
CHAPTER VII

STATUARY AND PAINTINGS IN THE OLD CAPITOL

THE need of ornamentation for the Capitol Building was appreciated by its designers from the beginning of the work.¹ Thornton indicated sculptural work on his earliest drawings, and advocated finishing or decorating the interior of the building with foreign marbles. Such treatment was beyond the pecuniary capacity of the Government at that period, but as the wings neared completion under Latrobe we find that he sought the assistance of sculptors to do the decorative carving and model the statuary which he thought appropriate to accentuate and ornament the building. Artists of this character had found no inducement to establish themselves in the United States, therefore it was necessary to obtain them from abroad. As the House of Representatives neared completion Latrobe sent to Italy for sculptors, securing the services of Giuseppe Franzoni and Giovanni Andrei, who arrived in this country March 3, 1806.² The former was skilled in modeling and chiseling figures, while the latter was more noted for decorative sculpture, making capitals, panels, and similar ornamental work. The first work of Franzoni was

¹For an earlier version of this chapter, see Glenn Brown, "History of the United States Capitol," *American Architect and Building News* 55 (January 2, 1897): 3–6; (February 20, 1897): 59–60.

²In a letter to John Lenthall dated March 3, 1806, Latrobe mentions that Franzoni (1779–1815) and Andrei (1770–1824) arrived in the United States the previous month. This letter and related correspondence concerning their employment as sculptors for the Capitol are reprinted in Charles Fairman, *Art and Artists of the Capitol of the United States* (Washington: Government Printing Office, 1927), 3–8. For information on the work of these and other Italian artists in the Capitol, see Vivian Green Fryd, "The Italian Presence in the United States Capitol," in Irma B. Jaffe, ed., *The Italian Presence in American Art, 1760–1860* (New York: Fordham University Press, 1989), 132–164.

the eagle on the frieze in the House of Representatives. This piece of work met with the hearty approval of Latrobe and others who were familiar with its appearance. August, 1807, a model of the Statue of Liberty by Franzoni was placed between two columns in the colonnade, over the Speaker's chair.³

Andrei's first work was on the capitals in the House of Representatives. All of the above-mentioned sculptural work was destroyed when the British burned the Capitol. When work was again commenced and the repairs of the building begun, Andrei was sent to Italy, in August, 1815, to secure capitals for the Halls of Congress, and at the same time he was authorized to engage sculptors who were proficient in modeling figures. Andrei probably engaged at this time Francisco Iardella, who came over in 1816, and Carlo Franzoni, the latter being a brother and the former a cousin of the first Franzoni.⁴

Giuseppe Franzoni made a model for the clock of the Hall of Representatives, to be placed over the north door and opposite the Speaker's desk, as indicated in Latrobe's drawing [Plate 61]. This clock consists of the figure of History, recording the events of the nation, passing in a winged car over the globe, on which are inscribed the signs of the zodiac in low relief. The exposed wheel of the car is utilized as the face of the clock [Plate 112]. The figure in this clock was modeled from Franzoni's daughter. He died in 1816, before its completion,

³This statuary was destroyed by the 1814 fire. See AOC, *Art in the United States Capitol* (Washington: Government Printing Office, 1978), 412–413.

⁴See Fairman, *Art and Artists of the Capitol*, 27; Fryd, "The Italian Presence in the United States Capitol," 132–164.

and the work was completed by Francisco Iardella, who married Mrs. Franzoni.⁵

On the north side of the old Supreme Court room, facing what was formerly the judges' bench, is a group of figures in high relief, consisting of Justice in the center, with a winged figure on the right calling attention to the Constitution, a youth presumably typifying the young nation, and on the left an eagle guarding the Laws [Plate 113]. The figures in this group are very graceful and pleasing in their modeling and poses. This piece of sculpture was probably done by the Franzonis, but I have not been able to verify their authorship.⁶

As the Capitol neared completion a larger number of artists were needed, and again Italy was the country from which the principal supply was obtained. In 1823 Enrico Causici and Antonio Capellano, of Italy, and Nicholas Gevelot, of France, commenced work on the Capitol.⁷ Capellano and Causici were pupils of Canova. Over the principal entrance doorways in the Rotunda are four panels with the figures in low relief. The efforts of the sculptors, who had been educated to produce on classic lines either in the nude or with flowing draperies, show their lack of skill when attempting these historical bits of sculpture, with the figures dressed according to the period which they depict. The figures and grouping are treated in a conventional manner, which shows the evident training of the sculptors, in an effort to make them simply a

part of the decorative treatment of the Rotunda. They are suggestive of some of the classical sculpture which has been modeled on conventional lines, but the dress of the characters tends to mar the effect evidently intended by the sculptors. The early guidebooks as well as the majority of later writers usually refer to these panels with ridicule.⁸

Over the western entrance is represented the Preservation of Captain Smith by Pocahontas, by Capellano, a pupil of Canova; over the eastern entrance, the Landing of the Pilgrims on Plymouth Rock, by Causici, also a pupil of Canova; over the southern door is the Conflict between Daniel Boone and the Indians, by Causici, and over the northern entrance is Penn's Treaty with the Indians, by Gevelot, a Frenchman [Plate 114].

The other panels have floral wreaths, in which are placed the heads of Columbus, Sir Walter Raleigh, La Salle, and Cabot [Plate 98].

Another Italian sculptor, named Valaperti, a man of some prominence in his profession, according to statements of the period, came to this country during the year 1823 or 1824. He designed the eagle on the frieze of the south colonnade in the old Hall of Representatives (Statuary Hall) [Plate 115]. This work was ridiculed to such an extent that the author was supposed to have drowned himself in chagrin. He disappeared, and the eagle was the only piece of work he completed in America.⁹

⁵Carlo Franzoni, not Giuseppe, created the model for the clock of the Hall of Representatives. The statuary is located over the north entrance of Statuary Hall. For further description and historical background on Franzoni's *Car of History*, see Fairman, *Art and Artists of the Capitol*, 41–42; and AOC, *Art in the United States Capitol*, 367.

⁶The bas-relief has been documented as Carlo Franzoni's work and is still located in the Old Supreme Court Chamber (S–141). See AOC, *Art in the United States Capitol*, 291.

⁷For a discussion of the work of these sculptors at the Capitol, see Vivian Green Fryd, "The Italian Presence in the United States Capitol," 132–164; and Fryd, *Art and Empire: The Politics of Ethnicity in the United States Capitol*, 1815–1860 (New Haven: Yale University Press, 1992).

⁸For example, see Jonathan Elliot, *Historical Sketches of the Ten Miles Square Forming the District of Columbia* (Washington: Printed by J. Elliot, Jr., 1830), 115. Describing the *Preservation of Captain Smith by Pocahontas*, 1606, Elliot commented, "The face and head-dress of Pocahontas are somewhat Grecian, and the features of Powhatan are less like an Indian, than a European."

