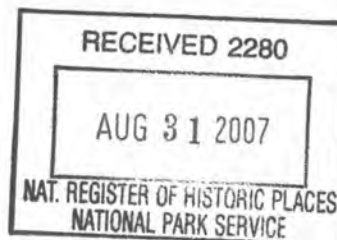


United States Department of the Interior
National Park Service

OMB No. 1024-0018



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National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

☒ New Submission ☐ Amended Submission

A. Name of Multiple Property Listing

Memorials in Washington, D.C.

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Neoclassicism: Importation of European Sculptors and Sculpture, 1791-1844

Neoclassicism: American Sculptors in Italy, 1832-1899

Naturalism, 1846-1945

École des Beaux-Arts Influences, 1881-1945

Academic Abstraction: Modernistic Influences, 1913-1945

C. Form Prepared by

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street & number	444 North Capitol Street, N.W., Suite 342		zip code	20001
city or town	Washington	state	D.C.	

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

DAVID MALONEY, ACTING SHPO
Signature and title of certifying official

2-27-2007
Date

DC HISTORIC PRESERVATION OFFICE
State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Patrick W. Andrews
Signature of the Keeper

10/11/2007
Date of Action

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

Joe Wallis
Signature and title of certifying official

8/28/07
Date

National Park Service Acting F.P.O.
State or **Federal Agency** or Tribal government

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Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

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E. Statement of Historic Contexts

Summary

The history of sculpture in the United States typically falls in the gap between the histories of architecture, painting, landscape architecture, and urban planning. This shortcoming is evidence by the fact that an in-depth survey of American sculpture has not been attempted since Wayne Craven's *Sculpture in America* (1968, rev. 1984), which was essentially the first survey for the American context. Yet, the power of sculpture is easily recognizable. Congress's first commission for sculpture was intended for the rotunda of the U.S. Capitol. When Horatio Greenough unveiled his colossal *George Washington* (1841), the general public greeted its classical imagery with great disdain.¹ At the beginning of the twentieth century, a group of southerners attempted to erect an outdoor statue of Robert E. Lee in Washington, D.C. The negative outcry from the north was immediate. The politically influential Grand Army of the Republic successfully lobbied to prevent the "desecration" of the Capitol.² When the Commission of Fine Arts reviewed the design for the Vietnam Veterans Memorial, it heard testimony describing it as "a black gash of shame and sorrow." After months of vitriolic fighting among members of the memorial committee, a compromise was struck that called for erecting a sculpture comprised of three soldiers several hundred feet away. The effort to appease all parties, however, angered everyone.³ These examples of public responses are indicative of the significance of sculpture. In general, the power of sculpture emanates from ideas more than from the tangible form itself. Sculpture represents cultural power and authority and confers legitimacy. It establishes commemorative symbolism within the framework of history.

The properties associated with the following historic contexts represent an important collection of nineteenth- and twentieth-century sculpture created by prominent sculptors for the beautification of the nation's capital and the education of the nation's people. From its inception, the design of the city of Washington incorporated a commemorative sculpture program.⁴ The goal of the art was to present prescribed communal values determined by the political and social elite. The word "monument" derives from the Latin *monere*, meaning "to remind" or "to warn." The numerous monuments and memorials throughout the city represent the tangible manifestations of these definitions and their attempts to impart messages about the past for reflection on the present and the future. The success of Washington's outdoor sculpture is due in part to the excellence of the city plan. In the context of the American colonies, the plan was unprecedented. In 1791, Peter Charles L'Enfant designed a street network intersecting with squares and circles conceived as places to feature significant architecture and sculpture. It took the young nation a couple decades, however, before it began to contemplate expenditures on sculpture, because the government felt compelled to complete the more basic necessities of road improvements and buildings. The development of sculpture in Washington is intertwined with the history of sculpture in America and Western Europe. Memorials representing all of the stylistic movements in American sculpture (up to 1945) can be found in Washington. The design characteristics evolved through broadly defined movements: Neoclassicism, Naturalism, Beaux-Arts, and Academic Abstraction, as well as some post-World War I trends. The following statement provides an overview of the art form in America (along the eastern seaboard) with Washington highlights. The period of significance begins in 1791, the year the

¹ Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1968) 108-109.

² Kathryn Jacob, *Testament to Union: Civil War Monuments in Washington, D.C.* (Baltimore: Johns Hopkins University Press, 1998) 4.

³ Rick Atkinson, *The Long Gray Line* (New York: Pocket Star Books, 1989) 590-596.

⁴ Washington's heritage, as written by its commemorative memorials, neglects significant portions of the social, ethnic, gender, and cultural heritage of the city and nation.

L'Enfant Plan was established, and terminates in 1945, the generally recognized year in which the Modern Art movement revolutionized sculpture. The nomination focuses on sculpture situated on federal land managed by the National Park Service. There has always been a peripatetic element associated with Washington sculpture. Unless it was designed in conjunction with a specific landscape plan, as long as it remains in the city, a sculpture or memorial should not be deemed "noncontributing," even if it no longer occupies the original site. The documentation was prepared with the hope that other federal agencies, the Government of the District of Columbia, and local institutions will supplement this broad outline with individual nominations; the appendix provides a chronological list of sculpture on National Park Service land in Washington.

Late-Eighteenth- and Early-Nineteenth-Century Sculpture in America

The New World was primarily settled by people in search of religious freedom or economic opportunities. Pragmatism, egalitarianism, and utilitarianism played a strong role in the various independent communities that existed along the eastern seaboard. Only a base form of sculpture was represented in the colonies, produced by gravestone and wood carvers. During this period, it would have been hard to imagine a more unlikely or exotic occupation than that of a sculptor. The leaders among Colonial America's wood carvers included the Skillin brothers of Boston, Samuel McIntire of Salem, and William Rush of Philadelphia. These artisans fashioned the decorative woodwork for furniture, ships, architecture, signs, and the occasional bust.

William Rush (1756-1833) represented the highpoint of the Colonial wood carving tradition because he ultimately evolved from an artisan to an artist. After apprenticing with Philadelphia carver Edward Cutbush, Rush opened his own business during the Revolutionary War specializing in decorative ornament for ships. By 1808, Rush had grown to appreciate the difference between artisan-carving and well-developed sculptural form. That year he executed the compelling wooden figures of *Comedy* and *Tragedy* (Philadelphia Museum of Art) for exterior niches on Benjamin Latrobe's New Theater in Philadelphia. The figures were heroic in conception and reflected design principles of contemporary European neoclassicism. Shortly thereafter, Rush created *Water Nymph and Bittern* for the centerpiece of the fountain in front of Latrobe's Water Works in Philadelphia. Though highly celebrated, many critics complained that the sculpture represented what was beneath the wet drapery all too well. The fact that the American public took issue with the quality of bareness is noteworthy, as this would be a recurring issue for years to come. More important, however, is the fact that Rush had gained the knowledge and skills to transition from artisan-carver to sculptor.

After the Revolution, neoclassicism became popular in the United States for monumental civic architecture. The American republic adopted European neoclassicism to celebrate the Greek and Roman foundations of its newly-established government. Proponents of the style hoped to inspire civic virtues among their fellow Americans. The fundamental relationship between sculpture and politics also manifested itself in the early years of the republic. Legal and political minds became acutely aware of the ability of sculpture to represent ideas about political liberty. These statesmen considered political liberty to be the most important legacy from antiquity. They also recognized, however, that the ancient Greek and Roman cultures enabled the arts—especially sculpture—to flourish. Consequently, many believed that artists living in the New World, that is to say a more perfect democracy, could not fail to produce works equal to those of the ancient artists.

Heroes and international figures emerged after the Revolution and the War of 1812. Nationalism became a principal theme in literature, art, and life. Given the heroes and the general desire to express ideas about liberty, public monuments became a national necessity. George Washington occupied a central place as the honorific movement evolved; he symbolized liberty and national

unity. Washington, arguably, was the most important factor for the advancement of sculpture in the young republic. Charles Sumner expressed the hero's importance when he stated that George Washington represented "the highest work with which an American artist can occupy himself."⁵

In 1795, Charles Wilson Peale founded the nation's first school for fine arts, the Columbianum, in Philadelphia (this became the Pennsylvania Academy of Fine Arts in 1805). In the early years, its core curriculum relied on the study of antique plaster casts. The American Academy of Fine Arts was founded in New York in 1802. Its plaster cast collection included the *Apollo Belvedere*, *Dying Gladiator*, and *Laocoön*, as well as busts of Cicero, Homer, and Alexander the Great. In 1825, the American Academy begat the dissident National Academy of Design. In the South, Charleston established the South Carolina Academy of Fine Arts in 1821. The lectures and studio instruction offered by these institutions helped to make Americans more aware of sculpture.

Creating the National Capital: The L'Enfant Plan Establishes a Sculptural Program

The transition from the assemblage of independent, provincial colonies to a nation included creating a capital. Establishing the capital on barely settled countryside demonstrated a political and symbolic act with considerable implications. As Pamela Scott has stated, "the federal government was the agent of civilization, expressed by the federal city carved out of a near wilderness."⁶ Upon determining the location of the territory along the Potomac River, national and international standing was conferred upon the federal city. President George Washington retained Peter Charles L'Enfant (1754-1825) to design the new seat of government. L'Enfant, the son of Pierre L'Enfant, a military painter for Louis XIV, grew up at Versailles and received training in engineering and architecture. In 1771, he began studies under his father's tutelage at the Royal Academy of Painting and Sculpture and remained at the academy until volunteering for the Revolutionary Army in 1777. When he arrived in the colonies, he was unequalled in terms of both technical skills and knowledge of design.

L'Enfant's 1791 plan for Washington drew upon the Italian Baroque planning tradition as interpreted in France. Although French sources have been considered inappropriate, due to their associations with an absolute monarchy, Scott has argued that the use of these precedents would have been considered appropriate by L'Enfant.⁷ The importance of France in terms of American history should not be underestimated, since the 1778 alliance forged between the two nations was America's first and only one until the twentieth century. After signing the February 6, 1778 treaties of alliance and commerce, Louis XVI opened his substantial coffers to help fund the American effort. Between 1778 and 1782, France provided supplies, arms, ammunition, and uniforms to the struggling Continental Army. Most importantly, she contributed naval support and troops. In his plan, L'Enfant employed important archetypes in conjunction with American history and aspirations to create a unique design. Despite his expertise, L'Enfant was discharged for insubordination on March 2, 1792. Thereafter, Washington, Jefferson, and the city commissioners focused on completing the Capitol and the President's House in time to receive the federal government in 1800.

The success of sculpture in the nation's capital is partially the result of L'Enfant's plan. From the outset, sculpture represented a significant component of the new city. L'Enfant's written notes on the plan clarified the ideas underlying his design concepts; several addressed statuary. Reference point A, located at the intersection of the axes established by the President's House and Congress' House,

⁵ Quoted in Albert Gardner, *Yankee Stonecutters: The First American School of Sculpture 1800-1850* (New York City: Columbia University Press, 1945) 4.

⁶ Pamela Scott, "'This Vast Empire': The Iconography of the Mall, 1791-1848," pp. 42-43, in Richard Longstreth, ed. *The Mall in Washington 1791-1991* (Washington: National Gallery of Art, 1991).

⁷ Scott, 45.

called for the equestrian statue of George Washington that had been authorized by the Continental Congress at the end of the Revolution. The 1783 legislation had specified that the commander of the Revolutionary forces be represented in bronze and depicted in Roman dress with a laurel wreath on his head and a truncheon in his right hand.⁸ The base of the statue was to be marble, with reliefs depicting the principal events of the war that Washington had commanded in person. Because America lacked sculptors, the legislation also stipulated that “the best artist in Europe” was to execute the work under the guidance of the American minister to France.⁹

Reference point B, located one mile due east of the Congress House, called for a column to be used for measuring distances throughout the new nation. Reference point C, located along the Potomac riverfront at 8th Street, the midpoint of the Mall, called for a column to celebrate the navy. Reference point E was assigned to five squares, along major avenues across the city, each of which was to feature a fountain. These water elements were undoubtedly understood to have incorporated sculptural components. The plan’s general notes indicated that each of the fifteen states was to be assigned a square and held responsible for embellishing it with statues, columns, obelisks, or other ornaments. L’Enfant wrote that the improvements “must leave to posterity, a grand idea of patriotic interest which promoted it.”¹⁰ The notes also indicated that these squares had been sited to allow for the most advantageous reciprocity of sight lines. Thus, the sculpture was to serve visual and didactic functions, as well as establishing attractions throughout the city. Despite L’Enfant’s specific requests calling for statues, freestanding sculpture was slow to materialize. The fact that it did not appear in Washington’s early years is understandable under the circumstances.¹¹

Neoclassicism: Importation of European Sculptors and Sculpture, 1791-1844

As the young nation had no professional sculptors of her own, she was forced to draw upon European talents in order to honor the new heroes.

Jean-Antoine Houdon (1741-1828) was the most distinguished sculptor in France at the end of the eighteenth century. His expert knowledge of anatomy and exceptional carving technique led to high demand for his marble portrait busts among the political, literary, and social leaders of the day. In 1784, the Virginia General Assembly authorized money for the erection of a marble statue of George Washington for the state capitol. This act established the first monumental commission in the nation. The following year, Thomas Jefferson, the American Minister to France, retained Houdon for the work. In 1785, Houdon set sail for Philadelphia with Benjamin Franklin, whose bust he had made previously.¹² He spent two weeks at Mount Vernon taking measurements and making studies and casts of George Washington. Returning to Paris, Houdon completed the clay model in 1788, and

⁸ Roman emperors wore laurel wreaths to symbolize triumph.

⁹ Scott, 56. Thomas Jefferson was the Minister to France at this time.

¹⁰ Note written on the L’Enfant Plan, 1791.

¹¹ In fact, the area comprising the L’Enfant Plan did not really start to gain development until after the Civil War, and this area was not filled in until the end of the century. Jurisdiction for the L’Enfant Plan was transferred from the Office of Public Buildings and Grounds (OPB&G) to the Army Corps of Engineers in 1867. The following year, Brigadier General Nathaniel Michler recommended that certain ceremonial open spaces in the L’Enfant Plan be improved in the form of rectangular parks, at what would become known as McPherson and Farragut Squares, and circular parks, at what would become Thomas, Scott, and Dupont Circles. In 1871, Michler’s successor, Orville Babcock, oversaw the first survey to locate federally-owned spaces within the street right-of-ways, establishing 250 parcels. In 1894, in response to private suits filed against the U.S. Government, the OPB&G conducted another survey of federal property. The ensuing map established 301 reservations: 92 highly improved, 41 partially improved, and 168 unimproved. Its numbering system became the official basis for the Washington park system in effect today.

¹² Houdon created the bust of Franklin in 1779, the year Franklin became the first American Minister; the office was the forerunner of the diplomatic ambassadorship.

carved the marble portrait between 1788 and 1791. Washington wanted to be depicted in modern dress. This was an early instance of what would become the longstanding controversy about the appropriateness of ancient versus contemporary dress in American sculpture. Abiding by the general's request, Houdon produced a noble, pensive, and dignified American Cincinnatus. *George Washington* was installed in the Virginia State Capitol in 1796. The highly acclaimed work stimulated the growth of monumental sculpture in the young nation. Concomitantly, the discovery of marble in Vermont in the 1790s and in Cockeysville and Texas, Maryland (just north of Baltimore) around 1815 helped the marmoreal industry to develop in America. The quarries enabled marble sculpture to become more feasible.

Giuseppe Ceracchi (1751-1802) studied in Rome before moving to England. There, he found work with the important architects of the day, Robert Adam and Sir William Chambers. In 1791, Ceracchi set sail for America with the hope of finding a patron to champion his design for the grand *Liberty*. On paper, this marble monument stood one-hundred-feet tall, with a circumference of three-hundred-feet. It featured clouds supporting allegorical and mythical figures, with Liberty descending by chariot, and served as a pantheon to American Revolutionary War heroes.

Ceracchi had traveled to America believing that the new nation longed for monumental art depicting liberty and the rights of man. America in the 1790s, however, was not ready or willing to make such a grand commitment. Indeed, Ceracchi discovered a provincial nation with modest dreams and, consequently, he returned to Italy in 1795. The estimated cost of \$30,000, moreover, undoubtedly dissuaded Congress from commissioning the imposing monument.¹³ It is nevertheless important to note that in the year Ceracchi left America, an anonymous nineteen-page *Essai sur la ville de Washington* was published in New York City; among other things, it proposed Ceracchi's *Liberty* for the grounds south of the President's House.¹⁴ A broadside signed over the course of the year by George Washington and other prominent citizens had garnered some support for the monument. Ceracchi, on the other hand, was quite successful in obtaining portrait commissions from prominent citizens while he pursued enlightened supporters for his *Liberty*. His clients included Thomas Jefferson, Benjamin Franklin, John Paul Jones, Egbert Benson, David Rittenhouse, and Alexander Hamilton.

The *George Washington* for the Virginia State Capitol, as well as other portrait busts created by Houdon and Ceracchi, established a standard of excellence for the many European ornamental stonecarvers and sculptors who arrived in America between 1790 and 1805. Despite the rise in number of these immigrants, Thomas Jefferson and Architect of the Capitol Benjamin Latrobe adamantly believed that none were capable of meeting the needs of the U.S. Capitol at this time. Latrobe, consequently, sought to import two Italian sculptors.

Guiseppe Franzoni (d. 1815) and Giovanni Andrei (1770-1824) responded to the call and arrived to work on the Capitol in 1806. With a father that served as the president of the Academy of Fine Arts in Carrara, Franzoni came well trained. He initially carved an eagle for both the Hall of Representatives and the gate at the Navy Yard, while Andrei worked on ornament for the edifice. Franzoni's eagles were the first American eagles commissioned by the government.¹⁵ He then completed various figures for the interior. His work reflected the neoclassical style made popular by

¹³ The value of \$30,000 in 1791 represents \$584,240 in 2003. All dollar value conversions in this study were determined by calculations formulated by Economic History Services at www.eh.net using the consumer price index.

¹⁴ Pamela Scott has argued that Stephen Hallet probably wrote the paper. Hallet was L'Enfant's draftsman who later worked on the Capitol. See Scott, 40-42.

¹⁵ Franzoni's initial version was based on an European eagle. He replaced it, however, after Charles Wilson Peale drew him an image of the more impressive American bald eagle for him to emulate.

the two greatest contemporary European masters, Antonio Canova (1757-1828) and Bertel Thorvaldsen (1770-1844). Thus, Franzoni's work was quite different from the figurative works produced by contemporary American carvers. Unfortunately, most of Franzoni's and Andrei's work was destroyed when the British burned Washington in 1814.¹⁶

In 1807, a small group of individuals sponsored the first outdoor sculpture to be erected in Washington. Naval officers sought to honor six comrades that died in the Tripolitan War, 1801-05, and commissioned the Italian sculptor Micali to create the monument. Micali produced the *Tripoli Monument* in Leghorn, Italy and then the officers transported it to Washington on the U.S.S. *Constitution*. The *Tripoli Monument* incorporated a large square base with corners marked by fasces, the classical symbol for authority, and flaming lamps, symbols associated with sacrifice, purification, and eternity. It featured classically draped female figures, representing America, Victory, History, and Commerce, with an eagle crowning a central column. In 1831, the monument was relocated to the west front of the Capitol, but when construction for the iron dome began, a congressional act transferred it to the Naval Academy in Annapolis where it stands today.

Nearly three decades passed before the city gained another sculpture by a master and it, too, arose from a private commission. Uriah P. Levy retained the most important early-nineteenth-century French sculptor, David d'Angers, to create *Thomas Jefferson* (1834) as his gift to the nation.¹⁷ It represented the first bronze sculpture in the city. As intended, the work was initially on display in the Capitol. In 1847, the statue was relocated to the north lawn of the President's House at the request of its current resident, James K. Polk.¹⁸

In the second and third decades of the nineteenth century, many Italian sculptors and stone carvers immigrated to America. Luigi Persico (1791-1860) left Naples for Pennsylvania in 1818. He struggled to get work for several years, but his fortune changed in 1824 after he completed a bust of Lafayette to commemorate the hero's return visit. Persico headed for Washington the following year. Under the direction of Architect of the Capitol Charles Bulfinch, Persico created the first pediment (east elevation, central position) for the edifice. The pediment, known as *Genius of America* (1825-1828), incorporated female allegorical figures representing America flanked by Justice and Hope.¹⁹ Upon completion, Persico began developing heroic figures of *War* and *Peace* for the portico niches. In 1844, he completed *The Discovery* for the southern pedestal flanking the central steps on the east elevation. It represented Columbus, in a suit of armor, holding a globe above an Indian maiden. This was Persico's final commission at the Capitol, because Congress was not pleased with the work for

¹⁶ Franzoni's now-famous corn-cob capitals were not damaged by the fire. Franzoni's and Andrei's contemporary projects in Baltimore remain extant. In 1808, Franzoni and Andrei were loaned to architect Maximilian Godefroy for Gothic decoration in *St. Mary's Chapel*. During this period, the pair also worked on the figures of *Ceres* and *Neptune* for Robert Cary Long's *Union Bank*.

¹⁷ Levy (1792-1882), who left his position on a trading ship to enter the navy at the beginning of the War of 1812, was a fifth generation Jewish-American whose heroes were John Paul Jones, the Marquis de Lafayette, and Thomas Jefferson. During his naval career, Levy became a wealthy man through real estate investments made in his place of domicile, New York City. After Jefferson's death in 1826, Levy decided to honor the founding father and commissioned d'Angers while he was in Paris in 1833; Levy borrowed a Thomas Sully portrait of Jefferson, owned by Lafayette, for d'Angers to use. At the time, Lafayette inquired about the status of Monticello. Upon Levy's return to the United States, he made his first visit to the estate and proceeded to purchase the property. Levy may have been the first American to buy a residence in order to preserve it for its historic value; he purchased Monticello two decades before the contingency of ladies worked to save Mount Vernon.

¹⁸ The statue was returned to the Capitol in 1874 for the National Statuary Hall (discussed below) collection.

¹⁹ The presence of Hope was the suggestion of John Quincy Adams.

which they had paid \$24,000.²⁰ Persico's dismissal coincided with Congress's recent pronouncement that it was inappropriate to have foreign-born sculptors working on the Capitol.²¹

Neoclassicism: American Sculptors in Italy, 1832-1899

During the Federal period, sculpture struggled to emerge as a respected and appreciated art form. Before 1825, the native-born Americans such as William Rush, Hezekiah Augur, and John Frazee, who eventually became sculptors, began their careers working as either stonemasons or woodcarvers.

