
CHAPTER XX

SCULPTURE

STATUARY being more intimately connected with the structure of the building, this branch of artistic expression was first used as a decorative feature in the Capitol extension.¹ The two groups of statuary which were intended as a capping for the blocking courses on the eastern central portico were ordered from Luigi Persico, an Italian, and Horatio Greenough, the first native American to receive a commission of this kind on the Capitol. The group by Persico, *The Discovery*, was completed and placed in position before the Capitol extension was authorized. It was moved from the navy-yard, where it landed, and placed in the position which it now occupies in 1846. This group consists of a figure of Columbus holding aloft a sphere, while at his feet cowers an Indian maiden [Plate 280]. The group by Greenough, called *The Rescue* [Plate 281], although ordered at the same time, was not installed until 1854. It represents an American frontiersman, with shrinking wife on one side, overpowering an Indian. These groups are more or less theatrical in their composition and poses. They are not sufficiently architectural in their lines to flank the entrance portico of a

¹Brown created the tables that accompany this chapter probably after surveying the Capitol and recording the location of each piece of sculpture in 1900. He compiled the table by using data obtained from Capitol guidebooks and from the *Statutes at Large*. The legislation authorizing expenditures typically included the name of the sculptor and his or her rate of remuneration. It was also likely that Brown consulted nineteenth-century reports submitted to Congress on the cost of artwork in the Capitol, such as *Expenditures in the District of Columbia: Report*, H. Rept. 515 (28–1), Serial 446, and Secretary Orville H. Browning's March 1869 report regarding various accounts paid for works of art in the Capitol. To determine the date the pieces entered the Capitol's collection, Brown probably consulted the congressional journals, which usually contain an account of an unveiling ceremony.

classical building. The figures by Greenough are strong in their modeling and interesting as typifying the early struggles of our forefathers. Little can be said in praise of the group by Persico.²

As soon as the extension of the Capitol was well advanced Thomas Crawford was employed to do the figure work on the additions to the building. The various pieces of sculpture considered necessary were ordered during the years 1853 to 1854. The group in the pediment for the east portico of the north or Senate wing was the first to receive consideration [Plate 283]. As early as 1855 models were received from Italy for the figure of the Mechanic and the group of Instruction, while all the models were received and many of the figures were cut in marble by the year 1857. Crawford died in London October 16, 1857. According to the report of Captain Meigs the work which had been intrusted to Crawford was so far advanced that it could be easily given to others for completion in bronze or marble. The pieces in addition to the figures in the pediment for which he furnished models were the bronze doors for the north and south wings, the figures of Justice and History, over the doorway of the Senate wing, and the figure of Freedom, the crowning feature of the Dome.³

² For biographical information on Persico and Greenough and a study of the controversy these works created in their day, see Vivian Green Fryd, "Two Sculptures for the Capitol: Horatio Greenough's *Rescue* and Luigi Persico's *Discovery of America*," *American Art Journal* 19 (1987): 16–39. Both groups were placed in storage in 1958.

³ For a biographical sketch and discussion of Crawford's work on the sculpture for the Capitol, see Sylvia E. Crane, *White Silence: Greenough, Powers, and Crawford: American Sculptors in Nineteenth-Century Italy* (Coral Gables: University of Miami Press, 1972). Crawford died on September 10, 1857. RG 40, Subject Files, Curator's Office, AOC.

The group in the pediment of the east portico of the north wing [Plate 283] represents the progress of civilization in America and the decadence of the original American before this progress. The center of the group is a figure of America. On the right of this figure are the elements of strength on which our country relies—the Soldier, Merchant, Schoolmaster, Youth, and Mechanic, ending with a wheat sheaf and anchor as emblems of prosperity and stability. Placed on the left of America are the forerunners of civilization, the Pioneer, the Hunter, the Indian Warrior, Mother and Child, and finally the Indian grave. These pieces of sculpture are in full relief, chiseled in marble from Lee, Mass., and made from the models of Crawford in the shops on the Capitol grounds. The execution of the marble work on these figures was performed by skilled Italians. Casoni cut the figures of America and the Indian family. G. Butti cut the figures of the soldier, merchant, Indian chief, pioneer, and hunter. G. Caspero executed the Indian grave, and T. Gagliardi the wheat sheaf and anchor. The figures were placed in the pediment between the years 1860 and 1864.⁴

The statue of Freedom [Plate 199], modeled by Thomas Crawford, was cast at the foundry of Clark Mills, near Bladensburg, Md. Crawford forwarded to Jefferson Davis, Secretary of War, photographs from the model of the statue, and Davis objected to the liberty cap as being an emblem of emancipated slaves, while Americans were freeborn. He also thought that the bundle of rods which suggested the functions of a Roman lictor had lost its symbolic character. In March, 1856, Crawford, because of the criticisms of the Secretary, dispensed with the cap and used a helmet with a crest composed of an eagle's head and an arrangement of feathers suggested by the costume of Indian tribes.

⁴The sculptural group was set in place in 1863. RG 40, Subject Files, Curator's Office, AOC.