⁹Giuseppe Valaperti (or Valaperta) arrived in Washington, D.C., in 1815 and completed the sculptural relief eagle in 1816. Fairman, *Art and Artists of the Capitol*, 129, 452; AOC, *Art in the United States Capitol*, 368; I. T. Frary, *They Built the Capitol* (Richmond: Garrett and Massie, 1940), 125–126; see also RG 40, Subject Files, Curator's Office, AOC.

Above the eagle of Valaperti, resting upon the cornice of the colonnade and in the center of the arch, is a plaster cast of the Statue of Liberty [Plate 115], by Enrico Causici. On the right of the figure is an altar entwined with a serpent. The figure of Liberty is graceful and dignified, and the most satisfactory piece of work left by its sculptor Causici, who died before he was able to put this group in marble.

In May, 1825, it was determined to hold a competition for the figures in the pediment of the eastern or principal portico. A premium was offered, probably at the suggestion of President John Quincy Adams, for these pieces of sculpture.

The following extract from a letter of Bulfinch gives an idea of the method of and cause for the adoption of the present sculpture in the pediment of the central eastern portico [Plate 116]:

“Our work at the Capitol proceeds but slowly, owing to the delay of contractors in delivering the large blocks for columns. We have received only four this season, which are raised into their places, and must have seven more before the much-talked-of pediment can be commenced. With respect to the ornament proposed to decorate this the artists in general feel much disappointed. About thirty persons presented thirty-six designs, some well and others badly executed, but none answering the President’s idea of a suitable decoration for a legislative building. He disclaimed all wish to exhibit triumphal cars and emblems of victory, and all allusions to heathen mythology, and thought that the duties of the nation or its legislators should be expressed in an obvious and intelligent manner. After several attempts the following has been agreed upon: A figure of ‘America’ occupies the center, her right arm resting on the shield, supported by an altar or pedestal bearing the inscription ‘July 4, 1776,’ her left hand pointing to the figure of ‘Justice,’ who, with unveiled face, is viewing the scales, and the right hand presenting an open scroll inscribed ‘Constitution, March 4, 1789.’ On the right hand of the principal figure is the eagle, and a fig-

ure of ‘Hope’ resting on her anchor, with face and right hand uplifted—the whole intended to convey that while we cultivate justice we may hope for success. The figures are bold, of 9 feet in height, and gracefully drawn by Mr. Luigi Persico, an Italian artist.”¹⁰ Luigi Persico came to this country in 1826, and, in addition to the pieces of sculpture in the pediment, modeled the heroic figures of Peace and War which stand in the niches on the eastern portico on each side of the entrance door to the Rotunda. These figures, which have great dignity and repose, as well as grace, were ordered March 3, 1829, completed March 2, 1833, but apparently not put in place until 1837.¹¹ In Thornton’s elevation, made in 1794, he indicated figures of War and Peace in the niches on this portico, and it was evidently simply the completion of his design that was contemplated in having these figures placed in this position.

The first American to receive an order for a piece of sculpture for the Capitol was Horatio Greenough, of Boston, Mass. Congress gave him a commission for a statue of Washington in 1832.¹² February 10, 1840, Robert Mills made a report upon the foundation and location of this statue of Washington. He recommended an opening in the floor of the Rotunda, with a grand staircase from the crypt to the present Rotunda floor, and the introduction of light into the Rotunda at a lower level, so

¹⁰ The Bulfinch letter was dated June 22, 1825. See Ellen Susan Bulfinch, ed., *The Life and Letters of Charles Bulfinch, Architect, with other Family Papers* (Boston: Houghton, Mifflin and Company, 1896), 249. The group was replicated in Vermont marble in 1958 when the east front of the Capitol was extended.

¹¹ Persico’s *War and Peace* were removed from the niches of the east front portico during the 1958 extension of the east front of the Capitol. The deteriorated statues were mended and cast in plaster, copied in Vermont marble, and placed in the replicated niches. The original statuary is in storage, and the plaster models are located in the rotunda of the Cannon House Office Building on the subway level. RG 40, Subject Files, Curator’s Office, AOC.

¹² Prior to Greenough, American pioneer-sculptor John Frazee (1790–1852) received a commission of \$500 for his bust of John Jay in 1831. RG 40, Subject Files, Curator’s Office, AOC.

that the statue could be seen to the best advantage. The act of Congress designated the center of the Rotunda as the location of the statue. It was placed in position on the floor level in 1841, a special foundation being prepared for it. In 1842 it was removed to the eastern park because of its unsatisfactory appearance in the Rotunda [Plate 118]. This statue caused much discussion among Congressmen and visitors to the Capitol, because of its pose and drapery. Greenough contended that the only method of treating a statue which was to last for generations was to treat it as a nude or with simple conventional drapery, as he considered fashions in clothes as changeable and liable to become in a short time ridiculous. He also desired to remove the statue from the Rotunda to the west front, but Congress determined to place it on the east front. Over the statue he wished a classical structure erected, which would be an ornament to the grounds, as he states it was not intended to be exposed to the weather.¹³ At present day (1900) the statue is housed during the winter in a cumbersome wooden structure, which is a constant subject of ridicule. A classical structure might be readily devised to protect this work, which would improve its artistic qualities and at the same time be an ornament to the grounds.¹⁴

Congress made appropriations to commemorate the Chief Justices at a comparatively early date, ordering a bust of Chief Justice Ellsworth on June 30, 1834. This bust was completed by Mr. Augur, an American sculptor, in 1840. A marble bust of Chief Justice Marshall was ordered May 9, 1836, and completed in 1840. March 2, 1831, John Frazee was

¹³ Committee on the Library, *Removal of Greenough's Statue of Washington: Report [To Accompany Joint Resolution H.R. No. 43]*, H. report 219 (27-3), Serial 427. This report includes Greenough's letter requesting that Congress allow him to supervise the removal of his statue of Washington from the Rotunda to the Capitol grounds.

¹⁴ Greenough's George Washington was transferred by the Architect of the Capitol to the Smithsonian Institution in 1908. It is now located at the National Museum of American History. The pedestal of the statue became the cornerstone for the Capitol Power Plant set in 1908. RG 40, Subject Files, Curator's Office, AOC.

authorized to execute a bust of John Jay for the Supreme Court room. [Plate 118a.]¹⁵

May 5, 1832, Congress authorized the Committee on Library to purchase from the executors a bust of Jefferson by Ceracchi.¹⁶

The Tripoli naval monument was moved from the Navy-Yard and placed on the terrace in front of the western portico by act of March 2, 1831, and remained in this position until it was removed to Annapolis, Md. This monument was executed in Italy of Italian marble, and the base in this country of Maryland marble. The naval officers bore the expense of this memorial to their fellows who were killed in the battle of Tripoli, August 3, 1804. The monument consisted of a small Doric column crowned by an eagle in the act of flying. The shaft of the column was ornamented by the beaks of Turkish vessels. One face of the base on which the shaft rested was a sculptured basso-relievo of Tripoli and its fortresses on the Mediterranean in the distance, and the American fleet in the foreground. The other sides of the base contain descriptions, one giving the names of the officers who fell in the battle—Somers, Caldwell, Decatur (brother of the Commodore), Wadsworth, Dorsey, and Israel—another the epitaph. On each angle of the base stood a marble figure, one representing America directing the attention of her children to History, who is recording the intrepid action of the Navy; another represented Fame with a wreath of laurel in one hand and a pen in the other, while a fourth represented Mercury as the genius of commerce, with his cornucopia and caduceus. [Plate 89.]¹⁷

¹⁵ See AOC, *Art in the United States Capitol*, 209-210. Modern scholarship indicates that the busts of Ellsworth and Marshall were completed ca. 1837 and 1839, respectively.