A younger generation of men carried the art form well beyond the established conventions of craftsmanship upheld by their fellow gravestone carvers and sign makers. Commissioning these sculptors appealed to Americans' growing sense of national pride. The leaders of the first generation of professional American sculptors were Horatio Greenough, Hiram Powers, and Thomas Crawford. Each had moved to Italy to pursue his career. In addition to its extraordinary cultural heritage, Italy also attracted the Americans for pragmatic reasons. Carrara marble, for instance, was the least expensive marble anywhere; it was, moreover, approximately one-fourth the price of marble found in America. In addition, there were many Italian craftsmen capable of blocking out a bust to a level where the artist only needed to make refinements. The expatriates sought to unite the European classical tradition in sculpture with an American realism—the well-established convention in native portraiture—to create a new expression.

Horatio Greenough (1805-1852) came from a prominent Boston family and became interested in sculpture while attending Harvard. He received instruction in modeling from J.B. Binon, in wood carving from the renowned carver-architect Solomon Willard, and in stone carving from Alpheus Cary. Greenough was the first American to declare sculpture as his exclusive occupation.²² After becoming inspired by the Romantic painter and writer Washington Allston, Greenough went to Rome in 1825 with a letter of introduction from Allston to his friend Bertel Thorvaldsen, the internationally acclaimed Danish neoclassical sculptor. In 1827, Greenough was forced to return home when he contracted Roman fever; he spent the following year-and-a-half working in Boston, Washington, and Baltimore. In 1828, he moved to Florence and began working for Lorenzo Bartolini, from whom he learned realism.²³ Greenough became the first American sculptor to garner international recognition.

In 1832, Congress decided to commemorate the centennial of the birth of George Washington with a statue for the rotunda of the U.S. Capitol. With the urging of Washington Allston and the novelist James Fenimore Cooper, Congress gave its first large freestanding sculpture commission to Horatio Greenough. This decision, however, received some criticism, because a number of individuals thought the sculptor had been living abroad for too long. For inspiration, Greenough drew upon Houdon's portrayal of the patriarch and Phidias's *Zeus* (5th C. B.C.) erected for the temple of the greatest Olympian god. Greenough attempted to bestow Washington with nobility, virtue, and grandeur. He depicted Washington, with bare chest and classical drapery, seated on a throne with the general's left arm extending forward and baring a sword (reversed position) and the right arm pointing upward. Diminutive figures surrounding the throne alluded to nationalism. They included: Columbus contemplating an orb; an Indian dozing; Hercules strangling serpents, a reference to the young republic's victory over its former political tyranny; and Apollo riding his quadriga, suggesting the emergence of light. In 1841, *George Washington* was shipped from the Tuscan port of Leghorn

²⁰ The value of \$24,000 in 1844 is equivalent to \$586,837 in 2003. *The Discovery* was placed in storage in 1958; it remains stored at the Capitol Power Plant, Virginia Avenue and South Capitol Street, S.E.

²¹ The commission for the northern pedestal, consequently, was given to Horatio Greenough.

²² He is often erroneously described as the first American sculptor.

²³ During this time, Greenough lived with the English/American romantic landscape painter Thomas Cole.

and was dedicated in the Capitol rotunda that December. Due to the dim light in the space, Greenough requested that the sculpture be relocated to the grounds on the western side of the Capitol.²⁴ Although it had a few defenders, the *Washington* became the object of much ridicule. A scandal ensued that was indicative of the appreciation of the arts in America at that time.²⁵ Despite the negative response, the masterpiece helped to establish high standards for sculpture in the young nation. The under appreciated sculpture, moreover, became a motivating force that ultimately led to the creation of one of the most significant icons associated with the nation's first leader and the capital city: the Washington Monument.²⁶

Hiram Powers (1805-1873), a native of Vermont, initially worked as a mechanic, gadgeteer, and modeler. A wealthy Cincinnati patron encouraged his interest in sculpture.²⁷ Powers's skill in realistic depiction is embodied in the 1835 bust *Andrew Jackson* (Metropolitan Museum of Art). In 1837, he left the United States and settled in Florence. Horatio Greenough helped Powers establish himself. With encouragement from the fellow expatriate, Powers expanded his artistic skills and appreciation. In Florence, Powers learned to synthesize dynamic character, vital naturalism, and delicate sensitivity.

Powers's work evolved from American realism to idealized representations of allegorical subjects. In turn, he emerged as a leader of the neoclassical movement. Hallmarks of the neoclassical movement included the use of white marble, idealization of the human form, subjects adopted from Classical mythology, and reinterpretations of sculpture from antiquity. Executing these criteria in conjunction with a moral or noble sentiment represented the "ideal" neoclassical piece. Powers achieved this goal several times over the course of his career. In 1843, he created one of the most famous statues of the nineteenth century: *The Greek Slave* (Corcoran Gallery of Art). The Greek maiden standing on a slave block holding a cross was a lesson in morality. As it toured the country in 1847, Americans understood that it was the girl's faith that gave her strength.²⁸ The statue depicted Christian "fortitude and resignation," as well as faith in the "goodness of God."²⁹ The piece established Powers as the greatest American sculptor of the mid-nineteenth century and gave him standing with the finest artists of all time.

Thomas Crawford (1813-1857), the son of Irish emigrants, was probably born in New York City. In 1827, he started an apprenticeship as a woodcarver and began to sketch casts at the National Academy of Design.³⁰ By 1832, he was employed by the prominent stonecutting firm of Frazee and

²⁴ Before the Civil War, the sculpture was relocated to the east side of the capitol where it remained until 1908, when it became part of the Smithsonian Institution's collection. Presently, it is located in an unfortunate place (next to escalators) at the National Museum of American History.

²⁵ The statue was referred to as "Georgy-porgy," a Hindu god, and some people joked that Washington's gestures represented a request for a towel. See Craven, 105-109.

²⁶ In 1848, private funds initiated the Washington Monument. The project reflected the nation's desire to celebrate "appropriately" the most important hero of the Revolution. Due to a lack of funds, work on the structure stopped less than a decade later. After considerable humiliation from the private sector, Congress released funds for its completion in 1876 and the structure was finished in 1884.

²⁷ In 1818, Powers moved to Cincinnati where he attended the Academy of Fine Arts and then worked as a model maker for a wax museum. There he gained the patronage of Nicholas Longworth, the second wealthiest man in the nation at the time. (John Astor was the wealthiest.) Powers moved to Washington in 1834 and had a studio in the basement of the U.S. Capitol. He garnered a reputation for creating realistic likenesses with his clay portrait busts of prominent statesmen, including John C. Calhoun, Daniel Webster, John Quincy Adams, Martin Van Buren, John Marshall, and Andrew Jackson. He also made the fountain for the U.S. Capitol's west front.

²⁸ The American tour of the *Greek Slave* grossed \$23,000 (a value of \$511,259 in 2003). Powers created six versions of the *Greek Slave* and made countless small replicas.

²⁹ Craven, 117.

³⁰ The National Academy of Design was founded in 1825; John Frazee was the only sculptor among its thirty founders.

Launitz. Crawford sailed for Rome in 1835 to study with Bertel Thorvaldsen.³¹ Under Thorvaldsen's tutelage and surrounded by the greatest repository of ancient statuary, Crawford became thoroughly indoctrinated in neoclassical design principles. In 1839, Charles Sumner met Crawford and the future legislator became the artist's life-long friend and advocate. In the late 1840s, Crawford made two trips to Washington to solicit a large commission.

In 1849, Crawford won the Commonwealth of Virginia's competition for a statue of George Washington to be erected next to its Capitol building. The landmark competition marked the beginning of the outdoor commemorative monument movement in America. Crawford's equestrian *George Washington* was more than a monument honoring the Commander-in-Chief of the Continental Army; it commemorated the Revolution and Virginia's significant contributions to the era. The mounted bronze Washington sits on a tall granite pedestal, surrounded by a masonry star (in plan), with a Virginian standing at each point. These six bronze portrait statues preside over diminutive allegorical women flanked by canons, balls, and flags, mounted on lower pedestals. These stone pedestals feature inscriptions expressing ideas or things associated with the historical figure presiding above, namely: "Colonial Times" for Andrew Lewis; "Independence" for Thomas Jefferson; "Revolution" for Patrick Henry; "Finance" for Thomas Nelson; "Bill of Rights" for George Mason; and "Justice" for John Marshall. The granite cornerstone of the monument was laid in 1850; the bronze Washington was unveiled in 1858, after Crawford's death.³²

By the early 1850s, Crawford's studio was one of the most active in Rome. Because Congress had determined that Americans should produce the art at the Capitol, Montgomery Meigs wrote to Crawford in 1853 requesting a design for the portal and pediment at the Senate entrance. The importance of nationalism (despite prejudices) is evident from their referral to the work as "American Civilization and the Decadence of the Indian Races." This pediment, now known as *The Progress of Civilization*, was installed in 1863. Crawford's better-known *Freedom* was erected atop the dome the same year amid hopes of inspiring the disheartened Union troops.

As pioneers, Greenough, Powers, and Crawford did much to establish high-style sculpture in America. Of the three, Crawford followed the tenets of neoclassicism the most closely. Both Greenough's and Crawford's works for the U.S. Capitol, moreover, helped to develop an American sculptural iconography.

A Second Generation Goes to Italy: Late Nineteenth Century Neoclassicism

In the middle of the nineteenth century, another generation of sculptors left the country for Italy. Large expatriate communities developed in Rome and Florence; its leaders included William Rinehart (1815-1875), Richard Greenough (1819-1904), William Wetmore Story (1819-1895), Randolph Rogers (1825-1892), Franklin Simmons (1839-1913), and Moses Ezekiel (1844-1917).

American women also joined these professionals, including Emma Stebbins (1815-1882), Anne Whitney (1821-1915), Harriet Hosmer (1830-1908), and the Native American/African American M. Edmonia Lewis (ca. 1843-ca. 1911). Harriet Goodhue Hosmer became the first successful woman sculptor. Hosmer was born in Watertown, Massachusetts, to a physician who championed physical exercise, in part because his wife and other daughter died of tuberculosis when Harriet was four. Hosmer decided to pursue sculpture as a teenager. After taking anatomy classes she may have

³¹ Launitz had studied with Thorvaldsen and wrote the introduction papers for Crawford.

³² In addition to Washington, Crawford had completed the statues of Jefferson, Henry, and Mason before he died in 1857. Randolph Rogers executed the statues of the three remaining patriots and all the allegorical women, the last of which was installed in 1869.

studied technique with William Rimmer. In 1852, Hosmer she left for Rome and studied with English sculptor John Gibson. As an ardent feminist she made political statements with pieces like *Beatrice Cenci* (1857, Mercantile Library of St. Louis) and *Zenobia, Queen of Palmyra, in Chains* (1859, Metropolitan Museum of Art). Her most successful piece, however, was a playful *Puck* (1856), which she ultimately replicated fifty times. After enduring years of discriminating and sexist remarks, she filed a libel suit and wrote "The Process of Sculpture" published in the *Atlantic Monthly* (1864) as a response to those who believed her success was due to the skills of her male assistants. Hosmer returned to Watertown in 1900.

The second generation of sculptors consistently turned to antiquity for inspiration and adhered to the tenets of neoclassicism more strictly than the three pioneers. Unlike their colleagues in America, this group of sculptors preferred subjects drawn from the Bible, antiquity, or literature—especially Romantic poetry. They created idealized subjects in white marble. If the sculpture evoked any emotions from the viewer, these tended toward sentimentality or nostalgia—both of which conformed to either neoclassical conventions or the escapist tendencies of Victorian Romanticism. The second generation of American sculptors in Italy consciously avoided grappling with the social, economic, and political upheavals occurring in America at the time.

Naturalism, 1846-1945

Three principal schools of thought guided American sculpture created during the second half of the nineteenth century. First, neoclassicism continued to be upheld by the second generation of expatriates working in Italy. Second, direct naturalism developed out of the native predilection for realism. Finally, by the 1880s, a dynamic version of naturalism emerged that was filtered through design principles advanced by the École des Beaux-Arts in Paris.

The leaders of the mid-nineteenth century direct naturalism movement were Henry Kirke Brown, Erastus Dow Palmer, and Clark Mills. As ardent nativists, these two gifted artists and Mills—an especially clever and tenacious craftsman—strictly adhered to the tenets of naturalism. They rejected any idealization of form and strove to depict the natural world as accurately as possible. Despite their residency in America and their faithfulness to native artistic conventions, neither of the two artists ever received a significant commission from the federal government.

Clark Mills (ca. 1815-1883) began his career as a carpenter and then became an ornamental plasterer. In the early 1840s, he invented a new process to obtain life masks that generated less discomfort for the sitter. His study of life masks is reflected in the direct or literal naturalism which characterizes all of his work. In 1846, with the support of brothers John S. and William C. Preston, Mills left Charleston, South Carolina and headed to Washington en route to Italy.³³ At this time, he had barely produced more than twenty plaster busts, only one of which had been carved into stone. During a chance encounter with the Honorable Cave Johnson, chairman of the Jackson Monument Committee, Mills was encouraged to submit a design for the memorial. After initially hesitating, the brazen novice accepted the offer. Since the committee was comprised of Jacksonian Democrats and lacked members with artistic training, it reasoned that because Jackson was a man of action, the rearing horse with a dynamic rider produced by Mills was the most appropriate submission. The committee also liked the terms of the proposal, including the fee. Thus, the first bona fide equestrian commission in the nation was awarded in 1848 to the craftsman Clark Mills.³⁴

³³ William C. Preston was a former U.S. Senator from South Carolina.

³⁴ Hiram Powers and architect Robert Mills also submitted designs to the committee.

Sovereigns and soldiers on horseback had been an important theme in sculpture since antiquity. The story of the equestrian statue in America begins with British sculptor Joseph Wilton's *George III* (1761). The large, gilded lead monument, representing the king in Roman dress, was erected on the Bowling Green in New York City in 1770.³⁵ After the reading of the Declaration of Independence in 1776, patriotic Colonists tore down the monument, hacked it apart, and melted the pieces for much needed bullets. At the end of the Revolution, the Continental Congress voted to commission an equestrian statue of General Washington. Besides Peter Charles L'Enfant's recommendation that this statue of the commander be located at the western end of the Mall, nothing ever resulted from the 1783 legislation. Other various attempts to erect equestrian monuments occurred during the first half of the nineteenth century. These aborted efforts involved Baltimore architect Maximilian Godefrey and an assortment of sculptors, including Enrico Causici, Nicholas Gevelot, Robert Ball Hughes, Horace Kneeland, and Thomas Crawford. In the early 1850s, two accomplished sculptors were awarded equestrian commissions. With a slight advantage because of his start date, Mills was the first person to complete one, with the unveiling of *Andrew Jackson* in 1852 in Lafayette Square, Washington, D.C. Henry Kirke Brown and Thomas Crawford followed with their equestrian statues of *George Washington* for New York City (1855) and Richmond (1858), respectively.

The creation of Mills's *Jackson* was an historic event. At the time, the importance of the subject was well recognized. Andrew Jackson (1767-1845) was responsible for winning the Battle of New Orleans and emerged as the hero of the War of 1812, also known as the Second War of Independence. Due to the suspension of trade with Europe, the war marked the end of the nation's economic dependence on Britain, thus forcing the country to take its first step away from being an agrarian society. In 1829, Jackson became the seventh president of the United States and served two terms. His popularity stemmed from his support of the common man.

The Jackson Monument Committee established itself shortly after "Old Hickory" died. The committee favored Mills's statue for its dynamism, but the public also appreciated the ingenuity of the statue. It is important to recognize that the ability to balance a rearing steed had escaped sculptors for centuries. Once the model was approved, Mills built a foundry and proceeded amidst various significant problems, including a crane that broke while lowering a component, and a furnace explosion. After six attempts, the sculpture was cast in four pieces. Jackson was depicted wearing his uniform from the famous battle. Both his head and that of the horse slightly turned toward the President's House, conferring a salute. "The Federal Union It Must Be Preserved" was inscribed on the marble pedestal. The saying recalled the toast Jackson offered at a dinner in 1830 marking the eighty-seventh anniversary of Thomas Jefferson's birth.³⁶ On January 8, 1853, the thirty-eighth anniversary of the Battle of New Orleans, a parade marched from City Hall to the recently landscaped—by A.J. Downing—Lafayette Square to dedicate the monument. The spectacle included a military escort led by General-in-Chief of the Army Winfield Scott, President Fillmore and his cabinet, congressmen, the Jackson Monument Committee, Mills, and city officials. Senator Stephen Douglas (D-IL) delivered the oration. The event was indicative of the increased stature sculpture had obtained since the beginning of the century.

The original 1848 contract for *Andrew Jackson* established a fee of \$12,000—a value of \$277,975 in 2003 dollars. While creating the sculpture, Mills acquired \$7,000 worth of debt. Luckily, Congress valued the statue so much that two months after the 1853 dedication ceremony, it voted to give Mills an additional \$20,000—a value of \$473,255 in 2003 dollars. Thereafter, Congress's appreciation

³⁵ Joseph Wilton (1722-1803) was a popular sculptor with the English crown because of his ability to produce busts in the manner of the ancients.

³⁶ Jackson stated, "Our Federal Union, it must be preserved!"

continued to increase such that within three weeks it offered the artisan \$50,000—equivalent to \$1,183,139 in 2003—to erect “a colossal equestrian statue of Washington.”³⁷ With neither formal training nor European travel experiences, Clark Mills proved that native ingenuity could overcome many setbacks.

Mills used his windfall of cash to purchase land on Bladensburg Road to erect another foundry.³⁸ For *George Washington*, he drew inspiration from one of Houdon’s busts of the general and achieved action by representing the steed in a halted position. The statue was located at the center of L’Enfant Reservation 26, which became known as Washington Circle, and dedicated on the founder’s birthday in 1860. The siting of this statue on Pennsylvania Avenue, midway between the President’s House and Georgetown, reflects Congress’s desire to give prominence to the sculpture. This segment of the avenue was the most traveled roadway in the city, as the majority of people still lived in Georgetown at this time.

Erastus Dow Palmer (1817-1904) initially worked as a carpenter and began his career in sculpture in the mid-1840s. As the art and literature of the era was dominated by moral narratives, Palmer chose to reinterpret Hiram Powers’s *Greek Slave* for the American audience. Like its source of inspiration, Palmer’s *The White Captive* (Metropolitan Museum of Art, 1857) was exceedingly popular upon its unveiling. The subject and the use of the naturalistic style generated praise that typically described the work as a truly American, idealized work.³⁹

Henry Kirke Brown (1814-1886) started his career as a painter, but turned to sculpture in the late 1830s, in part because of Nicholas Longworth—the same patron that initially sponsored Hiram Powers. After European travel and working in Italy for four years, Brown returned to New York City in 1846 to open a studio. Despite his sound classical education and expert training in bronze techniques, including casting, Brown proceeded to denounce foreign styles and expatriatism. He became the principal spokesman for advocating an American tradition that relied on naturalism as opposed to Old World styles. He even opened a foundry in Brooklyn to reinforce independence from Italy. The design principles of direct naturalism ultimately dominated mid-nineteenth century sculpture. In the 1850s, Brown became active with the National Academy of Design and steadfastly worked to establish a federal art commission.⁴⁰ In 1859, President James Buchanan signed legislation to create an art commission that only lasted two years. Brown, the portrait painter James R. Lambdin, and the landscape painter John F. Kensett comprised the commission. William Allen, architectural historian in the office of the Architect of the Capitol, has argued that the commission lost its congressional supporters because they were overwhelmed by the disparate national sentiments that ultimately led to the Civil War.⁴¹

Brown’s equestrian statue of *George Washington* (1855, Union Square, New York City) was a gift to the city of New York, paid for by subscription.⁴² It was the first bronze sculpture erected in New York—the first outdoor monument since the destruction of *George III*. Initially, *Washington* stood at the juncture of the Boston Post Road (4th Avenue) and the Albany Post Road (Broadway), where it is

³⁷ Quoted in, Craven, 172.

³⁸ In 1862, Thomas Crawford retained Mills to cast his colossal *Freedom* for the top of the U.S. Capitol; Mills used this foundry to cast the sculpture.

³⁹ Craven, 162-164.

⁴⁰ Brown was partially motivated to work to create the review body, as he had been unable to obtain a commission while Montgomery Meigs oversaw the decorative program for the U.S. Capitol. See William C. Allen, *History of the U.S. Capitol: A Chronicle of Design, Construction, and Politics* (Washington: Government Printing Office, 2001) 279.

⁴¹ Allen, 303.

⁴² The tall, classically-detailed granite pedestal was designed by Richard Upjohn.

believed that the general met New York citizenry after the Revolution ended—thus freeing them from British occupation. (The traffic island was later determined unbefitting and the statue was moved across the street to Union Square.) *Washington* portrays simplicity and grandeur. The commanding air of the general is reinforced by the extended right arm, which appeals for repose from those below. Brown relied on Houdon's image for Washington's features and used the actual uniform worn at the encounter to ensure the accuracy of details. In contrast to the calmness of the figure, the steed represents vibrancy through its spirited head, raised leg and energized tail. Although Brown executed many more pieces, *Washington* was his only masterpiece. In 1872, Brown had the honor of creating the first submission to National Statuary Hall; ultimately, he contributed three more pieces to the collection.

National Statuary Hall

In the middle of the century, sculpture in America received a boost, especially in Washington. In 1864, following years of lobbying by sculptors, Congress passed legislation that called for converting the Old House of Representatives in the U.S. Capitol to National Statuary Hall.⁴³ It was not by chance that Representative Justin Smith Morrill (R-VT) was the principal sponsor of the legislation, for at that time the Vermont native Hiram Powers enjoyed international fame.⁴⁴

In keeping with the state distribution system established by the L'Enfant Plan, each state was granted the opportunity to contribute to the national capital's artistic heritage. This was to occur without federal control over subject matter or artistic interpretation. Each state could dedicate two portrait statues, in bronze or marble, of deceased persons from their history that had distinguished themselves through civic or military service. Congress enacted the law as a practical measure, because it could not afford to furnish the hall itself due to the scarcity of funds during the war. Congress also passed the legislation as a symbolic overture to unification. In the aftermath of the war, Morrill hoped that National Statuary Hall would "cement together the great sisterhood of States."⁴⁵

In 1870, Rhode Island sent the first piece to the collection, a marble *Nathanael Green* by Henry Kirke Brown. Shortly thereafter, Massachusetts, Connecticut, and New York also chose to present Colonial forefathers.⁴⁶ Over time, National Statuary Hall grew to present an ethnocentric and paternalistic interpretation of the nation's distinguished persons. Nevertheless, these military-statesmen celebrate the energy, commitment, and ambition of a competitive industrial and social order.