Crawford named the group Armed Liberty, but its official title from its reception at the Capitol has been the figure of Freedom.

Photographs of this modified model were accepted by Jefferson Davis. The statue as completed stands upon a tholus. The right hand rests upon a sword, while the left holds an olive branch. The drapery is held in place by a brooch with "U.S." on the face. The head is crowned, as mentioned in Crawford's letter, with a freely treated helmet encircled with stars. A full-size plaster model of this statue occupies the central position in the National Museum.⁵

Thomas Crawford also made models for bronze doors for the two wings, those of the south wing being completed by W. H. Rinehart, of Maryland. The doors for the Senate wing [Plate 287] were cast at Chicopee, Mass., by James T. Ames, in 1868.⁶ Each leaf of the doorway is divided into four panels and a medallion. The top of each leaf is treated with a star encircled by a wreath. The sculptured panels on the north leaf, beginning at the top, depict the death of Warren at Bunker Hill, General Washington rebuking General Lee at the battle of Monmouth, and Alexander Hamilton storming the redoubt at Yorktown. The medallion shows a conflict between a Hessian soldier and a farmer. The panels on the south leaf show the laying of the corner stone of the Capitol by Washington, Washington taking the oath of office, and Washington passing through New Jersey on his way to be inaugurated President. The medallion represents peace and agriculture. These doors weigh 14,000 pounds and cost \$56,495.11, Crawford receiving \$6,000 of the amount. Plate 288 shows the model for the bronze doors for the House wing. These models, for which \$8,940 was paid, are now stored

⁵The plaster model is now on display in the basement of the Rotunda of the Russell Senate Office Building. The United States Capitol Preservation Commission funded the restoration of the bronze statue of *Freedom* in 1993.

⁶William H. Rinehart completed the models for the bronze doors of the east entrance of the Senate wing. RG 40, Subject Files, Curator's Office, AOC.

in the Capitol, never having been cast in bronze.⁷ The scenes depicted upon these doors represent important events in our Indian and Revolutionary wars and civil events in our history. The figures of Justice and History, by Crawford, were placed over the eastern doorway of the Senate wing.

December 24, 1851. The fire which occurred in the Congressional Library destroyed a number of pieces of sculpture. The minutes of the Library Committee mention a number which were placed in the library at this date, and the newspapers and guidebooks of the period make note of a number of others as having been destroyed by the fire. From all sources there were apparently destroyed statues of Jefferson and Apollo, the latter by Clark Mills; bust in marble of Columbus, Vespucci, George Washington, and Thomas Jefferson, by Ceracci; Lafayette, by David, and of Hassler, Judge Marshall, General Taylor, John Quincy Adams, and Van Buren. There were plaster busts of Jackson, Moultrie, and Ogdall, a medallion of Madison, and a bronze likeness of Washington.⁸

Randolph Rogers made but one contribution to the sculptural work of the Capitol, the bronze doors now at the eastern entrance of the central portico [Plate 286]. These were ordered in 1853 or 1854, and were cast in bronze by Von Muller, of Munich, during the years 1859–1861. The doors were received in this country in 1863 and placed by Captain Meigs in the doorway between the old Hall of Representatives and the new south wing.⁹ Thomas U. Walter made a protest against this location, and in the year 1871 they were taken down and

put in their present position at the principal eastern doorway. The bronze work consists of a frame, two doors, and a semicircular tympanum. Each leaf of the doorway is divided into four square panels, and the tympanum contains one semicircular panel. All the panels contain sculptured scenes in relief, depicting events in the life of Columbus. The leaf on the south, beginning at the bottom, shows Columbus before the Council of Salamanca, the setting forth for the court of Spain, the interview with Ferdinand and Isabella, and the departure from Palos. The semicircular tympanum represents the landing of Columbus in the New World, October 12, 1492, on the island of Guanahani. The leaf on the north, beginning at the top, depicts further events in the life of Columbus—the embarkation for home, the landing and reception at Barcelona, the recall and arrest, and his death. In the stiles of the doors are niches in which are placed sixteen statuettes, representing historical characters connected with the early history of the New World, as follows: Alexander VI of Rome, Ferdinand and Isabella of Spain, Charles VIII of France, John II of Portugal, Henry VII of England, Mendoza, Lady Beatriz de Bobadilla, Perez, Pinzon, Bartholomew Columbus, Ojeda, Vespucci, Cortez, Balboa, and Pizarro. On the rails of the doors are figures of Irving, Prescott, and other historians. The bronze frame contains emblematic figures of Asia, Europe, America, and Africa, while at the crown is a head of Columbus. The architectural effect of these doors is pleasing and the composition and sculptural work is skillfully handled.

Probably the most interesting piece of statuary which has been placed in the Capitol since the completion of the building is the bronze statue of Thomas Jefferson [Plate 290] by a noted French sculptor,

⁷Rinehart's models for these House wing doors were cast at the Chicopee, Mass., foundry and installed in 1905. The models were subsequently lost. RG 40, Subject Files, Curator's Office, AOC.

