: n.p.,1909.

#### Johnson, Andrew

- Benedict, Michael Les. *The Impeachment* and Trial of Andrew Johnson. New York: W.W. Norton, 1973.
- Castel, Albert E. *The Presidency of Andrew Johnson*. Lawrence: Regents Press of Kansas, 1979.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Johnson, Andrew. *The Papers of Andrew Johnson*. 15 vols. Edited by LeRoy P. Graf, et al. Knoxville: University of Tennessee Press, 1967–97.

Trefousse, Hans Louis. Andrew Johnson: A Biography. New York: W.W. Norton, 1989. Reprint, Newtown, CT: American Political Biography, 1998.

### *Andrew Johnson* by William C. McCauslen (Cat. no. 22.00016)

McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Johnson, Lyndon Baines

- Baker, Leonard. *The Johnson Eclipse: A President's Vice Presidency*. New York: Macmillan, 1966.
- Caro, Robert A. *The Years of Lyndon Johnson.* 3 vols. to date. New York: Alfred A. Knopf, 1982–.
- Dallek, Robert. Flawed Giant: Lyndon Johnson and His Times, 1961–1973. New York: Oxford University Press, 1998.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

# *Lyndon B. Johnson* by JIMILU mason (Cat. no. 22.00037)

- "Sculpture Gets Head Start: Bronze Wins Presidential Approval," *Washington Post*, 7 January 1967.
- Vaghi, Agnes E. "The President Gets a Bust." *Washington, D.C. Star Sunday Magazine*, 24 April 1966.

—. "President Johnson and His
 'Official Bust,'" Washington Post, 9
 February 1969.

#### Johnson, Richard Mentor

- Emmons, William. *Authentic Biography of Colonel Richard M. Johnson, of Kentucky.* New York: H. Mason, 1833.
- Hatfield, Mark O. Vice Presidents of the United States 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Meyer, Leland Winfield. *The Life and Times* of Colonel Richard M. Johnson of *Kentucky*. 1932. Reprint, New York: AMS, 1967.
- Padgett, James A. "The Letters of Colonel Richard M. Johnson of Kentucky." *Register of the Kentucky Historical Society* 38, no. 124 (July 1940); 38, no. 125 (October 1940); 39, no. 126 (January 1941); 39, no. 127 (April 1941); 39, no. 128 (July 1941); 39, no. 129 (October 1941); 40, no. 130 (January 1942); 75, no. 3 (July 1977).

### *Richard M. Johnson* by James Paxton Voorhees (Cat. no. 22.00009)

- Corcoran Gallery of Art. *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art, Volume 1: Painters Born before 1850.* Washington, D.C.: Corcoran Gallery of Art, 1966.
- Martineau, Harriet. "Life at the Capital." In America through British Eyes, edited by Allan Nevins. Originally published as American Social History as Recorded by British Travellers. 1923. New, rev. and enl. ed. New York: Oxford University Press, 1948.
- McMahan, Virgil E. *The Artists of Washington, D.C., 1796–1996.* Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Jones, John Paul

- Fox, Joseph L. Captain John Paul Jones: Forgotten Naval Hero. Chicago: Adams, 1987.
- Morison, Samuel Eliot. *John Paul Jones: A Sailor's Biography*. Boston: Little, Brown, 1959. Reprint, Annapolis, MD: Naval Institute Press, 1989.

- Sherburne, John Henry. Life and Character of the Chevalier John Paul Jones, a Captain in the Navy of the United States, during their Revolutionary War.
  Washington, D.C.: Wilder & Campbell, 1825.
- Smith, Joe. John Paul Jones, Scotland to the USA: Father of the United States Navy. New York: Vantage, 1991.

#### John Paul Jones by Jean-Antoine Houdon (Cat. no. 24.00003)

- Arnason, H.H. The Sculptures of Houdon. London: Phaidon, 1975.
- Chinard, Gilbert, ed. *Houdon in America*. 1930. Reprint, New York: Arno, 1979.
- Hart, Charles Henry, and Edward Biddle. Memoirs of the Life and Works of Jean-Antoine Houdon, the Sculptor of Voltaire and of Washington. Philadelphia: Hart & Biddle, 1911.

#### John Paul Jones by George Bagby Matthews (Cat. no. 31.00012)

Miller, Lillian B., ed. *The Peale Family: Creation of a Legacy, 1770–1870.* New York: Abbeville, with the Trust for Museum Exhibitions and the National Portrait Gallery, 1996.

### Justice

Allen, William C. History of the United States Capitol: A Chronicle of Design, Construction, and Politics. Washington, D.C.: Government Printing Office, 2001.

Fryd, Vivien Green. *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860.* New Haven, CT: Yale University Press, 1992.

- Knapp, Samuel L. The History and Topography of the United States of North America. Vol. 2. Boston: Samuel Walker, 1834.
- Mills, Robert. *Guide to the Capitol and National Executive Offices of the United States*. Washington, D.C.: W. Greer, 1848.
- Richardson, George. *Iconology*. 1779. Reprint, New York: Garland, 1979.

#### Justice by Carlo Franzoni (Cat. no. 25.00001)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Latrobe, Benjamin Henry. *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe*. Edited by John C. Van Home and Lee W. Formwalt. New Haven, CT: Yale University Press, 1988.

Scott, Pamela. *Temple of Liberty: Building the Capitol for a New Nation*. New York: Oxford University Press, 1995.

### Justice and History

- Allen, William C. *History of the United States Capitol: A Chronicle of Design, Construction, and Politics.* Washington, D.C.: Government Printing Office, 2001.
- Fryd, Vivien Green. *Art and Empire: The Politics of Ethnicity in the United States Capitol, 1815–1860.* New Haven, CT: Yale University Press, 1992.
- Miller, Lillian B. *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860.* Chicago: University of Chicago Press, 1966.

# *Justice and History* by Thomas Crawford (Cat. no. 25.00002)

- Crane, Sylvia E. White Silence: Greenough, Powers, and Crawford: American Sculptors in Nineteenth-Century Italy. Coral Gables, FL: University of Miami Press, 1972.
- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Gale, Robert L. *Thomas Crawford: American Sculptor.* Pittsburgh: University of Pittsburgh Press, 1964.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Meigs, Montgomery C. *Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861.* Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### King, William Rufus de Vane

- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Martin, John M. "William R. King and the Compromise of 1850." *North Carolina Historical Review* 39 (October 1962).
  - ——. "William R. King and the Vice Presidency." *Alabama Review* 16 (January 1963).

U.S. Congress. Obituary Addresses on the Occasion of the Death of the Hon. William R. King, of Alabama, Vice President of the United States; Delivered in the Senate and in the House of Representatives of the United States, Eighth of December, 1853. 33d Cong., 1st sess. Washington, D.C.: B. Tucker, 1854.

# *William R. King* by William C. McCauslen (Cat. no. 22.00013)

McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

#### Kościuszko, Tadeusz Andrzej Bonawentura

- Gronowicz, Antoni. *Gallant General: Tadeusz Kosciuszko*. New York: C. Scribner's Sons, 1947.
- Haiman, Miecislaus. *Kosciuszko: Leader and Exile.* New York: Kosciuszko Foundation, 1977.

*——. Kosciuszko in the American Revolution.* 1943. Reprint, Boston: Gregg, 1972.

- Hoskins, Janina W. *Tadeusz* Kościuszko, 1746–1817: A Selective List of Reading Materials in English. Washington, D.C.: Library of Congress, 1980.
- U.S. Continental Congress. Journals of the Continental Congress, 1774–1789. Vol.
  25. Edited by Gaillard Hunt, et al. Washington, D.C.: Government Printing Office, 1922.

#### *Tadeusz Kościuszko* by Henry Dmochowski Saunders (Cat. no. 21.00012)

- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- Rutledge, Anna Wells, ed. *Cumulative Record of Exhibition Catalogues: The Pennsylvania Academy of the Fine Arts, 1807–1870.* Philadelphia: American Philosophical Society, 1955.

#### La Follette, Robert Marion

- Burgchardt, Carl R. *Robert M. La Follette, Sr.: The Voice of Conscience.* New York: Greenwood, 1992.
- La Follette, Robert M. *La Follette's Autobiography: A Personal Narrative of Political Experiences*. Madison: University of Wisconsin Press, 1960.
- Unger, Nancy C. *Fighting Bob La Follette: The Righteous Reformer*. Chapel Hill: University of North Carolina Press, 2000.

Weisberger, Bernard A. The La Follettes of Wisconsin: Love and Politics in Progressive America. Madison: University of Wisconsin Press, 1994.

#### *Robert M. La Follette* by Robert Chester La Follette (Cat. no. 32.00010)

- La Follette, Lee W. "Portrait at Nation's Capitol Is All in the Family," *Columbia (SC) State*, 29 March 1996.
- U.S. Senate. Proceedings at the Unveiling of the Portraits of Five Outstanding Senators. 86th Cong., 1st sess., 1959.S. Doc. 86-17.
- Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

### Langdon, John

- Camden, Thomas E. "The Langdon/Elwyn Family Papers." *Historical New Hampshire* 36 (winter 1981).
- Lacy, Harriett S. "The Langdon Papers (1716–1841)." *Historical New Hampshire* 22 (autumn 1967).
- Mayo, Lawrence Shaw. John Langdon of New Hampshire. 1937. Reprint, Port Washington, NY: Kennikat, 1970.

#### *John Langdon* by Hattie Elizabeth Burdette (Cat. no. 32.00023)

- "Hattie E. Burdette, Portrait Artist, Dies; Did Painting of Lee," *Washington, D.C. Evening Star*, 31 January 1955.
- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- "Miss Burdette Dies; Noted Painter," Washington Post, 1 February 1955.
- "Notes of Art and Artists," *Washington,* D.C. Sunday Star, 15 October 1916.
- U.S. Senate. Senator Jacob Gallinger of New Hampshire speaking on the portrait of John Langdon. *Congressional Record* (9 March 1916) vol. 53, pt. 4.

#### Latimer, Henry

- Fischer, David Hackett. *The Revolution of American Conservatism: The Federalist Party in the Era of Jeffersonian Democracy*. New York: Harper & Row, 1965.
- Green, Charles Earl. *Delaware Heritage: The Story of the Diamond State in the Revolution*. Wilmington, DE: Charles E. Green, William N. Cann, 1975.
- U.S. House Committee on Elections. Contested Election of John Patten, a Representative from Delaware. 3d Cong., 1st sess., 1794. H. Rept. 3-43. American State Papers: Miscellaneous. Vol. 1. Washington, D.C.: Gales & Seaton, 1834.

Wilson, W. Emerson. *Forgotten Heroes of Delaware*. Cambridge, MA: Deltos, 1970.

#### *Henry Latimer* by Clawson Shakespeare Hammitt (Cat. no. 32.00013)

Delaware State Portrait Commission. Catalogue of Delaware Portraits Collected by the Delaware State Portrait Commission in the Capitol Buildings, Dover, Delaware. Dover: Delaware State Portrait Commission, 1941.

#### Latimer, James

- Bushman, Claudia L., Harold B. Hancock, and Elizabeth Moyne Homsey, eds. Proceedings of the House of Assembly of the Delaware State, 1781–1792, and of the Constitutional Convention of 1792. Newark: University of Delaware Press, 1988.
- Layton, Daniel J. *Delaware and the Federal Constitution*. Dover: Delaware Public Archives Commission, 1943.
- Tunnell, James Miller. *Ratification of the Federal Constitution by the State of Delaware*. Dover: Delaware Public Archives Commission, 1944.
- Wilson, W. Emerson. Forgotten Heroes of Delaware. Cambridge, MA: Deltos, 1970.

### *James Latimer* by Clawson Shakespeare Hammitt (Cat. no. 31.00013)

- Delaware State Portrait Commission. Catalogue of Delaware Portraits Collected by the Delaware State Portrait Commission in the Capitol Buildings, Dover, Delaware. Dover: Delaware State Portrait Commission, 1941.
- Sellers, Charles Coleman. *Portraits and Miniatures by Charles Willson Peale.* Philadelphia: American Philosophical Society, 1952.

#### Laurens, Henry

- Laurens, Henry. *The Henry Laurens Pamphlets*. New York: H. Laurens, 1906.
- *The Papers of Henry Laurens.* 15 vols. Edited by Philip M. Hamer, et al. Columbia: University of South Carolina Press, 1968–2000.
- McDonough, Daniel J. Christopher Gadsden and Henry Laurens: The Parallel Lives of Two American Patriots. Selinsgrove, PA: Susquehanna University Press, 2000.

Wallace, David Duncan. The Life of Henry Laurens, with a Sketch of the Life of Lieutenant-Colonel John Laurens. 1915. Reprint, New York: Russell & Russell, 1967.

# *Henry Laurens* by Lemuel Francis Abbott (Cat. no. 31.00010)

- Hayes, John. British Paintings of the Sixteenth Through Nineteenth Centuries.Washington, D.C.: National Gallery of Art; 1992.
- Sewter, Albert Charles. "Some New Facts about Lemuel Francis Abbott." *Connoisseur* 135, no. 545 (May 1955).