William Wilson Corcoran (1798-1888)

Apart from Congress, no one was more instrumental in the development of art appreciation in Washington during the mid-nineteenth century than William Wilson Corcoran. Born in Georgetown to Irish-Anglican immigrants, Corcoran began his career as a merchant, switched to banking and, in

⁴³ The chamber, designed by Benjamin Latrobe, served as the Hall of the House of Representatives until 1857. Today, National Statuary Hall contains work from fifty-seven American and European sculptors, twenty-two of whom created more than one piece, and thirteen of whom were American women.

⁴⁴ Justin Morrill helped organize the Republican Party in the 1850s. He served in the House (1854-1867) and the Senate (1867-1898). He is best known for the Land Grant College Act of 1862 and promoting the legislation that established the principles of federal aid for education in 1890. He was also responsible for the 1879 legislation that supported a separate building (located east of the Capitol) for a new Library of Congress.

⁴⁵ Quoted in Teresa B. Lachin, "Worthy of National Commemoration," in Donald Kennon, ed., *The United States Capitol: Designing and Decorating a National Icon* (Athens, Ohio: Ohio University Press, 2000) 277.

⁴⁶ In 1872, Connecticut offered *Roger Sherman* and *Jonathan Trumbull* by Chauncey B. Ives. New York gave *George Clinton* in 1873 by Henry Kirke Brown and *Robert Livingston* the following year by Erastus Dow Palmer. During the Centennial, Massachusetts presented *Samuel Adams* by Anne Whitney and *John Winthrop* by Richard S. Greenough.

turn, became the wealthiest person in Washington and one of the nation's first great philanthropists.⁴⁷ In 1847, he purchased land in the heights of Georgetown for Oak Hill Cemetery. As Washington's first rural cemetery, the monuments in Oak Hill played a significant role in the development of sculpture in Washington.⁴⁸ In 1858, Corcoran retained James Renwick to design the Oak Hill Cemetery Chapel in addition to the Corcoran Gallery of Art, located at the prominent intersection of Pennsylvania Avenue and 17th Street, N.W.

The exterior of the Corcoran Gallery of Art was nearly complete when the Civil War started. Like many Georgetowners, Corcoran had been a Confederate sympathizer, but unlike most people, he had the means to leave the country. With no owner at hand, the U.S. Army Quartermaster General seized the gallery in 1861 for use as a warehouse to store records and uniforms. Eight years later, the unfinished structure was given back to its since-retained (from Europe) owner. Following four years of restoration, the Corcoran Gallery of Art finally opened to the public on January 19, 1874.⁴⁹ The inscribed frieze above the portal announced the building's function: Dedicated to Art. In the late 1870s, Corcoran retained the sculptor Moses Ezekiel, a Virginian working in Rome, to create statues for the exterior niches at the second story. The four niches on the front façade received *Pheidias*, *Raphael*, *Michelangelo*, and *Dürer*. The seven niches on the 17th Street façade contained *Titian*, *da Vinci*, *Rubens*, *Rembrandt*, *Murillo*, *Canova*, and *Thomas Crawford*. Ezekiel created the seven-foot tall sculptures between 1879 and 1884.⁵⁰ Reproductions of Canova's lions for the *Pope Clement XIII Cenotaph* from St. Peter's basilica in Rome were introduced to frame the entrance steps.⁵¹

The Corcoran Gallery of Art was the first building in the country constructed exclusively for the presentation of art and it was the first major art gallery in the nation to open.⁵² The ground floor was primarily dedicated to sculpture, featuring plaster and bronze casts from antiquity. The most important display space for sculpture, however, was the small octagonal room located at the center front of the second floor, designed to feature the *Greek Slave* by Hiram Powers.⁵³ When the gallery opened to the public, it was free-of-charge two days a week, during which time people could sketch the plaster casts in the Great Hall of Sculpture; otherwise, admission cost 25 cents—equivalent to \$3.68 in 2002.

Bronze

The complexities Clark Mills encountered while making *Andrew Jackson* contributed to his ability to help advance developments in the nation's bronze-casting industry during the middle of the nineteenth century. Nathan P. Ames (1803-1847) also instituted technological advances within the industry. Ames began his career producing knives and swords and in 1834 established the Ames

⁴⁷ Many of W.W. Corcoran's philanthropic endeavors involved supporting art, education, and impoverished people, especially genteel southern ladies after the Civil War.

⁴⁸ The first rural landscape cemetery in the nation was Mount Auburn, begun in 1831, in Cambridge, MA.

⁴⁹ Its collection grew at such a rate that a new gallery was erected down the street in 1897. The U.S. Court of Claims occupied the structure in 1899, and the federal government bought the building two years later. It became the Renwick Gallery in 1973.

⁵⁰ The niches were converted to windows when the U.S. Court of Claims occupied the building. Since Ezekiel was a good friend of Crawford, this statue was carved from life. All of the exterior statuary was sold soon after the gallery moved to its new location in 1897. Two private parties bought them. Today, *Crawford* is located at the Virginia State Museum, *Michelangelo* and *Raphael* are in a private garden in Richmond, and the remaining grace the Norfolk Botanic Garden. Reproductions of *Murillo* and *Rubens* have been installed in the outer sandstone niches along 17th Street.

⁵¹ The lions were relocated to the entrance of the new museum designed by Ernest Flagg in 1897.

⁵² The Museum of Fine Arts in Boston was chartered in 1870, but did not open until 1876. New York's Metropolitan Museum of Art also drew up its charter in 1870, but did not open until 1880. Similarly, 1870 marked the year the Corcoran Gallery of Art became an incorporated entity.

⁵³ Powers made six copies of the *Greek Slave*.

Manufacturing Company in Chicopee, Massachusetts—near the federal armory at Springfield. Two years later, he expanded and built a foundry that could cast canons and church bells. In the early 1850s, James T. Ames, Nathan's younger brother, developed the skills necessary to cast large statuary. His expertise was such that even H.K. Brown chose to use the Ames Foundry instead of his own foundry to cast his equestrian *Washington*. By the end of the century, the Ames Foundry was the most important foundry in the nation for casting bronze sculpture. Master sculptors including Augustus Saint-Gaudens and Daniel Chester French employed its services. American sculptors, nevertheless, also continued to send their plaster casts to skillful foundries in Europe, such as von Müllers Royal Foundry in Munich.

In comparison to marble, the bronze medium had a variety of benefits. For instance, bronze weathered better than stone. Bronze offered more flexibility as the metal could support various hollow configurations. It also presented another choice for those who wanted to establish a clear distinction from the neoclassical tradition. Bronze, on the other hand, required a technical competence in handling clay due to its intensely modeled surfaces. The possibilities of the “new” medium ultimately stimulated the commemorative memorial movement across the country and facilitated a “bronze age.”

The Initial Sculptural Response to the Civil War

Prior to the Civil War, prevailing forces were changing American society: the industrial revolution, westward expansion, the beginning of waves of immigration, and the rise of the common man. Within this context arose the intensely powerful social, political, and economic issues that led to the Civil War that transformed America. Few places remained untouched by the war; an estimated 623,000 men died—one out of eleven of service age. Once the shock of the war ebbed, economic recovery began. With public emotion welling-up on behalf of the Union and the increase of wealth due to industrialization, a new spirit of self-confidence arose from the grieving society. The young nation was beginning to mature and it proved, to skeptical Europeans, that a representative government could endure.

The war's goals of union and liberty converted to notions of valor and unity. The reinvigorated nationalism manifested itself in the desire to erect public monuments and preserve battlefields. The evolving society valued both idealism and materialism and ultimately demanded an art to match its desires.⁵⁴ National military parks and commemorative memorials, in urban settings throughout the east, became fundamental aspects of the grieving process. Indeed, in terms of memorials, the desire to erect proper tribute was so great that it often ignored concerns for good design and craftsmanship.

In September 1863, less than three months after the battle, the Gettysburg Battlefield Association was founded. Landscape historian Rueben Rainey has argued this was probably the first time in Western history that a group organized itself in order to establish a memorial landscape.⁵⁵ This unprecedented private effort inspired like-minded individuals to organize similar institutions to protect the battlegrounds at Antietam, Shiloh, and Chickamauga-Chattanooga. By 1881, veterans organized reunions on various battlefields. In the 1890s, the federal government assumed the management of

⁵⁴ Its idealized goals were evident in the attempts by urban middle- and upper-middle-class citizens to find solutions to the ever-increasing congestion and slums. In the 1870s, reformers also began to address: fraudulent elections; the institution of civil services for municipal governments; the promotion of education; the creation of parks; and improvements in sanitation and water infrastructure.

⁵⁵ Rueben Rainey, “The Memory of War: Reflections on Battlefield Preservation,” Richard Austin, Suzanne Turner, Robert Melnick and Thomas Kane, eds. *The Yearbook of Landscape Architecture: Historic Preservation*. (New York: Van Nostrand Reinhold) 1983: 70.

existing military parks. To date, more than thirty Civil War battlefield parks have been designated. Unlike the nineteenth-century rural cemeteries, preserved battlefields were not supposed to provide relief from urban stress. Following the classical sense of the term “memorial,” these parks were intended to inspire reflection on the meaning of the tumultuous events that occurred within their boundaries. In turn, monuments sprang up, especially at Gettysburg, Vicksburg, and Antietam, in order to foster greater appreciation of the events. Anonymous stonecutters completed most of these memorials.

In the second half of the nineteenth century, the school of direct naturalism continued to have numerous supporters, but it was most successfully upheld by Thomas Ball, Martin Milmore, and John Quincy Adams Ward. Their work tended to be straightforward and undramatic, relying on the accretion of details, as opposed to emotions or emphatic compositions. They worked principally in bronze and typically produced portrait statuary for public commissions. The American public appreciated their work for its accuracy and lack of pretension.

The Bostonian Thomas Ball (1818-1911) started sculpting as a therapeutic means to mend his broken heart after a failed love affair. Early success led him to set sail for Florence in 1854. He returned three years later and began working on what would become his most famous statue, an equestrian *George Washington* (1869) for the Boston Public Garden. The general, gazing at the horizon, sits erect and controls his animated horse in this work of powerful naturalism.⁵⁶ Ball returned to Florence in 1864 and started work on the prototype for the *Emancipation Monument* that had been commissioned by the Western Sanitary Commission of St. Louis from funds contributed solely by emancipated slaves. For the final version, erected in 1875 in Lincoln Park on Capitol Hill, Ball had Lincoln freeing a slave whose head was based on Archer Alexander—the last man captured under the Fugitive Slave Law. Ball modeled the head from a photograph that had been sent to him. Americans praised the statue for its authenticity.⁵⁷ Ball spent most of his professional life in Italy, but remained true to his native heritage by completing several heroic groups with American themes. Although he never solved the problem of having all parts of the portrait statuary contributing to the essence of the subject, his brand of naturalism was well-liked by the American public. He received numerous lucrative commissions from disparate parts of the country through the 1890s.

At the age of fourteen, Martin Milmore (1844-1881) convinced a reluctant Thomas Ball to take him on as an apprentice. Four years later as he headed back to Italy, Ball launched Milmore's career by recommending his protégé for the commission to execute the classical personifications for Horticultural Hall in Boston. Milmore's popularity grew quickly thereafter. He completed busts of several notable men of the day, including Charles Sumner, Daniel Webster, Abraham Lincoln, and Ulysses S. Grant. Nevertheless, his fame ultimately derived from his representation of the common man. Milmore created the countless monuments depicting Union foot soldiers that marked towns throughout the Northeast.

John Quincy Adams Ward (1830-1910) was one of the few natives who had sufficient skill to create a public monument immediately following the war. At the age of nineteen, Ward began an apprenticeship with Henry Kirke Brown. During the end of this tenure, he worked on the master's equestrian *Washington*; his skill and effort ensured that Ward's name was also inscribed on the base. Ward left Brown's studio in 1856 and headed to the nation's capital. Like his teacher, Ward philosophically rejected foreign styles and subjects and favored naturalism and American themes. He

⁵⁶ It was created between 1858 and 1861, but because of the war and the ensuing economic depression, the sculpture could not be cast until 1869. It was cast at the Ames Foundry.

⁵⁷ Alexander's head, like those of the soldiers marching in Saint-Gaudens's *Robert Gould Shaw Memorial* (1884-1891), should be understood as sculpture representing the African American male as type, as opposed to portraiture specifically.

worked in Washington for two years, producing busts of the leading politicians of the day.⁵⁸ Upon returning to New York City, Ward established a studio and, shortly thereafter, was elected an associate with the National Academy of Design. His first big success, the plaster *Indian Hunter*, embodied his approach to sculpture. It was one of the earliest authentic depictions of a Native American, based on sketches he had made during several months of living with them. *Indian Hunter* garnered such praise that public contributions paid for its casting in bronze in 1864 for Central Park.

The eagerness to memorialize participants in the Union Army climaxed during the 1870s and 1880s. Ward's high artistic standards and long life led him to become the most celebrated proponent of the galvanized hero. He dominated the sculptural field throughout the first half of the period and maintained a virtual monopoly on major public commissions in New York City.⁵⁹ Ward's first equestrian commission, *Major General George H. Thomas*, the Army of Cumberland Society's gift to the nation's capital was erected in 1879 in the circular reservation at the intersection of Massachusetts and Vermont Avenues and 14th Street.⁶⁰ The calm naturalism of the general contrasted with the nervous energy of the horse; the monument represented the first significant achievement for the artist. Nearly a decade later, the Cumberland Society turned again to Ward and commissioned a statue of the former Union Major General and assassinated President, *James A. Garfield* (1887).⁶¹ Erected to the west of the U.S. Capitol on a granite pedestal designed by Richard Morris Hunt, Ward uncharacteristically produced idealized personifications of three stages of Garfield's life below an objective image of the hero.⁶² The *Henry Ward Beecher Memorial* (1891), commissioned to stand before Borough Hall in Brooklyn, represented the artistic culmination of Ward's thirty-five year career in portrait sculpture.

At present, individuals associated with the Civil War dominate Washington's collection of commemorative outdoor memorials. Most of these were mentioned in the National Register of Historic Places nomination form "Civil War Generals and Monuments in Washington, D.C." listed in 1978. The first monument materialized two months after the war ended. To date, twenty-four sculptures commemorating the Civil War have been erected over the course of a century-and-a-half. These monuments, many of which were equestrians, and most of which were bronze, appeared in spurts. Six memorials were completed during each of the following decades: 1870s, 1900s, and 1920s. Though Congress typically paid for these commissions, funds for many of the statues included contributions from veterans associated with the person portrayed. A long hiatus occurred after the 1920s, which was broken in 1997 when the *African-American Civil War Memorial* (10th and U Streets, N.W.) by sculptor Ed Hamilton was erected.

Washington's first sculptural tribute associated with the Civil War was the *Arsenal Monument* (1865, Congressional Cemetery), paid for by public subscription. It was created to honor the dozens of young women who died while working at the Washington Arsenal when a munitions shed exploded on June 17, 1864. Lot Flannery (1836-1922), who operated one of Washington's largest stone carving companies at the time, created the marble obelisk. Although it honored many individuals, the *Arsenal Monument* represents the first commemorative memorial in the city dedicated to the female

⁵⁸ His busts from this period include Hannibal Hamlin, John Parker Hale, Alexander Stephens, and Joshua Reed Giddings.

⁵⁹ Ward lost this advantage when Augustus Saint-Gaudens completed *Admiral Farragut* in 1881.

⁶⁰ The reservation already incorporated a circular park based on improvements ordered by Brig. Gen. Nathaniel Michler, head of the Office of Public Buildings and Grounds; thereafter, the intersection became known as Thomas Circle. The OPBG recorded it as Reservation 66 in 1894.

⁶¹ The federal government also contributed funds for this statue.

⁶² Hunt influenced the overall design; its source appears to be Jean-Baptiste Pigalle's monument to Louis XV (1765) in Rheims. See, Lewis Sharp's essay "Richard Morris Hunt and His Influence on American Beaux-Arts Sculpture," in Susan Stein, ed., *The Architecture of Richard Morris Hunt* (Chicago: University of Chicago Press, 1986) pp. 135-136.

gender.⁶³ Its base features a relief depicting the explosion, while a weeping neoclassical maiden with clenched hands crowns the top. The next Civil War monument honored Abraham Lincoln. It was also the result of funds collected from District residents, begun immediately after the president's assassination, and likewise created by Flannery. The first of the city's three monuments to the slain hero was dedicated in 1868 and is located in front of the old City Hall (now a U.S. Courthouse). This version of *Abraham Lincoln* originally incorporated the full-length portrait statue on top of a thirty-five-foot-high column. During the courthouse renovation of 1919-1920, the monument was put in storage; when it was finally re-erected in 1923, the statue was placed on a low granite pedestal.

After nearly a century, L'Enfant's vision regarding public spaces with "ornaments" began to be fulfilled. Generally speaking, circles or squares closest to President's Park received the earliest sculptural improvements. The first reservation to gain embellishment after the war was located six blocks north of the White House. It became known as Scott Circle after receiving *Lieutenant General Winfield Scott* (1874, Henry Kirke Brown).⁶⁴ Scott had served every president from Jefferson to Lincoln and was the first military man, not subsequently elected to the presidency, to be honored in the city. Five years and five Civil War-associated statues later, *Major General George H. Thomas* (1879, John Quincy Adams Ward) was dedicated five blocks northeast of President's Park, along Vermont Avenue at Massachusetts Avenue, two blocks southeast of Scott Circle.

Admiral David Farragut (1881) is interesting both for its association with one of the more contentious battles to select an artist and because it is Washington's first outdoor sculpture designed by a woman.⁶⁵ Vinnie Ream (1847-1914) moved to Washington from the Mid-West with her family during the war and became a clerk at the Post Office Department. A friend introduced her to Clark Mills while he was working at his studio. Immediately fascinated with the art form, Ream proceeded to mold an image of him in clay; her innate aptitude led Mills to take her on as an apprentice during her free time. Ream's talent and winning personality ingratiated her with politicians who secured President Lincoln to sit for a bust.⁶⁶ Following his assassination, these same friends urged Congress to commission Ream for a full-length portrait of Lincoln for the Capitol.⁶⁷ In 1866, at the age of nineteen and during the era of self-taught artists, Vinnie Ream became the first woman to receive a large sculptural commission from Congress.⁶⁸ The success of this sculpture and the political nature of Washington led to her selection for Washington's version of the nation's first admiral in 1875.⁶⁹ *Admiral David Farragut*, located two blocks northwest of the President's House, in the heart of the then-most fashionable residential neighborhood, was based on photographs supplied by Farragut's widow, as well as Ream's personal recollection. The bronze admiral, facing southeast towards President's Park, holds a long glass and rests his foot on a block surrounded by tackle.⁷⁰ The statue was cast from the bronze propellers of the admiral's flagship USS *Hartford*. It was installed in

⁶³ The first monument to an individual woman would not be erected in the city until 1922: *Joan of Arc* (Paul Dubois, replica, Meridian Hill Park). The first monument to an individual American woman was erected in 1934, the *Noyes Armillary Sphere* (Carl Paul Jennewein) and was also in Meridian Hill Park. The *Noyes Armillary Sphere* was damaged and the removed from the park in the early 1970s; at present, only the location of its cupid is known (MRCE). Thus, the oldest extant memorial dedicated to an individual American woman is the *Sarah Rittenhouse Armillary Sphere* (Gertrude Sawyer, 1956) located in Montrose Park. In 1974, the first portrait statue of an American woman was erected: *Mary McLeod Bethune* (Robert Berks). Located in Lincoln Park, the *Bethune* statue was also the first portrait of an American of African descent erected in the city.

⁶⁴ OPBG recorded the circle as Reservation 63 in 1894.

⁶⁵ Ruth L. Bohan, "The Farragut Monument: A Decade of Art and Politics, 1871-1881," *Records of the Columbia Historical Society*, 1973-1974, Vol. 49, pp. 209-243.

⁶⁶ This bust of *Abraham Lincoln* (1864-1865) is located in the White House.

⁶⁷ *Abraham Lincoln* (1866-1871) located in the rotunda of the Capitol was carved in Rome.

⁶⁸ Congress offered \$20,000 for the monument, representing a value of \$230,433 in 2003.

⁶⁹ Her selection followed two competitions and four years of political haggling with General William Sherman acting as her most committed champion.

⁷⁰ A long glass is the traditional symbol of authority on board ship. It is a medium-powered (up to 16x) monocular telescope.

September 1880 on a segmented, smooth-faced granite pedestal. Thereafter, rough-hewn granite blocks and four mortars were added to establish a more substantial base for the dedication ceremony held in April 1881. While working on the statue, Vinnie Ream married Richard Hoxie. After she completed the piece, Hoxie convinced his wife to forgo her budding career. She subsequently became one of Washington's leading hostesses. Although Ream resumed sculpting near the end of her life, the *Admiral Farragut* stands as her principal achievement.

École des Beaux-Arts Influences, 1881-1945

Artists working during the last three decades of the nineteenth century produced much of what has become the nation's finest and most complex art. As the century closed, artists grew increasingly introspective. The fundamental shift initially occurred with painters, who chose to reflect mood, subjective feelings, and personal thoughts in their works. The leading painters of the day included Thomas Eakins, John La Farge, John Singer Sargent, and Abbott Henderson Thayer. Sculpture evolved somewhat later. At the outset of the era, most outdoor sculpture commemorated military heroes; the other public and private commissions continued the mid-nineteenth-century tradition of imparting educational and moral messages. Sculpture changed more slowly, in part, because of the expense of the art form, which typically resulted in direction from patrons. Accordingly, sculpture emerged as the "official" American art during this time.⁷¹ Nevertheless, by the 1880s, emotions were also easily discernable in the work of the leading sculptors of the day.

Although the Civil War represented the greatest force behind the prolific erection of sculpture at the end of the century, other important factors also affected its rise in popularity. For instance, a greater appreciation of sculpture emerged because of the work created by the sculptors and architects (collaborating with sculptors) who had received artistic training in France. Sculptors, moreover, had organized as a force to advance their professional goals by the end of the century; this was achieved through the efforts of a group of highly talented and compelling artists and some of New York's elite.

The mid-nineteenth-century naturalists can be criticized for not incorporating expressions of spirit, emotion, and character in their works. Sculptors corrected this shortcoming in the 1880s, when new aesthetics were introduced to the American sculptural tradition to reinvigorate the art form. At this time, many Americans were attempting to establish a cultural heritage for the nation. Thus, up-and-coming artists turned to France, the leading country for art since the eighteenth century, because its École des Beaux-Arts offered the only truly structured approach to design.