¹⁶ Giuseppe Ceracchi's bust of Jefferson was destroyed by a fire in the Library of Congress in 1851. See AOC, *Art in the United States Capitol*, 412-413.

¹⁷ The *Tripoli or Peace Monument* by Charles Micali was originally placed in the Navy Yard, and later moved to the Capitol's west grounds in 1831. It was transferred to the United States Naval Academy in Annapolis, Maryland, in 1860. See AOC, *Art in the United States Capitol*, 409.



OLD ROOM OF VICE PRESIDENTS, 1900 A. D., ROBIN ROOM SUPREME COURT.

S-230, now used by the Republican Leader.



OLD ROOM OF VICE PRESIDENT. 1900 A. D. ROBING ROOM SUPREME COURT.

The portraits of the Supreme Court Justices depicted in this view of S-231 were moved to the Supreme Court Building when it opened in 1935.



NORTHWEST VIEW OF CAPITOL 1840.

View by W. H. Bartlett, published in N. P. Willis, *American Scenery* (London, 1840).



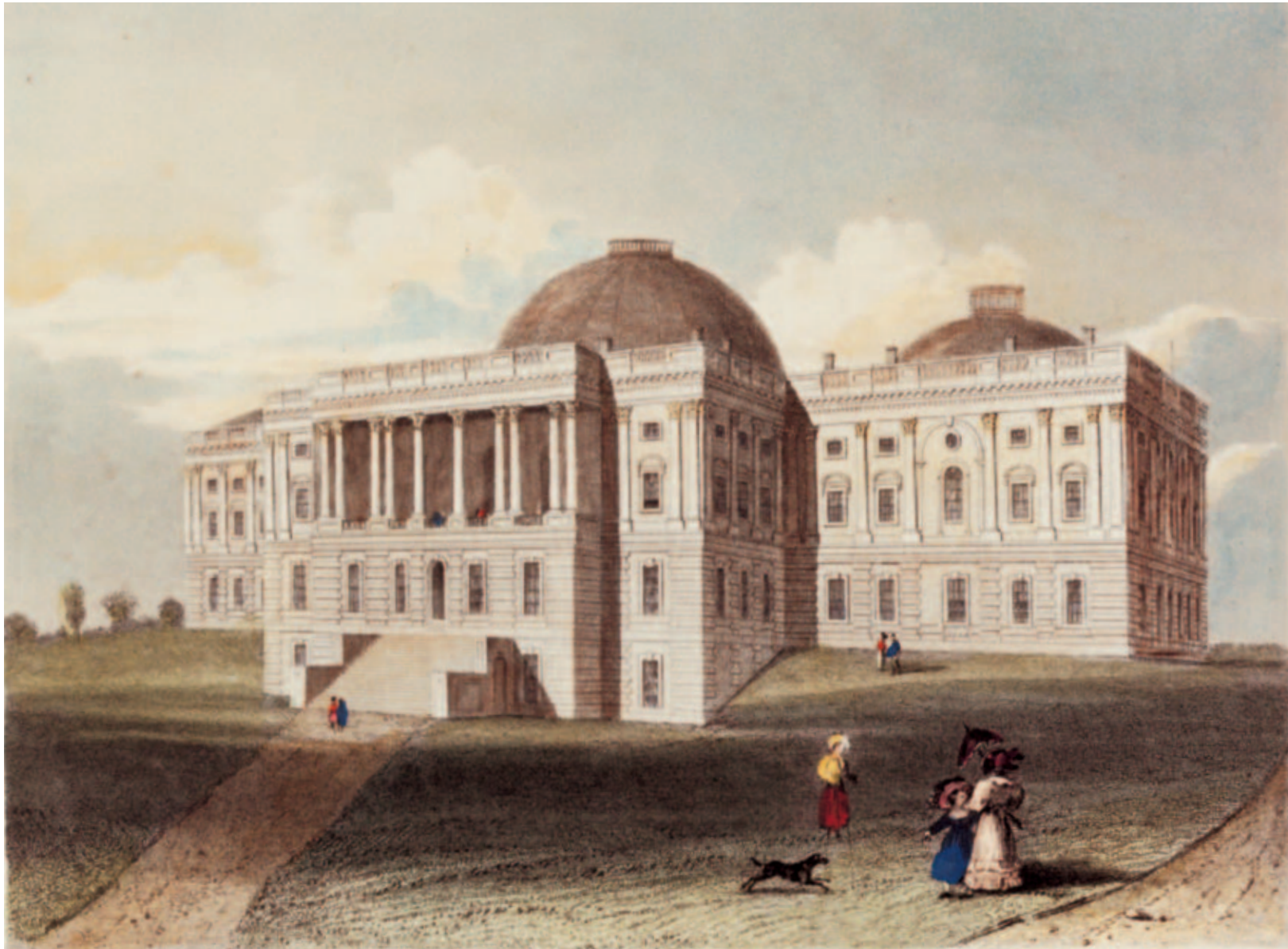
SOUTHEAST VIEW, 1840.

Engraving by R. Brandard after the painting by W. H. Bartlett, published in N. P. Willis, *American Scenery* (1840).



CAPITOL VIEW FROM PRESIDENT'S MANSION, 1840.

W. H. Bartlett, ca. 1839.



SOUTHWEST VIEW 1840, FROM OLD PRINT.

View of the Capitol from the west front showing the original dome, J. & F. Tallis, 1831. This view did not include Bulfinch's earthen terraces. The central stair was never a part of the west front design. *Kiplinger Washington Collection*.



CLOCK IN OLD HOUSE OF REPRESENTATIVES.

Carlo Franzoni, *Car of History*, marble, 1819.



JUSTICE IN OLD SUPREME COURT. 1900 A. D. SUPREME COURT LIBRARY.

Carlo Franzoni, *Justice*, plaster, 1817. Once used as the Supreme Court Library, S-141 has been restored as the Old Supreme Court Chamber.

CAPTAIN SMITH AND POCAHONTAS.



Antonio Capellano, *Preservation of Captain Smith by Pocahontas*, sandstone, ca. 1826. Located over west door.

WM. PENN AND THE INDIANS.



Nicholas Gevelot, *William Penn's Treaty with the Indians*, sandstone, 1826-1827. Located over north door.

DANIEL BOONE AND THE INDIANS.



Enrico Causici, *Conflict of Daniel Boone and the Indians*, sandstone, 1826-1827. Located over south door.