⁸For a contemporary newspaper account of the fire, see "The National Library Destroyed by Fire," *National Intelligencer*, December 25, 1851.

⁹Superintendent Montgomery Meigs ordered the doors to be cast in 1859. He did not supervise their installation in the Capitol in 1863 because he was then Quartermaster

General of the United States Army. Brown misspells Ferdinand von Miller's name. The doors were moved 32 feet east in 1961 from the Rotunda to the central portico of the east front extension. RG 40, Subject Files, Curator's Office, AOC.

P. T. David d'Anvers.¹⁰ This statue was presented to the Government by Lieut. Uriah P. Levy. On the 27th of March, 1834, the Committee on the Library voted to accept this statue, and recommended that it be "placed in the front garden of the Capitol." May 30 the Committee agreed to present a joint resolution to place the statue in the eastern garden of the Capitol. There appears to be no further record showing the disposition of this statue, but it was located in the north garden of the White House in the early fifties, where it remained until the fountain was put in the center of the grounds during Grant's Administration in 1874, when the statue was moved to the Capitol and placed in the Hall of Sculpture. In 1900 it was moved to the Rotunda.

Hiram Powers, one of the most noted sculptors of our country, was authorized March 3, 1855, to make statues of Thomas Jefferson and Benjamin Franklin [Plates 285, 284]. These statues were executed and placed in the Capitol in 1863.¹¹ Horatio Stone, another prominent sculptor, was employed August 5, 1856, to make a model for a statue of John Hancock, from which the Committee on the Library promised to have one of marble made if they considered it satisfactory. The statue in marble, together with one of Alexander Hamilton [Plate 291], was ordered June 11, 1866. They were finished and placed in the Capitol in 1871. The same committee gave Stone an order for a statue of Senator E. D. Baker February 9, 1874.¹²

¹⁰ The correct spelling is P. J. (Pierre Jean) David d'Angers. For a sketch of his career and his work at the Capitol, see Mary T. Christian, "The Capitol Sculpture of David d'Angers: Portraits of American Heroes Influence Path of American Public Sculpture," *Capitol Dome* 25 (August 1990): 4-5. RG 40, Subject Files, Curator's Office, AOC.

¹¹ For a modern study of Powers's career, see Crane, *White Silence*, 169-251.

¹² For a biography of Stone and a discussion of his works in the Capitol, see Charles E. Fairman, *Art and Artists of the Capitol of the United States of America* (Washington: Government Printing Office, 1927), 147-148, 309-310, and 372; and RG 40, Subject Files, Curator's Office, AOC. Hancock was placed in 1861, Hamilton in 1868.

The plaster cast of George Washington [Plate 282], from the statue by the noted French sculptor Jean Antoine Houdon, was apparently placed in the Capitol of the United States without record. From the fact that the cast is not mentioned in a list of statuary made in 1869, and that an appropriation was made for it in 1870, it was most probably placed in the Capitol at that date. The original marble of this cast is in Richmond, Va., and its execution was authorized by the State legislature in a resolution of January 22, 1784. Acting under authority of Governor Harrison, Jefferson and Franklin selected Houdon, who was the most famous French sculptor of the day. Upon the acceptance of the commission Houdon came to this country in 1785 and visited Mount Vernon October 2. Here he had an opportunity to study the American hero and statesman, as well as to actually measure and make models from life of the face, head, and chest. Washington was 54 years old at this time. In addition to the merits of the statue as a piece of sculpture, a peculiar interest attaches to it as the only one modeled from life. The costume, which was modeled from the uniform worn by Washington as Commander in Chief of the American Army, adds to the historic interest of the figure, which has grace and dignity in the pose as well as accuracy of feature. In the opinion of Chief Justice John Marshall, it "represented the original as perfectly as a living man could be represented in marble."

The fact that the statue in the Capitol is a cast causes it to lose a large part of the delicacy and beauty of the original, and this delicacy has been further destroyed by probable efforts at cleaning and more than one coat of paint.

This statue was made life size (6 feet 2 inches high), and arrived in this country May 4, 1796. On January 14, 1853, the sculptor W. J. Hubard, of Richmond, Va., was accorded the exclusive right for seven years to make three casts of this statue. He made two casts, but for fear of injuring the statue did not make a third one. From the plaster bronze

castings were made. The first one was purchased by the State of Virginia for the Virginia Military Institute, at Lexington, Va., in March, 1856, for \$10,000. The following States have purchased bronze replicas: North Carolina, South Carolina, New York (recently in Central Park Museum), and Missouri. The United States purchased one of the plaster casts, paying the widow of W. J. Hubard, who was killed during the civil war, \$2,000 for it in April, 1870.

Another statue ordered by the Government, under the act of Congress of March 2, 1867, was one of Abraham Lincoln, by Vinnie Ream, sculptor. This statue was completed in 1870.

During remodelling the building a poetic bronze fountain was taken from the front of the Post Office Building and removed to the Capitol, where it is now stored. It is a reclining Indian by W. H. Rinehart. When Rinehart came to this country in 1857 from Italy, where he had established his studio, he made the figures of the Indian and Pioneer which were cast in bronze for the clock in the House of Representatives.