The curriculum at the École stressed studying ancient and Renaissance art and the principles of composition. The lessons learned from these fundamentals were to be applied by the students in either stylistically pure or eclectic designs. The École also required all students to take life-drawing classes. For sculpture, it stressed using clay (in contrast to the Italian marmoreal tradition). The artists practiced what they learned at the École while working in ateliers associated with the school.⁷² Student advancement occurred only after their work revealed certain standards. Americans interested in sculpture tended to attach themselves to ateliers led by François Jouffroy, Henry Michel Chapeau, Jean-Alexander-Joseph Falguière, or Marius-Jean-Antonin Mercié—the preeminent French

⁷¹ Matthew Baigell, *A Concise History of American Painting and Sculpture* (New York: Harper & Row, Publishers, 1984) 179.

⁷² In 1846, Richard Morris Hunt became the first American to study at the École, in the field of architecture. He was associated with the École until 1853. Hunt worked in Hector Martin Lefuel's atelier and gained a great appreciation for sculpture and architectural sculpture. For a discussion of Hunt's impacts on American design, see Susan Stein, editor, *The Architecture of Richard Morris Hunt* (New York: Metropolitan Museum of Art, 1986), particularly Lewis Sharp's essay, "Richard Morris Hunt and His Influence on American Beaux-Arts Sculpture," pp. 121-149. More than twenty years passed before the first American entered the École to study sculpture, Augustus Saint-Gaudens started in either 1867 or 1868.

sculptors of their respective days. As the purpose of this comprehensive educational system was to groom students for state service, the monthly assignments and annual competitions typically involved public buildings and monuments. In addition to the knowledge ascertained by studying art from the past, American sculptors that went to Paris gained skills from: access to live models; instruction emphasizing idealized figures; extensive training in bronze—because of the popularity of the medium; and proficiency in bronze finishing techniques (animated surface treatments were, in part, a response to the contemporary Impressionist movement in painting).

The École introduced considerable vitality to American portrait sculpture. The best work of this nation's public monument movement produced in the four decades between the erection of Augustus Saint-Gaudens's *Admiral David Farragut* (1881) for New York City and Daniel Chester French's *Abraham Lincoln* (1922) for the nation's capital was indebted to the École.

The Early Years

Augustus Saint-Gaudens (1848-1907) was born in Dublin, but grew up in New York City. At thirteen, he began an apprenticeship as a cutter of stone cameos and later as a shell-cameo carver. In turn, he studied drawing at the Cooper Union and National Academy of Design. At the age of nineteen, Saint-Gaudens went to Paris where François Jouffroy accepted him in his atelier. Saint-Gaudens sought out Jouffroy because his students had won most of the recent prizes at the École; after several months Saint-Gaudens gained entrance to the institution. Jouffroy introduced the skilled cameo-cutter to sculpture and heroic figures. With the outbreak of the Franco-Prussian War, Saint-Gaudens went to Rome and established his own studio. The three years of École affiliation altered Saint-Gaudens's modeling technique such that his work revealed the classical academic tradition, as well as texture and spontaneity in the surface treatment. In Rome, he obtained a few small commissions while studying the sculpture of fifteenth-century Italian masters, including Ghiberti, Verrocchio, della Robbia, and especially Donatello. He made casts of their works and brought them to New York when he returned home in 1875. Ultimately, Saint-Gaudens was not interested in the Italian works as prototypes, but rather in their sculptural techniques, especially the low relief.

When Saint-Gaudens formally began his career with the opening of a studio in New York, his approach to sculpture was grounded in American naturalism and enhanced by contemporary design principles taught at the École, as well as fifteenth-century Florentine sculptural techniques. Consequently, he jump-started American sculpture which had begun to stagnate with blandness. His first important work, *Adoration of the Cross* (1877) for St. Thomas Church in New York City, relied on the angelic style of the *quattrocento* for the bas-reliefs.⁷³ This piece brought Saint-Gaudens several large commissions, the most important of which was the state-sponsored *Admiral David Farragut* (1881) for Madison Square in New York City.⁷⁴ The bronze admiral stood on a stone base with his legs apart and hair blowing, evoking a ship's prow. Saint-Gaudens designed the pedestal in conjunction with architect Stanford White. Thus, the pedestal of the *Admiral Farragut* became an integral part of the monument, unlike any stone base—with or without moldings—erected heretofore. The unprecedented pedestal incorporated an exedra that featured inscriptions and female bas-relief figures whose draperies intermingled with waves.

⁷³ The work was destroyed when the 1846 church designed by Richard Upjohn burned in 1905.

⁷⁴ Born in Tennessee, Farragut was stationed in Norfolk when Virginia seceded. His Union leanings led him to move to New York City. His taking of New Orleans and Mobile Bay during the Civil War brought about Farragut's evolution from naval officer to American hero; he also gained fame throughout Europe. It is noteworthy that Farragut was the first Hispanic American to receive a statue in Washington; his father, Jorge, hailed from the Spanish Island of Minorca while his mother Elizabeth Shine was from North Carolina.

The success of *Admiral Farragut* prompted architect Henry Hobson Richardson to recommend Saint-Gaudens to the Shaw family for a monument to their son. The *Robert Gould Shaw Memorial* (1884-1896), erected opposite the Massachusetts State House, employed a frame designed by architect Charles F. McKim. The *Shaw Memorial* is one of the most famous memorials to the Civil War.⁷⁵ The entire monument was treated as a high-profile relief with an erect Shaw riding before marching rows of black soldiers with an overarching female allegorical figure holding boughs of laurel. Saint-Gaudens subordinated the details of the men's uniforms to the highly individualistic and developed heads, to ensure that the emotional response remained free of distractions. The men reflect nobility and vitality. The *Shaw Memorial* is the country's most significant equestrian relief and the most important sculptural work representing the African-American male.

While Saint-Gaudens was working on the *Shaw Memorial*, he created two very important pieces. He conceived one of the icons of American Colonial history, *The Puritan* (1883-1886), erected in Springfield, Massachusetts. Working without visual representation, this interpretation of Deacon Samuel Chapin reflected the determination, vigor, and sternness associated with the puritan personality. Saint-Gaudens also produced a highly personal monument for Henry Adams in Washington. The *Adams Memorial* (1886-1891) located in Rock Creek Cemetery was commissioned by Adams for him and his wife, Marian Hooper Adams, who committed suicide.⁷⁶ The androgynous, hooded figure reflects Adams's interest in eastern religions and philosophy and the idea of the acceptance of the inevitable. Saint-Gaudens drew inspiration for it from Buddhist art and the sibyls Michelangelo painted for the Sistine Chapel. This was an art for the intellectual and the artist, but not the middle class, which sought it out as a curiosity, as opposed to an expression of the universal human condition.⁷⁷ The androgynous memorial, in turn, pointed the way to the abstract art created during the late-nineteenth century and the nonobjective art of the early-twentieth century.

In 1892, the New York City Chamber of Commerce commissioned Saint-Gaudens to create an equestrian monument of General William T. Sherman to be erected in Grand Army Plaza at the southeast corner of Central Park. The project excited the artist because Saint-Gaudens considered Sherman to be the ideal American military hero. A few years earlier, moreover, he had made a portrait bust of the general and befriended him during the numerous sittings. Saint-Gaudens created *General William Tecumseh Sherman* (1897-1903) as a gallant figure with a flowing cape on a trotting steed, preceded by a surging representational figure of Victory; he received assistance from the well-known animal sculptor Alexander Phimister Proctor for the horse.⁷⁸ Saint-Gaudens's *Sherman* is considered the country's most successful equestrian monument from the standpoint of conception, design, and execution.⁷⁹ In addition, the personification of Victory introduced a new design concept to the equestrian monument type.

During the course of Augustus Saint-Gaudens's portrait-dominated career, naturalism remained at the core of his work, but this was not treated as an end in itself. Saint-Gaudens maintained the essentials of physiognomy and rid his sculpture of extraneous elements. Any details employed were highly specific and applied with sensitivity, so that they emphasized character as opposed to appearance. He created a naturalism that was vigorous, selective, and bold. It is also interesting to recognize that works associated with the Civil War represent the largest percentage of work in Saint-Gaudens's

⁷⁵ Colonel Robert G. Shaw was assigned to lead Massachusetts's 54th Regiment of black volunteers.

⁷⁶ In 1883, Marian Hooper Adams became the first woman to gain recognition for portrait photography; she married in 1872.

⁷⁷ For a discussion of the middle class' response to the memorial, see Craven, 385-387.

⁷⁸ For Washington, Proctor created the striking bronze *Buffalos* (1914) on Dumbarton (Q Street) Bridge.

⁷⁹ Donald Martin Reynolds, *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium* (New York: Abbeville Press Publishers, 1993) 133-136.

complete oeuvre. These pieces reflect his profound fascination with the psychological dimensions of the war.

While Saint-Gaudens produced his evocative portraits, Daniel Chester French (1850-1931) developed idealized figures for turn-of-the-century America. French's work represents the culmination of the ancient Greek and Roman traditions of personifying abstract concepts. Daniel Chester French was born in Exeter, New Hampshire. When he was seventeen, his family moved to Concord, Massachusetts. Neighbor Abigail May Alcott, a painter and sculptor, taught the young French how to model in clay. In the early 1870s, he sought instruction in anatomy from physician-sculptor William Rimmer and drawing from William Morris Hunt.⁸⁰ Thereafter, French studied for a month with John Quincy Adams Ward, from whom he gained an appreciation for monumentality.

The small community of Concord took pride in its resident geniuses, Emerson, Thoreau, and the Alcotts. Accordingly, the town elders looked to French when they decided to commemorate the patriots who had died a century earlier at the North Bridge. Like Clark Mills before creating his *Andrew Jackson*, French, at this point in time, had never sculpted a life-size portrait. Nevertheless, he produced the bronze *Minute Man* (1874, Minute Man National Historic Park) who presented poise and confidence (modeled after the *Apollo Belvedere*) with one hand resting on a plow and the other gripping a rifle.⁸¹ The figure represents one of the first attempts to blend the traditions of Classical sculpture with Colonial American history. The *Minute Man* acquired immediate fame. Upon its completion, the novice set sail for Italy to study sculpture with the Bostonian Thomas Ball. French was among the last of his generation to choose to study in Florence or Rome instead of Paris; when he left, he was not aware of the École.

In Florence, French became inspired by the sculpture of antiquity as opposed to that from the Renaissance. After two years, French returned to America. He began to produce portrait busts and statues that represented animated naturalism as opposed to literal realism; arguably, the finest bust from this period is *Ralph Waldo Emerson* (1879, Daniel Chester French Museum). In 1886, the State of Michigan commissioned French to create a statue of Lewis Cass for one of their submissions to National Statuary Hall. French decided that he needed additional study to ensure that the piece would meet his personal goals and, consequently, went back to Europe. This time he headed to Paris and sought out instruction with Marius J.A. Mercié. Anxious to return to the United States, French established a studio in New York City in early 1888.

From the beginning, French's studio was busy. His first major commission which assimilated ideas learned in Paris was for the Columbia Institute for the Deaf (now Gallaudet University) in Washington. The *Thomas Gallaudet Memorial* (1888) shows the instructor teaching his first pupil

⁸⁰ William Rimmer (1816-1879) was an eccentric who taught himself medicine, as well as the skills to become a sculptor; he was also a writer. He struggled for recognition in all areas, though he gained popularity as a teacher due to his instructional books *Elements of Design* (1864) and *Art Anatomy* (1877). From 1866 to 1870, he directed and was chief instructor for the School of Design for Women, Cooper Union, New York City. In 1876, he became Professor of Anatomy and Sculpture at the School of the Museum of Fine Arts. Although his artistic output was quite small, his anatomical mastery and ingenuity represented by *Falling Gladiator* (1861, Boston Museum of Fine Arts) and *Dying Centaur* (1871, National Gallery of Art) make him the most original American sculptor of the mid-nineteenth-century. William Morris Hunt (1824-1879) was initially associated with New York City's Düsseldorf School which created polished realistic works with a sentimental and/or anecdotal character. Later he traveled to France and worked with the Barbizon painters. He returned to America in the 1850s, and popularized their ideas about romantic landscapes that focused on the undramatic countryside and peasant life.

⁸¹ As French's skills were essentially untested, he only asked to be compensated for his material expenses. After the dedication ceremony, the pleased town fathers presented him \$1000 for his efforts—the figure translates to \$16,063 in 2003. The *Apollo Belvedere* (Roman copy of a 4th century B.C. Greek sculpture, Vatican Museums) was regarded as the absolute standard for male beauty for several centuries after its discovery in the late-fifteenth century.

and neighbor, nine-year old Alice Cogswell. The work portrays Alice repeating the mentor by signing the letter A. The intensity of the moment is echoed in the strained condition of her other hand. Necessary details, including the open book, chair and clothing, remain subservient elements within the work. In this representation of the initial moment of communication, the sculpture goes beyond straight portraiture.

Shortly thereafter, French began to pursue idealized figures. This interest led him to establish an Angel of Death as part of the *Milmore Memorial* (1891-1892) located in Forest Hills Cemetery near Boston.⁸² French was also among the first to incorporate abstract concepts in representational figures at a monumental scale. In turn, he created forms of expressions to reflect the immense strength of the industrial and commercial enterprises that dominated the national economy and the ideals of representational government. At the end of the nineteenth century, French's professional peers recognized his efforts to further concepts regarding the personification of abstract ideas. Accordingly, he was assigned the task of creating a figure to command the "Court of Honor" at the Columbian Exposition. The stately and gilded *Republic* (1893), holding her scepter, stood sixty-five feet above the water basin. The enormous figure proffered a new direction for public monuments—the emergence of sculpture as decorative embellishment.

General Background on Municipal Commissions and International Expositions

As the century neared its close, the proliferation of public monuments, especially commemorating the Civil War, generated concern about the educational potential and artistic merit of public sculpture. Due to the meager financial resources of numerous organizations, individuals with limited talent obtained and executed many public commissions. Thus, untrained or unskilled artisans begat unworthy or unfortunate tributes. One critic summarized the common problem, "In our humble opinion the best thing that could happen for art in Boston would be to have its Public Garden crowded with all the statues, good, bad and indifferent, that anyone chose to present to it. Then, and only then, would the citizens, seeing all the sorts together, and comparing them day after day, by degrees infallibly select the best."⁸³ Concerns like this ultimately led to the creation of public art commissions.

Amidst labor unrest and squalor, reformers attempted to establish social discipline and visual order in chaotic cities. Municipal art commissions spearheaded efforts to make streets and public spaces more attractive. The Boston Art Commission was established in 1890. Three years later, New York City created the Municipal Art Society. Cincinnati founded the next organization in 1894, followed by Cleveland, Chicago, and Baltimore in 1899. Washington was not able to garner support for such a body until 1910, the year Congress established the Commission of Fine Arts. Likewise, during the last decade of the nineteenth century, a handful of practicing architects, landscape architects, and engineers emerged as the pioneers of American city planning. These design professionals had the support of civic leaders who sought grandeur, convenience, and efficiency through the stately arrangement of public buildings, open spaces, tree-lined avenues, and outdoor sculpture.

The effectiveness of municipal art societies and the nascent planning movement gained substantial strength from international expositions. The Centennial Exhibition held in Philadelphia was a turning point for art in America. It represented the last gasp of neoclassicism in American sculpture and offered exposure for new talent. For example, the work of the young Augustus Saint-Gaudens and Olin Warner revealed novel Parisian influences. The Centennial Exhibition also introduced the use

⁸² This memorial is also referred to as "Death and the Young Sculptor." Martin Milmore died at the age of thirty-seven.

⁸³ *American Architect and Building News* XXVI (12 Oct. 1889) p.166.

of allegorical figures as architectural sculpture on structures located throughout the grounds. Thereafter, idealized figures representing civic virtues and truths began to grace the exteriors of new government and commercial buildings, as well as the interiors of mansions across the country. The importance of the international expositions increased in the following decades. Four great world's fairs affected design around the turn of the century. First, the Columbian Exposition held in Chicago in 1893, which employed concepts from the Paris 1889 show. Next, the Pan-American Exposition held in Buffalo in 1901 was a response to Chicago and the Paris fair of 1900. Then, St. Louis hosted the Louisiana Purchase Exposition in 1904. Finally, the Panama-Pacific Exposition was held in San Francisco in 1915.

National Sculpture Society

In addition to the opening of the highly influential Columbian Exposition, 1893 marks the year professional sculptors organized themselves. Established in New York City, the National Sculpture Society's founding members included the most talented sculptors of the day: Augustus Saint-Gaudens, Olin Warner, Daniel Chester French, J.Q.A. Ward, John Rogers, Herbert Adams, and Frederic Ruckstull. Architects were also among the original members, including Richard Morris Hunt, Stanford White, Russell Sturgis, and Thomas Hastings. In addition, the society included laymen associated with sculpture. For example, Charles de Kay, the literary and art critic with *The New York Times* (for eighteen years), was one of the driving forces behind establishing the organization.⁸⁴ The honor of the first presidency was bestowed upon John Quincy Adams Ward. The goal of the society was to promote excellence in sculpture and advocate for an end to the custom of awarding commissions based on friendships rather than merit. The objectives of the organization were published in the *Times* the day after the society was formed: "To spread the knowledge of good sculpture, foster the taste for, and encourage the production of, ideal sculpture for the household, promote the decoration of public buildings, squares, and parks with sculpture of a high class, improve the quality of the sculptor's art as applied to industries, and provide from time to time for exhibitions of sculpture and objects of industrial art."⁸⁵

Within two decades, the National Sculpture Society became one of the most powerful artist organizations in the country. This was partially the result of its participation in the largest sculptural projects of the period: the international expositions. In 1895, the society initiated its own annual exhibitions and emerged as the official guardian of tradition and was wedded to representational art. Eventually, however, the National Sculpture Society became ultra-conservative, and thus was even rejected by those artists that attempted to bridge the gap between the academic traditions and Modern art.

The Library of Congress

The Library of Congress (1887-1897) became one of the first permanent manifestations of the ideas proffered at the Columbian Exposition and one of the first buildings in Washington to represent Beaux-Arts principles. As a building type, domed libraries were uncommon before the nineteenth

⁸⁴ In 1898, Charles de Kay established the National Arts Club. It was formed to stimulate, foster, and promote public interest in the arts. Its first home was on West 34th Street, but within a decade, the club moved to its present home at Gramercy Park.

⁸⁵ *The New York Times*, (31 May 1893).

century.⁸⁶ Unlike its predecessors, the Library of Congress incorporated a comprehensive painting and sculpture program.⁸⁷ While earlier “temples of worthies” celebrated individuals from a single nation, this edifice incorporated influential figures from all of Western civilization, thus securing the United States’ place in history.

The Library of Congress was one of the National Sculpture Society’s early success stories. Two years before the building’s completion, the prominent art critic (and former architect) Royal Cortissoz described it as “our national monument of art.”⁸⁸ The decorative program affirmed the Jeffersonian belief that public access to knowledge establishes integrity for a free and democratic society. The edifice used all the arts to vivify Western heritage, remind visitors of the United States’ debt to her past, and glorify the nation. Recurring themes, expressed by the allegorical and portrait sculpture throughout the building, included the diversity of nations contributing to human development (Philip Martiny’s *The Four Continents*), the pursuit and application of knowledge (Olin Warner’s *The Students*), the cultivation of wisdom (Herbert Adams’ *Minervas*), the evolution and transmission of knowledge and culture (John Flanagan’s *Swift Runners*), and exceptional individual achievements in law, government, science, and the arts.⁸⁹ Accordingly, the library represents one of the best manifestations of the American Renaissance.⁹⁰

The building was designed to accommodate various sets of double stairs establishing a processional sequence that feature portrait busts, bas-reliefs, and architectural sculpture honoring individuals and representing allegories associated with the subject of knowledge. The *Neptune Fountain* (Roland Hinton Perry), located at the sidewalk on First Street, establishes the central axis of the building and introduces the artistic program. Its mythological subject matter represents mankind’s oldest type of story, as well as the form of knowledge that represents certain truths and yet is based on the fewest number of facts. The three pairs of bronze entrance doors depicted *Tradition* (Olin Warner), *The Art of Printing* (Frederick MacMonnies), and *Writing* (Olin Warner, completed by Herbert Adams). Warner’s doors featured attributes personified as women positioned above symbolic cartouches. *Tradition* incorporated the personification of Imagination and Memory standing above a pair of wings and an urn, respectively. For *Writing*, Warner represented Truth and Research placed above a mirror enwrapped by a serpent and a lamp, respectively. The Great Hall led to the focal point of the Library, the domed Main Reading Room. The space featured John Flanagan’s sculptural clock, *The Flight of Time*. In addition, eight plaster oversize female representational figures personified different branches of learning and were flanked by two bronze full-length portraits of exemplary individuals associated with the field, namely:

⁸⁶ The earliest clear precedent is Sir Christopher Wren’s unbuilt project for Trinity College, Cambridge, begun 1676. This design inspired Nicholas Hawksmoor to conceive of Radcliffe Camera, Oxford (1737-1749) built by James Gibbs. In France, the paper architecture of É.L. Boullée and J.N.L. Durand, for the *Bibliothèque du Roi* (1784) and a library design in *Précis des leçons d’architecture II* (1802-1809), respectively, presented domed library projects. In America, the most direct precedent is Thomas Jefferson’s Rotunda at the University of Virginia (1822-1826).

⁸⁷ The use of portrait statues also stems from the longstanding European tradition of erecting buildings with statuary halls to commemorate important men.

⁸⁸ Quoted in John Y. Cole and Henry Hope Reed, eds., *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building* (New York: W.W. Norton, 1997) 16. Cortissoz (1869-1948) started working for McKim, Mead & White in 1883. He was named art critic for the *New York Tribune* (later the *New York Herald-Tribune*) in 1891 and held the position for more than fifty years.

⁸⁹ Thomas Somma, “The Sculptural Program for the Library of Congress,” p. 246, in John Cole and Henry Reed, eds., *The Library of Congress: the art and architecture of the Thomas Jefferson Building* (New York: Norton, 1997).

⁹⁰ The American Renaissance was a cultural mind-set spanning the years between the Centennial Exhibition and America’s entrance into World War I. Traditional and didactic in nature, as well as intensely nationalistic, American Renaissance art and architecture emphasized a continuity with the past, while professing an optimism about the future. One of its fundamental premises upheld the notion of the social usefulness of art.