LANDING OF THE PILGRIMS.



Enrico Causici, *Landing of the Pilgrims*, sandstone, 1825. Located over the east door.

PANELS IN ROTUNDA.



STATUE OF LIBERTY, OLD HOUSE OF REPRESENTATIVES
Enrico Causici, *Liberty and the Eagle*, plaster, 1817–1819, National Statuary Hall.



EAST CENTRAL PORTICO, SHOWING STATUARY IN PEDIMENT.

Luigi Persico, pediment relief, *Genius of America*, sandstone, 1825–1828.

The pediment relief was reproduced in marble in 1959–60 as part of the east front extension project. The sculptures on the cheekblocks (left: Luigi Persico, *Discovery of America*, marble, 1844; right: Horatio Greenough, *Rescue*, marble, 1853) were removed and have not been reproduced.



FIGURES OF PEACE AND WAR, ON EAST PORTICO.

Luigi Persico, marble, placed in 1834. Brown's caption suggests incorrectly that the figure of *Peace* is on the left; in fact, *War* is on the left and *Peace* is on the right. The present reproductions were carved in marble in 1958 after Persico.



GEORGE WASHINGTON, BY GREENOUGH.

Horatio Greenough, marble, 1833–36. The statue was located on the east Capitol grounds until 1908, when it was transferred to the Smithsonian Institution, Washington, D.C. It can be viewed today at the National Museum of American History.

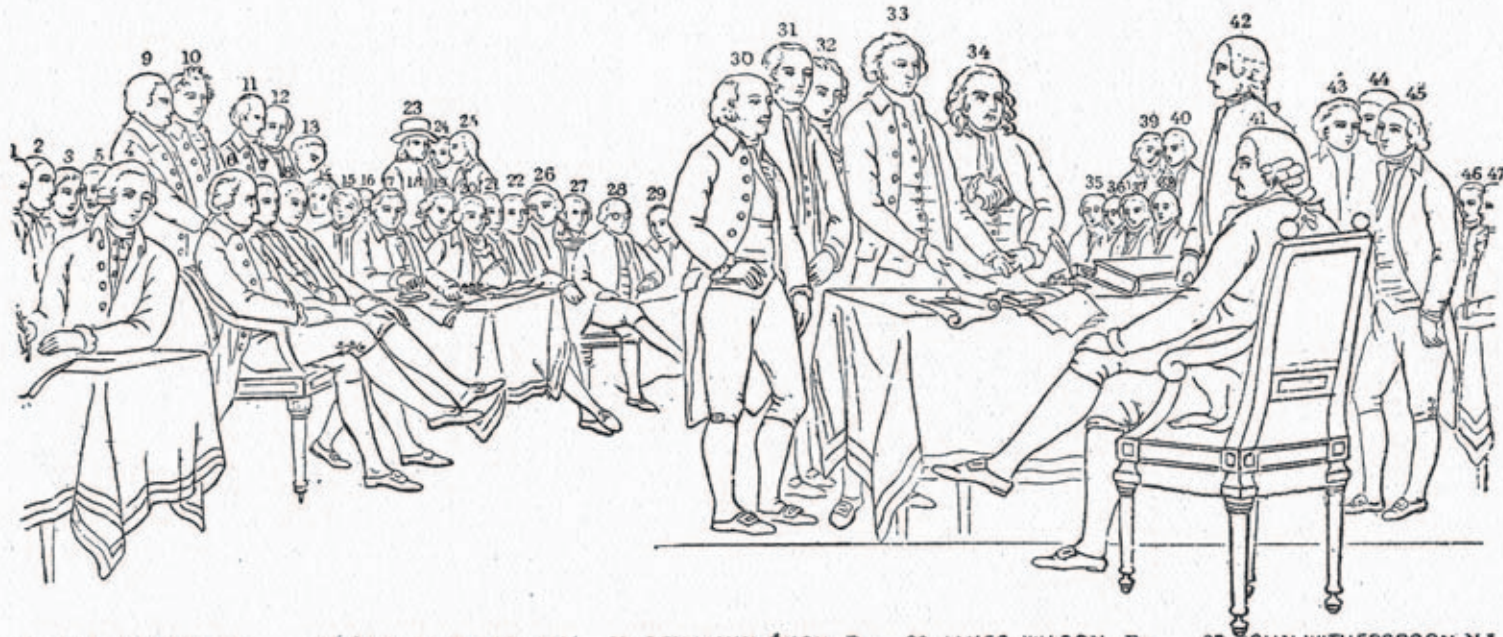


GROUP OF CHIEF JUSTICES, SUPREME COURT.

John Frazee, *John Jay*, 1831; Hiram Powers, *John Marshall*, 1839; Alexander Galt, *John Rutledge*, 1858; and Hezekiah Augur, *Oliver Ellsworth*, ca. 1837.
These marble busts are now located in the Old Supreme Court Chamber, S-141.

DECLARATION OF INDEPENDENCE

In Congress, at the Independence Hall, Philadelphia, July 4th 1776.