An important step was taken by Congress in a section of the sundry civil bill of July 2, 1864, with the intention of acquiring statues to commemorate the great men of the United States. This law set apart the old Hall of Representatives as a National Hall of Statuary, and the President was authorized to invite each State to contribute for its adornment two statues, in either bronze or marble, of deceased citizens of the State whom "for historic renown or from civic or military services" the State should consider worthy of national commemoration. If there had been a wise provision for a competent artistic selection and installation this law might have been the means of a far-reaching good. The unhappy selection of sculptors for many of the statues, the difference in scale, and the variety of installation produce an effect totally lacking in dignity and artistic results [Plates 292, 293]. As a means of procuring works of art to adorn and enhance the building the method of purchasing, accepting, mounting, and placing the statues has been a failure. There has been no

effort to obtain either uniformity or harmony in material, size, pose, or pedestal. They harmonize neither with each other nor with the architecture of the building. Many of the statues are copies of existing works by inferior artists. The character of the building and the surroundings have apparently never been taken into consideration. A large majority of the statues are but poor examples of art, and the result, taken as a whole, is very unsatisfactory, marring instead of enhancing the beauty of the old Hall of Representatives.¹³ The statue of Lewis Cass [Plate 294], by Daniel C. French, is one of the interesting exceptions, this piece of sculpture having much dignity and strength.

The States which have taken advantage of this opportunity to commemorate their distinguished men are Rhode Island, Nathanael Greene and Roger Williams; Connecticut, Roger Sherman and Jonathan Trumbull; New York, George Clinton and Robert Livingston; Massachusetts, Samuel Adams and John Winthrop; Maine, William King; Ohio, James A. Garfield and William Allen; New Jersey, Richard Stockton and Philip Kearny; Michigan, Lewis Cass; Illinois, James Shields; New Hampshire, Daniel Webster and John Stark; West Virginia, John W. Kenna; Wisconsin, Jacques Marquette; Indiana, O. P. Morton; Vermont, Ethan Allen and Jacob Collamer; Missouri, Frank P. Blair and George H. Benton; Pennsylvania, Robert Fulton and J. P. G. Muhlenberg; Maryland, Charles Carroll and John Hanson. The dates when these statues were acquired and when they were installed in the Capitol, the name of the sculptor, and the price, wherever it has been possible to obtain the facts, have been placed in a table accompanying this chapter.

¹³ The statuary has been extensively rearranged for greater harmony with the building. The most recent additions to the collection are the statues of Sarah Winnemucca, Nevada, and Po'pay, New Mexico, 2005, bringing the total number to 100.

By Senate resolution of May 13, 1886, busts of the deceased Vice-Presidents have been purchased and placed in the galleries of the Senate. Busts were also purchased of Chief Justices of the Supreme Court. A list of these busts will be found in the accompanying table (No. VI).

Before the extension of the Capitol an effort was made to beautify the grounds by the Greenough statue of Washington [Plate 118], located in the east grounds, and the Tripoli Naval Monument [Plate 89], which was placed on the west terrace.

Since the completion of the building three pieces of statuary have been erected as an adornment of the grounds and one of the old groups of sculpture has been removed from its place west of the Capitol.

The Tripoli Naval Monument was erected in 1806, by naval officers to their comrades who fell at Tripoli, in the navy-yard at Washington. It was mutilated by the British in 1814, placed on the west terrace of the Capitol in 1831, and finally moved from the Capitol grounds to Annapolis, Md., in 1860.

Members of the Philadelphia Bar tendered a statue of Chief Justice John Marshall [Plate 296], by W. W. Story, which was accepted December 22, 1882, and unveiled May 14, 1884. The monument consists of a base on which are emblematic groups in outline, one representing Minerva dictating the Constitution to young America, and the other Victory leading young America to swear fidelity on the Altar of the Union. A seated figure which crowns the pedestal well typifies the calm dignity of a broad-minded jurist. Its location in the center of the west plaza, with the terrace in the background, adds materially to its impressiveness.¹⁴

The Peace Monument [Plate 297] at the intersection of Pennsylvania avenue and First street west, makes a part of the Capitol grounds,

¹⁴William Wetmore Story's statue of John Marshall was moved into the Supreme Court Building and the bas-reliefs were recently put on display. RG 40, Subject Files, Curator's Office, AOC.

although it is not a satisfactory piece of work for so important a position. A satisfactory result could not be expected from this group when its history is told. Admiral Porter received \$16,000 with which he was instructed to have made an ideal group representing Grief and History, which was to be erected on a simple pedestal in Annapolis. It was afterwards decided to place the work in Washington upon a promise from Congress of an increase in the amount to be expended upon the group. Congress appropriated \$6,500, which was not sufficient to materially alter what had been done, but Admiral Porter insisted against the judgment of the sculptor, Mr. Franklin Simmons, on a higher pedestal with additional groups on the front and rear. The architectural portion was designed by Bonanni Brothers, of Carrara, Italy. The monument was transported to this country by a United States ship of war, and erected in 1877.¹⁵