<i>History</i>	—	Daniel Chester French
<i>Herodotus</i>	—	Daniel Chester French
<i>Edward Gibbon</i>	—	Charles Henry Niehaus
<i>Religion</i>	—	Theodore Baur
<i>Moses</i>	—	Charles Henry Niehaus
<i>Saint Paul</i>	—	John Donoghue
<i>Art</i>	—	François M.L. Tonetti-Dozzi after sketches by Augustus Saint-Gaudens
<i>Michaelangelo</i>	—	Paul Wayland Bartlett
<i>Beethoven</i>	—	Theodore Baur
<i>Commerce</i>	—	John Flanagan
<i>Columbus</i>	—	Paul Wayland Bartlett
<i>Robert Fulton</i>	—	John Donoghue
<i>Science</i>	—	John Donoghue
<i>Sir Isaac Newton</i>	—	Cyrus E. Dallin
<i>Joseph Henry</i>	—	Herbert Adams
<i>Philosophy</i>	—	Bela Lyon Pratt
<i>Plato</i>	—	John J. Boyle
<i>Sir Francis Bacon</i>	—	John J. Boyle
<i>Law</i>	—	Paul Wayland Bartlett
<i>Solon</i>	—	Frederick Wellington Ruckstull
<i>Chancellor Kent</i>	—	George Bissell
<i>Poetry</i>	—	John Quincy Adams Ward
<i>Homer</i>	—	Louis Saint-Gaudens
<i>Shakespeare</i>	—	Frederick MacMonnies

Most of the portraits in the rotunda represent competent, albeit conservative, interpretations of Greek and Roman portrait sculpture. In 1894, École-trained architect Edward Casey became responsible for establishing standards for the sculpture and selecting the sculptors. He approached the National Sculpture Society for help. The society provided an advisory committee, comprised of Augustus Saint-Gaudens, John Quincy Adams Ward, and Olin Warner, to approve designs and ensure consistency. Critics generally agree that *Michaelangelo* by Paul Wayland Bartlett is the best figure. At the time, it was hailed as an American masterpiece for its vibrant naturalism; it depicted the genius wearing workshop attire while the modeling technique drew inspiration from Auguste Rodin, Bartlett's former teacher.⁹¹ The sixteen sculptors that worked to embellish the Main Reading Room willingly accepted imposed design restrictions in order to ensure an harmonious whole and create what would become one of the most richly decorated buildings in America.

Late Civil War Monuments in Washington

In 1892, the year after General William Tecumseh Sherman died, Congress authorized a monument of this famous/notorious general, to be located at the intersection of Pennsylvania Avenue and Fifteenth Street, N.W., and appropriated \$50,000 for its construction.⁹² A memorial committee, led by General Grenville M. Dodge, comprised of three generals and three colonels was established. The committee decided to hold a competition and approached the National Sculpture Society for assistance.

⁹¹ Somma, 250.

⁹² This figure is equivalent to \$1,009,467 in 2003. The Society of the Army of the Tennessee raised another \$40,000 for the statue (\$807,574 in 2003 dollars).

In January 1896, the Society sent four of the most talented sculptors of the day and two highly respected architects to Washington to evaluate the twenty-six submissions to the competition. The sculptor-judges included J.Q.A. Ward, Augustus Saint-Gaudens, Olin Warner, and Daniel Chester French. The architect-judges, Bruce Price and George B. Post, held the respect of these sculptors and national leaders of commerce, industry, and government. The experts selected the designs of Paul Wayland Bartlett, Charles H. Niehaus, J. Massey Rhind, and William O. Partridge as the finalists. The panel, however, held Bartlett's design in such esteem that upon returning to New York City Ward and Warner wrote Bartlett, who had his studio in Paris, and urged him to return to America to prepare a revised model and proposal.⁹³

The conviction of the artists probably rubbed General Dodge's ego the wrong way.⁹⁴ The military men rejected the experts' advice and replaced Partridge's entry with that of Carl Rohl-Smith. Thus, only two years after the National Sculpture Society's advice had been sought repeatedly for the Library of Congress, the Society found itself returned to a position of disregard in Washington. The action produced scathing criticism as documented by *The New York Times*. The newspaper began its May 28, 1896 article on the subject with stern advice: "It is about time that the government provided the permanent art commission that has been proposed to pass upon statuary and pictures to adorn the National Capitol."⁹⁵ The article emphasized that the judges had held ten other entries to be worthier than Rohl-Smith's submission. Three days later, the newspaper ran a follow-up story to reiterate their position and point out the disrespectful treatment of the National Sculpture Society in this "so-called competition." It also reported that the committee of soldiers wanted the award to go to "some good Western man." The fact that Rohl-Smith was Danish and had not moved to New York City until the age of thirty-eight, and remained there for seven years before moving to Chicago, did not seem to trouble the editors of the *Times*, because these facts were not acknowledged in the piece.⁹⁶ The article, moreover, labeled Rohl-Smith's monument a "bronze joke" and warned that artists in the future would be wary of entering competitions in Washington.⁹⁷

The controversy may have led Rohl-Smith to redesign his *General William Tecumseh Sherman Monument* (1896-1903, President's Park) after his selection.⁹⁸ Some of the original Baroque elements were dropped in favor of restrained classical motifs. As built, the *Sherman Monument* featured the general, with his head turned toward the White House, sitting atop an energized steed. The bronze general commands the plaza from the top of a large granite pedestal flanked by bronze figural groupings, personifying War (west side) and Peace (east side). Below these figures are four bronze relief panels, one per side, that narrate pivotal events in Sherman's Civil War campaigns. The corners of the granite platform are commanded by four lifesize bronze soldiers representing the Infantry, Artillery, Cavalry, and Engineers. In 1900, Rohl-Smith returned to Copenhagen and died

⁹³ Reynolds, 132.

⁹⁴ After serving under Sherman in the Atlanta Campaign, General Dodge became the chief engineer for the Union Pacific Railway in 1866. He supervised the company's construction westward to connect with the Central Pacific Railroad in order to establish the first transcontinental railroad.

⁹⁵ "The General Sherman Monument," *New York Times* (28 May 1896) 3.

⁹⁶ Carl Rohl-Smith (1848-1900) was born and grew up in Denmark. He gained a Beaux-Arts education at the Copenhagen Academy from 1865 to 1870, studying under the distinguished Danish sculptor Herman Vilhelm Bissen. After working in Berlin and then Vienna, he returned to the Copenhagen Academy as a professor of sculpture. After teaching for five years, he moved to New York, and then to Chicago, in conjunction with his work on the large heroic *Benjamin Franklin* for the Hall of Electricity at the Columbian Exhibition. Claiming Rohl-Smith as a "good Western man" seems a stretch, but his portrait bust of Dodge, executed before the contest, may have persuaded the general to designate him the winner of the Sherman competition. In 1894, two years before the disputed victory, Rohl-Smith had been elected to the National Sculpture Society.

⁹⁷ "Art Judges Disgusted," *New York Times* (31 May 1896) 11.

⁹⁸ The site was landscaped in 1903 with paths leading at forty-five degree angles (in relationship to the L'Enfant Plan's orthogonal grid) to each of the corners; the four corners of the plaza were also marked by light standards and linked by a circular path. In the 1930s, the circular path was removed from the landscape plan.

suddenly. The monument was completed by the Scandinavian sculptors Lauritz Jensen, Sigvald Asbjornsen, and Stephen Sinding, while Theo Alice Ruggles from Brookline, Massachusetts executed the four relief panels; Rohl-Smith's wife Sara directed the posthumous completion.

The sites for Washington's two most important Civil War monuments, the *Grant Memorial* and the *Lincoln Memorial*, were established by the Senate Park Commission. This commission was an outgrowth of late-nineteenth-century civic improvement campaigns that crystallized in the City Beautiful movement. Comprised of four preeminent design professionals, with Augustus Saint-Gaudens representing the discipline of sculpture, the Senate Park Commission produced what became known as the McMillan Plan, 1901-02. The plan evoked the founders' design concepts, while presenting an elaborate reconfiguration of Washington's monumental core. The *Lincoln* and *Grant Memorials* functioned as symbolic termini for the expanded greensward between the U.S. Capitol and the Potomac River.

The two memorial committees approached their tasks differently. One held an open competition and selected a self-taught, relatively unknown sculptor, Henry Merwin Shrady. The other sought assistance from the recently-established Commission of Fine Arts and selected, without holding a competition, the preeminent sculptor of the day, Daniel Chester French. It is important to recognize, however, that both men who dominated late-nineteenth-century American sculpture, Augustus Saint-Gaudens and Daniel Chester French, were involved with both memorials. They were the key spokesmen on the Grant Memorial Commission and, although Saint-Gaudens had died before French was selected for the Lincoln Memorial (begun more than a decade after the one for Grant), Saint-Gaudens's role on the Senate Park Commission should not be underestimated.⁹⁹

In 1895, Congress established the Grant Memorial Commission. Its chairman, Secretary of War Elihu Root, selected Augustus Saint-Gaudens, Daniel Chester French, Daniel H. Burnham, Charles F. McKim, and a few military men for the committee. Twenty-three artists submitted twenty-seven designs for the competition. All but one emphasized peace and reconciliation and most employed allegorical figures. In contrast, sculptor Henry Mervin Shrady and architect Edward Pearce Casey produced a passionate evocation of war.¹⁰⁰ Despite the commission's reservations regarding Shrady's lack of substantial experience, it ultimately awarded what became one of the world's most complex equestrian statues to the novice.¹⁰¹

The *Grant Memorial* commands a 252-foot wide by 71-foot deep platform establishing the focal point of Union Square, the connection between the Capitol Grounds and the Mall, defined by Pennsylvania and Maryland Avenues and 1st and 3rd Streets. Wearing a field coat and hat, the composed general commands from the center and is focused intently ahead; his horse also reveals alertness through tense muscles, perked up ears, and flared nostrils. The figure represents the second largest equestrian statue in the world, after *Victor Emmanuel II* (Enrico Chiardia, 1885-1911) in Rome. The four calm lions guarding the corners of his podium reinforce Grant's strength and power. To his right (north end of the platform) is a Calvary grouping comprised of eight jostling horses,

⁹⁹ When the Senate Park Commission produced their plan, the Botanical Garden was located due west of the Capitol at the base of the hill, between 1st and 3rd Streets and Pennsylvania and Maryland Avenues. Enclosed by a high wall surmounted by a fence, the garden was administered by the Joint Committee on the Library, but not particularly well maintained. For many years, the public and the local press opposed the removal of the Botanic Garden and its many large trees. In 1903, the Commission's goal of creating Union Square at the base of the Capitol was sanctioned by Congress.

¹⁰⁰ The competition occurred while Casey was heavily involved in overseeing construction at the Library of Congress.

¹⁰¹ Shrady, who had studied law and then went into business, taught himself sculpture while recuperating from typhoid fever. When awarded the commission, the twenty-nine-year-old had only been practicing sculpture for four years. His body of work consisted of a moose and a buffalo for the Pan-American Exposition in Buffalo (1901) and he was currently working on an equestrian George Washington that would ultimately stand near the foot of the Williamsburg Bridge in Brooklyn, New York.

some charging and others falling, while their riders represent the spectrum of emotion from fortitude to dread. The dramatic group is anatomically correct and the realism is reinforced by details like ruts in the terrain and battle debris. An Artillery group, beginning its charge, occupies the southern end of the platform. The lead horse, lacking control because his bridle has just broken, emphasizes the dynamism of the powerful horses. In contrast, three weary men huddle on the caisson representing different faces of battle: grim, weary, and apprehensive. As a perfectionist, Shady worked on the project for twenty years. The *Grant Memorial* was dedicated on April 27, 1922, two weeks after the gifted but frail sculptor died.

Despite the fact that the Senate Park Commission recommended the establishment of a fine arts commission in 1902, Congress failed to enact legislation to implement the recommendation or adopt its plan or and thus development in Washington during the initial years of the twentieth century occurred haphazardly. Following years of lobbying and two decades after the first municipal (Boston) art commission was founded, Congress established the Commission of Fine Arts in 1910. The Act specified that the presidentially-appointed members needed to be “well-qualified judges of the fine arts” and outlined the commission’s function, “...to advise upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia, and upon the selection of models for statues, fountains, and monuments erected under the authority of the United States and upon the selection of artists for the execution of the same.”¹⁰²

The legislation was sponsored by Senator Elihu Root (R-NY) and Representative Samuel McCall (R-MA). It is not surprising that the two legislators represented three of the four experts on the original Senate Park Commission. The Commission of Fine Arts guided the stately and grand development of Washington as the nation emerged as a world power.¹⁰³ Despite numerous clashes with Congress, the Commission of Fine Arts had “made itself the arbiter of public taste in the capital” within its first decade of existence.¹⁰⁴ As the years passed, memorials were located at sites farther away from the monumental core and the styles reflected the general trends in sculptural form. In 1911, the first full year of its existence, the Commission reviewed forty-one submissions; by the outbreak of World War II, it commented on approximately 390 projects per year.

One of the first major projects the Commission of Fine Arts considered was the *Lincoln Memorial* (1914-1922). Disregarding the significant opposition to the proposed location at the western end of West Potomac Park, the commission endorsed that location for the important memorial and, over time, considered designs by architects Henry Bacon, William Mitchell Kendall, and John Russell Pope. After Bacon’s design was chosen, Daniel Chester French was selected to create the sculpture for the Doric structure. Through his early efforts to advance the sculptural personification of abstract ideas, French had garnered a superior reputation among those who wanted to establish tangible signs of power, authority, and culture.¹⁰⁵ French stepped down as chairman of the Commission of Fine Arts in 1915 to ensure propriety and devote more time to his *Abraham Lincoln* (1915-1922).

Abraham Lincoln had been the first president since Andrew Jackson, thirty-two years before, to win a second term. None of the intervening presidents, moreover, had bequeathed significant legacies.

¹⁰² Public Law 181, 61st cong., H.R. 19962.

¹⁰³ The Commission of Fine Arts initially included two of the design professionals (Burnham and Olmsted) from the Senate Park Commission, as well as its secretary (Charles Moore).

¹⁰⁴ Thomas Hines, “The Imperial Mall: The City Beautiful Movement and the Washington Plan of 1901-1902,” in Richard Longstreth, ed. *The Mall in Washington, 1791-1991* (Washington: National Gallery of Art, 1991) 96.

¹⁰⁵ French’s exceptional talent was also reaffirmed by professional peers when the Art Society of New York selected him and architect Bruce Price to design the *Richard Morris Hunt Memorial* (1898) for Central Park. The monument incorporated a personification of Architecture at one end of an exedra and a figure of Painting and Sculpture at the other end.

Thus, despite the general weariness of spirit that pervaded the nation immediately after the Civil War, there was a great desire to erect noble monuments to the slain leader. The portrait statuary of Lincoln generally represented solemnity and gravity, because of the problematic decisions that he had to make in order to preserve the Union. French depicted the seated president with a bowed head, firm jaw, and powerful hands. The *Lincoln Memorial* evokes solemnity, stability, and majesty. It has become the most famous Civil War monument in the country and the most well-known public sculpture by an American.

In addition to the compelling *Grant* and *Lincoln Memorials*, the 1920s gave rise to the most interesting and diverse Civil War monuments in Washington, namely: *Rear Admiral Samuel Francis Du Pont Memorial Fountain* (1921), *Nuns of the Battlefield* (1924), *John Ericsson Memorial* (1926), and *Major General George C. Meade* (1927). Daniel Chester French won the Du Pont family's competition to replace the banal bronze portrait statue (1884, Launt Thompson) of the admiral then standing in Dupont Circle. French created marble personifications of a mariner's basic requirements, the Sea, Wind, and Stars, for the base of the *Du Pont Memorial Fountain*. It represents one of two Civil War monuments in Washington that does not feature a portrait sculpture.¹⁰⁶

Apart from the funerary *Arsenal Monument*, *Nuns of the Battlefield* (1924, Jerome Connor) represents the city's only other Civil War memorial dedicated to women. Rhode Islander Ellen Ryan Jolly conceived of the memorial at the beginning of the century. In her childhood, she had listened to nuns vividly recount their war stories.¹⁰⁷ As a member of the Ladies' Auxiliary of the Ancient Order of Hibernians in America, the oldest Roman Catholic (Irish) lay benevolent society, Jolly approached War Department officials to discuss the subject. She was rebuffed and warned that copious documentation would be required as proof of service. Over the following decade, Jolly gathered the documentation from twelve orders of nuns that ministered to both sides during the war.¹⁰⁸ In 1918, Congress authorized the erection of the monument on public ground, provided it would not cost the government any money.¹⁰⁹ The Ladies' Auxiliary eventually raised \$50,000 and retained Irish-American Jerome Connor to create the monument.¹¹⁰ The memorial, which received much direction from the Commission of Fine Arts, incorporates a large bronze relief with twelve nuns, of various ages, representing the different orders that served during the war. On either side of the stone frame, sits a female representational figure. The northern woman, wearing a helmet and armor without a sword, depicts Patriotism, while the southern figure wears a habit and represents Peace.

In 1914, Scandinavian Americans, proud of their own, began to petition Congress for approval to erect the *John Ericsson Memorial*. Lincoln's Secretary of the Navy, Gideon Welles, had commissioned Ericsson to design an ironclad warship for the Union in 1862. The USS *Monitor*, built in 100 days, included a screw propeller (invented by Ericsson in 1842) and the first operational armored turret (housing two heavy guns atop a nearly submerged hull activated by a steam auxiliary

¹⁰⁶ The other non-portrait monument is Franklin Simmons's *Peace Memorial* (1877), also known as the *Naval Memorial*. It incorporates marble allegorical figures of History and Victory. Two other memorials incorporate allegorical figures in conjunction with a portrait of a hero, namely: James Earl Fraser's *John Ericsson* and Charles A. Grafty's *Major General George C. Meade*.

¹⁰⁷ The Ancient Order of Hibernians was established in the United States in 1836. Local Hibernian lodges represented the Irish-American layman's loyalties to church and country.

¹⁰⁸ The Orders of Nuns included: Sisters of Charity of Nazareth, Sisters of Charity of St. Vincent De Paul, Sisters of Charity of Mother Seton, Sisters of Saint Dominic, Sisters of the Holy Cross, Sisters of Saint Joseph, Sisters of the Poor of Saint Francis, Sisters of Mercy, Sisters of Our Lady of Mercy, Sisters of Our Lady of Mt. Carmel, Sisters of Providence, and Ursuline Nuns.

¹⁰⁹ The lack of support from "official" Washington undoubtedly reflected anti-women sentiment, but it probably also represented anti-Catholicism.

¹¹⁰ Connor developed his skills working for Elbert Hubbard, founder of the Roycroft artisan colony, and then for Gustav Stickley's company. The value of \$50,000 in 1922 is equivalent to \$550,160 in 2003.

engine). The *Monitor*'s radical design allowed for a tactical draw but a strategic victory in its 1862 battle with the CSS *Virginia* at Hampton Roads which helped change the course of the war.¹¹¹ In an uncommon gesture of memorializing the scientific community, Congress, in 1916, appropriated \$35,000 for the project and the John Ericsson Memorial Committee raised another \$25,000.¹¹² James Earl Fraser, a protégé of Augustus Saint-Gaudens, was selected to create the monument. Fraser portrayed Ericsson seated below three large representational figures that characterized the inventor: Vision, an inspired woman; Labor, a muscular iron molder; and Adventure, a Norseman in armor. A Norse Tree of Life, "Ygdrasil," stood between the figures. At the dedication ceremony, in 1926, the visiting King of Sweden knighted Fraser for his creation.

In 1927, the last monument to a Civil War general was erected. The Commonwealth of Pennsylvania honored one of its own and "the victor of Gettysburg" with the gift of the *Major General George Gordon Meade Memorial*. Based on his close association with Grant, the statue was erected near Shady's *Grant Memorial*. Charles Grafly (1862-1929), the longtime Chairman of Sculpture at the Pennsylvania Academy of the Fine Arts, produced the marble monument. Establishing a ring of eight figures, Grafly masterfully combined the real with the ideal. Meade, wearing his uniform without the hat, is depicted opposite a grim personification of Death with immense wings that extend over all of the figures. In between Meade and Death, stand six interlocked youthful nudes representing qualities of the general's character. Chivalry and Loyalty lift a mantle (representing battle) off Meade's shoulders as he steps forward, Progress and Fame push forward toward the general, whereas a determined Military Courage holds fast to Death, while Energy begins to loosen his grip on Death.

The Beginning of the Twentieth Century

The principles of naturalism and the Beaux-Arts continued to dominate American trends in sculpture through the beginning of the twentieth century, during which time the erection of public art remained popular. The longstanding tendency toward naturalism in America produced many fine examples of portrait sculpture and equestrian statues and also gave rise to the derivative genres of cowboys, Native Americans, and wild animals. While the beauty and power of naturalism reflected the American ethos of candor and authenticity, the Beaux-Arts ideals became the preeminent influence in the field of sculpture. Support for this art was endorsed by both the established and newer American art schools through expanded course offerings, and by art critics and organizations that worked to further the public's appreciation of art.

At a gathering of the esteemed National Academy of Design on May 11, 1909, native New Yorker and Secretary of State Elihu Root sought support for touring art exhibitions for the nation's "hinterlands." He stated, "The object of this convention is to organize a federation of all institutions, societies, city and village improvement associations, and schools and other organizations in the United States, whose purpose is to promote the study of art, the cultivation of public taste, and the application of art to the development of material conditions in our country."¹¹³

Root's motion to found the American Federation of Arts (AFA) was unanimously endorsed by representatives from eighty American art institutions, including the Corcoran Gallery of Art and the

¹¹¹ Neither ship was sunk or captured. The *Monitor* ended the threat of the *Virginia* to the Union blockade, and thereby helped to make possible the carrying out of the Army's offensive in the Peninsula. Eventually, the Confederates were forced to withdraw from Norfolk, and thus lost its valuable navy yard.

¹¹² In 1916, the value of \$35,000 is equivalent to \$592,480 and \$25,000 is worth \$423,200 in 2003 dollars.

¹¹³ Quoted from www.afaweb.org.

Metropolitan Museum of Art.¹¹⁴ Thus, art began to be brought to the people in 1909. In its first year of existence, the AFA organized three traveling exhibitions and launched the publication *Art and Progress* (later renamed *The American Magazine of Art*).¹¹⁵ In 1913, the AFA lobbied to remove tariffs on art entering the country and three years later it ensured lower taxes on art traveling within the country.