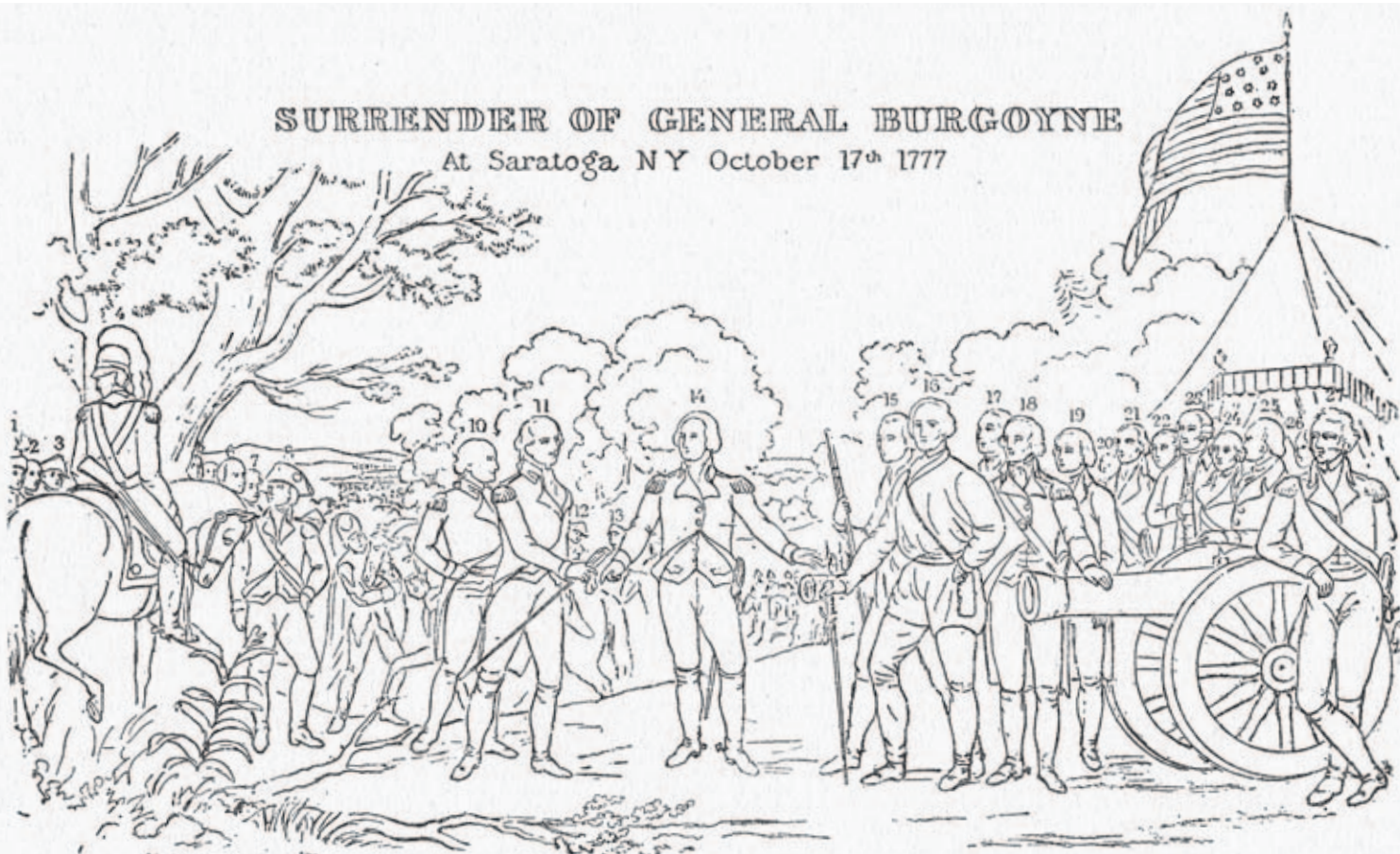
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|--------------------------|---------------------------|----------------------------|-----------------------------|---------------------------|
| 1. GEO. WHYTE Va. | 10. SAMUEL CHASE Md. | 19. BENJAMIN RUSH Pa. | 28. JAMES WILSON Pa. | 37. JOHN WITHERSPOON N.J. |
| 2. WM. WHIPPLE N.H. | 11. LEWIS MORRIS N.Y. | 20. ELBRIDGE GERRY Mass. | 29. FRANCIS HOPKINSON N.J. | 38. SAM HUNTINGTON Con. |
| 3. JOSIAH BARTLETT N.H. | 12. WILLIAM FLOYD N.Y. | 21. ROB. TREAT PAINE Mass. | 30. JOHN ADAMS Mass. | 39. WILLIAM WILLIAMS Con. |
| 4. BENJ. HARRISON Va. | 13. ARTHUR MIDDLETON S.C. | 22. ABRAM CLARK N.J. | 31. ROGER SHERMAN Con. | 40. OLIVER WOLCOTT Con. |
| 5. THOMAS LYNCH S.C. | 14. THOMAS HAYWARD S.C. | 23. STEPH HOPKINS R.I. | 32. ROB. L. LIVINGSTON N.Y. | 41. JOHN HANCOCK Mass. |
| 6. RICHARD HENRY LEE Va. | 15. CHAS. CARROLL Md. | 24. WILLIAM ELLERY R.I. | 33. THOMAS JEFFERSON Va. | 42. CHAS THOMPSON Pa. |
| 7. SAM. ADAMS Mass. | 16. GEO. WALTON Ca. | 25. GEO. CLYMER Pa. | 34. BENJ. FRANKLIN Pa. | 43. GEORGE READ Del. |
| 8. GEO. CLINTON N.Y. | 17. ROB. MORRIS Pa. | 26. WILLIAM HOOPER N.C. | 35. RICHARD STOCKTON N.J. | 44. JOHN DICKINSON Pa. |
| 9. WILLIAM PACA Md. | 18. THOM. WILLING Pa. | 27. JOSEPH HEWES N.C. | 36. FRANCIS LEWIS N.Y. | 45. EDW. RUTLEDGE S.C. |
| | 46. THOMAS MCKEAN Pa. | | 47. PHILIP LIVINGSTON N.Y. | |



THE DECLARATION OF INDEPENDENCE, ROTUNDA.
John Trumbull, oil on canvas, placed in the Rotunda in 1826.

SURRENDER OF GENERAL BURGOYNE

At Saratoga NY October 17th 1777



- 1 Major LITHCOW Mass 2 Colonel CILLY NH 3 General STARK NH 4 Capt SEYMOUR Com of Shelton's horse
 5 Major HULL Mass 6 Colonel GREATON Mass 7 Major DEARBORNE NH 8 Colonel SCAMMELL N.H.
 9 Colonel LEWIS Quartermaster General NH 10 Major General PHILLIPS British 11 Lieut General BURGOYNE British
 12 General Baron RIEDESEL German 13 Colonel WILKINSON Deputy-Adjutant General American 14 General GATES
 15 Colonel PRESCOTT Mass. Volunteers 16 Colonel MORGAN Virginia Riflemen 17 Brigadier General RUFUS PUTNAM Mass
 18 Lieutenant Colonel JOHN BROOKS late Governor of Massachusetts 19 Rev Mr HITCHCOCK Chaplain R.I
 20 Major ROB. TROUP Aid de Camp N.Y. 21 Major HASKELL 22 Major ARMSTRONG. 23 Major Gen PH SCHUYLER Albany
 24 Brigadier General GLOVER Mass. 25 Brigadier Gen WHIPPLE N.H Militia 26 Major M CLARKSON Aid de-Camp NY
 27 Major EBENEZER STEVENS Mass Commanding the Artillery



SURRENDER OF BURGOYNE, ROTUNDA.
John Trumbull, oil on canvas, placed in the Rotunda in 1826.

SURRENDER OF LORD CORNWALLIS

At Yorktown Va. October 19th 1781.

The portraits of the French Officers were obtained in Paris 1787 and painted by Trumbull from the living ones, in the house of Mr. Jefferson then Minister to France from the United States.