The monument to James A. Garfield [Plate 298], by J. Q. A. Ward, is placed at the intersection of First street west and Maryland avenue, in a position south of the east and west axis of the Capitol, similar to the location of the Peace Monument on the north. This work consists of a figure of Garfield on a high pedestal, with three sitting figures on the base, typifying the youth, the warrior, and the statesman. This monument was ordered in 1882 and unveiled May 12, 1887. It is a dignified work of art.¹⁶

¹⁵The Peace Monument was restored in 1991. For a historical sketch and description of the restoration, see Barbara A. Wolanin, "The Peace Monument and its Restoration," *Capitol Dome* 26 (July 1991): 6. The additional groups Brown mentioned, bronze dolphins and lanterns, were not funded by Congress. RG 40, Subject Files, Curator's Office, AOC. See also James M. Goode, *The Outdoor Sculpture of Washington, D.C.* (Washington: Smithsonian Institution Press, 1974), 242.

¹⁶The Garfield monument underwent restoration in 1992. For a historical sketch of the monument and description of the restoration, see Barbara A. Wolanin, "Restoration of the Garfield Monument," *Capitol Dome* 27 (November 1992): 6-7; and RG 40, Subject Files, Curator's Office, AOC.

The clock [Plate 295] in the House of Representatives has two well-modeled bronze figures, one of an Indian and the other of a pioneer.¹⁷ These figures, together with the wreaths and eagle surmounting the composition, make an effective and pleasing group of sculpture. The castings were made by Cornelius and Baker. The eagle, which was the final piece of the composition, cast by Archer, Warner, and Miskey, cost \$150. The cost of the other portions of the clock was, apparently, taken from the general appropriations and does not appear

¹⁷This clock is on display in the Capitol's crypt. RG 40, Subject Files, Curator's Office, AOC.

as an individual item. The Senate clock, which has little merit, was purchased by act of Congress under a special appropriation of \$2,000.

The private bronze stairways [Plates 213–229] which were erected during the construction of the building are well worthy to be classified with the sculpture of the Capitol. These stairways were designed by T. U. Walter, modeled by Baudin, 1859, and cast by Warner, Miskey, and Merrill, at a cost of \$22,498.¹⁸

¹⁸The four cast-bronze railings were designed by Constantino Brumidi, modeled by Edmond Baudin, and fabricated by the Philadelphia firm of Archer, Warner, Miskey & Co. (the company underwent reorganization and became Warner, Miskey, and Merrill in 1858). The railings were restored in 1989. See Pamela A. Violante, "Railings Returned to 19th Century Splendor," *Capitol Dome* 24 (May 1989): 3, 8.



THE DISCOVERY,—PERSICO SCULPTOR.

Luigi Persico, *The Discovery*, marble, placed on the south cheek block of the Capitol in 1844.
The work was removed during the east front extension project and is in storage.