#### Lewis, James Hamilton

- Lewis, James Hamilton. *The Two Great Republics: Rome and the United States.* Chicago: Rand, McNally, 1913.
- Lewis, James Hamilton, and Albert Hutchinson Putney. *Handbook on Election Laws*. 1912. Reprint, New York: Central Book, 1920.
- *The National Cyclopædia of American Biography.* Vol. 28. New York: James T. White, 1940.
- U.S. Congress. Memorial Services Held in the House of Representatives and Senate of the United States, Together with Remarks Presented in Eulogy of James Hamilton Lewis, Late a Senator from Illinois. 76th Cong., 1st sess. Washington, D.C.: Government Printing Office, 1939.

# *J. Hamilton Lewis* by Louis Betts (Cat. no. 32.00015)

- Betts, Louis. "Experiences of a Portrait Painter." *The Artist* 52, no. 4 (January 1957); 52, no. 5 (February 1957); 52, no. 6 (March 1957).
- M'Cormick, William B. "Louis Betts: Portraitist." *International Studio* 77, no. 316 (September 1923).
- Phillips, Dorothy W. A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art, Volume 2: Painters Born from 1850 to 1910.
  Washington, D.C.: Corcoran Gallery of Art, 1973.

#### Lincoln, Abraham

- Donald, David Herbert. *Lincoln*. New York: Simon & Schuster, 1995.
- Peterson, Merrill D. *Lincoln in American Memory*. New York: Oxford University Press, 1994.
- Miers, Earl Schenck. *The Living Lincoln: The Man, His Mind, His Times, and the War He Fought, Reconstructed from His Own Writings.* New Brunswick, NJ: Rutgers University Press, 1955.

- Oates, Stephen B. *Abraham Lincoln: The Man behind the Myths*. New York: Harper & Row, 1984.
- Suppiger, Joseph E. *The Intimate Lincoln*. Lanham, MD: University Press of America, 1985.

#### *Abraham Lincoln* by Sarah Fisher Clampitt Ames (Cat. no. 21.00013)

- Ames, Mary Clemmer. Ten Years in Washington: Life and Scenes in the National Capital, as a Woman Sees Them. Hartford, CT: A.D. Worthington, 1873.
- Gardner, Albert TenEyck. *Yankee Stonecutters: The First American School of Sculpture, 1800–1850.* 1945. Reprint, Freeport, NY: Books for Libraries, 1968.
- Rubinstein, Charlotte Streifer. American Women Sculptors: A History of Women Working in Three Dimensions. Boston: G.K. Hall, 1990.
- Wilson, Rufus Rockwell. *Lincoln in Portraiture*. New York: Press of the Pioneers, 1935.

#### *Abraham Lincoln* by Antonio Salviati (Cat. no. 39.00001)

- Barovier Mentasti, Rosa. Antonio Salviati e la rinascita ottocentesca del vetro artistico veneziano: Museo Civico di Palazzo Chiericati, Vicenza, 27 febbraio–25 aprile 1982. Venice: G. Rumor, 1982.
- Osborne, Carol Margot. *Museum Builders in the West: The Stanfords as Collectors and Patrons of Art, 1870–1906.* Stanford, CA: Stanford University Museum of Art, 1986.
- Sarpellon, Giovanni, ed. *Salviati: il suo vetro e i suoi uomini, 1859–1987, Associazione per lo studio e lo sviluppo della cultura muranese.* Venice: The Associazione; Stamperia di Venezia, 1989.
- U.S. Congress. Clerk of the House of Representatives speaking on the portrait of President Lincoln. *Congressional Globe* (24 July 1866) 39th Cong., 1st sess.

#### Abraham Lincoln by Freeman Thorp (Cat. no. 31.00008)

- "Picture of Lincoln from Boy's Sketch," Washington Post, 12 February 1920.
- "Thorp's Photographs," *Washington, D.C. Daily Morning Chronicle*, 12 February 1872.
- U.S. Senate. Reading of S. Res. 292 regarding the portrait of Abraham Lincoln. *Congressional Record* (5 April 1920) vol. 59, pt. 5.
- "Works 40 Years on Portrait of Abraham Lincoln," *New York Herald*, 14 April 1920.

### Mangum, Willie Person

- Hoffmann, William S. "Willie P. Mangum and the Whig Revival of the Doctrine of Instructions." *Journal of Southern History* 22 (August 1956).
- Mangum, Willie. *Papers of Willie Person Mangum*. 5 vols. Edited by Henry Thomas Shanks. Raleigh, NC: State Department of Archives and History, 1950–56.
- McDuffie, Penelope. "Some Chapters in the Life of Willie Person Mangum." In *Historical Papers Published by the Trinity College Historical Society.* Vol. 15. 1925. Reprint, New York: AMS, 1970.
- Walton, Brian G. "Elections to the United States Senate in North Carolina, 1835– 1861." *North Carolina Historical Review* 53 (April 1976).

#### *Willie P. Mangum* by James Reid Lambdin (Cat. no. 32.00022)

- Jones, Arthur Frederick, and Bruce Weber. *The Kentucky Painter: From the Fron tier Era to the Great War: Exhibition, January 25–March 15, 1981.* Lexington: University of Kentucky Art Museum, 1981.
- O'Connor, John. "Reviving a Forgotten Artist: A Sketch of James Reid Lambdin, the Pittsburgh Painter of American Statesmen." *Carnegie Magazine* 12 (1938).

#### Mansfield, Michael Joseph

- Baker, Ross K. "Mike Mansfield and the Birth of the Modern Senate." In *First* among Equals: Outstanding Senate Leaders of the Twentieth Century, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.
- Baldwin, Louis. *Hon. Politician: Mike Mansfield of Montana*. Missoula, MT: Mountain, 1979.
- Byrd, Robert C. *The Senate, 1789–1989: Addresses on the History of the United States Senate.* Vol. 1. Washington, D.C.: Government Printing Office, 1988.
- Valeo, Francis Ralph. *Mike Mansfield*, *Majority Leader: A Different Kind of Senate, 1961–1976.* Armonk, NY: M.E. Sharpe, 1999.

#### *Mike Mansfield* by Aaron Shikler (Cat. no. 32.00029)

Brooklyn Museum. Paintings and Drawings by David Levine and Aaron Shikler, the Brooklyn Museum, April 24–May 23, 1971. New York: Brooklyn Museum, 1971.

- Moritz, Charles, ed. *Current Biography Yearbook: 1978.* New York: H.W. Wilson, 1978–79.
- Galerie, Claude Bernard. *David Levine, Aaron Shikler, May–June, 1988.* Paris: Imprimerie Union, 1988.
- "Aaron A. Shikler: One of America's Best Known Artists." *Portrait Signature* (winter 1995).

#### General Marion Inviting a British Officer to Share His Meal

- Bass, Robert D. Swamp Fox: The Life and Campaigns of General Francis Marion. New York: Holt, 1959.
- Boddie, William Willis. *Traditions of the Swamp Fox: William W. Boddie's Francis Marion.* Spartanburg, SC: Reprint Company, 2000.
- Davies, Nell Weaver. "New Facts about an Old Story." *Carologue: Bulletin of the South Carolina Historical Society* 15, no. 4 (winter 1999).
- Pancake, John S. This Destructive War: The British Campaign in the Carolinas, 1780–1782. Tuscaloosa: University of Alabama Press, 1985.
- Rankin, Hugh F. *Francis Marion: The Swamp Fox*. New York: Crowell, 1973.
- U.S. Library of Congress. An Album of American Battle Art, 1755–1918.
  Washington, D.C.: Government Printing Office, 1947. Reprint, New York: Da Capo, 1972.
- Weems, Mason Locke, and Peter Horry. The Life of General Francis Marion: A Celebrated Partisan Officer in the Revolutionary War against the British and Tories in South Carolina and Georgia. 1809. Reprint, Winston-Salem, NC: John F. Blair, 2000.

#### *General Marion Inviting a British Officer to Share His Meal* by John Blake White (Cat. no. 33.00002)

- Mann, Maybelle. *The American Art-Union*. Jupiter, FL: ALM Associates, 1987.
- Rutledge, Anna Wells. "Artists in the Life of Charleston through Colony and State from Restoration to Reconstruction." *Transactions of the American Philosophical Society* 39, no. 2 (November 1949).
- Truluck, James P., Jr. "The Legacy of Two Grandfathers." *Carologue: Bulletin of the South Carolina Historical Society* 5, no. 3 (autumn 1989).
- Turner, Mary Ellen. "John Blake White: An Introduction." *Journal of Early Southern Decorative Arts* 16, no. 1 (May 1990).

White, John Blake. "The Journal of John Blake White." Edited by Paul R. Weidner. South Carolina Historical and Genealogical Magazine 42, no. 2 (April 1941); 42, no. 3 (July 1941); 42, no. 4 (October 1941); 43, no. 1 (January 1942); 43, no. 2 (April 1942); 43, no. 3 (July 1942).

#### Marshall, John

- Beveridge, Albert Jeremiah. John Marshall. 4 vols. Originally published as The Life of John Marshall. 1916–19. Reprint, New York: Chelsea House, 1980.
- Cuneo, John R. *John Marshall, Judicial Statesman*. New York: McGraw-Hill, 1975.
- Gunther, Gerald. John Marshall's Defense of McCulloch v. Maryland. Stanford: Stanford University Press, 1969.
- Johnson, Herbert A. *The Chief Justiceship of John Marshall, 1801–1835.* Columbia: University of South Carolina Press, 1997.
- McCulloch v. Maryland, 4 Wheat. 316 (1819).
- Newmyer, R. Kent. John Marshall and the Heroic Age of the Supreme Court. Baton Rouge: Louisiana State University Press, 2001.
- Robarge, David. A Chief Justice's Progress: John Marshall from Revolutionary Virginia to the Supreme Court. Westport, CT: Greenwood, 2000.
- Smith, Jean Edward. John Marshall: Definer of a Nation. New York: Holt, 1996.

### John Marshall by Hiram Powers (Cat. no. 21.00014)

- Crane, Sylvia E. White Silence: Greenough, Powers, and Crawford: American Sculptors in Nineteenth-Century Italy. Coral Gables, FL: University of Miami Press, 1972.
- Miller, Lillian B. *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790–1860.* Chicago: University of Chicago Press, 1966.
- Oliver, Andrew. *The Portraits of John Marshall*. Charlottesville: University Press of Virginia for the Institute of Early American History and Culture, 1977.
- Reynolds, Donald M. *Hiram Powers and His Ideal Sculpture*. New York: Garland, 1977.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 1. New York: Metropolitan Museum of Art, 1999.
- U.S. Congress. *House of Representatives Journal* (7 December 1835) 24th Cong., 1st sess.

Wunder, Richard P. *Hiram Powers: Vermont Sculptor, 1805–1873.* 2 vols. Newark: University of Delaware Press; Cranbury, NJ: Associated University Presses, 1989–91.

#### Marshall, Thomas Riley

- Canfield, Leon Hardy. *The Presidency of Woodrow Wilson: Prelude to a World in Crisis.* Rutherford, NJ: Fairleigh Dickinson University Press, 1966.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Marshall, Thomas R. Recollections of Thomas R. Marshall, Vice President and Hoosier Philosopher: A Hoosier Salad. Indianapolis, IN: Bobbs-Merrill, 1925.
- Thomas, Charles Marion. *Thomas Riley Marshall, Hoosier Statesman*. Oxford, OH: Mississippi Valley, 1939.

### *Thomas R. Marshall* by Moses A. Wainer Dykaar (Cat. no. 22.00028)

- Barbee, David Rankin. "An Historian in Bronze and Marble," *Washington Post*, 3 April 1932.
- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- National Gallery of Art, Smithsonian Institution. Catalogue of a Collection of Busts of Prominent Personages in Marble and Bronze by Moses W.
  Dykaar, on View in the Central Room of the National Gallery, Natural History Building, U.S. National Museum, March 5 to 20, 1926. Washington, D.C.: National Gallery of Art, 1926.
- New Gallery. *Exhibition of Portraits in Marble and in Bronze by M.W. Dykaar.* New York: New Gallery, 1926.
- Wallach, Sidney. "The Art of Moses W. Dykaar," *Jewish Tribune*, 4 February 1927.

#### McKinley, William

- Gould, Lewis L. The Presidency of William McKinley. Lawrence: Regents Press of Kansas, 1980.
- Leech, Margaret. *In the Days of McKinley*. New York: Harper, 1959. Reprint, Norwalk, CT: Easton, 1986.
- Morgan, H. Wayne. *William McKinley and His America*. Syracuse, NY: Syracuse University Press, 1963.
- Olcott, Charles Sumner. *William McKinley*. 2 vols. Originally published as *The Life of William McKinley*. 1916. Reprint, New York: AMS, 1972.

#### *William McKinley* by Emma Marie Cadwalader Guild (Cat. no. 24.00004)

- Baker, Abby G. "An American Woman Sculptor." *Pearson's Magazine*, February 1904.
- Earle, Helen L., comp. *Biographical Sketches of American Artists*. 1924. Reprint, Charleston, SC: Garnier, 1972.
- Rubinstein, Charlotte Streifer. American Women Sculptors: A History of Women Working in Three Dimensions. Boston: G.K. Hall, 1990.