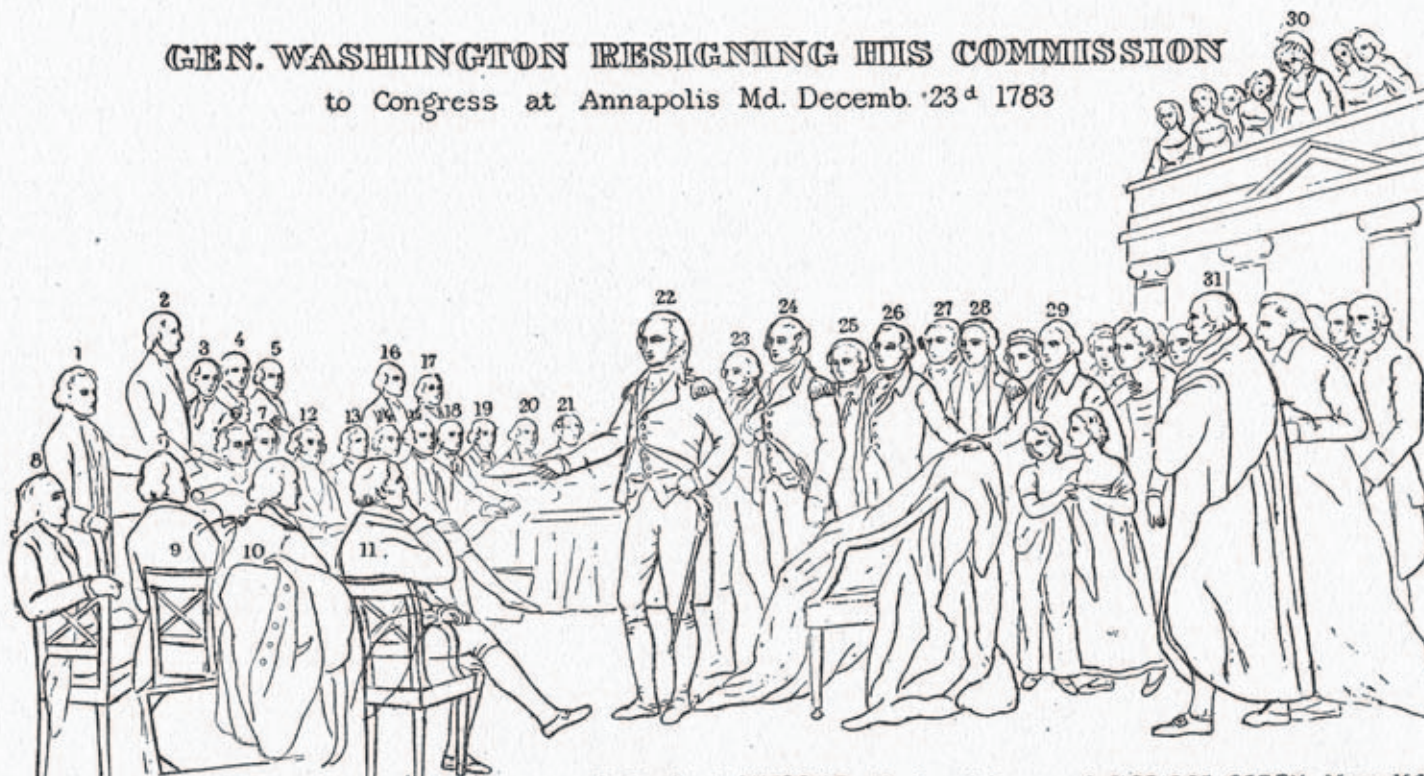
1. Count DEUXPONTS Colonel of French Infantry. 2. Duke de LAVAL MONTMORENCY Colonel of French Infantry.
3. Count CUSTINE Colonel of French Infantry. 4. Duke de LAUZUN Colonel of French Cavalry.
5. General CHOIZY. 6. Viscount VIOMENIL. 7. Marquis de ST SIMON. 8. Count FERSEN Aid de Camp of Count Rochambeau.
9. Count CHARLES DAMAS Aid de Camp of Count Rochambeau. 10. Marquis CHASTELLUX. 11. Baron VIOMENIL.
12. Count de BARRAS Admiral. 13. Count de GRASSE Admiral. 14. Count ROCHAMBEAU General en Chef des Français.
15. General LINCOLN. 16. Colonel E. STEVENS of American Artillery. 17. General WASHINGTON Commander in Chief.
18. THOM. NELSON Gov. of Va. 19. Marquis LA FAYETTE. 20. Baron STEUBEN. 21. Col. COBB Aid de Camp to Gen. Washington.
22. Colonel TRUMBULL Secretary to Gen. Washington. 23. Major General JAMES CLINTON N.Y. 24. General GIST Md.
25. Gen. ANTHONY WAYNE Pa. 26. General HAMD Pa. Adjutant General. 27. General PETER MUHLENBERG Pa.
28. Major Gen. HENRY KNOX Commander of Artillery. 29. Lieut. Col. E. HUNTINGTON Acting Aid de Camp of Gen. Lincoln.
30. Colonel TIMOTHY PICKERING Quartermaster General. 31. Colonel ALEX. HAMILTON Commanding Light Infantry.
32. Col. JOHN LAURENS S.C. 33. Colonel WALTER STUART Illa. 34. Colonel NICHOLAS FISH N.Y.



SURRENDER OF LORD CORNWALLIS, ROTUNDA.
John Trumbull, oil on canvas, placed in the Rotunda in 1826.

GEN. WASHINGTON RESIGNING HIS COMMISSION

to Congress at Annapolis Md. Decemb. '23^d 1783



1 THOMAS MIFFLIN Pa. *President, Member of Congress* 2. CHAS THOMPSON Pa. *Member of Congress*. 3. ELBRIDGE GERRY Mass. *M.C.*
 4 HUGH WILLIAMSON N C *M.C.* 5 SAMUEL OSGOOD Mass. *M.C.* 6 EDW M^cCOMB Del *M.C.* 7 GEO PARTRIDGE Mass *M.C.*
 8. EDWARD LLOYD Md. *M.C.* 9 R D SPAIGHT N C. *M.C.* 10 BENJ. HAWKINS N.C *M.C.* 11. A FOSTER N H *M.C.*
 12. THOMAS JEFFERSON Va. *M.C.* 13 ARTHUR LEE Va. *M.C.* 14 DAVID HOWELL R I *M.C.* 15 JAMES MONROE Va. *M.C.*
 16. JACOB REID S C *M.C.* 17 JAMES MADISON Va. *Spectator* 18. WILLIAM ELLERY R.I. *M.C.* 19. J TOWNLEY CHASE Md. *M.C.*
 20 S. HARDY Va. *M.C.* 21 CHAS. MORRIS Pa. *M.C.* 22 General WASHINGTON 23 Colonel BENJ. WALKER *Aid de Camp.*
 24 Col DAVID HUMPHRYS *Aid de Camp.* 25 Gen SMALLWOOD Md. *Spectator* 26. Gen. OTHO HOLLAND WILLIAMS Md *Spectr.*
 27 Col SAMUEL SMITH Md *Spectr* 28 Col. JOHN E. HOWARD Baltimore. *Spectr* 29 CHAS. CARROLL and two daughters Md.
 30 Mrs WASHINGTON and her three Grand-Children 31. DANIEL of St JENNIFER Md *Spectator.*



WASHINGTON RESIGNING HIS COMMISSION, ROTUNDA, BY JOHN TRUMBULL.

Oil on canvas, placed in the Rotunda in 1826.



BAPTISM OF POCAHONTAS, BY JOHN G. CHAPMAN.

Oil on canvas, placed in the Rotunda in 1840.

LANDING OF COLUMBUS

At the Island of Guanahani, West-Indies. October 12th 1492.