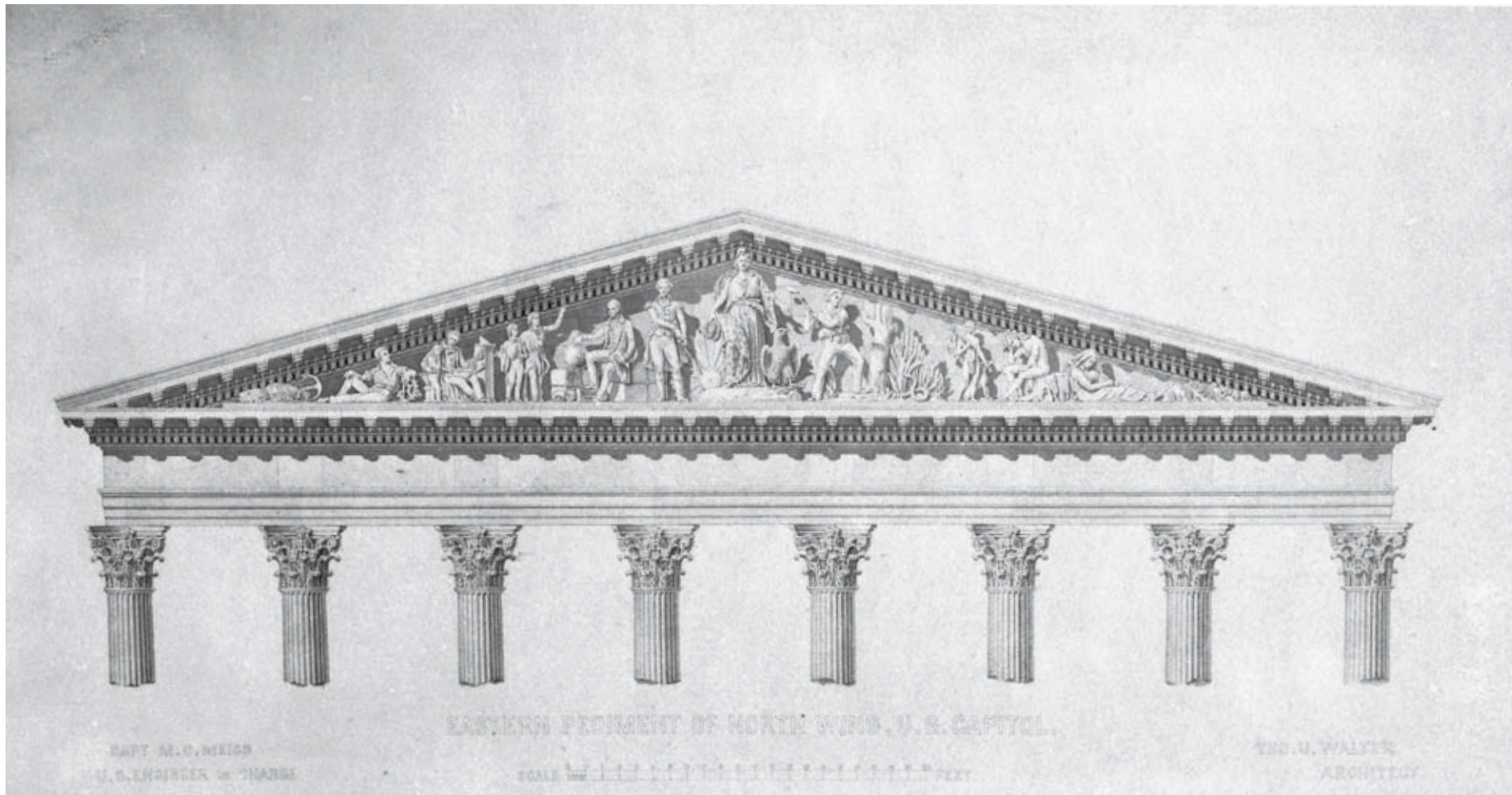


PLATE 281.—Greenough's Group of "The Rescue," not having been printed with the other plates, has been omitted, as it would require a resolution of Congress to print the plate at the present time.

Horatio Greenough, *The Rescue*, marble, erected on the north cheek block of the Capitol in 1853. This photograph was taken before the sculpture was placed in storage in 1958. It is not known why Brown omitted a photograph of the statue, nor why he stated that a resolution of Congress would be needed to print the plate. It is possible the book had already gone to press.



CAST OF STATUE OF GEO. WASHINGTON, JEAN ANTOINE HOUDON, SCULPTOR.
A 1909 bronze cast from the original 1788 marble now stands in the Rotunda to replace this plaster version.



SCULPTURE, EASTERN PEDIMENT, NORTH WING,—THOMAS CRAWFORD, SCULPTOR.
Drawing by T.U. Walter. *Progress of Civilization*, marble, 1863.



STATUE OF BENJ. FRANKLIN, HIRAM POWERS SCULPTOR.

Marble, placed in 1862, located in the east corridor of the Senate wing on the second floor.



THOMAS JEFFERSON, HIRAM POWERS, SCULPTOR.

Marble, placed in 1863, located on the second floor in the east corridor of the House of Representatives wing.



BRONZE DOORS, CENTRAL WEST PORTICO,—RANDOLPH ROGERS, SCULPTOR.

Brown mistakenly located these doors. They were initially installed between the old Hall of the House and the new House extension in 1863; in 1871 they were moved to the eastern entrance to the Rotunda. In 1961, when the east front of the Capitol was extended, they were moved 32 feet east to the new east portico.



BRONZE DOORS, SENATE WING,—THOMAS CRAWFORD, SCULPTOR.

The doors were installed in 1868. Executed by William A. Rinehart from Crawford's designs after his death and cast by the Ames Foundry in Chicopee, Massachusetts, between 1864 and 1868.



CAST FOR BRONZE DOORS, SOUTH WING,—THOMAS CRAWFORD, SCULPTOR.

Plaster model for the bronze doors to the House of Representatives that were installed in 1905. William A. Rinehart executed the models from Crawford's designs after the sculptor's death. They were cast in 1903 by Melzar H. Mosman of Chicopee, Massachusetts, and installed in 1905.



GROUP OF JUSTICES, U. S. SUPREME COURT

Augustus St. Gaudens, *Roger B. Taney*, marble, 1877.

Thomas P. Jones, *Salmon P. Chase*, marble, 1875.

Augustus St. Gaudens, *Morrison R. Waite*, marble, 1875.

The bust of Taney is now located in the Robing Room adjacent to the Old Supreme Court Chamber, S-141;
the busts of Chase and Waite were moved to the Supreme Court Building in 1973.



THOMAS JEFFERSON, P. T. DAVID D'ANGERS, SCULPTOR.
Bronze, 1833, located in the Rotunda.



ALEXANDER HAMILTON, HORATIO STONE SCULPTOR.
Marble, 1868, located in the Rotunda.