#### McNary, Charles Linza

- Neal, Steve. "Charles L. McNary: The Quiet Man." In *First among Equals: Outstanding Senate Leaders of the Twentieth Century*, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.
  - *——. McNary of Oregon: A Political Biography.* Portland, OR: Western Imprints, 1985.
- U.S. Congress. Memorial Services Held in the House of Representatives and Senate of the United States, Together with Remarks Presented in Eulogy of Charles Linza McNary, Late a Senator from Oregon. 78th Cong., 2d sess. Washington, D.C.: Government Printing Office, 1946.

# *Charles L. McNary* by Henrique Medina (Cat. no. 32.00012)

- Campos, Ramiro Guedes de. *Dívida de Portugal a Henrique Medina*. Trofa, Portugal: D.J. Pereira, 1979.
- Dias, Carlos Malheiro. *Um Ensaio Sobre o Pintor Henrique Medina*. Rio de Janeiro, Brazil: Schmidt, 1934.
- Medina, Henrique. *Henrique Medina: 30 Desenhos Inéditos*. Porto, Portugal: Fundação Eng. António de Almeida, 1990.
- Pamplona, Fernando de. Dicionário de Pintores e Escultores Portugueses ou Que Trabalharam em Portugal. 5 vols.
  2d ed. Porto, Portugal: Livraria Civilização Editora, 1987–88.

#### Mondale, Walter Frederick

- Forest, John. *Warriors of the Political Arena: The Presidential Election of 1984.* New York: Vantage, 1986.
- Gillon, Steven M. *The Democrats' Dilemma: Walter F. Mondale and the Liberal Legacy.* New York: Columbia University Press, 1992.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

- Light, Paul Charles. *Vice-Presidential Power: Advice and Influence in the White House*. Baltimore: Johns Hopkins University Press, 1984.
- Mondale, Walter F. *The Accountability of Power: Toward a Responsible Presidency*. New York: David McKay, 1975.

### *Walter F. Mondale* by Judson R. Nelson (Cat. no. 22.00041)

Goodyear, Frank Henry. *Contemporary American Realism since 1960.* Boston: New York Graphic Society, in association with the Pennsylvania Academy of Fine Arts, 1981.

Klein, Michael R. "Jud Nelson: Sculpture for Seeing." *Arts Magazine*, September 1979.

Levin, Kim. "Jud Nelson: Sculpture Is His Bag." *Arts Magazine*, October 1981.

White, George M. *Under the Capitol Dome*. Washington, D.C.: American Institute of Architects Press, 1997.

#### Morgan, John Tyler

Chilton, Claudius Lysias. *Memorial Address* on John T. Morgan. Montgomery, AL: Paragon, 1913.

Fry, Joseph A. John Tyler Morgan and the Search for Southern Autonomy. Knoxville: University of Tennessee Press, 1992.

U.S. Congress. John Tyler Morgan and Edmund Winston Pettus (Late Senators from Alabama): Memorial Addresses, Sixtieth Congress, First Session, Senate of the United States, April 18, 1908, House of Representatives, April 25, 1908. Washington, D.C.: Government Printing Office, 1909.

Watson, Elbert L. *Alabama United States Senators*. Huntsville, AL: Strode, 1982.

#### John Morgan by Carl Gutherz (Cat. no. 32.00024)

Cole, John Y., and Henry Hope Reed, eds. *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building.* New York: W.W. Norton, 1997.

Czestochowski, Joseph S. *Carl Gutherz*. Memphis, TN: Brooks Memorial Art Gallery, 1975.

Hyland, Douglas. "Carl Gutherz and His Utopian Vision." *Interpretations: A Journal of Idea, Analysis and Criticism* (Memphis State University) 13, no. 2 (spring 1982).

Masler, Marilyn. "Carl Gutherz: Memphis Beginnings." *West Tennessee Historical Society Papers* 46 (1992). ———. "Carl Gutherz and the Northwest Landscape." *Minnesota History* 53, no. 8 (winter 1993).

#### Morrill, Justin Smith

Cross, Coy F. Justin Smith Morrill: Father of the Land Grant Colleges. East Lansing: Michigan State University Press, 1999.

Edmond, Joseph Bailey. *The Magnificent Charter: The Origin and Role of the Morrill Land Grant Colleges and Universities.* Hicksville, NY: Exposition, 1978.

#### *Justin Morrill* by Jonathan Eastman Johnson (Cat. no. 32.00005)

Carbone, Teresa A., and Patricia Hills. *Eastman Johnson: Painting America*. New York: Brooklyn Museum of Art, in association with Rizzoli International, 1999.

Hills, Patricia. *Eastman Johnson*. New York: C.N. Potter, in association with the Whitney Museum of American Art, 1972.

Parker, William Belmont. The Life and Public Services of Justin Smith Morrill. 1924. Reprint, New York: Da Capo, 1971.

#### Morton, Levi Parsons

Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

McElroy, Robert McNutt. *Levi Parsons Morton: Banker, Diplomat, and Statesman.* 1930. Reprint, New York: Arno, 1975.

*The National Cyclopædia of American Biography*. Vol. 1. New York: James T. White, 1898.

Socolofsky, Homer Edward, and Allan B. Spetter. *The Presidency of Benjamin Harrison*. Lawrence: University Press of Kansas, 1987.

Testimonial to Vice President Levi P. Morton, upon His Retirement from Office on March 4, 1893. Concord, NH: Monitor, 1893.

# *Levi P. Morton* by Frank Edwin Elwell (Cat. no. 22.00022)

Craven, Wayne. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

United States Senate

- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

### Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British

- Bass, Robert D. Swamp Fox: The Life and Campaigns of General Francis Marion. New York: Holt, 1959.
- Boddie, William Willis. *Traditions of the Swamp Fox: William W. Boddie's Francis Marion.* Spartanburg, SC: Reprint Company, 2000.
- Lee, Henry. *The Revolutionary War Memoirs* of General Henry Lee. Originally published as Memoirs of the War in the Southern Department of the United States. 1812. Reprint, New York: Da Capo, 1998.
- Royster, Charles. *Light-Horse Harry Lee and the Legacy of the American Revolution*. Baton Rouge: Louisiana State University Press, 1994.

### Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British by John Blake White (Cat. no. 33.00001)

- Turner, Mary Ellen. "John Blake White: An Introduction." *Journal of Early Southern Decorative Arts* 16, no. 1 (May 1990).
- U.S. Library of Congress. An Album of American Battle Art, 1755–1918.
  Washington, D.C.: Government Printing Office, 1947. Reprint, New York: Da Capo, 1972.
- White, John Blake. "The Journal of John Blake White." Edited by Paul R. Weidner. South Carolina Historical and Genealogical Magazine 42, no. 2 (April 1941); 42, no. 3 (July 1941); 42, no. 4 (October 1941); 43, no. 1 (January 1942); 43, no. 2 (April 1942); 43, no. 3 (July 1942).

#### *Mountains and Clouds* by Alexander Calder (Cat. no. 25.00007)

- Clines, Francis X. "Awaiting the Vista of a Calder," *New York Times*, 18 November 1985.
- Guerrero, Pedro E. *Calder at Home: The Joyous Environment of Alexander Calder*. New York: Stewart, Tabori & Chang, 1998.
- Lipman, Jean. *Calder's Universe*. New York: Viking, in cooperation with the Whitney Museum of American Art, 1976.

Marter, Joan M. *Alexander Calder*. New York: Cambridge, MA: University Press, 1991.

- Solomon R. Guggenheim Museum. Alexander Calder: A Retrospective Exhibition by the Solomon R. Guggenheim Museum, New York and Musée National d'Art Moderne, Paris. New York: Solomon R. Guggenheim Museum, 1964.
- Swisher, Kara. "Calder's Capital Creation," *Washington Post*, 6 May 1987.

Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 2. New York: Metropolitan Museum of Art, 2001.

White, George M. Under the Capitol Dome. Washington, D.C.: American Institute of Architects Press, 1997.

#### Niagara, the Table Rock

Berton, Pierre. *Niagara: A History of the Falls*. New York: Kodansha International, 1997.

Durham, Michael S. *The Smithsonian Guide* to Historic America: The Mid-Atlantic States. New York: Stewart, Tabori & Chang, 1989.

Kiwanis Club, Niagara Falls. Niagara, River of Fame. 1968. Revised by George A. Seibel. Niagara Falls, Ontario, Canada: Kiwanis Club of Stamford, Ontario, 1986.

McGreevy, Patrick Vincent. *Imagining Niagara: The Meaning and Making of Niagara Falls*. Amherst: University of Massachusetts Press, 1994.

McKinsey, Elizabeth R. *Niagara Falls: Icon* of the American Sublime. New York: Cambridge, MA University Press, 1985.

# *Niagara, The Table Rock—Winter* by François Régis Gignoux (Cat. no. 33.00020)

Adamson, Jeremy Elwell. *Niagara: Two Centuries of Changing Attitudes, 1697–1901.* Washington, D.C.: Corcoran Gallery of Art, 1985.

Hutson, Martha Young. George Henry Durrie, 1820–1863: American Winter Landscapist, Renowned through Currier and Ives. Santa Barbara, CA: Santa Barbara Museum of Art, 1977.

Museum of Fine Arts, Boston. *M. and M. Karolik Collection of American Paintings, 1815 to 1865.* Cambridge, MA: Harvard University Press, 1949.

National Academy of Design. National Academy of Design Exhibition Record, 1826–1860. Vol. 1. New York: New-York Historical Society, 1943. Tuckerman, Henry T. Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists. 1867. Reprint, New York: James F. Carr, 1966.

#### Nixon, Richard Milhous

- Aitken, Jonathan. Nixon: A Life. Chicago: Regnery, 1993.
- Ambrose, Stephen E. *Nixon: The Education* of a Politician, 1913–1962. New York: Simon & Schuster, 1987.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

Nixon, Richard M. *RN: The Memoirs of Richard Nixon*. New York: Grossett & Dunlap, 1978. Reprint, New York: Simon & Schuster, 1990.

——. Six Crises. Garden City, NY: Doubleday, 1962. Reprint, New York: Simon & Schuster, 1990.

### *Richard M. Nixon* by Gualberto Rocchi (Cat. no. 22.00036)

Glaser, Vera, and Malvina Stephenson. "Painting, Bust of Nixon," *Washington, D.C. Sunday Star*, 3 August 1969.

#### Overman, Lee Slater

- Link, Arthur S. Wilson: The New Freedom. Princeton, NJ: Princeton University Press, 1956.
- U.S. Congress. Memorial Addresses Delivered in the Senate and House of Representatives of the United States in Memory of Lee S. Overman, Late a Senator from North Carolina. 71st Cong., 3d sess. Washington, D.C.: Government Printing Office, 1931.
- Watson, Richard L., Jr. "Principle, Party, and Constituency: The North Carolina Congressional Delegation, 1917–1919." *North Carolina Historical Review* 56 (July 1979).

*Lee Slater Overman* by Unknown artist (Cat no. 32.00032)

No additional sources

# *Patriotism* by Lee Oscar Lawrie (Cat no. 25.00009)

- Allen, William C. A History of the United States Capitol: A Chronicle of Design, Construction, and Politics. Washington, D.C.: Government Printing Office, 2001.
- Goode, James M. The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide. Washington, D.C.: Smithsonian Institution Press, 1974.

- "Lawrie Hailed as Ecclesiastic Sculptor," *Easton (MD) Star-Democrat*, 23 April 1969.
- Mirabella, Stephen. "Lee Lawrie: Sculptor of Ideas." *American Arts Quarterly* 17, no. 3–4 (summer/fall 2000).
- Morris, Joseph F., ed. *Lee Lawrie*. The American Sculptors Series, vol. 14. Athens: University of Georgia Press, 1955.
- U.S. Commission of Fine Arts. *The Commission of Fine Arts Fifteenth Report, July 1, 1944 to June 30, 1948.* Washington, D.C.: Government Printing Office, 1949.

#### Pocahontas

- Lemay, J.A. Leo. *Did Pocabontas Save Captain John Smith?* Athens: University of Georgia Press, 1992.
- Mossiker, Frances. *Pocabontas: The Life and the Legend*. New York: Da Capo, 1996.
- Tilton, Robert S. *Pocabontas: The Evolution* of an American Narrative. New York: Cambridge University Press, 1994.

Woodward, Grace Steele. *Pocahontas*. Norman: University of Oklahoma Press, 1969.

# *Pocabontas* by Unknown artist (Cat. no. 31.00014)

Barbour, Philip L. *Pocabontas and Her World*. Boston: Houghton Mifflin, 1970.

- National Portrait Gallery, Smithsonian Institution. *Permanent Collection Illustrated Checklist*. Washington, D.C.: National Portrait Gallery, in association with the Smithsonian Institution Press, 1987.
- U.S. National Capital Sesquicentennial Commission. *American Processional, 1492–1900.* Washington, D.C.: Corcoran Gallery of Art, 1950.