1. COLUMBUS. 2. MARTIN ALONZO PINZON. 3. VINCENT YANNEZ PINZON. 4. RODRIGO des ESCOBEDO or ESCOBAR Notary of the Armament.
5. RODERIGO SANCHEZ Insp. of Armam. 6. MUTINEER in a suppliant Attitude. 7. ALONZO de OJEDA. 8. CABIN BOY in kneeling posture.
9. SOLDIER whose attention is partly diverted from the ceremony by the appearance of the awe stricken natives in the forest.
10. SAILOR in attitude of veneration for the Admiral. 11. FRIAR bearing a cruzifix.
In the distance groups express joy and hilarity on their landing. Two figures somewhat nearer are contending for glittering particles in the sand. The three vessels - the Santa Maria, Pinta and Ninna are seen in the distance.



THE LANDING OF COLUMBUS, BY JOHN VANDERLYN.

Oil on canvas, placed in the Rotunda in 1847.

EMBARKATION OF THE PILGRIMS

At Delft Haven, Holland, July 22nd 1620.



1. Mr. ROBINSON *Pastor of the congregation.*
2. Elder WM. BREWSTER.
3. Mrs. BREWSTER *and sick child.*
4. Gov. CARVER.
5. WM. BRADFORD
6. Mr. & Mrs WHITE
7. Mr. & Mrs WINSLOW.
8. Mr. & Mrs FULLER.
9. MILES STANDISH *and his wife Rose.*
10. Mrs BRADFORD, *she fell overboard the day the vessel came to anchor.*
11. Mrs CARVER *and child.*
12. Capt. REYNOLDS *and Sailor*
13. BOY *belonging to Carver and family*
14. BOY *in charge of Mr. Winslow.*
15. BOY *belonging to Mrs. Winslow's family*
16. A NURSE *and child.*



THE EMBARKATION OF THE PILGRIMS, BY ROBERT WIER.

Robert Weir, oil on canvas, placed in the Rotunda in 1843. Brown misspelled the artist's surname.



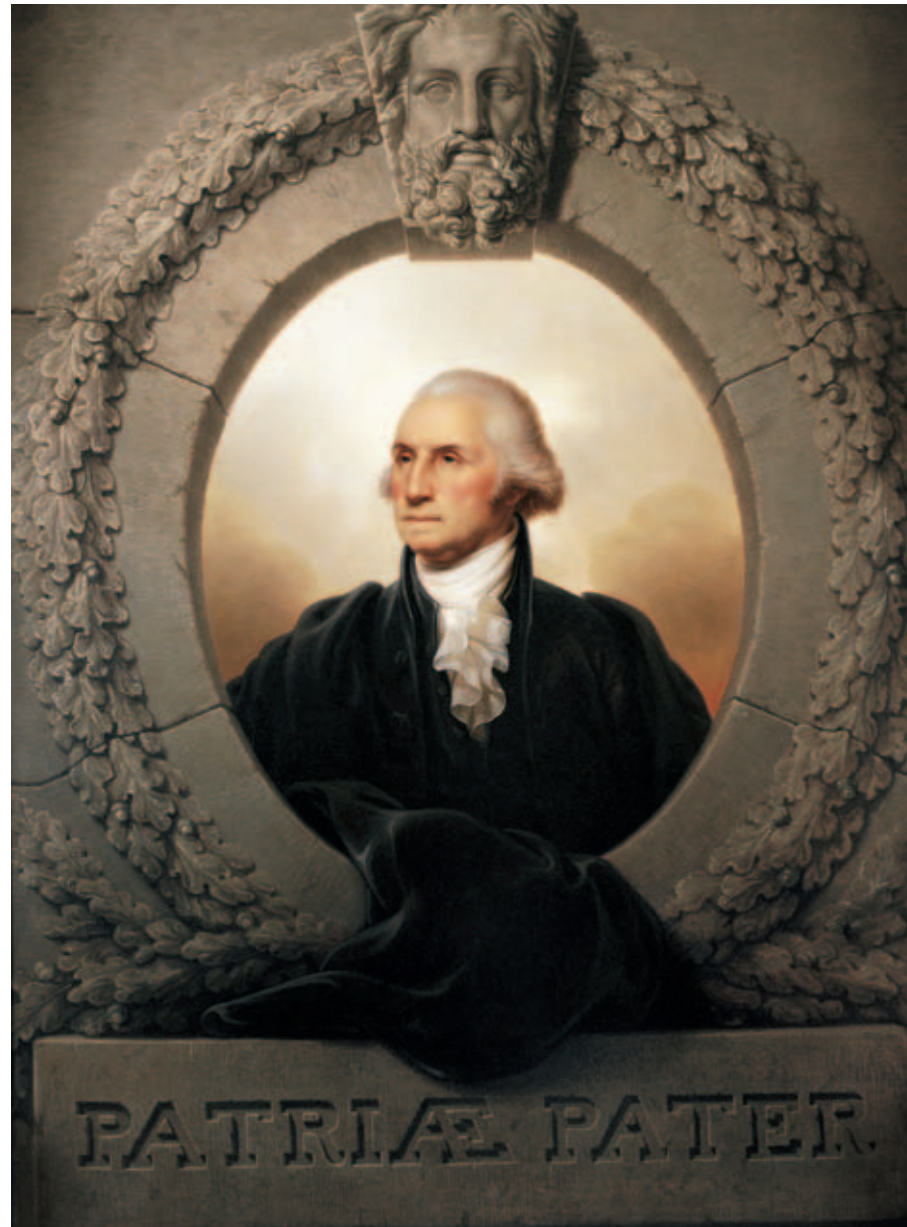
PORTRAIT OF LAFAYETTE BY ARY SCHEFFER.

Oil on canvas, gift of the artist, 1824. The painting was located in the Old Hall of the House of Representatives until 1857, when it was moved to the new House Chamber.



GEORGE WASHINGTON, BY VANDERLYN.

John Vanderlyn, oil on canvas, 1834, after Gilbert Stuart. The painting was commissioned in 1832 by the House of Representatives to commemorate the centennial of George Washington's birth. It hung in the Old Hall of the House until 1857, when it was moved to the new House Chamber.



PORTRAIT OF WASHINGTON. BY PEALE.

Rembrandt Peale, oil on canvas, 1823. It was purchased in 1832 by the Senate to commemorate the centennial of George Washington's birth. It hangs in the Old Senate Chamber, S-228.

The groups on the central eastern portico, one by Persico and the other by Greenough, although ordered March 3, 1837, were not completed for years—the one by Persico not until 1846, and the group by Greenough not until 1854. They were not set in place early enough to become identified with the old Capitol.

The paintings in the Capitol at this period were limited in number, the principal ones of interest being the historical ones in the Rotunda. Four of these paintings were made by Col. John Trumbull, who was Washington's aid-de-camp in the first year of the Revolutionary War, and was then Deputy Adjutant-General under General Gates. Trumbull studied painting in this country and Europe with the purpose of commemorating the historical events of the Revolution, being well acquainted with the events and the famous men who participated in the scenes. He came back to this country in 1789 and made portraits of the men and traveled through the country making sketches of the localities where the scenes which he wished to depict had occurred. February 6, 1817, Congress passed a resolution authorizing four paintings commemorating the most important events of the American Revolution. The price paid was \$32,000.¹⁸

THE DECLARATION OF INDEPENDENCE.