O. P. MORTON,
CHAS. H. NIEHAUS, SCULPTOR

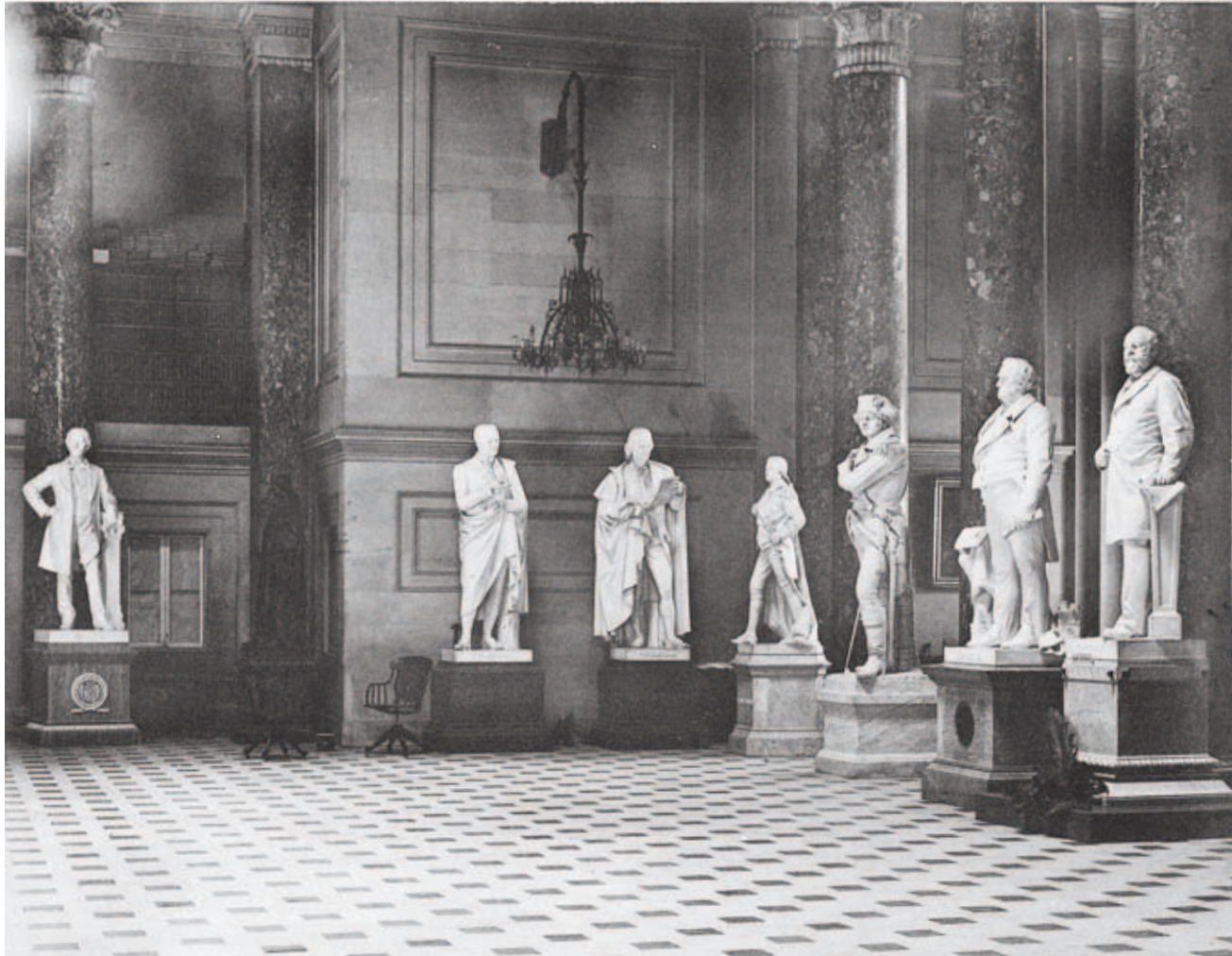
JOHN WINTHROP,
R. S. GREENOUGH, SCULPTOR

JOHN STARK,
CARL CONRADS, SCULPTOR

DANIEL WEBSTER,
COPY BY CARL CONRADS, SCULPTOR

Oliver P. Morton, marble, 1900. John Winthrop, marble, 1876. John Stark, marble, 1894. Daniel Webster, marble, 1894.

The statues in the Capitol have been relocated at various times for aesthetic and practical reasons, and many are no longer where they appear in Brown's photographs.



FRANCIS BLAIR. ROGER SHERMAN. JONATHAN TRUMBULL. JACOB COLLAMER. ETHAN ALLEN. LEWIS CASS. J. A. GARFIELD.
GROUP OF STATUES IN STATUARY HALL.