#### Pulaski, Casimir

- Haiman, Miecislaus. *Poland and the American Revolutionary War*. Chicago: Polish Roman Catholic Union of America, 1932.
- ———. Polish Past in America, 1608–1865. Chicago: Polish Museum of America, 1974.
- Hoskins, Janina W. Casimir Pulaski, 1747– 1779: A Selective List of Reading Materials in English. Washington, D.C.: Library of Congress, 1979.
- Szymánski, Leszek. *Casimir Pulaski: A Hero* of the American Revolution. New York: Hippocrene Books, 1994.

# *Casimir Pulaski* by Henry Dmochowski Saunders (Cat. no. 21.00015)

McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.

Rutledge, Anna Wells, ed. *Cumulative Record of Exhibition Catalogues: The Pennsylvania Academy of the Fine Arts, 1807–1870.* Philadelphia: American Philosophical Society, 1955.

U.S. Senate. *Senate Journal* (13 February 1882) 47th Cong., 1st sess.

### Quayle, James Danforth

- Broder, David S., and Bob Woodward. *The Man Who Would Be President: Dan Quayle.* New York: Simon & Schuster, 1992.
- Fenno, Richard F. *The Making of a Senator: Dan Quayle*. Washington, D.C.: CQ Press, 1989.

Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

Quayle, Dan. Standing Firm: A Vice-Presidential Memoir. New York: HarperCollins, 1994.

#### *J. Danforth Quayle* by Frederick E. Hart (Cat. no. 22.00044)

Potterton, Homan, et al. *Frederick Hart: Sculptor*. New York: Hudson Hills, 1994.

Reynolds, Donald Martin. *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium.* New York: Abbeville, 1993.

Schmidt, Esther, and Franklin Schmidt. "Passion for Tradition." *Art and Antiques*, October 1999.

U.S. Senate. Senator Strom Thurmond of South Carolina speaking in eulogy of the late Frederick "Rick" Hart. *Congressional Record* (25 October 1999) vol. 145, pt. 146.

Wechsler, Jill. "Frederick E. Hart: Sculptures for the Cathedral." *American Artist*, December 1981.

### The Recall of Columbus

Davidson, Miles H. *Columbus Then and Now: A Life Reexamined*. Norman: University of Oklahoma Press, 1997.

Fernández-Armesto, Felipe. *Columbus*. New York: Oxford University Press, 1991.

- Irving, Washington. *History of the Life and Voyages of Christopher Columbus.* 2 vols. Philadelphia: Lea & Blanchard for G.W. Gorton, 1841.
- Morison, Samuel Eliot. Admiral of the Ocean Sea: A Life of Christopher Columbus. 1942. Reprint, Boston: Northeastern University Press, 1983.

Taviani, Paolo Emilio. *Columbus, the Great Adventure: His Life, His Times, and His Voyages.* New York: Orion, 1991.

### *The Recall of Columbus* by Augustus Goodyear Heaton (Cat. no. 33.00007)

Cosentino, Andrew J., and Henry H. Glassie. *The Capital Image: Painters in Washington, 1800–1915.* Washington, D.C.: Smithsonian Institution Press, 1983.

Heaton, Augustus Goodyear. *Color: A Treatise.* Columbia, SC: R.L. Bryan, 1929.

Sellin, David. *Americans in Brittany and Normandy, 1860–1910.* Phoenix, AZ: Phoenix Art Museum, 1982.

Weinberg, H. Barbara. *The Lure of Paris: Nineteenth-Century American Painters and Their French Teachers*. New York: Abbeville, 1991.

#### Robinson, Joseph Taylor

- Bacon, Donald C. "Joseph Taylor Robinson: The Good Soldier." In *First among Equals: Outstanding Senate Leaders of the Twentieth Century*, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.
- Petersen, Svend. "Arkansas' Favorite Son." Arkansas Historical Quarterly 3 (summer 1944).
- U.S. Congress. Memorial Services Held in the House of Representatives and Senate of the United States, Together with Remarks Presented in Eulogy of Joseph Taylor Robinson, Late a Senator from Arkansas. 75th Cong., 3d sess. Washington, D.C.: Government Printing Office, 1938.

Weller, Cecil Edward, Jr. *Joe T. Robinson: Always a Loyal Democrat.* Fayetteville: University of Arkansas Press, 1998.

### Joseph T. Robinson by Nicholas Richard Brewer (Cat. no. 32.00011)

Brewer, Nicholas Richard. *Trails of a Paintbrusb.* Boston: Christopher, 1938.

"Seventy-Seven-Year-Old Artist Finds President Jumpy," *Washington Post*, 7 May 1935.

Wilson, Vylla Poe. "Art and Artists in Washington," *Washington Post*, 29 January 1933.

#### Rockefeller, Nelson Aldrich

Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

- Kramer, Michael S., and Sam Roberts. "I Never Wanted to Be Vice President of Anything!": An Investigative Biography of Nelson Rockefeller. New York: Basic, 1976.
- Persico, Joseph E. *The Imperial Rockefeller: A Biography of Nelson A. Rockefeller.* New York: Simon & Schuster, 1982.

Reich, Cary. *The Life of Nelson A. Rockefeller: Worlds to Conquer, 1908–1958.* New York: Doubleday, 1996.

Nelson A. Rockefeller by John Calabró (Cat. no. 22.00040)

Groves, Bob. "Northvale Artist Was Renowned for Portraits in Plaster, Granite," *Bergen (NJ) Record*, 31 October 1994.

Hunt, Marjorie. *The Stone Carvers: Master Craftsmen of Washington National Cathedral*. Washington, D.C.: Smithsonian Institution Press, 1999.

- "John Calabró." *The Compass*, October/ November/December 1976.
- "Sculptor's Unique Gallery." *New Jersey Music and Arts*, April 1960.

White, George M. Under the Capitol Dome. Washington, D.C.: American Institute of Architects Press, 1997.

#### Roosevelt, Theodore

- Blum, John Morton. *The Republican Roosevelt*. Cambridge, MA: Harvard University Press, 1954.
- Chessman, G. Wallace. *Theodore Roosevelt and the Politics of Power*. Boston: Little, Brown, 1969.
- Harbaugh, William Henry. Power and Responsibility: The Life and Times of Theodore Roosevelt. New York: Farrar, Straus & Cudahy, 1961. New and rev. ed. New York: Octagon Books, 1975.
- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

Morris, Edmund. *The Rise of Theodore Roosevelt*. New York: Coward, McCann & Geoghegan, 1979. Reprint, New York: Modern Library, 2001.

# *Theodore Roosevelt* by James Earle Fraser (Cat. no. 22.00025)

Craven, Wayne. Sculpture in America. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984. Eberle, Louise. "The Fraser Bust of Roosevelt." *Scribner's*, October 1920.

Fraser, James Earle. "Sculpting T.R." American Heritage, April 1972.

Fraser, Laura Gardin. "James Earle Fraser." *Sculpture Review* 15, no. 2 (summer 1965).

Gaich, Catherine, and Anne Dopffer. *Augustus Saint-Gaudens, 1848–1907: A Master of American Sculpture.* Paris: Somogy, 1999.

"New Bust of Roosevelt," *Washington Post*, 11 March 1910.

### Russell, Richard Brevard, Jr.

- Dole, Bob. Historical Almanac of the United States Senate: A Series of "Bicentennial Minutes" Presented to the Senate during the One Hundredth Congress. Edited by Wendy Wolff and Richard A. Baker. Washington, D.C.: Government Printing Office, 1989.
- Fite, Gilbert C. *Richard B. Russell, Jr., Senator from Georgia*. Chapel Hill: University of North Carolina Press, 1991.
- Goldsmith, John A. Colleagues: Richard B. Russell and His Apprentice, Lyndon B. Johnson. Washington, D.C.: Seven Locks, 1993.
- Mann, Robert. *The Walls of Jericho: Lyndon Jobnson, Hubert Humpbrey, Richard Russell, and the Struggle for Civil Rights.* New York: Harcourt Brace, 1996.
- U.S. Senate. Senator Robert C. Byrd of West Virginia speaking on Richard Brevard Russell. *Congressional Record* (1 February 1988) vol. 126, pt. 2.

### *Richard B. Russell Memorial Statue* by Frederick E. Hart (Cat. no. 21.00021)

- Hunt, Marjorie. *The Stone Carvers: Master Craftsmen of Washington National Cathedral*. Washington, D.C.: Smithsonian Institution Press, 1999.
- Potterton, Homan, et al. *Frederick Hart: Sculptor*. New York: Hudson Hills, 1994.
- Reynolds, Donald Martin. *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium*. New York: Abbeville, 1993.
- U.S. Senate. *Dedication and Unveiling of the Statue of Richard Brevard Russell, Jr.* 105th Cong., 1st sess., 1996. S. Doc. 105-8.

——. Senator Strom Thurmond of South Carolina speaking in eulogy of the late Frederick "Rick" Hart. *Congressional Record* (25 October 1999) vol. 145, pt. 146.

# Rutledge, John

Barry, Richard. *Mr. Rutledge of South Carolina*. 1942. Reprint, Salem, NH: Ayer, 1993.

- Hall, Kermit L., et al., eds. *The Oxford Companion to the Supreme Court of the United States*. New York: Oxford University Press, 1992.
- Haw, James. John and Edward Rutledge of South Carolina. Athens: University of Georgia Press, 1997.
- Lankevich, George J. *The Federal Court,* 1787–1801. Millwood, NY: Associated Faculty, 1986.

### John Rutledge by Alexander Galt (Cat. no. 21.00016)

Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

Dentler, Clara Louise. *Famous Americans in Florence*. Florence: Stabilimenti Grafici Giunti Marzocco, 1976.

Fahlman, Betsy. Spirit of the South: The Sculpture of Alexander Galt, 1827– 1863. Williamsburg, VA: Joseph and Margaret Muscarelle Museum of Art, College of William and Mary, 1992.

U.S. Senate. Senator Andrew P. Butler of South Carolina speaking on Chief Justice Rutledge. *Congressional Globe* (6 February 1856) 34th Cong., 1st sess.

#### Sheppard, Morris

- Bailey, Richard. "Morris Sheppard." In Profiles in Power: Twentieth-Century Texans in Washington, edited by Kenneth E. Hendrickson, Jr. and Michael L. Collins. Arlington Heights, IL: Harlan Davidson, 1993.
- Lemons, J. Stanley. "The Sheppard-Towner Act: Progressivism in the 1920s." *Journal of American History* 55 (March 1969).
- U.S. Congress. Memorial Services Held in the House of Representatives and Senate of the United States, Together with Remarks Presented in Eulogy of Morris Sheppard, Late a Senator from Texas. 77th Cong., 1st sess. Washington, D.C.: Government Printing Office, 1943.
- Welch, June Rayfield. *The Texas Senator*. Dallas: G.L.A., 1978.

# *Morris Sheppard* by Boris Bernhard Gordon (Cat. no. 32.00021)

McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995. Thorne, Mike. "Artist Knew at 10 He Had to Paint," *Houston Chronicle*, 28 March 1958.

#### Sherman, James Schoolcraft

- Coletta, Paolo E. *The Presidency of William Howard Taft*. Lawrence: University Press of Kansas, 1973.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- U.S. Congress. James Schoolcraft Sherman (Late Vice President of the United States): Memorial Addresses, 62<sup>d</sup> Congress, 3<sup>d</sup> Session, 1912–1913.
  Washington, D.C.: Government Printing Office, 1913.

#### *James S. Sherman* by Bessie Onahotema Potter Vonnoh (Cat. no. 22.00027)

- "Bust of Sherman Arrives at Capitol," *Washington, D.C. Evening Star*, 4 January 1912.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Rubinstein, Charlotte Streifer. American Women Sculptors: A History of Women Working in Three Dimensions. Boston: G.K. Hall, 1990.
- Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 2. New York: Metropolitan Museum of Art, 2001.

#### Smith, Margaret Chase

- Byrd, Robert C. *The Senate*, *1789–1989*. Vol. 2. Washington, D.C.: Government Printing Office, 1991.
- Janann, Sherman. *No Place for a Woman: A Life of Senator Margaret Chase Smith.* New Brunswick, NJ: Rutgers University Press, 2000.
- Smith, Margaret Chase. Declaration of Conscience. Edited by William C. Lewis, Jr. New York: Doubleday, 1972.
- Schmidt, Patricia L. *Margaret Chase Smith: Beyond Convention*. Orono: University of Maine Press, 1996.
- Vallin, Marlene Boyd. Margaret Chase Smith: Model Public Servant. Westport, CT: Greenwood, 1998.
- Wallace, Patricia Ward. Politics of Conscience: A Biography of Margaret Chase Smith. Westport, CT: Praeger, 1995.

469

### *Margaret Chase Smith* by Ronald Frontin (Cat. no. 32.00041)

- Spanierman Gallery. *Ronald Frontin: Recent Paintings, February 7–28, 2002.* New York: Spanierman Gallery, 2002.
- Sutherland, Amy. "Painting for Posterity," *Maine Sunday Telegram*, 1 September 1996.