The Declaration of Independence was the first. Trumbull consulted with Adams and Jefferson as to the parties who should be represented in this painting, and spared neither time nor expense in obtaining portraits of those who were living and of whom he had no portraits. Adams was painted in London, Jefferson in Paris, Hancock and Samuel Adams in Boston, Edward Rutledge in Charleston, Wythe in Williamsburg, Va.

¹⁸*Expenditures in the District of Columbia: Report*, H. report 515 (18-1), Serial 446. This source includes the titles and dates of all bills appropriating money for the Capitol building between 1789 and 1843, including major works of art.

The costumes are a faithful copy of those worn at the period, and the room is a painted reproduction of the interior in which Congress held their sessions. [Plate 119, with explanatory key.]

THE SURRENDER OF BURGOYNE.

After the battle at Bemis Heights, October 7, 1777, Burgoyne found his position so critical that he commenced a retreat toward Canada, but on account of bad roads, dismantled bridges, and the hostile Americans along the road he halted at Saratoga, and on October 17 surrendered his army to the American forces under General Gates. [Plate 120, with explanatory key.]

SURRENDER OF CORNWALLIS.

Cornwallis, after a successful campaign through the South and in Virginia, was finally hemmed in by the combined forces of Washington, the French allies from the North, and the French fleet and army under Count de Grasse from the West Indies, at Yorktown, Va., where he found it necessary to surrender on the 19th of October, 1781. The terms of surrender were arranged by General Lincoln.

The painting represents the principal officers of the British army, conducted by General Lincoln, passing the two groups of American and French generals and entering between the lines of the victorious armies. [Plate 121, with explanatory key.]

THE RESIGNATION OF GENERAL WASHINGTON.

After taking leave of his old comrades in New York, General Washington proceeded to Annapolis, where Congress was in session, and to that body handed his resignation as General of the Army. The Journal of Congress, December 23, 1783, gives the speech of Washington on this occasion, as well as the speech made by Thomas Mifflin, President of the Congress. Mifflin, who accepted his resignation, and

Trumbull, who painted the picture, were both aids-de-camp of Washington. [Plate 122, with explanatory key.]

Under a joint resolution of Congress of June 23, 1836, a committee was appointed to “contract with one or more competent American artists for the execution of four historical pictures upon subjects serving to illustrate the discovery of America, the settlement of the United States, the history of the Revolution, and the adoption of the Constitution, to be placed in the vacant panels of the Rotunda, the choice to be left to the artists, under the control of the committee.”¹⁹ The committee reported February 28, 1837, that they had selected John Vanderlyn, Henry Inman, Robert Wier, and John G. Chapman to undertake the execution of these paintings. The committee had made contracts with two of the artists mentioned and expected to close a contract with the other two for \$10,000 each. Henry Inman died apparently without commencing his picture and the panel was given to William H. Powell March 3, 1847.²⁰ The final payment was made on the paintings, excepting the one executed by Powell, in the year 1847. The period at which they were put in place identifies only three of the paintings with the old building, and these three only with the latest period of its history. The painting by Powell was installed in the year 1855, when the Capitol extension was well advanced.

¹⁹ F. C. Adams, *Art in the District of Columbia*, a report to the Commissioner of Education, ca. 1868, p. 729, bound in “Documentary History of Art Commissions, 1858–1911,” Curator’s Office, AOC.

²⁰ “Report of Mr. McKeon on choice of Chapman, Inman, Vanderlyn, and Weir (misspelled by Brown) as artists for paintings for the Rotunda, February 28, 1837,” in *DHC*, 335.

“THE BAPTISM OF POCAHONTAS,” BY JOHN G. CHAPMAN.

This scene is supposed to have taken place just prior to the marriage of Pocahontas, which occurred April, 1613. The picture gives idealized representations of Pocahontas, her brother and sister, as well as of Rolfe, Sir Thomas Dale, and other colonists and Indians. [Plate 123, with explanatory key.]

“THE LANDING OF COLUMBUS,” BY JOHN VANDERLYN.

This painting is intended to represent the landing of the Spaniards on San Salvador in 1492. Columbus, in command of the *Santa Maria*, *Nina*, and *Pinta*, takes formal possession of this island with the fond idea that he had discovered a new passage to the East Indies. As this picture is not equal, according to critics, to the work of Vanderlyn shown in other paintings, particularly his marines, much of the actual execution is attributed to French painters who assisted him. [Plate 124, with explanatory key.]

“THE EMBARKATION OF THE PILGRIMS,” BY ROBERT WIER.

The artist represents the Pilgrims on the *Speedwell* before she set sail from Delftshaven for Southampton, July 22, 1620. The *Speedwell* did not reach America, as she proved unseaworthy, and the larger part of her passengers were transferred to the *Mayflower* at Plymouth, England, before the latter vessel finally set sail, late in September, 1620. [Plate 125 with explanatory key.]

There were two paintings prominently placed in the old Hall of Representatives, one of George Washington by Vanderlyn, the other of Lafayette by Ary Scheffer, an eminent Dutch artist. The painting of Lafayette was executed by his order and presented to Congress by him on his second visit to the United States, in 1824. [Plate 126.]

The apparent necessity for a picture on the other side of the Speaker’s chair was the cause of Congress ordering the portrait of

Washington. Vanderlyn, who had been a pupil of Gilbert Stuart, evidently used one of Stuart's paintings of Washington as his motive in the execution of this work. [Plate 127.]²¹

In the year 1832 Congress passed a resolution to purchase for \$2,000 the painting of Washington by Rembrandt Peale. This portrait was painted from sketches of Washington made by the painter when a young man, combined with zealous study of the Houdon statue and existing portraits of Washington. The picture was much commented on by Washington's contemporaries as better depicting the character and appearance of the man than any other portrait of our first President. [Plate 128.]²²

The committees in charge of selecting works of art for the old Capitol used good judgment in obtaining the most capable American sculptors of their period to execute the commissions which were awarded to them. After the employment of Greenough and Trumbull no commissions were given to either foreign sculptors or painters. Viewed from this standpoint, the work is valuable as an exhibition of the artistic history of the country. This fact, taken in connection with the fact that the larger number were made from the living personage and depict the character and details of costume and settings, makes them both very interesting and valuable.

²¹ The House of Representatives commissioned this portrait to commemorate the centennial of Washington's birth. The artist used Gilbert Stuart's portrait of Washington as his model. Curator's Files, AOC.

²² *Report of the Secretary of the Senate, with the Annual Statement of Expenditures from the Contingent Fund*, S. doc. 2 (22-2), Serial 230. The painting, purchased for the centennial of Washington's birth, is now located in S-228, Old Senate Chamber. See AOC, *Art in the United States Capitol*, 4.