The rise of nationalism that emerged after the Centennial Exhibition and to a greater degree following the Spanish-American War manifested itself in a slightly more diversified approach to the subject matter of statuary in Washington. The portraiture of the era followed the traditions of academic sculpture, and bronze continued to be the medium of choice. For example, the early-nineteenth-century lawyer-statesman and champion of American nationalism, *Daniel Webster* (1900, Gaetano Trentanove), was presented as a gift from Stilson Hutchins, the founder of *The Washington Post*. The American Institute of Homeopathy honored *Samuel Hahnemann* (1900, Charles Niehaus) with a bronze portrait statue occupying the center of a neoclassical exedra. Both were located on small triangular reservations on Massachusetts Avenue, directly west and east, respectively, of Scott Circle. Nine years later, the first tribute to a person representing Washington's local history was erected when *Alexander Robey Shepherd* (1909, U.S.J. Dunbar) was placed in front of the newly-opened District Building on Pennsylvania Avenue.¹¹⁶ Out of concern that there was no statue of a literary figure in Washington, the Longfellow Memorial Association established itself in 1900 for the sole purpose of erecting a statue of the famous writer who drew inspiration from America's legends. Public subscriptions paid for the bronze *Henry Wadsworth Longfellow* (1909, William Couper) that was located at the intersection of Connecticut Avenue and M Street, with the seated poet looking pensively toward the northeast.

Notwithstanding the beginning of a sculptural population representing diversified citizenry, the initial decades of the century were still dominated by military figures. In addition to the various Civil War heroes, sculpture associated with the Revolutionary War became the most repeated theme across the landscape.¹¹⁷ At this time, the city also began to develop beyond the boundaries of the L'Enfant Plan; the first memorial erected outside of the original plan occurred in 1907 with *Major General George B. McClellan* by Frederick MacMonnies.¹¹⁸ Despite the city's expansion, the newly established Commission of Fine Arts chose to focus on embellishing the area around the President's House. Thus *Brigadier General Thaddeus Kosciuszko* (1910, Antion Popiel) and the Prussian *Major General Friedrich Wilhelm von Steuben* (1910, Albert Yaegers) joined fellow Revolutionary hero *Major General Marquis Gilbert de Lafayette* (1891, Jean A.J. Flaguère and Marius J.A. Mercié) in Lafayette Square.¹¹⁹ Similarly, after Francis Millet, the first painter on the Commission of Fine Arts, died on the RMS *Titanic* along with Archibald Butt, Military Aide to Presidents Roosevelt and Taft,

¹¹⁴ Andrew W. Mellon was one of the founding members of the AFA. In 1936, Mellon would offer his private art collection, an endowment, and building funds to establish the National Gallery of Art in Washington. With its 1941 opening, the National Gallery of Art reputedly became the largest single gift ever by any individual to any nation.

¹¹⁵ The journal continued until 1953.

¹¹⁶ The bronze statue was removed in 1931 due to Federal Triangle work. At the time, it was relocated to 14th Street and Pennsylvania Avenue, N.W. where it stood until 1979, when it was transported to the D.C. Department of Public Works' Blue Plains Water Treatment Plant. The Pennsylvania Avenue Development Corporation removed it, because they deemed it incompatible with Robert Venturi's new design for Freedom Plaza. After much lobbying, the statue was erected at the southeast corner of Pennsylvania Avenue and 14th St., N.W. in 2005.

¹¹⁷ Brief descriptions of this collection can be found in the National Register nomination form "American Revolution Statuary" listed in 1978. The nomination, however, did not include the elaborate Victorian *Commodore Thomas Truxton Fountain* (1877, unknown sculptor), because it was in storage. At present, the National Park Service continues to keep this fountain in a storage yard; exposure to the elements has caused its deterioration due to rust.

¹¹⁸ *McClellan* is located just beyond the boundaries of the L'Enfant Plan in Reservation 303, the triangular site at the intersection of Connecticut Avenue, Columbia Road, and California Street, N.W.

¹¹⁹ Lafayette was the first sculpture of a foreigner to be erected in Washington.

the victims' friends organized themselves to fund a monument. The Commission approved the *Butt-Millet Memorial Fountain* (1913, Daniel Chester French) for a site in the northwest quadrant of President's Park South.

Academic Abstraction: Modernistic Influences, 1913-1945

During the concerted effort to increase the public's art appreciation, and while Daniel Chester French enjoyed the height of popularity, two seminal events occurred that altered the course of art appreciation in America: the Armory Show and World War I.

Just as the 1893 Columbian Exposition proved to be a stimulus for the integration of Beaux-Arts principles into American planning, architecture, and sculpture, a 1913 art exhibition changed the outlook on American art. Officially entitled the International Exhibition of Modern Art held at the Sixty-ninth Regiment Armory in New York City, the exhibition is better known as the "Armory Show." Organized by the Association of American Painters and Sculptors, the show provided a cross-section of contemporary art, with the number of younger and more radical artists dominating the roster of exhibitors. The foreign section, the core of the show, included all of the major Paris-based art movements and traced the evolution of modern art by showing works of Goya, Delacroix, Courbet, Impressionists, Post-Impressionists, and the present-day avant-garde painters, such as Duchamp and Kandinsky.¹²⁰ The collection revealed the various experiments with color and abstraction of natural forms that had been happening in Europe for over a decade. Modern contemporary sculpture was also represented. For example, abstracted human heads were submitted by Constantin Brancusi and Pablo Picasso, *Mlle. Pogany* (1912) and *Woman's Head* (1909), respectively. Alexander Archipenko submitted the abstracted human figure *Le repos* (1912) and Wilhelm Lehmbruck presented an elongated human in *Kneeling Woman* (1911). It is important to recognize, however, that academic sculpture was also well-represented with submissions by James Earle Fraser, Arthur Lee, Robert Aitken, and other adherents to tradition. From New York, the show traveled to the Art Institute of Chicago and then to Copley Hall in Boston, with a total estimate of more than a quarter of a million attendees. Despite the extensive criticism, the show profoundly affected the nation's young artists and is commonly recognized as the beginning of the American public's appreciation of Modern art.

The progressivism of the Armory Show notwithstanding, the exhibition did not impact sculptors in the same way that it affected painters and the general public. The art of sculpture has always evolved slowly. When the show arrived, American sculpture was already on a course of simplifying and abstracting natural form. Upholding the native bias, American sculptors did not embrace the new European movement immediately and responded by pursuing a moderate course.¹²¹ The longstanding tendency toward naturalism in America also influenced the more conservative response.

The second seminal event that affected the world of art was harder to ignore. The various new forms of mass destruction used during the First World War (1914-1918) debased the value of human life, leaving many artists to question its meaning. Humanity's new frame of reference ultimately had a profound effect on art.

Despite the shifting tide, the supporters of the academic tradition did their best to stave off the change at the close of the Great War. Established artists and art critics wrote articles with hopes of guiding

¹²⁰ The show did not exhibit paintings from the German school of Expressionism or the Italian Futurists.

¹²¹ It is important to remember that sculptors who accepted the new abstraction were, by definition, rejecting one of the greatest and most influential European artists of the era, Auguste Rodin (1840-1917).

the sculptural response to the latest armed conflict. The American Federation of Arts dedicated an entire issue of its *American Magazine of Art* to the subject of war memorials.¹²² Charles Moore, Chairman of the AFA's General Committee on War Memorials and the Commission of Fine Arts, wrote the lead article. He began by mentioning the current "plague" of new war memorials sweeping over the land and questioned: "Must we suffer not only war but also the commemoration of war?"¹²³ He described the ideal memorial with the following high-handed pronouncement: "Any method of commemoration will be fitting that in simple, straightforward manner, expresses the feelings of honor and gratitude which stir the community; but there should be real feeling and true expression. Ostentatious and lavish display are vulgar in public as in private life; and vulgarity is the unpardonable sin in the expression of human feelings."¹²⁴

As a member of the Commission of Fine Arts for thirty years (1910-1940) and its chairman for twenty-two of those years, Moore did much to ensure that the academic tradition dominated the art and architecture of Washington throughout the first half of the twentieth century. Likewise, change in Washington has always been measured. Indeed, the fact that the Armory Show did not have a Washington venue is not surprising.

Simplification and abstraction of natural form became the preferred manners of expression for American sculptors working during the 1920s and 1930s. In the early years, the followers of tradition, advocated by the National Academy and the National Sculpture Society, were winning the battle. Throughout the period, the human figure continued to be the most important subject for representation, followed by animals. For the first time, however, the status of portrait sculpture began to decline. Though the erection of memorials to military heroes and politicians continued, the most gifted artists of the day no longer executed them, as the preeminent sculptors chose to create personally-inspired projects. The Modern movement was propelled by individual explorations relevant to the twentieth-century. Sculptors working in this period represented a heterogeneous group with regard to following the rules of the past and attempting to interpret the present. Generally speaking, the 1920s and 1930s were slow and cautious years and sculptors followed a far more moderate course than that of their European peers. As time progressed, more and more artists pursued new avenues of expression, although the conservative tradition held strong in Washington for years after the Second World War.

Unlike the previous military conflicts, the Great War only gave rise to four memorials in Washington.¹²⁵ The earliest, the *First Division Memorial* (1924), constructed in President's Park, drew inspiration from the illustrious *Trajan's Column* (113, Apollodoro) erected in the Roman Forum after Trajan defeated the Dacians. Architect Cass Gilbert designed a giant Milford granite column. Its unpolished circular pedestal, which featured bronze plaques inscribed with the names of the Division's dead and carved reliefs of swords and wreaths, supported a polished shaft and an unpolished Corinthian-like capital. The column was surmounted by a gilded bronze representation of Victory. Designed by Daniel Chester French, the winged Victory with raised arms stands on a sphere wearing diaphanous drapery, her right arm bearing a large flag, while the left offers sanctification. The Victory figure recalls the bronze *St. Peter*, in the act of blessing those below, that was added to the top of *Trajan's Column* in 1588.

¹²² See *The American Magazine of Art*. Contributors include: Charles Moore, Arnold Brunner, R. Clipston Sturgis, Frederick MacMonnies, Paul Bartlett, Henry Bacon, Cecilia Beaux, and Mrs. Schuyler van Rensselaer.

¹²³ Charles Moore, "Memorials of the Great War," *The American Magazine of Art*, vol. 10, no. 7 (May 1919), 233.

¹²⁴ Moore, "Memorials," 235-236.

¹²⁵ In addition to these four, spanning the years 1924 to 1983, the citizens of the District of Columbia sponsored the erection of a bandstand, in the form of a tempietto, designed by architects Frederick Brooke, Horace Peaselee, and Nathan Wyeth, located near the southeast end of the Reflecting Pool in West Potomac Park.

The 1920s saw the introduction of sculpture with international associations. Italian immigrant Carlo Barsotti (1850-1927), who founded *Il Progresso* in 1880, New York City's largest foreign-language daily newspaper, presented the nation's capital the bronze *Dante* (1921, Ettore Ximenes).¹²⁶ Erected in Meridian Hill Park, located between 15th, 16th, W, and Euclid Streets, N.W., the famous medieval Florentine exile wears a scholar's gown and a crown of laurel leaves—the symbol of literary and artistic achievement. The statue was presented in honor of all Americans of Italian birth. The following year, Meridian Hill Park received *Jeanne D'Arc* (1922, Paul Dubois (replica)). It was the first time that a statue of a real woman was erected in the city; it remains the only equestrian monument with a female rider. The statue was presented as a gesture of friendship to American women from French women by the Society of French Women in New York.

Edmund Burke (1922, Harvard Thomas (replica)) located at the intersection of 11th Street and Massachusetts Avenue, N.W. was also a gift of international friendship. In the fall of 1922, a British delegation from the Sulgrave Institution, led by Sir Charles "Cheers" Wakefield, traveled to the United States on a good-will mission.¹²⁷ The Sulgrave Institution, comprised of important men from Great Britain, the United States, and Canada, sought to unite English-speaking people and promote kinship and unity of purpose.¹²⁸ The British delegation presented the American people statues of William Pitt, the Elder and Edmund Burke, and two busts of James Bryce, English champions of liberty and diplomacy. Edmund Burke is chiefly remembered for his support of the American Colonies against King George III.

Argentina was the first country to present the nation's capital with a gift of sculpture, *General José de San Martín* (1925, Dumont (replica)). Initially erected in Judiciary Square, the father of Argentina's independence is depicted on a rearing steed with his right arm raised and pointing forward.¹²⁹ While President Coolidge was participating in the Pan American Congress in Havana, Cuba presented him with the *Cuban Friendship Urn* (1928) as a memorial to the victims of the USS *Maine*. Originally located amidst rose beds and pools at the northern end of East Potomac Park, it was placed in storage in 1946 to make way for the Rochambeau Memorial Bridge; in 1997, it was re-installed along Ohio Drive near the 14th Street Bridge. The urn is the city's only memorial associated with the Spanish-American War.

Washington's second statuary tribute to the Great War, *Navy-Marine Memorial* (1934, Ernesto Begni del Piatta), represents one of the rare instances of (freestanding) animal sculpture in the city. Seven gulls float above a breaking wave in honor of those who died at sea. Constructed from aluminum, an uncommon sculpture medium for Washington, the monument is a prominent artistic feature along the eastern side of the George Washington Memorial Parkway in Lady Bird Johnson Park, north of the 14th Street Bridge. Begni del Piatta spent the last five years of his life trying to convince Congress to finance the replacement of the memorial's concrete base with green marble as originally designed. Despite the economic crises imposed by the Depression, individuals and private organizations continued to pay for the sculptural embellishment of Washington throughout the 1930s. As a result, diversity continued to emerge. The riverside terminus of New Hampshire Avenue received a focal

¹²⁶ Likewise, in 1892, in honor of the 400th anniversary of Columbus landing in North America, Barsotti sponsored the monument to Christopher Columbus erected in what became known as Columbus Circle at the southwestern corner of Central Park in New York City.

¹²⁷ Charles "Cheers" Wakefield founded C.C. Wakefield & Co. Ltd. (later known as Castrol) and patented the Wakefield Lubricator in the 1890s for lubricating the axlebox of a steam locomotive. The delegation was responding to a recent gift from members of the Sulgrave Institute of the United States to England. The Americans gave two busts of George Washington to the British People, one went to St. Paul's Cathedral in London and the other to Liverpool.

¹²⁸ In the late 1920s, the Sulgrave Institution became subsumed by the Sulgrave Manor Board, which has maintained Sulgrave Manor—the George Washington's ancestral home in Northamptonshire, England—since 1914.

¹²⁹ Its base was changed when it was relocated to Virginia Avenue at 20th Street, N.W. in 1976.

point with the erection of the *Titanic Memorial* (1931, Gertrude Vanderbilt Whitney). The draped male figure with outstretched arms and head raised toward the sky alluded to the crucifixion of Christ.¹³⁰ The Knights of Columbus sponsored a bronze statue of Baltimore-born Roman Catholic Cardinal Gibbons, champion of labor and advocate of the separation of church and state. The *James Cardinal Gibbons* (1932, Leo Lentelli) was erected at 16th Street and Park Road, the year before the American Federation of Labor dedicated their monument to the great champion of the working class, *Samuel Gompers* (1933, Robert Aitken) at Massachusetts Avenue and 11th Street, N.W. The 1930s also gave rise to the second statue in Washington with significant ties to local history. The *Francis G. Newlands Memorial Fountain* (1933), located in Chevy Chase Circle on Connecticut Avenue at the boundary between the District of Columbia and Maryland, embellished the gateway to the suburban enclave Newlands established. The marble fountain, the gift of Edith McAllister Newlands, the senator's second wife, was designed by local architect Edward Donn following the contemporary principles of stripped Classicism.

The beautification of Washington that occurred at the beginning of the twentieth century was summarized by Charles Moore, speaking at the annual convention of the Daughters of the American Revolution (DAR) in 1932. In his address entitled "Washington—Vision and Reality," Moore stated:

In the monuments of the National Capital you shall read the history of America. The Columbus Fountain that now looks up at the Capitol over a spacious carpet of grass, tree-embroidered, marks the discovery of this New World. The Monument of the World War commemorates those heroes who so lately for us made sacrifice of their lives—for us and for civilization.... As you go about the city and note the transformation of the Capital now in progress, you may question whence came the impulse for such stupendous undertakings. Primarily that impulse came from the citizens of the United States, urging their representatives in Congress the opportunity and also the duty of making the City of Washington expressive not alone of the wealth and power of the Nation, but also of its aspiration to a place in the realm of art and taste.¹³¹

Although the existence of a nationwide public impulse is debatable, Moore articulated his and the Commission of Fine Arts' desire to foster a certain amount of cultural literacy through Washington's public art and architecture program. Moore's address to the DAR also called attention to the city's metamorphosis. This transformation is associated with the most remarkable aspect of art produced during the 1930s. The decade reflected an unprecedented (in America) level of public patronage—never matched again. At the time, the federal patronage took two forms: direct commissioning of artists and general relief, in the form of employment, for artists through the Works Project Administration. These complementary conditions were the inspiration of painter George Biddle, a long-time friend of President Roosevelt. Shortly after the programs began, Biddle articulated the government's agenda, "For the first time in our history the federal government has recognized that it has the same obligation to keep an artist alive during the depression as to keep a farmer or carpenter alive; but also that art itself is a necessary function of our social life, and must be fostered during the depression at all times. Like education, science, or hospital service, it is vested with public

¹³⁰ The memorial had been completed in 1916, but was not erected until 1931 because Congress could not settle on a site. In 1966, the memorial was relocated to the end of Water Street, along the Washington Channel, in order to accommodate the John F. Kennedy Center for Performing Arts.

¹³¹ H. Paul Caemmerer, "Charles Moore and the Plan of Washington," *Records of the Columbia Historical Society* v. 46-47 (1947), pp. 252-253.

interest.”¹³² The 1930s art and architecture ultimately established one of the strongest visual associations with Washington: Classicism and the Federal Triangle.

Between 1917, the year the United States entered the First World War, and 1926, the federal government doubled in size. Sixty thousand federal employees worked in offices located throughout Washington. In 1923, President Coolidge proposed a massive federal building campaign, in accord with the 1902 McMillan Plan, for the seventy acres situated between Pennsylvania and Constitution Avenues and 15th Street, N.W. The land was taken by eminent domain and Secretary of the Treasury Andrew Mellon (1921-1932) was placed in charge of the project that became known as the Federal Triangle. The multi-millionaire banker-entrepreneur, who had been collecting art for years, saw the opportunity to consolidate government operations, increase efficiency, improve economy, and add beauty to the city. As design development got under way, the Commission of Fine Arts exercised its review authority.¹³³ Between 1926 and 1941, seven neoclassical buildings for various departments arose to define the sense of downtown.

The edifices comprising Federal Triangle present the climax of the American figurative sculpture tradition, despite the fact that most members of the art community considered traditional sculpture passé by 1941. The Triangle contains 112 sculptural works by 44 artists, more sculpture than exists in some American cities. All of the preeminent American-based sculptors of the day participated in the project, including: James Earl Fraser, Adolph Weinman, Paul Manship, Paul Jennewein, William Zorich, and Robert Laurent. Commission of Fine Arts chairman Charles Moore praised the project as, “the greatest group of public buildings ever constructed at one time in the history of the world.”¹³⁴ At a minimum, the Federal Triangle represents one of the outstanding artistic collaborations of the twentieth century.

The National Archives building embodies the consummate achievement of the lengthy building campaign. Occupying the important 8th Street axis, the edifice, designed by John Russell Pope in 1931, has north and south colonnades supporting pediments measuring 118 feet in length. No other building in the city, and few within the country, incorporates a larger pediment. From its inception, Pope conceived of the sculptural program as an integral and important part of the National Archives.¹³⁵ The sculpture, designed by James Earle Fraser, Adolph Weinman, and Robert Aitken, cost more than that of any other building in the Triangle.

The pediment on the Constitution Avenue (front) façade, *Recorder of the Archives*, was designed by James Earle Fraser (1876-1953) and executed by his wife Laura.¹³⁶ Taking direction from Pope and adhering to Beaux-Arts principles, Fraser conceived the idea of gathering documents relevant to national history. He translated the concept into allegorical terms employing nude and classically-draped figures. As portrayed, the Jupiter-like Recorder sits in a central throne holding keys above a large open book on his lap. Rams, symbols of parchment, support the throne that incorporates a decorative frieze of papyrus flowers, the ancient source of paper. Sentries in the act of receiving documents flank the Recorder. Females present the documents. They stand in front of representations of Pegasus, the winged horse that traditionally symbolizes inspiration. Finally,

¹³² Edward Lucie-Smith, *Art of the 1930s: the age of anxiety* (New York: Rizzoli, 1985) 248.

¹³³ In 1934, the government created the Section of Painting and Sculpture of the Treasury Department (later renamed the Section of Fine Arts) to administer art for federal Washington.

¹³⁴ Quoted in Philip Kopper, *America's National Gallery of Art: A Gift to the Nation* (New York: Harry Abrams, Inc., Publishers, 1991) 78-79.

¹³⁵ See George Gurney, *Sculpture and the Federal Triangle* (Washington, D.C.: Smithsonian Institution Press, 1985) 205-209.

¹³⁶ In addition to the Constitution Avenue pediment, Fraser designed the figurative groups on this side of the building, as well as the attic medallions and acroteria.

groups of dogs, representing guardianship, occupy the corners. The pediment on the Pennsylvania Avenue (rear) façade, *Destiny*, was designed and executed by Adolph Weinman (1870-1952).¹³⁷ Like Fraser, Weinman sought a symbolically rich program with a central enthroned figure. *Destiny* is flanked by groups representing: the Arts of Peace, the Arts of War, the Romance of History, and the Song of Achievement.¹³⁸ Griffins, symbolizing guardianship, fill the corners. Thus, the Pennsylvania Avenue pediment presents the idea that the nation's future will be determined by her knowledge of the past. Regardless of the viewer's ability to appreciate classical symbolism, the general themes of the pediments emerge clearly in both works of monumental architectural sculpture.

Despite the significance of the National Archives building, the most important individual sculpture in the Federal Triangle is associated with the Federal Trade Commission building, originally referred to as the "Apex Building." In 1937, the Section of Painting and Sculpture of the Treasury Department held an open national competition for two sculptural groupings to be located on prominent pedestals flanking the building's apex at the convergence of Constitution and Pennsylvania Avenues. The Apex Competition offered the largest commission ever granted by the Section. To ensure fairness, all entries were submitted anonymously. The Section, responding to earlier criticism, also requested that sculptors submit their three preferences for members of the jury. Gurney's research concluded that 234 sculptors probably entered the competition, submitting a total of 489 models. The elected jury was comprised of the distinguished sculptors Lee Lawrie, Paul Manship, and Adolph Weinman, as well as William Parsons, representing the architects of the building. The Apex Competition ultimately became the most important and most publicized competition ever initiated by the Section.