#### The Space Shuttle Challenger

- Lewis, Richard S. *Challenger: The Final Voyage*. New York: Columbia University Press, 1988.
- McConnell, Malcolm. *Challenger: A Major Malfunction*. Garden City, NY: Doubleday, 1987.
- U.S. Presidential Commission on the Space Shuttle Challenger Accident. *Report to the President: Report of the Presidential Commission on the Space Shuttle Challenger Accident.* Washington, D.C.: The Commission, 1986.
- Vaughan, Diane. *The Challenger Launch Decision: Risky Technology, Culture, and Deviance at NASA*. Chicago: University of Chicago Press, 1996.

# *The Space Shuttle Challenger* by Charles Schmidt (Cat. no. 35.00002)

- "The Artist and the Space Shuttle." *Discover*, December 1982.
- Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

#### Spending Uncle Sam's Money

- Baker, Richard A. *The Senate of the United States: A Bicentennial History*. Malabar, FL: Robert E. Krieger, 1988.
- Byrd, Robert C. *The Senate, 1789–1989.* 4 vols. Washington, D.C.: Government Printing Office, 1988–94.
- Christianson, Stephen G. Facts about the Congress. New York: Wilson, 1996.
- Riddick, Floyd Millard, and Alan S. Frumin. *Riddick's Senate Procedure: Precedents and Practices.* Washington, D.C.: Government Printing Office, 1992.

### Spending Uncle Sam's Money by T. Dart Walker (Cat. no. 34.00002)

- Allen, William C. *History of the United States Capitol: A Chronicle of Design, Construction, and Politics.* Washington, D.C.: Government Printing Office, 2001.
- Burnett, Mary Q. Art and Artists of Indiana. 1921. Reprint, Evansville, IN: Whipporwill, 1985.

- Gambee, Budd Leslie, Jr. Frank Leslie and His Illustrated Newspaper, 1855–1860. University of Michigan, Dept. of Library Science Studies, vol. 8. Ann Arbor: University of Michigan, Department of Library Science, 1964.
- "Spending Uncle Sam's Money," *Leslie's Weekly*, 23 December 1899.

#### Stevenson, Adlai Ewing

- Baker, Jean H. *The Stevensons: A Biography* of an American Family. New York: W.W. Norton, 1996.
- Davis, Kenneth Sydney. The Politics of Honor: A Biography of Adlai E. Stevenson. Originally published as A Prophet in His Own Country: The Triumphs and Defeats of Adlai E. Stevenson, Garden City, NY: Doubleday, 1957. Reprint, New York: Putnam, 1967.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Schlup, Leonard. "An American Chameleon: Adlai E. Stevenson and the Quest for the Vice Presidency in Gilded Age Politics." *Presidential Studies Quarterly* 21 (summer 1991).

### *Adlai E. Stevenson* by Franklin Bachelder Simmons (Cat. no. 22.00023)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Goode, James M. The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide. Washington, D.C.: Smithsonian Institution Press, 1974.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Hawkes, Pamela W. "Franklin Simmons, Yankee Sculptor in Rome." *Antiques*, July 1985.
- Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 1. New York: Metropolitan Museum of Art, 1999.

### Sumner, Charles

Blue, Frederick J. *Charles Sumner and the Conscience of the North*. Arlington Heights, IL: Harlan Davidson, 1994.

- Donald, David Herbert. *Charles Sumner*. Originally published as *Charles Sumner and the Coming of the Civil War*, New York: Knopf, 1960, and *Charles Sumner and the Rights of Man*, New York: Knopf, 1970. Reprint (2 vols. in 1), New York: Da Capo, 1996.
- Sumner, Charles. *Memoirs and Letters of Charles Sumner*. 4 vols. Edited by Edward Lillie Pierce. New York: Arno, 1969.

# *Charles Sumner* by Walter Ingalls (Cat. no. 32.00016)

- Gerdts, William H. Art across America: Two Centuries of Regional Painting, 1710– 1920. Vol. 1. New York: Abbeville, 1990.
- McMahan, Virgil E. The Artists of Washington, D.C., 1796–1996. Vol. 1. Washington, D.C.: The Artists of Washington, D.C., 1995.
- Runnels, Moses Thurston. *History of Sanbornton, New Hampshire.* 2 vols. Boston: A. Mudge, 1881–82.

# *Charles Sumner* by Martin Milmore (Cat. no. 21.00017)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Curtis, George William. Orations and Addresses of George William Curtis.Vol. 3. Edited by Charles Eliot Norton.New York: Harper & Brothers, 1894.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.

### Taft, Robert Alphonso

- Kennedy, John F. "Robert A. Taft." In *Profiles in Courage*. New York: Harper, 1956. Reprint, 1961.
- Kirk, Russell, and James McClellan. *The Political Principles of Robert A. Taft.* New York: Fleet, 1967.
- Merry, Robert W. "Robert A. Taft: A Study in the Accumulation of Legislative Power." In *First among Equals: Outstanding Senate Leaders of the Twentieth Century*, edited by Richard A. Baker and Roger H. Davidson. Washington, D.C.: Congressional Quarterly, 1991.
- Patterson, James T. *Mr. Republican: A Biography of Robert A. Taft.* Boston: Houghton Mifflin, 1972.

# *Robert A. Taft* by Rudolph Anton Bernatschke (Cat. no. 32.00030)

- Smith, Marie. "Taft Portrait Is Presented at Capitol to GOP Senators," *Washington Post and Times Herald*, 18 June 1959.
- "Taft Portrait Disappears and Reappears at Rally," *Washington, D.C. Evening Star*, 9 June 1959.
- U.S. Senate. Senator Everett Dirksen speaking on the tenth anniversary of the death of Robert A. Taft. *Congressional Record* (31 July 1963) vol. 109, pt. 10.

# *Robert A. Taft* by Deane Keller (Cat. no. 32.00008)

"Deane Keller: Painter and Art Teacher, 91," *New York Times*, 17 April 1992, final ed.

U.S. Senate. *Proceedings at the Unveiling of the Portraits of Five Outstanding Senators.* 86th Cong., 1st sess., 1959. S. Doc. 86-17.

Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

# Taney, Roger Brooke

Finkelman, Paul. *Dred Scott v. Sandford: A Brief History with Documents*. Boston: Bedford, 1997.

Lewis, Walker. *Without Fear or Favor: A Biography of Chief Justice Roger Brooke Taney.* Boston: Houghton Mifflin, 1965.

Siegel, Martin. *The Taney Court, 1836–1864*. Millwood, NY: Associated Faculty, 1987.

Steiner, Bernard Christian. Life of Roger Brooke Taney, Chief Justice of the United States Supreme Court. Westport, CT: Greenwood, 1970.

Tyler, Samuel. *Memoir of Roger Brooke Taney*. 1872. Reprint, New York: Da Capo, 1970.

# *Roger B. Taney* by Augustus Saint-Gaudens (Cat. no. 21.00018)

Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

Dryfhout, John H. *The Work of Augustus Saint-Gaudens*. Hanover, NH: University Press of New England, 1982.

Greenthal, Kathryn. *Augustus Saint-Gaudens: Master Sculptor*. New York: Metropolitan Museum of Art, 1985.

Tharp, Louise Hall. *Saint-Gaudens and the Gilded Era*. Boston: Little, Brown, 1969.

- U.S. Senate. Senator Charles Sumner of Massachusetts speaking on the bust of Chief Justice Taney. *Congressional Globe* (23 February 1865) 38th Cong., 2d sess.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

Wilkinson, Burke. The Life and Works of Augustus Saint-Gaudens. Originally published as Uncommon Clay. San Diego, CA: Harcourt Brace Jovanovich, 1985. Reprint, New York: Dover, 1992.

# Taylor, Zachary

Bauer, K. Jack. *Zachary Taylor: Soldier, Planter, Statesman of the Old Southwest.* Baton Rouge: Louisiana State University Press, 1985.

Hamilton, Holman. The Three Kentucky Presidents: Lincoln, Taylor, Davis. Lexington: University Press of Kentucky, 1978.

Smith, Elbert B. The Presidencies of Zachary Taylor and Millard Fillmore. Lawrence: University Press of Kansas, 1988.

### Zachary Taylor by Unknown artist (Cat. no. 21.00019)

Chamberlain, Georgia S. "Bas-Relief Portraits by Salathiel Ellis." *Antiques Journal*, October 1954.

———. "Salathiel Ellis: Cameo Cutter, Sculptor, Artist of Nineteenth Century America." *Antiques Journal*, February 1954.

Failor, Kenneth M., and Eleonora Hayden. Medals of the United States Mint.Washington, D.C.: Government Printing Office, 1969.

# Telegraph

Blondheim, Menahem. *News over the Wires: The Telegraph and the Flow of Public Information in America, 1844–1897.* Cambridge, MA: Harvard University Press, 1994.

Carter, Samuel. *Cyrus Field: Man of Two Worlds*. New York: Putnam, 1968.

Field, Henry M. *The Story of the Atlantic Telegraph*. Originally published as *History of the Atlantic Telegraph*. 1866. Reprint, New York: Arno, 1972.

McDonald, Philip B. A Saga of the Seas: The Story of Cyrus W. Field and the Laying of the First Atlantic Cable. New York: Wilson-Erickson, 1937.

### *Telegraph* by Constantino Brumidi (Cat. no. 33.00019)

- Allen, William C. *A History of the United States Capitol: A Chronicle of Design, Construction, and Politics.* Washington, D.C.: Government Printing Office, 2001.
- Fournier, Harry. Constantino Brumidi: The Michelangelo of the United States Capitol from Filiatra, Messinias, Greece. Athens: Skapabaios, 1988.
- Meigs, Montgomery C. Capitol Builder: The Shorthand Journals of Montgomery C. Meigs, 1853–1859, 1861. Edited by Wendy Wolff. Washington, D.C.: Government Printing Office, 2001.
- Murdock, Myrtle M. Cheney. *Constantino Brumidi: Michelangelo of the United States Capitol.* Washington, D.C.: Monumental, 1950.
- U.S. Congress. *Dedication of the Bust of Constantino Brumidi, Michelangelo of the United States Capitol [in the] Rotunda, United States Capitol.* 90th Cong., 2d sess. Washington, D.C.: Government Printing Office, 1968.
- Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

### Thurmond, James Strom

- Bass, Jack, and Marilyn W. Thompson. Ol' Strom: An Unauthorized Biography of Strom Thurmond. Atlanta: Longstreet, 1998.
- Cohodas, Nadine. *Strom Thurmond and the Politics of Southern Change*. Macon, GA: Mercer University Press, 1994.
- Ellers, Joseph C. Strom Thurmond: The Public Man. Orangeburg, SC: Sandlapper, 1993.
- U.S. Congress. Strom Thurmond, U.S. Senator from South Carolina: Tributes in the Congress of the United States. 105th Cong., 1st sess., 1997. S. Doc. 105-9.

# *Strom Thurmond* by Frederick E. Hart (Cat. no. 24.00010)

- Potterton, Homan, et al. *Frederick Hart: Sculptor*. New York: Hudson Hills, 1994.
- Reynolds, Donald Martin. *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium*. New York: Abbeville, 1993.
- Schmidt, Esther, and Franklin Schmidt. "Passion for Tradition." *Art and Antiques*, October 1999.

- U.S. Senate. Senator Strom Thurmond of South Carolina speaking in eulogy of the late Frederick "Rick" Hart. *Congressional Record* (25 October 1999) vol. 145, pt. 146.
- Wechsler, Jill. "Frederick E. Hart: Sculptures for the Cathedral." *American Artist*, December 1981.

#### Tompkins, Daniel D.

- Hatfield, Mark O. Vice Presidents of the United States, 1789–1993. Washington, D.C.: Government Printing Office, 1997.
- Irwin, Ray Watkins. Daniel D. Tompkins: Governor of New York and Vice President of the United States. New York: New-York Historical Society, 1968.
- Shepherd, Barnett. "Daniel D. Tompkins and His Portraits." *Staten Island Historian* 8, no. 2 (winter–spring 1991).
- Tompkins, Daniel D. Public Papers of Daniel D. Tompkins, Governor of New York, 1807–1817. 3 vols. Edited by Hugh Hastings. New York: Wynkoop, Hallenbeck, Crawford, 1898–1902.

### *Daniel D. Tompkins* by Charles Henry Niehaus (Cat. no. 22.00006)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Niehaus, Regina Armstrong. The Sculpture of Charles Henry Niehaus, Being Reproductions from His Erected Sculpture, Prize Designs, Statues and Models, with a Biographical Sketch. New York: De Vinne, 1901.
- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.
- Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Truman, Harry S.

- Ferrell, Robert H. *Harry S. Truman: A Life.* Columbia: University of Missouri Press, 1994.
- Hamby, Alonzo L. *Man of the People: A Life* of Harry S. Truman. New York: Oxford University Press, 1995.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Jenkins, Roy. *Truman*. New York: Harper & Row, 1986.

McCullough, David G. *Truman*. New York: Simon & Schuster, 1992.