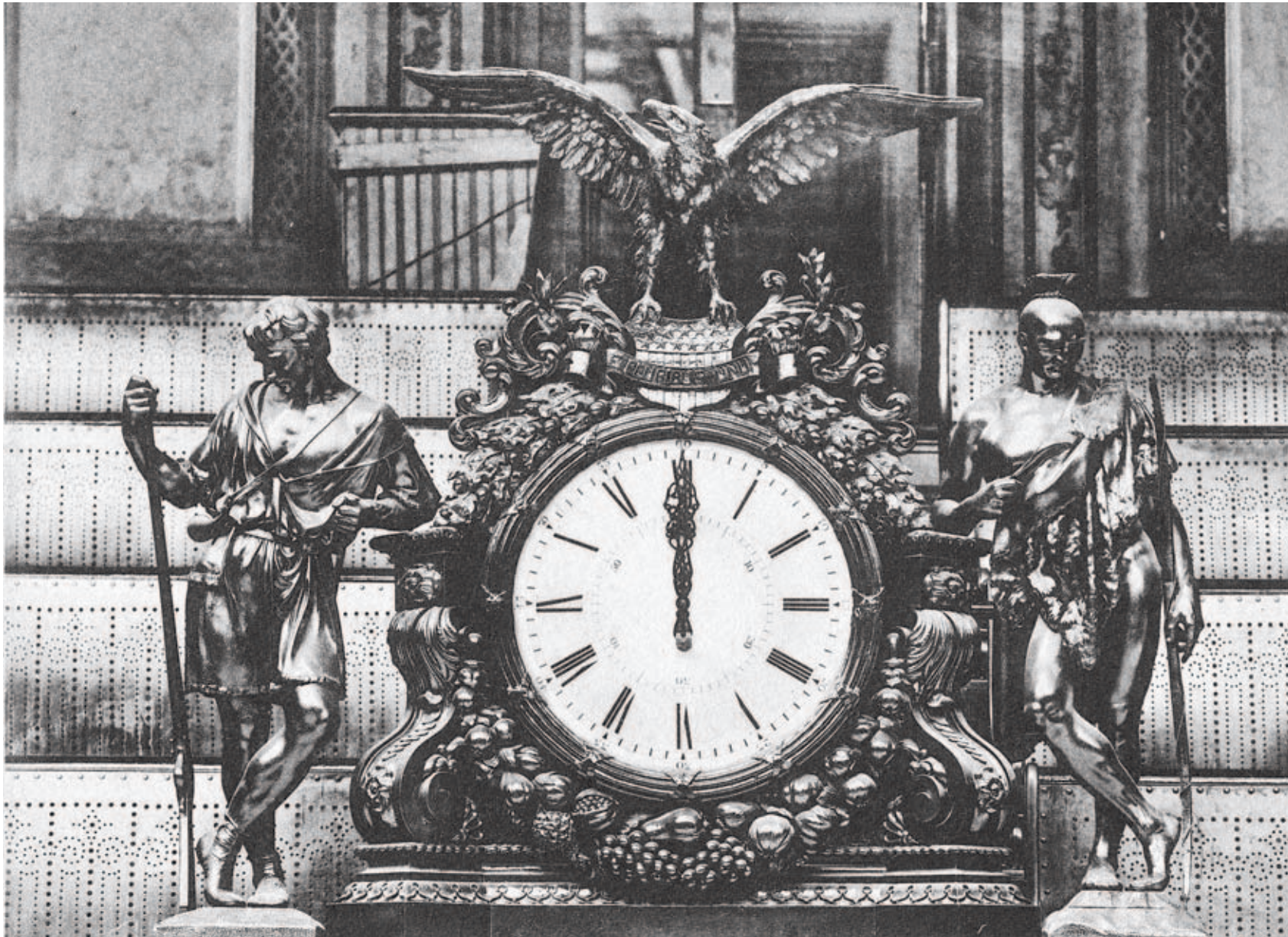
Alexander Doyle, *Francis P. Blair, Jr.*, marble, 1899. Chauncey B. Ives, *Roger Sherman*, marble, 1872. Chauncey B. Ives, *Jonathan Trumbull*, marble, 1872.
Preston Powers, *Jacob Collamer*, marble, 1881. Larkin G. Mead, *Ethan Allen*, marble, 1876. Daniel Chester French, *Lewis Cass*, marble, 1889.
Charles H. Niehaus, *James A. Garfield*, marble, 1886.

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and many are no longer where they appear in Brown's photographs.



LEWIS CASS, DANIEL C. FRENCH, SCULPTOR.

Marble, 1889, Statuary Hall. Brown used a photograph of the plaster model for the marble statue.



BRONZE CLOCK, HOUSE OF REPRESENTATIVES.

William A. Rinehart and others, 1857; currently on exhibition in the Crypt.



CHIEF JUSTICE JOHN MARTHALL,—W. W. STORY, SCULPTOR.

Bronze, 1883, placed on the Capitol grounds, west front in 1884. Transferred to the Supreme Court in 1985.
The Chief Justice's surname, Marshall, is misspelled in Brown's caption.



THE PEACE MONUMENT.

Franklin S. Simmons, marble, 1877, located in the traffic circle at the intersection of Pennsylvania Avenue and 1st Street, N.W.



STATUE OF JAMES A. GARFIELD, J. Q. A. WARD. SCULPTOR.

President James A. Garfield Memorial, bronze and marble, 1887, located in the traffic circle at the intersection of Maryland Avenue and 1st Street, S.W.