Michael Lantz won the honor to complete both sculptures with his two-part *Man Controlling Trade*. Despite the age-old opposition to open competitions by artists, the Section hailed the selection process as the triumph of democratic fairness over favoritism. In addition to its aesthetic value, Lantz's design became especially appreciated because it was created by a then-unknown twenty-nine year old who worked as a Work Projects Administration teacher of sculpture in the Adult Education Department of the New Rochelle, New York school system.¹³⁹ Lantz's sculpture reflected Works Project Administration rationale at its best.

Each figurative group of *Man Controlling Trade* features a man curbing a horse. The sculpture is simple, bold, and powerful. The men are depicted as laborers wearing workmen's boots and pants. Leaning backward, their bare upper bodies reveal the great strength they muster to subdue the forward-driving draft horses. Following the Beaux-Arts tradition, the symbolism is associated with the function of the Federal Trade Commission. The execution reflects abstraction and exaggerated musculature, both of which represented the then-popular approaches to modernistic (American) sculpture. *Man Controlling Trade* was the last sculpture executed in conjunction with Federal Triangle before World War II.

¹³⁷ Robert Aitken produced the figurative groups on the Pennsylvania Avenue side of the building, the attic medallions, and the door jamb reliefs.

¹³⁸ George Gurney has argued that Fraser's and Weinman's use of winged horses may have evolved from *The Arts of Peace* designed by Fraser to mark the entrance to the Rock Creek and Potomac Parkway. The sculptural groups were commissioned for the parkway in 1925 and the Commission of Fine Arts approved the designs in 1933. See Gurney, 225.

¹³⁹ At the age of sixteen, Lantz began studying at the National Academy of Design under Robert Aitken. During this time, he obtained an apprenticeship with Lee Lawrie that lasted for ten years. Because Lawrie did not follow principles of realism for the figure, he encouraged Lantz to take night classes at the Beaux-Arts Institute of Design. At the time Lantz won the competition, he was working in his hometown earning \$96 per month. Ironically, on the day he received the telegram announcing his success, he had also been let go from his job because the school could no longer employ him due to the newly instituted regulations that required recipients to be married.

Early Idiosyncratic Modernists: The First American Breakaways

During the 1920s and 1930s, a few maverick artists broke away from the Academic Abstractionists. The most acclaimed of these artists are Robert Laurent, William Zorach, John Flannagan, and Alexander Calder.

Robert Laurent (1890-1970) was a pioneer of direct carving. Born in Brittany, France, Laurent studied drawing at the British Academy in Rome under Maurice Sterne and learned to carve wood. During the 1910s, he began to carve sculpture in wood and stone using various sources for inspiration, including African sculpture, works by Paul Gauguin, and Assyrian bas-reliefs. Laurent's unconventional style often relied on distorting the human figure for expressive purposes. In the 1930s, he began to receive important public commissions, including *The Goose Girl* (1932) for Radio City Music Hall and *Spanning the Continent* (1936-1938) for Fairmount Park in Philadelphia. In Washington, he produced the relief, *Shipping* (1938), located above one of the Pennsylvania Avenue entrances to the Federal Trade Commission building.

Aware of Laurent's pioneering carving efforts, William Zorach (1887-1966) entered the small circle of direct-carvers by the late 1910s. He was a Lithuanian émigré who studied painting initially at the Cleveland School of Art and briefly at the National Academy of Design. Thereafter, he went to Paris for a year, where the avant-garde influenced him. Having taught himself how to carve stone, he decided to devote all of his energies to this art form in 1922. Ultimately, Zorach's art revealed an interest in forms that were less constrained; he developed a personal style that upheld simplicity, repose, and spiritual vitality.

Another direct-carver, John Flannagan (1895-1942) believed that the shape of rocks conveyed atavistic memories for humans.¹⁴⁰ Flannagan sought to express his art while preserving the essence of the material. Accordingly, he would not violate the compactness of the stone by establishing voids in it; thus, his figures invariably suggested inert, elemental forms.

Like the direct-carvers who exploited the inherent qualities of wood and stone, Alexander Calder (1898-1976) sought to express the fluidity of wire. After receiving a degree in mechanical engineering from the Stevens Institute of Technology in Hoboken, New Jersey, Calder spent the mid-1920s in Paris and responded positively to the avant-garde. His prolific career progressed through many stages, with each building upon previous assertions. In the late 1920s, he made a name for himself in Paris through his mixed-media toys and circus figurines, as well as wire portraiture. His work was ingenious and charming. A visit to Piet Mondrian's studio in 1930 became the catalyst for an abrupt conversion to abstraction. Calder assimilated Mondrian's rectilinear abstraction with other ideas acquired from contact with artists representing the surrealist, constructivist, and De Stijl movements, and then pursued concepts associated with detached bodies floating in space. In 1931, he created an electrically-driven sculpture for which Marcel Duchamp coined the term "*mobile*." Seeking a universe of greater randomness, Calder relinquished the motor and focused on balancing various weights so that by the late-1930s his mobiles represented a rich diversity of biomorphic forms and media. Calder's mobiles are his most important contribution to the art form of sculpture. The significance of this decentralized sculpture did not lay in its movement, however, but rather in the changing relationships between its parts.

In the 1940s, the mobiles took on a new characteristic: found objects. Despite the pronounced whimsical quality of his work, Calder pursued a rigorous path of dematerializing sculpture through

¹⁴⁰ Baigell, 290.

kinetic shapes, while using color to enhance the structure and formal clarity of the art. In 1943, the Museum of Modern Art commissioned Calder to make a piece for its new International Style building (designed by architects Edward Durrell Stone and Philip Goodwin) and thus launched Calder's career as a public artist.¹⁴¹ In 1952, Calder represented the United States at the Venice *Biennale* and won the grand prize for sculpture, giving him undisputed international status. Like Clark Mills one hundred years earlier, Calder was respected for his Yankee ingenuity, yet the art critics ultimately appreciated Calder for his ability to speak a vital universal language without losing his American dialect.¹⁴²

Industrialism and public art define the last twenty-three years of Calder's career. During this time, he devoted his life to making (300+) large-scale sculptures, which were in high demand for corporate lobbies, museums, city plazas, and airports. Fabricated at iron foundries, these graphic *stables* (the French term refers to standing sculpture) with chromatically differentiated parts presented ideas of monumentality, gracefulness, dignity, and at times aggression.¹⁴³ It is important to recognize that Calder also achieved kinetics in these multi-ton works of steel through designs that beckoned an individual to move (literally or conceptually) through their form and space.

Washington has two of Calder's final pieces, both of which are monumental. In 1973, the National Gallery of Art commissioned him to design a mobile to hang from the glass and steel space-frame roof of its new East Building, designed by I.M. Pei. The original 76'-long steel mobile was determined too heavy for the structure and thus, *Untitled* (1976), was re-engineered by sculptor Paul Matisse (Calder approved of the choice) with lightweight aerospace technology to create a 920-pound mobile that would respond to the air currents created by the building's ventilation system. In 1975, Calder was selected to enhance the nine-story-high atrium in the then-under-construction Philip A. Hart Senate Office Building. The ensuing work, *Mountains and Clouds*, became Calder's final work; he died the day after the Architect of the Capitol approved its maquette. It represents his only sculpture to combine a mobile and a *stable*. In a 1979 cost-cutting measure, Congress eliminated funds to complete the sculpture. Four years later, former New Jersey Senator Nicholas Brady personally campaigned, through the not-for-profit Capitol Arts Foundation, for private funds to complete the work. Installed in 1986, *Mountains and Clouds* incorporates a 51'-tall steel *stable*, consisting of five triangular mountains and two arcs, and a mobile with four clouds, the largest of which measures 42 ½'-long.

Even though Alexander Calder developed his artistic principles amidst the European Modern artists of the 1920s and 1930s, he had little contact with the American artists who, after the Second World War, used the same sources of inspiration for abstract expressionism. In the face of an increasingly intellectualized art world, the prolific Calder continued to enjoy international fame while maintaining an anti-intellectual approach to his idiosyncratic sculpture.

Sculpture Since 1945

The ideas promulgated by the early-twentieth-century Modern Art movement influenced most sculpture created after 1945 throughout the world. Thus, the traditional "rules" of sculpture that had evolved since antiquity were severed. After the war, moreover, the central pulse of the art world moved from Paris, where it had been beating for decades, to New York City. The leading artists of the day sought to address ideas associated with the twentieth century. The dominant sources of

¹⁴¹ Calder produced his largest (9 ½-feet long) mobile to date for the MOMA, *Lobster Trap and Fish Tail*.

¹⁴² See Marla Prather, *Alexander Calder 1898-1976* (Washington: National Gallery of Art, 1998) 233.

¹⁴³ These striking sculptures provided a vibrant contrast with the spare quality of the contemporary International Style buildings. The earliest *stable* dates from 1932.

inspiration included the machine, industrial processes, the atom bomb, universality, intense-subjectivism, genocide, Cold War philosophies, consumerism, mass media, and iron. Accordingly, much of the art is challenging, provocative, and “difficult.” What is distinctive about the post-war situation, particularly in sculpture, is a determination to be “free thinking,” rather than to belong to a movement.¹⁴⁴ The lack of coherence within the sculptural context and the concomitant preoccupation with individuality supports the selection of 1945 as the end of the period of significance for this Multiple Property Listing.¹⁴⁵ The following brief discussion of what happened in the world of sculpture after 1945 is added to further define and provide contrast with the previously discussed Associated Historic Contexts.

The European avant-garde sculptors working at the beginning of the twentieth century were concerned with overcoming many of the traditional restraints of the discipline. For example, Picasso explored frontality, color, and illusion—all of which had previously been reserved for painting. Brancusi investigated reductive form and the reconciliation between figure and base, whereas Giacometti and Calder pursued the concept of openness and less monolithic form, as well as the effects of light and movement. These investigations of new means of expression became the springboard for Americans (including many recent émigrés) that led to the rise of nonobjective (pure form) sculpture after the Second World War.

Pinpointing the impetus behind nonobjective sculpture is difficult. For example, Calder’s mobiles and Duchamp’s “ready-made” or “found” art were important progenitors that occurred before the war. Sculptors became less interested in the human figure and associations were eschewed. Ultimately, the idea that sculpture could take any form emerged.

The New York School promoted abstract expressionism, at the expense of all other artistic traditions. Contemporary criticism, moreover, inserted a degree of backlash on art that did not establish a clear break with tradition. The avant-garde rejected the historic styles because they considered them to have become ends in themselves. The early Modernists pursued new expressions relevant to the modern world, but primitive African, Egyptian, and archaic Greek art, as well as found objects, became acceptable sources for inspiration. Abstract expressionism, which was most applicable to painting, generated a renewed interest in assemblage, which, in turn, inspired the first versions of the new sculpture.

Modern art did not begin to flower in America until after the Second World War, but her artists reached the forefront of the international movement shortly thereafter. This public art was directed at the collective unconscious; sources of inspiration and prototypes were no longer found in nature and beauty was no longer the artist’s aim. American individualism established a sound context for the rise in eclectic and idiosyncratic artistic expressions, including assemblages of ready-made objects designed to amuse or shock. The lack of clearly defined artistic movements is one of the outcomes of this subjectivity. Despite the individualism and personalization of the era, general trends functioned as springboards for the artists. Common themes of investigation included iron, the machine, universality, and fabrication—with an emphasis on cutting and welding. These tendencies occurred as a reaction to bronze, which had historically been recognized as a material offering a sense of permanence to something previously molded.

¹⁴⁴ Herbert Read, *Modern Sculpture: A Concise History* (New York: Thames and Hudson Inc., 1989) 230.

¹⁴⁵ On the other hand, Washington’s inherent conservatism allowed for, if not promoted, the traditional academic sculpture to continue to be erected in the city after 1945. The historicist art produced by Felix de Weldon is indicative of this trend; for example, the *Flag Raising on Iwo Jima* (1954) and *Simon Bolivar* (1958). Additional research may determine that the present closing dates for the historic contexts’ periods of significance need to be adjusted, but at present, that research was outside the scope of this project.

Metal became the preferred medium for those practicing during the first wave of post-1945 sculpture. Metal was favored in part because assemblage was predisposed toward “junk” in a technological society. In contrast with the early Modernists like Giacometti, Lipchitz, and Brancusi, as well as the internationally recognized post-war English sculptor Henry Moore, each of whom exploited the sensuous qualities of bronze and attached a great amount of importance to their sculptures’ surface qualities, the post-1945 sculptors did not emphasize “finish.” This concept led to the exploration of colored surfaces. Similarly, sculpture was no longer thought of in terms of mass.¹⁴⁶ The American penchant for the machine also caused much of sculpture to lose its sense of “sculpted” form. The new sculpture was assembled or constructed, using materials and processes that were more in line with heavy industry. The triumph of relationship over form was another theme of the new sculpture.¹⁴⁷ Consistent with the Modern predilection for change, post-1945 sculpture denied the concept of mass and pursued expressions of openness and dynamism.

¹⁴⁶ Thus, Rodin’s followers (Maillol, Matisse, Bourdelle, Lehmbruck, Brancusi, Laurens, Arp, and Moore) should be seen as artists working within a context that defined sculpture in the traditional sense of spatial quality.

¹⁴⁷ Edward Lucie-Smith, *Movements in art since 1945* (New York: Thames and Hudson Inc., 1985) 220.

F. Associated Property Types

All individually eligible outdoor sculpture in Washington located on federal reservations throughout the city shall be categorized as an "Object" and typically significant under Criterion C in the area of Art. Architectural sculpture, i.e. sculpture attached to a building or structure, is not eligible as part of this multiple property submission.

Memorials in Washington have always been subject to a peripatetic existence. In general, sculpture has been moved from an original site because of its interference with a pending construction project. If setting was not part of the original design concept, then a sculpture shall not lose its ability to convey significance. (In addition, previous repairs made to memorials that represent no-longer-current professional conservation standards shall not cause the integrity of a memorial to be lost.)

1. Name of Property Type: Portrait Statuary

Description

Portrait statuary reflects the image of an actual human, in its complete, partial, or bust form. It may be executed in any style, medium, or size. It is typically associated with a person who represented sociological, political, or cultural significance in terms of local (District of Columbia), national, or foreign history.

Significance

Portrait sculpture was the mainstay of sculptors from antiquity through the early-twentieth century. It evolved stylistically as trends in the art form changed. In Washington, subjects have disproportionately been white men associated with national politics and/or the military. Sculpture began to appear in the residential neighborhoods (away from the monumental core) at the beginning of the twentieth century. Diversity, in terms of ethnicity, gender, and class, also began to appear over the course of this century.

Registration Requirements

The key requirements of this type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). The portrait can be associated with an individual significant within any local, national, or foreign historic context. Either a portion or the entire body of the individual may be represented. If the memorial or portrait statue incorporates representational or allegorical figures, regardless of their relative sizes, the object should still be categorized as Portrait Statuary. If the individual is depicted riding a horse, then the object should be categorized as Equestrian Statuary.

2. Name of Property Type: Equestrian Statuary

Description

The Equestrian Statue features a person mounted on a horse. It may be executed in any style, medium, or size. It is typically associated with a particular individual.

Significance

Equestrian Statuary has commanded exceptional significance ever since *Marcus Aurelius* (180 A.D., Ancient Master). Most equestrian statuary features male military heroes, although this is not always the case. All equestrian statuary, however, is associated with leaders. *Joan of Arc* (1922, Paul Dubois (replica)), the first sculpture of a woman erected in Washington, represents the only female equestrian. *Francis Asbury* (1924, Augustus Lukeman) depicts the pioneer minister of the Methodist Episcopal Church on horseback. Washington is home to more equestrian statues than any other city in the nation.

Registration Requirements

The key requirements of this type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). The rider can be associated with any local, national, or foreign historic context. If the individual is not riding the horse, but is situated next to it, then the sculpture should be classified as either a Portrait Statue, if the person is known, or a Representational Figure, e.g. *Man Controlling Trade* (1942, Michael Lantz).

3. *Name of Property Type:* *Representational Figure*

Description

A Representational Figure incorporates the image of a human being, but is not associated with any particular individual. The sculpture may be created in any medium or represent any size figure.

Significance

The most common type of Representational Figure is the allegorical figure, typically associated with classical symbolism. Representational Figures, popularized by the École des Beaux-Arts, are often found in late-nineteenth- and early-twentieth-century sculpture. Examples include *President James Garfield* (1887, John Quincy Adams Ward and Richard Morris Hunt) and the *First Division Monument* (1924, Daniel Chester French and Cass Gilbert).

Registration Requirements

The key requirements of this type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). The design of the sculpture may incorporate an object; regardless of which is the dominant element, any such sculpture should be classified as a Representational Figure.

4. *Name of Property Type:* *Fountain*

Description

A fountain can be of any size and created from any material. Its design may incorporate any form of water flow, but it does not have to be functioning to convey significance. A fountain may incorporate representational figures or ornament.

Significance

The survival of fountains has been more problematic than any other property type, because of development pressures and maintenance/infrastructure issues. The first fountain in the city, the cast-iron *Truxton Fountain* (unknown sculptor), was erected in Mount Vernon Square in 1877. When the site was designated for the D.C. Public Library, in 1900, the *Truxton* was relocated to the circle located at the intersection of North Capitol Street and Rhode Island Avenue. Since the widening of North Capitol Street (and the circle was eliminated) in 1946, the fountain has been deteriorating in storage at Fort Washington. At the recommendation of Fredrick Law Olmsted, Congress purchased the *Bartholdi Fountain* (1876, Frederic Bartholdi) at the close of the Centennial Exhibition held in Philadelphia. It was erected in 1878 in the original Botanic Garden located at the eastern end of the Mall. Removed in 1903 to make way for Union Square and the *Grant Memorial*, the fountain has since been maintained by the Architect of the Capitol in Bartholdi Park, just south of the U.S. Botanic Garden Building. The earliest fountain to survive in situ is the *Temperance Fountain* (ca. 1880, Henry Cogswell) located near the intersection of Pennsylvania Avenue and 7th Street, N.W., although it received a new setting when this corner was redesigned as part of the improvements undertaken by the Pennsylvania Avenue Development Corporation.

The 1902 Senate Park Commission strongly supported the erection of fountains throughout Washington to establish public space design parity with the great European cities.¹⁴⁸ Its written report incorporated numerous photographs of European fountains, many of which featured sculpture as an integral part of the design. The sad fate of the fountain erected for Senator James McMillan reflects the peripatetic and maintenance issues related to fountains in Washington. The city's most memorable fountains occupy prominent sites and incorporate significant sculptural components, for example, *Francis Dupont Memorial Fountain* (1921, Daniel Chester French), *Columbus Fountain* (1912, Lorado Taft), *The Court of Neptune* (1897, Roland Hinton Perry).

Registration Requirements

The key requirements of this type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). The fountain can be associated with an individual significant within any local, national, or foreign historic context, but association with an individual is not requisite. The resource shall be considered a fountain regardless of whether it incorporates portraiture, representational figures, or objects.

5. *Name of Property Type:* *Object*

Description

An Object represents a large or small thing that has been sculpted or assembled from any medium. It may or may not be associated with an individual or a group.

Significance

The first sculptural Object erected in Washington was the *Andrew Jackson Downing Urn* (1856, Calvert Vaux), presently located in the Haupt Garden behind the Smithsonian "Castle." Apart from

¹⁴⁸ See Charles Moore, ed. *The Improvement of the Park System of the District of Columbia* (Washington, D.C.: Government Printing Office, 1902) 26-28.

their functional role in cemeteries, Objects were not popularity in Washington until the middle of the twentieth century.

Registration Requirements

The key requirements of this type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). If the Object is combined with Portrait Statuary or a Representational Figure, regardless of the dominant element, then the property type classification shall not be Object.

6. *Name of Property Type:* *Animal*

Description

An animal portrayed realistically (naturally) or stylized. It may be created in any medium or of any size.

Significance

The representations of animals, especially those that live on the Western plains, have been an important part of the American sculptural tradition since the middle of the nineteenth century. Interestingly, the *Navy-Marine Memorial* (1934, Ernesto Begni del Piatta), with its gulls hovering over breaking wave, stands as the only monument featuring animals in Washington. (Animals as architectural sculpture, for example the Buffaloes on Dumbarton Bridge and the Lions on Taft Bridge, can be seen throughout the city, but are not eligible under this nomination.)

Registration Requirements

The key requirements of the type are its ability to convey association, workmanship, and design (for design, a significant degree of stylistic integrity should exist, where style is present). If the animal is combined with Portrait Statuary or a Representational Figure, regardless of the dominant element, then the property type classification shall not be Animal.

G. Geographical Data

Washington, D.C.

H. Summary of Identification and Evaluation of Methods

The multiple property listing of Memorials in Washington, D.C. is based on the NPS booklet *Sculpture in the Parks of the Nation's Capital* (1985) and James Goode's *The Outdoor Sculpture of Washington, D.C.* (1974). In general, the inventory only considered sculpture located on NPS land; 116 sculptures were identified and recorded (see Appendix). Primary and secondary references and field surveying was used to understand the historic context. Some sculpture in New York City was also studied and discussed because the city has always been the artistic capital of the nation and it has exceptional examples of sculpture. The resources were grouped under five historic contexts that

reflect the stylistic trends that American sculpture has undergone as an art form: Neoclassicism—Importation of European Sculptors and Sculpture, Neoclassicism—American Sculptors in Italy, Naturalism, École des Beaux-Arts Influences, and Academic Abstraction. Because art historians generally recognize 1945 as the year that the concepts of Modern Art revolutionized the sculpture discipline, it was used as the cut-off date. The property types (objects) are organized by the type (form or function) of sculpture. Integrity was evaluated based on the condition; a memorial that was relocated did not necessarily establish a loss of integrity. The individually nominated memorials submitted in conjunction with this nomination were those not previously listed as part of an earlier National Register nomination, and that were created before 1945.