# *Harry S. Truman* by Charles Keck (Cat. no. 22.00034)

- Agopoff, Agop. "Charles Keck, 1875–1951: Twelfth President of the National Sculpture Society, 1931–1934." *National Sculpture Review* 15 (spring 1966).
- Byne, Arthur G. "The Salient Characteristic of the Work of Charles Keck." *Architectural Record* 32, no. 167 (August 1912).
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Stebbins, Theodore E., Jr. The Lure of Italy: American Artists and the Italian Experience, 1760–1914. Boston: Museum of Fine Arts, in association with Harry N. Abrams, New York, 1992.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 2. New York: Metropolitan Museum of Art, 2001.

#### Tyler, John

- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.
- Morgan, Robert J. A Whig Embattled: The Presidency under John Tyler. Lincoln: University of Nebraska Press, 1954. Reprint, Hamden, CT: Archon Books, 1974.
- Peterson, Norma Lois. *The Presidencies of William Henry Harrison and John Tyler*. Lawrence: University Press of Kansas, 1989.
- Seager, Robert, II. And Tyler Too: A Biography of John and Julia Gardiner Tyler. New York: McGraw-Hill, 1963. Reprint, Norwalk, CT: Easton, 1989.

# John Tyler by William C. McCauslen (Cat. no. 22.00010)

Cunningham, Noble E. *Popular Images of the Presidency: From Washington to Lincoln*. Columbia: University of Missouri Press, 1991.

#### Van Buren, Martin

- Cole, Donald B. *Martin Van Buren and the American Political System*. Princeton, NJ: Princeton University Press, 1984.
- Hatfield, Mark O. *Vice Presidents of the United States*, 1789–1993. Washington, D.C.: Government Printing Office, 1997.

- Niven, John. *Martin Van Buren: The Romantic Age of American Politics*. New York: Oxford University Press, 1983.
- Remini, Robert V. *Martin Van Buren and the Making of the Democratic Party.* New York: Columbia University Press, 1959.
- Wilson, Major L. *The Presidency of Martin Van Buren.* Lawrence: University Press of Kansas, 1984.

### *Martin Van Buren* by Ulric Stonewall Jackson Dunbar (Cat. no. 22.00008)

- Goode, James M. *The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide.* Washington, D.C.: Smithsonian Institution Press, 1974.
- Kloss, William, et al. Art in the White House: A Nation's Pride. Washington, D.C.: White House Historical Association, in cooperation with the National Geographic Society, 1992.
- "Sculptors' War Brings on Flight of Vivid Rejoinders," *Washington Post*, 29 June 1923.
- "Ulric S.J. Dunbar Dies; Noted Capital Artist," *Washington Post*, 8 May 1927.

#### Van Dyke, Nicholas, Jr.

- Aitken, William B. Distinguished Families in America Descended from Wilhelmus Beekman and Jan Thomasse Van Dyke. New York: Knickerbocker, G.P. Putnam's Sons, 1912.
- Munroe, John A. "Senator Nicholas Van Dyke of New Castle." *Delaware History* 4, no. 3 (June 1951).

# *Nicholas Van Dyke* by Jefferson David Chalfant (Cat. no. 32.00037)

- Burke, Doreen Bolger. American Paintings in the Metropolitan Museum of Art. Vol. 3. New York: The Museum, in association with Princeton University Press, 1994.
- Gorman, Joan H. Jefferson David Chalfant, 1856–1931: Brandywine River Museum, Chadds Ford, Pennsylvania, June 2 through September 3, 1979, the Newark Museum, Newark, New Jersey, October 10 through November 26, 1979. Chadds Ford, PA: Brandywine River Museum, 1979.
- *Jefferson D. Chalfant, 1856–1931.* Wilmington, DE: Wilmington Society of the Fine Arts, 1959.

#### Wallace, Henry Agard

Culver, John C., and John Hyde. American Dreamer: The Life and Times of Henry A. Wallace. New York: W.W. Norton, 2000. Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

Markowitz, Norman D. *The Rise and Fall of the People's Century: Henry A. Wallace and American Liberalism, 1941–1948.* New York: Free Press, 1973.

Walker, J. Samuel. Henry A. Wallace and American Foreign Policy. Westport, CT: Greenwood, 1976.

Wallace, Henry A. *The Price of Vision: The Diary of Henry A. Wallace, 1942–1946.*Edited by John Morton Blum. Boston: Houghton Mifflin, 1973.

# *Henry A. Wallace* by Jo Davidson (Cat. no. 22.00033)

Conner, Janice C., and Joel Rosenkranz. *Rediscoveries in American Sculpture: Studio Works, 1893–1939.* Austin: University of Texas Press, 1989.

Davidson, Jo. Between Sittings: An Informal Autobiography. New York: Dial, 1951.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

Kuhn, Lois Harris. *The World of Jo Davidson*. New York: Farrar, Straus & Cudahy, 1958.

Smithsonian Institution. Jo Davidson Portrait Sculpture. Washington, D.C.: National Portrait Gallery, Smithsonian Institution Press, 1978.

Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 2. New York: Metropolitan Museum of Art, 2001.

#### Washington, George

Alden, John Richard. George Washington: A Biography. Baton Rouge: Louisiana State University Press, 1984. Reprint, New York: Wings, 1995.

Ferling, John E. The First of Men: A Life of George Washington. Knoxville: University of Tennessee Press, 1988.

Freeman, Douglas Southall. *George Washington: A Biography*. 7 vols. New York: Scribner, 1948. Reprint, Clifton, NJ: A.M. Kelley, 1975.

Higginbotham, Don, ed. *George Washington Reconsidered*. Charlottesville: University Press of Virginia, 2001.

McDonald, Forrest. *The Presidency of George Washington*. Lawrence: University Press of Kansas, 1974.

Smith, Richard Norton. Patriarch: George Washington and the New American Nation. Boston: Houghton Mifflin, 1993.

# *George Washington* by William Dunlap (Cat. no. 31.00015)

Dunlap, William. History of the Rise and Progress of the Arts of Design in the United States. 1834. Reprint (2 vols. in 3), edited by Rita Weiss, New York: Dover Publications, 1969.

Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas.* Lancaster, PA: Lancaster Press, 1931.

Nichols, Arlene Katz. *The American Vasari: William Dunlap and His World, November 19, 1998–January 30, 1999.* New York: Hirschl and Adler Galleries, 1998.

Woosley, Theodore S. "The American Vasari." *Yale Review* 3 (July 1914).

### *George Washington (Patriæ Pater)* by Rembrandt Peale (Cat. no. 31.00001)

Eisen, Gustavus A. *Portraits of Washington*. 3 vols. New York: Robert Hamilton, 1932.

Hevner, Carol Eaton, and Lillian B. Miller. Rembrandt Peale, 1778–1860: A Life in the Arts. An Exhibition at the Historical Society of Pennsylvania, February 22, 1985 to June 28, 1985. Philadelphia: The Society, 1985.

Jefferson, Thomas. *The Life and Selected Writings of Thomas Jefferson*. Edited by Adrienne Koch and William Peden. 1944. Reprint, New York: Modern Library, 1993.

Miller, Lillian B., and Carol Eaton Hevner. In Pursuit of Fame: Rembrandt Peale, 1778–1860. Washington, D.C.: National Portrait Gallery; Seattle: University of Washington Press, 1992.

Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas*. Lancaster, PA: Lancaster Press, 1931.

Peale, Rembrandt. *Portrait of Washington*. Philadelphia: n.p., 1824?.

*George Washington* by Gilbert Stuart (Cat. no. 31.00003)

Eisen, Gustavus A. *Portraits of Washington*. 3 vols. New York: Robert Hamilton, 1932.

Evans, Dorinda. *The Genius of Gilbert Stuart*. Princeton, NJ: Princeton University Press, 1999.

Kirkland, Thomas J., and Robert M. Kennedy. *Historic Camden*. Vol. 1. 1905. Reprint, Camden, SC: Kershaw County Historical Society, 1994.

Miles, Ellen G. *George and Martha Washington: Portraits from the Presidential Years.* Washington, D.C.: Smithsonian Institution, National Portrait Gallery, in association with the University Press of Virginia, Charlottesville, 1999.

- Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas*. Lancaster, PA: Lancaster Press, 1931.
- Mount, Charles Merrill. *Gilbert Stuart, A Biography.* New York: W.W. Norton, 1964.

Park, Lawrence, comp. Gilbert Stuart: An Illustrated Descriptive List of His Works. 4 vols. New York: W.E. Rudge, 1926.

# *George Washington* by Gilbert Stuart (Cat. no. 31.00004)

- Eisen, Gustavus A. *Portraits of Washington*. 3 vols. New York: Robert Hamilton, 1932.
- Evans, Dorinda. *The Genius of Gilbert Stuart*. Princeton, NJ: Princeton University Press, 1999.
- Fielding, Mantle. *Gilbert Stuart's Portraits* of *George Washington*. Philadelphia: Printed for the subscribers, 1923.
- Miles, Ellen G. George and Martha Washington: Portraits from the Presidential Years. Washington, D.C.: Smithsonian Institution, National Portrait Gallery, in association with the University Press of Virginia, Charlottesville, 1999.
- Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas*. Lancaster, PA: Lancaster Press, 1931.
- Mount, Charles Merrill. *Gilbert Stuart, A Biography.* New York: W.W. Norton, 1964.
- Park, Lawrence, comp. Gilbert Stuart: An Illustrated Descriptive List of His Works. 4 vols. New York: W.E. Rudge, 1926.

# *George Washington* by Unknown artist (Cat. no. 21.00020)

- Arnason, H.H. *The Sculptures of Houdon*. London: Phaidon, 1975.
- Eisen, Gustavus A. *Portraits of Washington*. 3 vols. New York: Robert Hamilton, 1932.
- Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas*. Lancaster, PA: Lancaster Press, 1931.

### *George Washington Memorial Window* by Maria Herndl (Cat no. 42.00001)

- Briggs, Joseph. "Woman is Famous: Marie Herndl Has Reputation for Stained Glass Work," *Milwaukee Journal*, 11 February 1911.
- "Miss Marie Herndl," *Milwaukee Journal*, 16 May 1912.
- Merrill, Peter C. *German Immigrant Artists in America: A Biographical Dictionary.* Lanham, MD: Scarecrow, 1997.

473

#### George Washington at Princeton

Dwyer, William M. The Day is Ours!: An Inside View of the Battles of Trenton and Princeton, November 1776– January 1777. New Brunswick, NJ: Rutgers University Press, 1998.

Edgar, Gregory T. *Campaign of 1776: The Road to Trenton*. Bowie, MD: Heritage, 1995.

Ketchum, Richard M. The Winter Soldiers: The Battles for Trenton and Princeton. New York: Doubleday, 1973. Reprint, New York: Henry Holt, 1999.

Lefkowitz, Arthur S. *The Long Retreat: The Calamitous American Defense of New Jersey, 1776.* Metuchen, NJ: Upland, 1998. Reprint, New Brunswick, NJ: Rutgers University Press, 1999.

### *George Washington at Princeton* by Charles Willson Peale (Cat. no. 31.00002)

Miller, Lillian B. New Perspectives on Charles Willson Peale: A Two Hundred Fiftieth Anniversary Celebration.
Pittsburgh: University of Pittsburgh Press, 1991.

Morgan, John Hill, and Mantle Fielding. *The Life Portraits of Washington and Their Replicas.* Lancaster, PA: Lancaster Press, 1931.

Sellers, Charles Coleman. *The Artist of the Revolution: The Early Life of Charles Willson Peale.* Hebron, CT: Feather & Good, 1939.

------. Charles Willson Peale. New York: Scribner, 1969.

 — "Portraits and Miniatures by Charles Willson Peale." *Transactions of the American Philosophical Society* 42 (June 1952).

Tuckerman, Henry T. Book of the Artists: American Artist Life Comprising Biographical and Critical Sketches of American Artists. 1867. Reprint, New York: James F. Carr, 1966.

U.S. Senate. Senator Daniel Wolsey Voorhees of Indiana speaking on the purchase of pictures. *Congressional Record* (6 February 1882) vol. 13, pt. 1.

#### Webster, Daniel

Baxter, Maurice. One and Inseparable: Daniel Webster and the Union. Cambridge, MA: Harvard University Press, 1984.

Dyer, Oliver. *Great Senators of the United States Forty Years Ago (1848 and 1849).* 1889. Reprint, Freeport, NY: Books for Libraries, 1972.

Peterson, Merrill D. *The Great Triumvirate: Webster, Clay, and Calhoun*. New York: Oxford University Press, 1987. Remini, Robert V. *Daniel Webster: The Man and His Time*. New York: W.W. Norton, 1997.

Webster, Daniel. *The Papers of Daniel Webster*. 15 vols. Edited by CharlesWiltse, et al. Hanover, NH: University Press of New England, 1974–89.

### Daniel Webster by Thomas Ball (Cat. no. 24.00006)

Ball, Thomas. *My Threescore Years and Ten: An Autobiography.* 1892. Reprint, New York: Garland, 1977.

Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

Harding, Jonathan P., and Harry L. Katz. Pre-Twentieth Century American and European Painting and Sculpture. Boston: Northeastern University Press, 1984.

Kloss, William, et al. *Art in the White House: A Nation's Pride*. Washington, D.C.: White House Historical Association, in cooperation with the National Geographic Society, 1992.

Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.

Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art.* Vol. 1. New York: Metropolitan Museum of Art, 1999.

### Daniel Webster by Adrian S. Lamb (Cat. no. 32.00006)

"Artists Picked to Paint Five Honored Senators," *Washington Post*, 30 May 1958.

O'Leary, J.A. "Artists for Portraits of Five Senators Selected," *Washington, D.C. Evening Star*, 30 May 1958.

U.S. Senate. *Proceedings at the Unveiling of the Portraits of Five Outstanding Senators.* 86th Cong., 1st sess., 1959. S. Doc. 86-17.

Wolanin, Barbara A., comp. Constantino Brumidi: Artist of the Capitol. Washington, D.C.: Government Printing Office, 1998.

# *Daniel Webster* attributed to Richard Francis Nagle (Cat. no. 32.00001)

Coke, Van Deren. *The Painter and the Photograph: From Delacroix to Warhol.* Rev. and enl. ed. Albuquerque: University of New Mexico Press, 1972. Horan, James D. Mathew Brady: Historian with a Camera. New York: Crown, 1955.

Meredith, Roy. *The World of Mathew Brady: Portraits of the Civil War Period*. Los Angeles: Brooke House, 1976.

New-York Historical Society. *Catalogue of American Portraits in the New-York Historical Society.* Vol. 1. New Haven, CT: Yale University Press, 1974.

Panzer, Mary. Mathew Brady and the Image of History. Washington, D.C.: Smithsonian Institution Press for the National Portrait Gallery, 1997.

Pfister, Harold Francis. Facing the Light: Historic American Portrait Daguerreotypes: An Exhibition at the National Portrait Gallery, September 22, 1978– January 15, 1979. Washington, D.C.: Smithsonian Institution Press, 1978.

# *Daniel Webster* by James Henry Wright (Cat. no. 32.00017)

- Coke, Van Deren. *The Painter and the Photograph: From Delacroix to Warhol.* Rev. and enl. ed. Albuquerque: University of New Mexico Press, 1972.
- d'Otrange, Marie-Louise. "James H. Wright, 19th Century New York Painter." *American Collector* 12 (February 1943).

Pfister, Harold Francis. Facing the Light: Historic American Portrait Daguerreotypes: An Exhibition at the National Portrait Gallery, September 22, 1978– January 15, 1979. Washington, D.C.: Smithsonian Institution Press, 1978.

#### Wheeler, William Almon

Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

Hoogenboom, Ari Arthur. *The Presidency of Rutherford B. Hayes*. Lawrence: University Press of Kansas, 1988.

Howells, William Dean. Sketch of the Life and Character of Rutherford B. Hayes: Also a Biographical Sketch of William A. Wheeler. 1876. Reprint, Folcroft, PA: Folcroft Library Editions, 1977.

### *William A. Wheeler* by Edward Clark Potter (Cat. no. 22.00019)

Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.

Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.

- Taft, Lorado. *The History of American Sculpture*. 1924. Reprint, New York: Arno, 1969.
- Tolles, Thayer, ed. *American Sculpture in the Metropolitan Museum of Art*. Vol. 1. New York: Metropolitan Museum of Art, 1999.

#### Wherry, Kenneth Spicer

- Paul, Justis F. "Butler, Griswold, Wherry: The Struggle for Dominance of Nebraska Republicanism, 1941–1946." North Dakota Quarterly 43 (autumn 1975).
- Stromer, Marvin E. *The Making of a Political Leader: Kenneth S. Wherry and the United States Senate.* Lincoln: University of Nebraska Press, 1969.
- U.S. Congress. Memorial Services Held in the House of Representatives and Senate of the United States, Together with Remarks Presented in Eulogy of Kenneth Spicer Wherry, Late a Senator from Nebraska. 82d Cong., 2d sess. Washington, D.C.: Government Printing Office, 1952.

# *Kenneth S. Wherry* by Roma Christine Harlan (Cat. no. 32.00027)

Halverson, Lolly. "Accuracy Is the Key to Portrait Painting," *Falls Church (VA) Globe*, 13 August 1970.

#### Wilson, Henry

- Abbott, Richard H. Cobbler in Congress: The Life of Henry Wilson, 1812–1875. Lexington: University Press of Kentucky, 1972.
- Hatfield, Mark O. *Vice Presidents of the United States, 1789–1993.* Washington, D.C.: Government Printing Office, 1997.

- McKay, Ernest A. *Henry Wilson, Practical Radical: A Portrait of a Politician.* Port Washington, NY: Kennikat, 1971.
- Nason, Elias. *The Life and Public Services of Henry Wilson, Late Vice President of the United States.* 1876. Reprint, New York: Negro Universities Press, 1969.
- U.S. Congress. Memorial Addresses on the Life and Character of Henry Wilson (Vice President of the United States), Delivered in the Senate and House of Representatives, January 21, 1876, with other Congressional Tributes of Respect. 44th Cong., 1st sess. Washington, D.C.: Government Printing Office, 1876.

# *Henry Wilson* by Daniel Chester French (Cat. no. 22.00018)

- Craven, Wayne. *Sculpture in America*. New and rev. ed. Newark: University of Delaware Press; New York: Cornwall, 1984.
- Cresson, Margaret French. Journey into Fame: The Life of Daniel Chester French. Cambridge, MA: Harvard University Press, 1947.
- Greenthal, Kathryn, Paula M. Kozol, and Jan Seidler Ramirez. *American Figurative Sculpture in the Museum of Fine Arts, Boston.* Boston: Northeastern University Press, 1986.
- Richman, Michael. Daniel Chester French: An American Sculptor. New York: Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976. Reprint, Washington, D.C.: Preservation, 1983.

- Tolles, Thayer, ed. American Sculpture in the Metropolitan Museum of Art. Vol. 1. New York: Metropolitan Museum of Art, 1999.
- U.S. Senate. Senator Henry Laurens Dawes of Massachusetts speaking on the memorial bust of Henry Wilson. *Congressional Record* (27 January 1885) vol. 16, pt. 2.

# *Wisdom* by Lee Oscar Lawrie (Cat no. 25.00010)

- Allen, William C. *A History of the United States Capitol: A Chronicle of Design, Construction, and Politics.* Washington, D.C.: Government Printing Office, 2001.
- Goode, James M. The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide. Washington, D.C.: Smithsonian Institution Press, 1974.
- "Lawrie Hailed as Ecclesiastic Sculptor," *Easton (MD) Star-Democrat*, 23 April 1969.
- Mirabella, Stephen. "Lee Lawrie: Sculptor of Ideas." *American Arts Quarterly* 17, no. 3–4 (summer/fall 2000).
- Morris, Joseph F., ed. *Lee Lawrie*. The American Sculptors Series, vol. 14. Athens: University of Georgia Press, 1955.
- U.S. Commission of Fine Arts. *The Commission of Fine Arts Fifteenth Report, July 1, 1944 to June 30, 1948.* Washington, D.C.: Government Printing Office, 1949.

# Index of Artists

Abbott, Lemuel Francis Henry Laurens, 252–255

Abrams, Herbert Elmer Howard Baker, Jr., 24–25 James Eastland, 106–107

Adams, Herbert Samuel Elbridge Gerry, 172–175

Ames, Sarah Fisher Clampitt Abraham Lincoln, 258–259

Andrews, Eliphalet Frazer John Adams, 2–5

Augur, Hezekiah Oliver Ellsworth, 110–111

Ball, Thomas Henry Clay, 64–67 Daniel Webster, 414–417

Behrends, William F. Spiro T. Agnew, 10–11

Bernatschke, Rudolf Anton Robert A. Taft, 352–353

Betts, Louis J. Hamilton Lewis, 256–257

Brewer, Nicholas Richard Joseph T. Robinson, 316–317

Brown, Henry Kirke Henry Clay, 68–71

Brumidi, Constantino *Telegraph*, 362–365

Buckley, John Oliver Hattie Caraway, 62–63

Burdette, Hattie Elizabeth John Langdon, 246–247

Calabró, John Nelson A. Rockefeller, 318–319

Calder, Alexander Mountains and Clouds, 294–297

Calverley, Charles Lafayette Foster, 148–151 Carpenter, Francis Bicknell First Reading of the Emancipation Proclamation by President Lincoln, 116–121

Chalfant, Jefferson David Nicholas Van Dyke, 382–383

Christy, Howard Chandler John Nance Garner, 166–169

Ciani, Vittorio A. George Clinton, 80–81

Cogswell, William F. Ulysses S. Grant, 178–179

Conlon, George Cordell Hull, 192–193

Conrad, Arthur E. Schmalz John C. Calhoun, 54–55

Cox, Allyn America's First Moon Landing, July 21, 1969, 16–17 Henry Clay, 72–75

Crawford, Thomas Justice and History, 232–237

Cushing, Robert Millard Fillmore, 114–115

Darby, Henry F. John C. Calhoun, 56–59 Henry Clay, 76–79

Davidson, Jo Charles G. Dawes, 94–97 Henry A. Wallace, 384–385

Dick, Sir William Reid James Bryce, 48–49

Dieterich, Louis P. Arthur P. Gorman, 176–177

Dunbar, Ulric Stonewall Jackson Thomas A. Hendricks, 186–187 Martin Van Buren, 378–381

Dunlap, William George Washington, 386–389

Dykaar, Moses A. Wainer Calvin Coolidge, 84–85 Charles Curtis, 90–91 Thomas R. Marshall, 276–277 Eastman, Seth
Principal Fortifications of the United States, 128–147
Fort Defiance, Arizona, 130–131
Fort Delaware, Delaware, 132–133
Fort Knox, Maine, 134–135
Fort Mackinac, Michigan, 136–137
Fort Scammel and Fort Gorges, Maine, 138–139
Fort Taylor, Florida, 140–141
Fort Trumbull, Connecticut, 142–143
West Point, New York, 144–145

Ellicott, Henry Jackson George M. Dallas, 92–93

Elwell, Frank Edwin Garret Augustus Hobart, 190–191 Levi P. Morton, 288–289

Ezekiel, Moses Jacob Thomas Jefferson, 208–211

Fassett, Cornelia Adèle Strong The Florida Case before the Electoral Commission, 122–125

Franzoni, Carlo Justice, 228–231

Fraser, James Earle John Nance Garner, 170–171 Theodore Roosevelt, 320–323

Frazee, John John Jay, 204–207

French, Daniel Chester John Adams, 6–9 Henry Wilson, 428–431

Frontin, Ronald Margaret Chase Smith, 338–339

Gagliardi, Tommaso Thomas Crawford, 88–89

Galt, Alexander John Rutledge, 328–331

Gignoux, François Régis Niagara, The Table Rock—Winter, 298–301

Goodwin, Frances Murphy Schuyler Colfax, 82–83

United States Senate

Gordon, Boris Bernhard Morris Sheppard, 332–333

Guild, Emma Marie Cadwalader William McKinley, 278–279

Gutherz, Carl John Morgan, 284–285

Hammitt, Clawson Shakespeare Henry Latimer, 248–249 James Latimer, 250–251

Hancock, Walker Kirtland George Bush, 52–53 Gerald R. Ford, 126–127 Hubert H. Humphrey, Jr., 194–195

Harlan, Roma Christine Kenneth S. Wherry, 426–427

Harryman, Richard Hood Everett McKinley Dirksen, 98–99

Hart, Frederick E. J. Danforth Quayle, 312–313 Richard B. Russell Memorial Statue, 324–327 Strom Thurmond, 366–367

Healy, George Peter Alexander Joseph Gales, 156–159

Heaton, Augustus Goodyear The Recall of Columbus, 314–315

Herndl, Maria George Washington Memorial Window, 406–407

Houdon, Jean-Antoine John Paul Jones, 224–225

Ingalls, Walter Charles Sumner, 346–347

Johnson, Jonathan Eastman Justin Morrill, 286–287

Jouvenal, Jacques Aaron Burr, 50–51

Kallio, Kalervo Alben W. Barkley, 26–27

Keck, Charles Harry S. Truman, 372–375

Keller, Deane Robert A. Taft, 354–355

Kiehart, Paul Peter Nelson Aldrich, 12–13

Knox, Simmie Lee Blanche Kelso Bruce, 44–45

Krohg, Per Lasson Leiv Eiriksson Discovers America A.D. 1000, 108–109 La Follette, Robert Chester Robert M. La Follette, 242–245

Lamb, Adrian S. Daniel Webster, 418–419

Lambdin, James Reid Willie P. Mangum, 264–265

Lawrie, Lee Oscar Courage, 86–87 Patriotism, 306–307 Wisdom, 432–433

Martegana, Giuseppe Giuseppe Garibaldi, 164–165

mason, JIMILU Constantino Brumidi, 46–47 Lyndon B. Johnson, 218–221

Matthews, George Bagby Patrick Henry, 188–189 John Paul Jones, 226–227

McCauslen, William C. Andrew Johnson, 216–217 William R. King, 238–239 John Tyler, 376–377