I. Major Bibliographic References

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Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
1	Dedication		TITLE		SCULPTOR	COMMENTS
2						
3	(Moved) 1807		Tripoli Monument		Micali, Charles	1st Public Monument in the city. To Annapolis in 1860 w/ Capitol Dome construction.
4	(Moved) 1834		Thomas Jefferson		d'Angers, David	1st gift of sculpture from an individual.
5	(Moved) 1841		George Washington		Greenough, Horatio	1st Congressional Commission. 1st American to declare sculpture as his sole profession.
6	1850s -- 2					
7	1853		Andrew Jackson		Mills, Clark	1st to Remain at Original Site. 1st Equestrian in the Nation.
8	1856		Andrew Jackson Downing Urn		Vaux, Calvert	1st Non Political-Military
9	1860s -- 2+					
10	1860		George Washington		Mills, Clark	
11	1863		<i>Freedom</i>		<i>Crawford, Thomas</i>	<i>Architectural Sculpture--atop Capitol Dome.</i>
12	1868		Abraham Lincoln		Flanner, Lot	
13	1870s -- 10		Civil War Generals			
14	1872		Urns (pair)		Ordnance Department, U.S. NavyYard	
15	1874		Lt. Gen. Winfield Brevet Scott		Brown, Henry Kirke	
16	1874		Maj. Gen. John A. Rawlins		Bailey, Joseph A.	
17	1876		Brig. Gen. James B. McPherson		Rebisso, Louis	
18	1876		Emancipation Group (Abraham Lincoln)		Ball, Thomas	
19	1877		Peace or "Naval" Monument		Simmons, Franklin	
20	1877		Maj. Gen. Nathaniel Greene		Brown, Henry Kirke	
21	(Storage) 1877		Commodore Thomas Truxton Fountain		unknown	1st Fountain
22	1878		Bartholdi Fountain		Bartholdi, Frederic Auguste	Earliest Extant Fountain
23	1879		Maj. Gen. George H. Thomas		Ward, John Quincy Adams	

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
24	1880s -- 4					
25	1881		Adm. David Farragut		Hoxie, Vinnie Ream	1st Sculpture by a Woman
26	1883		Professor Joseph Henry		Story, William Wetmore	1st Non Political-Military to receive Portrait Sculpture
27	1887		James Garfield		Ward, John Quincy Adams	
28	1889		Benjamin Franklin		Jouvenal, Jacques	
29	1890s -- 3					
30	1891		Maj. Gen. Marquis Gilbert de Lafayette		Falguiere, Jean A.J. & Marius J.A. Mercie	Beginning of the publicly commissioned Revolutionary War heroes.
31	1896		Maj. Gen. Winfield Scott Hancock		Ellicott, Henry Jackson	
32	(Moved) 1897		Dr. Samuel D. Gross		Calder, A. Sterling	
33	1900s -- 12		Civil/Revolutionary War			
34	1900		Daniel Webster		Trentanove, Gaetano	
35	1900		Samuel Hahnemann		Niehaus, Charles H.	1st Foreigner
36	1901		Gen. John A. Logan		Simmons, Franklin	
37	1901		Brig. Gen. Albert Pike		Trentanove, Gaetano	
38	1902		Maj. Gen. Comte Jean-Baptiste de Rochambeau		Hamar, J.J. Fernand (replica)	
39	1903		Gen. William Tecumseh Sherman		Rhol-Smith, Carl	
40	1907		Gen. George B. McClellan		MacMonnies, Frederick	
41	1908		Gen. Phillip H. Sheridan		Borglum, Gutzon	
42	1909		John Witherspoon		Couper, William	1st Religious Person, but also a Colonial Patriot
43	1909		Dr. Benjamin F. Stephenson / Grand Army of the Republic Memorial		Rhind, John Massey	
44	(Storage) 1909		Alexander Robey "Boss" Shepherd		Dunbar, U.S.J.	1st to represent Local Washington
45	1909		Henry Wadsworth Longfellow		Couper, William	

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
46	1910s -- 8					
47	1910	Brig. Gen. Count Casimir Pulaski		Chodzinski, Kazimierz		
48	1910	Maj. Gen. Friedrich Wilhelm von Steuben		Jaegers, Albert		
49	1910	Brig. Gen. Thaddeus Kosciusko		Popiel, Antion		
50	1912	Com. John Paul Jones		Niehaus, Charles H.		
51	1912	Columbus Fountain		Taft, Lorado		1st Roman Catholic. Erected due to Irish-American influence
52	1913	Butt-Millet Memorial Fountain		French, Daniel Chester		
53	1913	James McMillan Memorial Fountain		Adams, Herbert		
54	1914	Com. John Barry		Boyle, John J.		Irish-American influence
55	1920s -- 16	Decade w/ most Erected		Lincoln-Grant and Gifts Representing		Ethnicity / Diversity
56	1921	Rear Adm. Francis Dupont Memorial Fountain		French, Daniel Chester		
57	1921	Dante Alighieri		Ximenes, Ettore		
58	1922	Abraham Lincoln		French, Daniel Chester		
59	1922	Ulysses S. Grant		Shrady, Henry Merwin		
60	1922	Jeanne d'Arc		Dubois, Paul (replica)		1st Woman
61	1922	Edmund Burke		Thomas, J. Harvard (replica)		
62	1923	Zero Milestone Marker		none		
63	1923	Joseph Darlington		Jennewein, C. Paul		
64	1924	Nuns of the Battlefield		Connor, Jerome		1st representing American Women
65	1924	Francis Asbury		Lukeman, H. Augustus		1st sole Religious Person, no other affiliation.
66	1924	First Division Memorial		French, Daniel Chester		

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
67	1920s -- 16		Continuation. Decade		w/ most Erected	Ethnicity / Diversity
68	1925		Gen. Jose de San Martin		Dumont (replica)	First gift from a Foreign Nation (Argentina).
69	1925		Serenity		Clara, Jose	
70	1926		John Ericsson		Fraser, James Earle	
71	1927		Maj. Gen. George C. Meade		Graffy, Charles A.	
72	1928		Cuban Friendship Urn		unknown	Cuba
73	1930s -- 12					
74	1930		James Buchanan		Schuler, Hans	
75	1931		Titanic Memorial		Whitney, Gertrude Vanderbilt	
76	1931		D.C. World War I Monument		none	
77	1932		James Cardinal Gibbons		Lentelli, Leo	
78	1933		Samuel Gompers		Aitken, Robert	
79	1933		Francis Griffith Newlands Memorial Fountain		none	
80	1934		Navy-Marine Memorial		del Piatta, Ernesto Begni	
81	(Missing/ Storage) 1934		Noyes Armillary Sphere		Jennewein, C. Paul	
82	1936		Second Division Memorial		Fraser, James Earle	
83	1936		Original Patentees of the District of Columbia		none	DAR (Natl Society)
84	1936		Jules Jusserand Bench		none	
85	1938		Maj. Gen. Artemas Ward		Crunelle, Leonard	
86	1940s -- 3					
87	1941		Guglielmo Marconi		Piccirilli, Attilio	
88	1943		Thomas Jefferson		Evans, Rudulf	
89	1946		Nathan Hale		Pratt, Bela Lyon	

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
90	1950s -- 10		Gifts from Foreign		Nations	
91	1950		Jose Gervasio Artigas		Blanes, Juan Manuel (replica)	Uruguay
92	1951		The Arts of War		Friedlander, Leo	Conceived 1928. Approved 1933.
93	1951		The Arts of Peace		Fraser, James Earle	Cast and gilded by Italian Govt as gesture to build understanding.
94	1952		Andrew W. Mellon Memorial Fountain		Waugh, Sidney	
95	1954		Japanese Lantern		Iemitsu, Tokugawa (attributed)	Governor of Tokyo. Honor 100th Anniversary of Treaty of Peace.
96	1956		Sarah Rittenhouse Armillary Sphere		unknown	1st Sculpture (non-portrait) for an Individual American Woman.
97	1956		Discobolos (Discus Thrower)		Mirone (replica)	Gift of appreciation from Italian Govt, for US assistance w/ return of the original seized by Nazis.
98	1958		Japanese Pagoda		unknown	Mayor of Yokohama. Spirit of Friendship as established in 1854 Peace Treaty signed in Yokohama
99	1958		First Air Mail Flight Marker		none	
100	1959		Simon Bolivar		de Weldon, Felix W.	Venezuela
101	1960s -- 6					
102	1964		Taras Shevchenko		Mol, Leo	
103	1964		Boy Scouts of America		DeLue, Donald	
104	1965		Franklin D. Roosevelt		Gugler, Eric	
105	1966		Robert Emmet		Connor, Jerome	1917 given (by Irish-Americans) to Natl Museum Natural History
106	1967		Theodore Roosevelt		Manship, Paul	
107	1968		Haupt Fountains		Newell, Gordon	
108	1969		Benito Pablo Juarez		(replica--original on Mt. Oaxaca)	Mexico

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

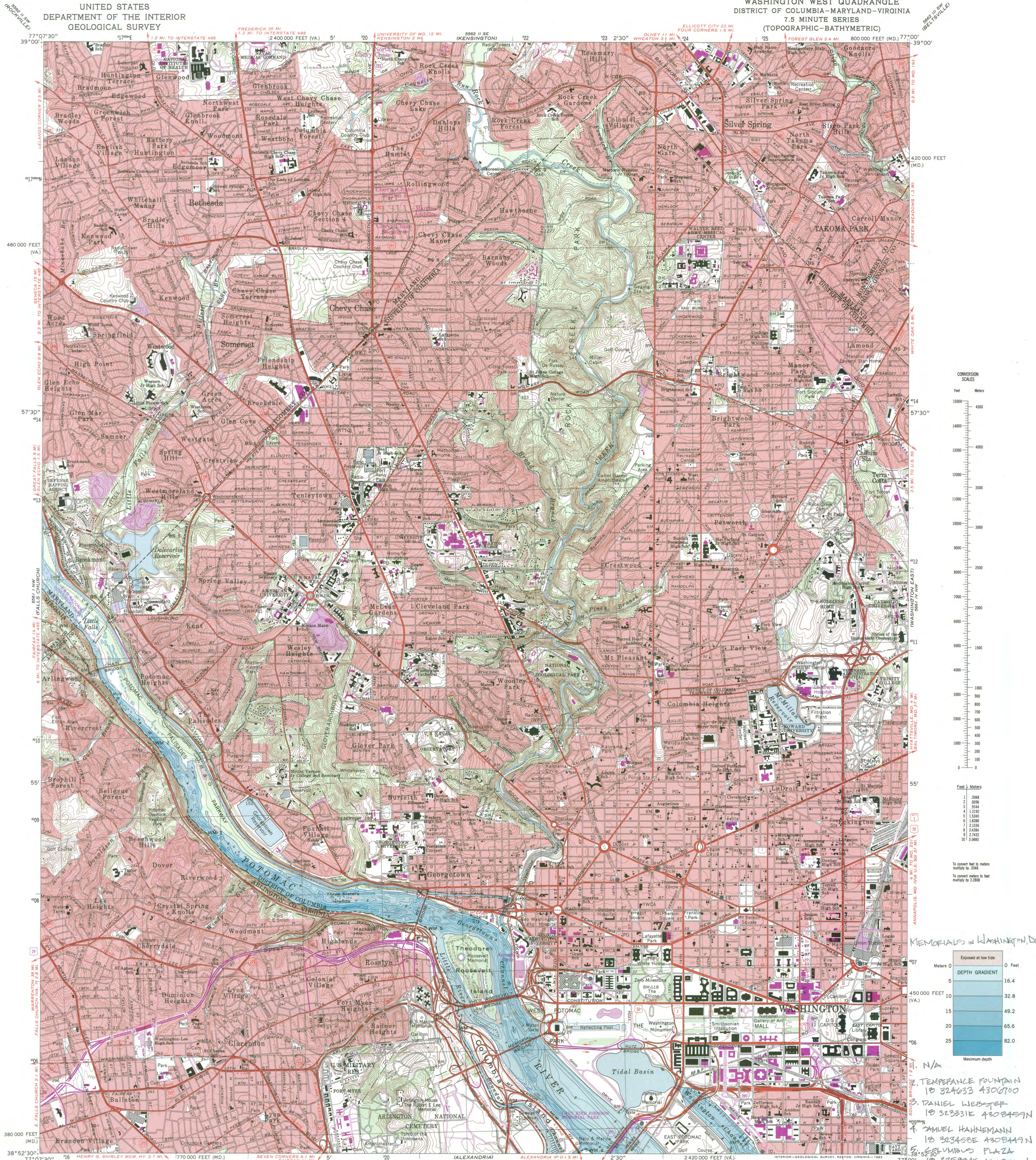
	A	B	C	D	E	F
109	1970s -- 4					
110	1974	Mary McLeod Bethune		Berks, Robert		1st Portrait for an individual American Woman. 1st Black.
111	1974	Lyndon Baines Johnson Megalith		Vogel, Harold		
112	1976	Bernardo de Galvez		De Avalos, Juan		King of Spain
113	1977	Justice William O. Douglas		Ross, Wendy		
114	1980s -- 9					
115	1980	The Awakening		Johnson (Jr.), J. Seward		
116	1980	Peter Muhlenberg		Hufford, Caroline Muhlenberg		
117	1981	American Legion Freedom Bell		replica of the Liberty Bell		
118	1982	Vietnam Veterans Memorial		Lin, Maya		Frederick Hart -- 1984 Glenna Goodacre -- 1993
119	1983	Gen. John J. Pershing		White, Robert		
120	1983	Maine Lobsterman Memorial		Kahill, Victor		
121	1983	John Marshall		Story, William Wetmore (replica)		
122	1984	56 Signers of the Declaration of Independence Memorial		none		
123	1987	U.S. Navy Memorial -- Lone Sailor		Bleifeld, Stanley		
124	1990s -- 4					
125	1991	Kahlil Gibran		Kray, Gordon		
126	1993	Francis Scott Key Memorial		Dunston, Betty Mailhouse		
127	1997	Frederick Delano Roosevelt Memoiral		various		
128	1998	African-American Civil War Memorial		Hamilton, Edward		

Chronological Listing of Sculpture on NPS Lands in Washington, D.C.

	A	B	C	D	E	F
129	2000s --					
130	2000		Japanese American Memorial to Patriotism during World War II		Akamu, Nina (crane) Matisse, Paul (bell)	
131	2000		Mahatma Gandhi		Pal, Gautam	
132	2002		Tomas Garrigue Masaryk		Zukov, Lil (replica)	
133	2002		George Mason		Ross, Wendy	
134	2004		World War II Memorial		Kaskey, Raymond	

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

WASHINGTON WEST QUADRANGLE
DISTRICT OF COLUMBIA-MARYLAND-VIRGINIA
7.5 MINUTE SERIES
(TOPOGRAPHIC-BATHYMETRIC)

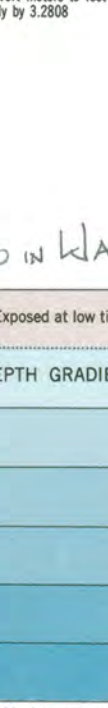


CONVERSION
SCALES

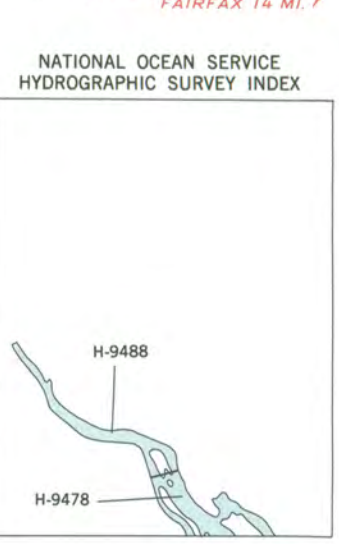


Feet to Meters
To convert feet to meters
multiply by .3048
To convert meters to feet
multiply by 3.2808

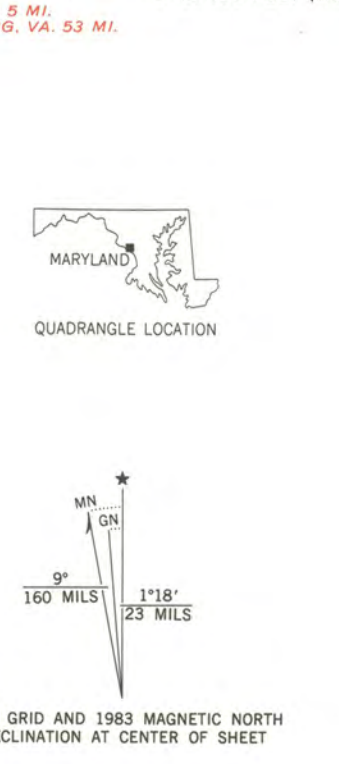
MEMORIALS IN WASHINGTON, D.C.



Maped, edited, and published by the Geological Survey
and the National Ocean Service
Control by USGS, NOS/NOAA, NCEP, and WSSC
Compiled by photogrammetric methods from aerial photographs taken
1955. Field checked 1956. Revised 1965
Bathymetry compiled by the National Ocean Service from tide-coordinated
hydrographic surveys. This information is not intended for navigational
purposes
Mean low water (dotted) line and mean high water (heavy solid) line
compiled by NOS from tide-coordinated aerial photographs. Apparent
shoreline (outer edge of vegetation) shown by light solid line
Polyconic projection. 10,000-foot grid ticks based on Maryland coordinate
system, and Virginia coordinate system, north zone
1000-meter Universal Transverse Mercator grid, zone 18
1927 North American Datum
To place on the predicted North American Datum 1983 move the
projection lines 5 meters south and 26 meters west as shown by
dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
There may be private inholdings within the boundaries of the National
or State reservations shown on this map
Revisions shown in purple and woodland compiled in cooperation with
Commonwealth of Virginia agencies from aerial photographs taken
1961 and other sources. This information not field checked
Map edited 1983
Purple tint indicates extension of urban areas



SCALE 1:24,000
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
BATHYMETRIC CONTOUR INTERVAL 1 METER WITH SUPPLEMENTARY
0.5 METER CONTOURS-DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 0.4 METER
BASE MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
BATHYMETRIC SURVEY DATA COMPLETES WITH INTERNATIONAL HYDROGRAPHIC
ORGANIZATION (IHO) SPECIAL PUBLICATION 44 ACCURACY STANDARDS
AND/OR STANDARDS USED AT THE DATE OF THE SURVEY
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
NATIONAL OCEAN SERVICE, ROCKVILLE, MARYLAND 20852
AND VIRGINIA DIVISION OF MINERAL RESOURCES, CHARLOTTESVILLE, VIRGINIA 22903
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



- WASHINGTON WEST, D.C.-MD.-VA.
38077-H1-TB-024
1965
BATHYMETRY ADDED 1982
DMA 5661 I NE-SERIES V833
13. FRANK NEWLAND
10 320028 431535N
 14. GUALELMO MARCONI
10 323445E 4311014N
 10. TITANIC
10 324601E 4304076N
 11. CAROLINA JAMES GIBSON
10 323406E 4311121N
 12. SAMUEL JOHNSON
10 324217E 4308067N



United States Department of the Interior

NATIONAL PARK SERVICE
National Capital Region
Office of Lands, Resources and Planning
1100 Ohio Drive, S.W.
Washington, D.C. 20242

Date: January 10, 2004

To: Riche Sorensen
Smithsonian American Art Museum 295-1575

From: Eve Barsoum
National Register Historian
National Capital Region

Re: Robert Emmet Memorial
Memorials in Washington, D.C., Multiple Property Documentation

Attached is a copy of the Robert Emmet Memorial National Register of Historic Places nomination form and the Memorials in Washington, D.C. Multiple Property Documentation Form. The latter is the cover document and not a nomination in its own right. It provides the historic context to evaluate individual nominations.

The goal of the project was to nominate memorials that had not been covered by earlier nominations and thus had "fallen through the cracks." Criteria for selection included location on National Park Service land and the sculpture had to have been created before 1945. The work produced a list of fourteen applicable memorials, including Joseph Henry (1882), Daniel Webster (1900), Samuel Hahnemann (1900), Columbus Plaza and Fountain (1908-12), Henry W. Longfellow (1909), Robert Emmet (1916), Titanic Memorial (1916), Francis Asbury (1924), Jose de San Martin (1925), Cuban Friendship Urn (1928), James Cardinal Gibbons (1932), Samuel Gompers (1933), Francis Newlands (1933), and Guglielmo Marconi (1941).

The Robert Emmet Memorial nomination has received approval from the D.C. State Historic Preservation Officer, but the nomination requires the Smithsonian Institution's approval. I have spoken to Cynthia Fields, Federal Preservation Officer for the Smithsonian, about the matter and it is her name that would be required on the official nomination (archival paper). As you may be aware, she referred me to Melissa Kroning, and Dr. Fields stated that she would need some form of concurrence from American Art. If American Art does not object to the nomination, then it should notify me at 202.354.1822 and I will proceed to take the original nomination to Dr. Fields for her signature. In addition, please call me if you desire any form of clarification. Thank you.



United States Department of the Interior

NATIONAL PARK SERVICE

National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

IN REPLY REFER TO:

H32 (NCR-LRP)

AUG 7 2007

Memorandum

To: Federal Preservation Officer, National Park Service

From: Regional Director, National Capital Region

Subject: National Register Nomination, Memorials in Washington, D.C.

Attached is the final National Register nomination for Memorials in Washington, D.C. This document contains all corrections from prior reviews of our office, the District of Columbia Historic Preservation Office, and the Washington Office. The District of Columbia Historic Preservation Officer has signed the form.

The nomination was prepared by Ms. Eve Barsoum of our staff. The text responds to all relevant comments made earlier by your office and by the National Park Service staff to previously submitted drafts. The package includes all documentation required for a National Register submission, including photographs and sketch maps, and a printed National Register form.

We feel that the nomination is in final form; we hope that you will concur. If there are any questions, please contact Gary Scott, Regional Historian in the Office of Lands, Resources and Planning at (202) 619-7279.

Attachment





United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

IN REPLY REFER TO:

H30(2261)

AUG 28 2007

Memorandum

To: Keeper of the National Register

From: Acting Federal Preservation Officer Joseph T. Wallis *Joe Wallis*

Subject: National Register Documentation for Memorials in Washington, D.C.

Attached please find for your review a documentation package for "Memorials in Washington, D.C." It includes a multiple property documentation form and nominations for the:

- James Cardinal Gibbons Memorial
- Guglielmo Marconi Memorial
- Francis Asbury Memorial
- Francis Griffith Newlands Memorial Fountain
- Union Station Plaza (Columbus Plaza) [additional documentation for property listed in 1980]
- Daniel Webster Memorial
- Samuel Hahnemann Monument
- General José de San Martín Memorial
- Titanic Memorial
- Cuban Friendship Urn
- Samuel Gompers Memorial
- Henry Wadsworth Longfellow Memorial
- Temperance Fountain.

All forms are signed by the District of Columbia's acting Historic Preservation Officer and by me. Let me express sincere appreciation of the support this project received from park managers and Regional and park staff. My thanks go to everyone involved in this effort, including Ms. Eve Barsoum. Please provide the park with a copy of the completed signature pages, should you approve this documentation. Thank you for your consideration of this matter.

Attachment