Medina, Henrique Charles L. McNary, 280–281

Mills, Theodore Augustus John C. Calhoun, 60–61

Milmore, Martin Charles Sumner, 348–351

Morrell, Imogene Robinson John Adams Dix, 100–101

Nagle, Richard Francis (attributed to) Daniel Webster, 420–421

Nelson, Judson R. Walter F. Mondale, 282–283

Niehaus, Charles Henry James A. Garfield, 160–161 Daniel D. Tompkins, 368–371

Peale, Charles Willson George Washington at Princeton, 408–413

Peale, Rembrandt George Washington, 390–395

Potter, Edward Clark William A. Wheeler, 424–425

Powell, William Henry Battle of Lake Erie, 34–37

Powers, Hiram Benjamin Franklin, 152–155 John Marshall, 272–275

Reaser, Wilbur Aaron William Allison, 14–15 Rocchi, Gualberto Richard M. Nixon, 302–303

Rolph, Miles Stafford, III Carl Hayden, 184–185

Ross, Wendy M. Henry Jackson, 200–201

Saint-Gaudens, Augustus Chester A. Arthur, 18–21 Roger B. Taney, 356–359

Salviati, Antonio James A. Garfield, 162–163 Abraham Lincoln, 260–261

Saunders, Henry Dmochowski Tadeusz Kościuszko, 240–241 Casimir Pulaski, 310–311

Schmidt, Charles The Space Shuttle Challenger, 340–341

Shikler, Aaron Mike Mansfield, 266–267

Simmons, Franklin Bachelder Charles W. Fairbanks, 112–113 Hannibal Hamlin, 180–181 Adlai E. Stevenson, 344–345

Stone, Horatio John Hancock, 182–183

Stuart, Gilbert George Washington ("Chesnut" portrait), 396–399 George Washington ("Pennington" portrait), 400–403

Sully, Thomas (attributed to) Andrew Jackson, 196–199

Sully, Thomas Thomas Jefferson, 212–215

Thorp, Freeman Isaac Bassett, 28–29 Abraham Lincoln, 262–263

Unknown artist Eagle and Shield, 102–105 Lee Slater Overman, 304–305 Pocahontas, 308–309 Zachary Taylor, 360–361 George Washington, 404–405

Vincenti, Francis Aysh-ke-bah-ke-ko-zhay, or Flat Mouth, 22-23 Be sheekee, or Buffalo, 38-41

Vonnoh, Bessie Onahotema Potter James S. Sherman, 334–337

477

Voorhees, James Paxton

John C. Breckinridge, 42–43 Richard M. Johnson, 222–223

# Walker, James

*The Battle of Chapultepec (Storming of Chapultepec)*, 30–31

#### Walker, T. Dart

Spending Uncle Sam's Money, 342–343

# White, John Blake

The Battle of Fort Moultrie, 32–33 Sergeants Jasper and Newton Rescuing American Prisoners from the British, 202–203 General Marion Inviting a British Officer to Share His Meal, 268–271 Mrs. Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British, 290–293

Wright, James Henry Daniel Webster, 422–423

# Index of Subjects

Adams, John Eliphalet Frazer Andrews, 2–5 Daniel Chester French, 6–9

Agnew, Spiro T. William F. Behrends, 10–11

Aldrich, Nelson Paul Peter Kiehart, 12–13

*Allison, William* Wilbur Aaron Reaser, 14–15

America's First Moon Landing, July 21, 1969 Allyn Cox, 16–17

Arthur, Chester A. Augustus Saint–Gaudens, 18–21

*Aysh-ke-bah-ke-ko-zhay*, or *Flat Mouth* Francis Vincenti, 22–23

Baker, Howard, Jr. Herbert Elmer Abrams, 24–25

*Barkley*, *Alben W*. Kalervo Kallio, 26–27

Bassett, Isaac Freeman Thorp, 28–29

Battle of Chapultepec (Storming of Chapultepec), The James Walker, 30–31

*Battle of Fort Moultrie, The* John Blake White, 32–33

Battle of Lake Erie William Henry Powell, 34–37

*Besheekee*, or *Buffalo* Francis Vincenti, 38–41

Breckinridge, John C. James Paxton Voorhees, 42–43

Bruce, Blanche Kelso Simmie Lee Knox, 44–45

*Brumidi*, *Constantino* JIMILU mason, 46–47

Bryce, James Sir William Reid Dick, 48–49

Burr, Aaron Jacques Jouvenal, 50–51 Bush, George Walker Kirtland Hancock, 52–53

Calboun, John C. Arthur E. Schmalz Conrad, 54–55 Henry F. Darby, 56–59 Theodore Augustus Mills, 60–61

*Caraway*, *Hattie* John Oliver Buckley, 62–63

*Clay, Henry* Thomas Ball, 64–67 Henry Kirke Brown, 68–71 Allyn Cox, 72–75 Henry F. Darby, 76–79

*Clinton, George* Vittorio A. Ciani, 80–81

*Colfax, Schuyler* Frances Murphy Goodwin, 82–83

Coolidge, Calvin Moses A. Wainer Dykaar, 84–85

Courage Lee Oscar Lawrie, 86–87

*Crawford, Thomas* Tommaso Gagliardi, 88–89

Curtis, Charles Moses A. Wainer Dykaar, 90–91

Dallas, George M. Henry Jackson Ellicott, 92–93

*Dawes, Charles G.* Jo Davidson, 94–97

Dirksen, Everett McKinley Richard Hood Harryman, 98–99

Dix, John Adams Imogene Robinson Morrell, 100–101

*Eagle and Shield* Unknown artist, 102–105

*Eastland*, *James* Herbert Elmer Abrams, 106–107

*Eiriksson Discovers America A.D. 1000, Leiv* Per Lasson Krohg, 108–109

*Ellsworth*, *Oliver* Hezekiah Augur, 110–111 *Fairbanks, Charles W.* Franklin Bachelder Simmons, 112–113

*Fillmore, Millard* Robert Cushing, 114–115

*First Reading of the Emancipation Proclamation by President Lincoln* Francis Bicknell Carpenter, 116–121

Florida Case before the Electoral Commission, The Cornelia Adèle Strong Fassett, 122–125

Ford, Gerald R. Walker Kirtland Hancock, 126–127

*Fort Defiance, Arizona* Seth Eastman, 130–131

Fort Delaware, Delaware Seth Eastman, 132–133

Fort Knox, Maine Seth Eastman, 134–135

*Fort Mackinac, Michigan* Seth Eastman, 136–137

Fort Scammel and Fort Gorges, Maine Seth Eastman, 138–139

Fort Taylor, Florida Seth Eastman, 140–141

Fort Trumbull, Connecticut Seth Eastman, 142–143

Foster, Lafayette Charles Calverley, 148–151

*Franklin*, *Benjamin* Hiram Powers, 152–155

Gales, Joseph George Peter Alexander Healy, 156–159

*Garfield*, *James A.* Charles Henry Niehaus, 160–161 Antonio Salviati, 162–163

*Garibaldi*, *Giuseppe* Giuseppe Martegana, 164–165

*Garner, John Nance* Howard Chandler Christy, 166–169 James Earle Fraser, 170–171 *Gerry*, *Elbridge* Herbert Samuel Adams, 172–175

*Gorman, Arthur P.* Louis P. Dieterich, 176–177

Grant, Ulysses S. William F. Cogswell, 178–179

Hamlin, Hannibal Franklin Bachelder Simmons, 180–181

Hancock, John Horatio Stone, 182–183

Hayden, Carl Miles Stafford Rolph III, 184–185

Hendricks, Thomas A. Ulric Stonewall Jackson Dunbar, 186–187

Henry, Patrick George Bagby Matthews, 188–189

Hobart, Garret Augustus Frank Edwin Elwell, 190–191

Hull, Cordell George Conlon, 192–193

*Humpbrey, Hubert H., Jr.* Walker Kirtland Hancock, 194–195

Jackson, Andrew Attributed to Thomas Sully, 196–199

Jackson, Henry Wendy M. Ross, 200–201

Jasper and Newton Rescuing American Prisoners from the British, Sergeants John Blake White, 202–203

Jay, John John Frazee, 204–207

*Jefferson, Thomas* Moses Jacob Ezekiel, 208–211 Thomas Sully, 212–215

Johnson, Andrew William C. McCauslen, 216–217

Johnson, Lyndon B. JIMILU mason, 218–221

Johnson, Richard M. James Paxton Voorhees, 222–223

Jones, John Paul Jean-Antoine Houdon, 224–225 George Bagby Matthews, 226–227

Justice Carlo Franzoni, 228–231

Justice and History Thomas Crawford, 232–237

King, William R. William C. McCauslen, 238–239 *Kościuszko, Tadeusz* Henry Dmochowski Saunders, 240–241

La Follette, Robert M. Robert Chester La Follette, 242–245

*Langdon, John* Hattie Elizabeth Burdette, 246–247

Latimer, Henry Clawson Shakespeare Hammitt, 248–249

Latimer, James Clawson Shakespeare Hammitt, 250–251

Laurens, Henry Lemuel Francis Abbott, 252–255

*Lewis*, *J. Hamilton* Louis Betts, 256–257

*Lincoln, Abraham* Sarah Fisher Clampitt Ames, 258–259 Antonio Salviati, 260–261 Freeman Thorp, 262–263

Mangum, Willie P. James Reid Lambdin, 264–265

Mansfield, Mike Aaron Shikler, 266–267

Marion Inviting a British Officer to Share His Meal, General John Blake White, 268–271

*Marshall, John* Hiram Powers, 272–275

Marshall, Thomas R. Moses A. Wainer Dykaar, 276–277

McKinley, William Emma Marie Cadwalader Guild, 278–279

McNary, Charles L. Henrique Medina, 280–281

Mondale, Walter F. Judson R. Nelson, 282–283

*Morgan, John* Carl Gutherz, 284–285

*Morrill, Justin* Jonathan Eastman Johnson, 286–287

Morton, Levi P. Frank Edwin Elwell, 288–289

Motte Directing Generals Marion and Lee to Burn Her Mansion to Dislodge the British, Mrs. John Blake White, 290–293

Mountains and Clouds Alexander Calder, 294–297

Niagara, The Table Rock—Winter François Régis Gignoux, 298–301 Nixon, Richard M. Gualberto Rocchi, 302–303

*Overman, Lee Slater* Unknown artist, 304–305

Patriotism Lee Oscar Lawrie, 306–307

Pocabontas Unknown artist, 308–309

Principal Fortifications of the United States paintings by Seth Eastman, 128–147

Pulaski, Casimir Henry Dmochowski Saunders, 310–311

Quayle, J. Danforth Frederick E. Hart, 312–313

*Recall of Columbus, The* Augustus Goodyear Heaton, 314–315

*Robinson, Joseph T.* Nicholas Richard Brewer, 316–317

Rockefeller, Nelson A. John Calabró, 318–319

Roosevelt, Theodore James Earle Fraser, 320–323

Russell Memorial Statue, Richard B. Frederick E. Hart, 324–327

*Rutledge*, *John* Alexander Galt, 328–331

Sheppard, Morris Boris Bernhard Gordon, 332–333

Sherman, James S. Bessie Onahotema Potter Vonnoh, 334–337

Smith, Margaret Chase Ronald Frontin, 338–339

Space Shuttle Challenger, The Charles Schmidt, 340–341

Spending Uncle Sam's Money T. Dart Walker, 342–343

Stevenson, Adlai E. Franklin Bachelder Simmons, 344–345

Sumner, Charles Walter Ingalls, 346–347 Martin Milmore, 348–351

*Taft, Robert A.* Rudolf Anton Bernatschke, 352–353 Deane Keller, 354–355

Taney, Roger B. Augustus Saint–Gaudens, 356–359

*Taylor, Zachary* Unknown artist, 360–361 *Telegraph* Constantino Brumidi, 362–365

*Thurmond*, *Strom* Frederick E. Hart, 366–367

*Tompkins*, *Daniel D.* Charles Henry Niehaus, 368–371

*Truman, Harry S.* Charles Keck, 372–375

*Tyler, John* William C. McCauslen, 376–377

Van Buren, Martin Ulric Stonewall Jackson Dunbar, 378–381

*Van Dyke, Nicholas* Jefferson David Chalfant, 382–383 *Wallace*, *Henry A.* Jo Davidson, 384–385

Washington, George
William Dunlap, 386–389
Rembrandt Peale, 390–395
Gilbert Stuart ("Chesnut" portrait), 396–399
Gilbert Stuart ("Pennington" portrait), 400–403
Unknown artist, 404–405

Washington Memorial Window, George Maria Herndl, 406–407

Washington at Princeton, George Charles Willson Peale, 408–413 Webster, Daniel Thomas Ball, 414–417 Adrian S. Lamb, 418–419 Attributed to Richard Francis Nagle, 420–421 James Henry Wright, 422–423

West Point, New York Seth Eastman, 144–145

Wheeler, William A. Edward Clark Potter, 424–425

*Wherry*, *Kenneth S.* Roma Christine Harlan, 426–427

Wilson, Henry Daniel Chester French, 428–431

*Wisdom* Lee Oscar Lawrie, 432–433