



CHAPTER 1

“C. Brumidi Artist Citizen of the U.S.”

No one who enters the United States Capitol can fail to remark on the astonishing murals that enliven many interior spaces. The eye of every visitor who enters the vast Rotunda in the center of the Capitol is drawn to Brumidi’s *Apotheosis of Washington*, the central scene painted on the curved canopy under the dome. It is crowded with men and women, gods and goddesses, some of whom seem to be rising to the heavens above. Encircling the base of the dome is a procession of figures that appear to be carved out of stone, but on closer scrutiny are seen to be painted. Visitors to the Senate Reception Room see ceilings and walls elaborately embellished with symbolic figures and gilded plaster filigree. The first-floor Senate corridors are teeming with trellises of leaves inhabited by an immense variety of creatures, providing a lively framework for historical scenes and figures (fig. 1–1). Other richly decorated rooms can sometimes be glimpsed by visitors and are enjoyed by those who use them for official business. The murals in these spaces are all the work of the Italian-born



Fig. 1–2. Constantino Brumidi, 1859. *This photograph, taken by Montgomery Meigs, captures Brumidi’s lively personality.*

From Charles E. Fairman, *Art and Artists of the Capitol*, 1927.

painter Constantino Brumidi, who proudly signed one fresco, “C. Brumidi Artist Citizen of the U.S.”

Brumidi left evidence of his genius and his skilled hand in playful cherubs, graceful classical figures, and stern historical portraits, painted with rich color and texture so that they seem to come alive and to project from the wall. Even more impressive to the modern eye is the way Brumidi made each symbol and story part of an architectural whole. These murals are surprising to visitors used to the much plainer treatment of modern

architecture, but they would also have amazed most Americans in the mid-nineteenth century who had not traveled to Europe.

When Constantino Brumidi left Italy for the United States in 1852, he was nearly fifty years old, a mature artist bringing with him a wealth of skills, traditions, and imagery. While drawing heavily on his past artistic experience, he enthusiastically incorporated the history and symbols of his newly adopted country. His originality lay in integrating American themes into his classical repertoire. Brumidi’s unique fusion of the classical tradition with patriotic feeling for his new country was summed up in an obituary: “The artist worked in a spirit of decoration which was a compromise between history and mythology. . . . He tried to make his work American.”¹

Fig. 1–1. View of the Brumidi Corridors. *Visitors walking through the corridors are surrounded by lively patterns and colors. The marble bust of Constantino Brumidi by Jimilu Mason was placed in the Patent Corridor to honor the artist in 1968.*

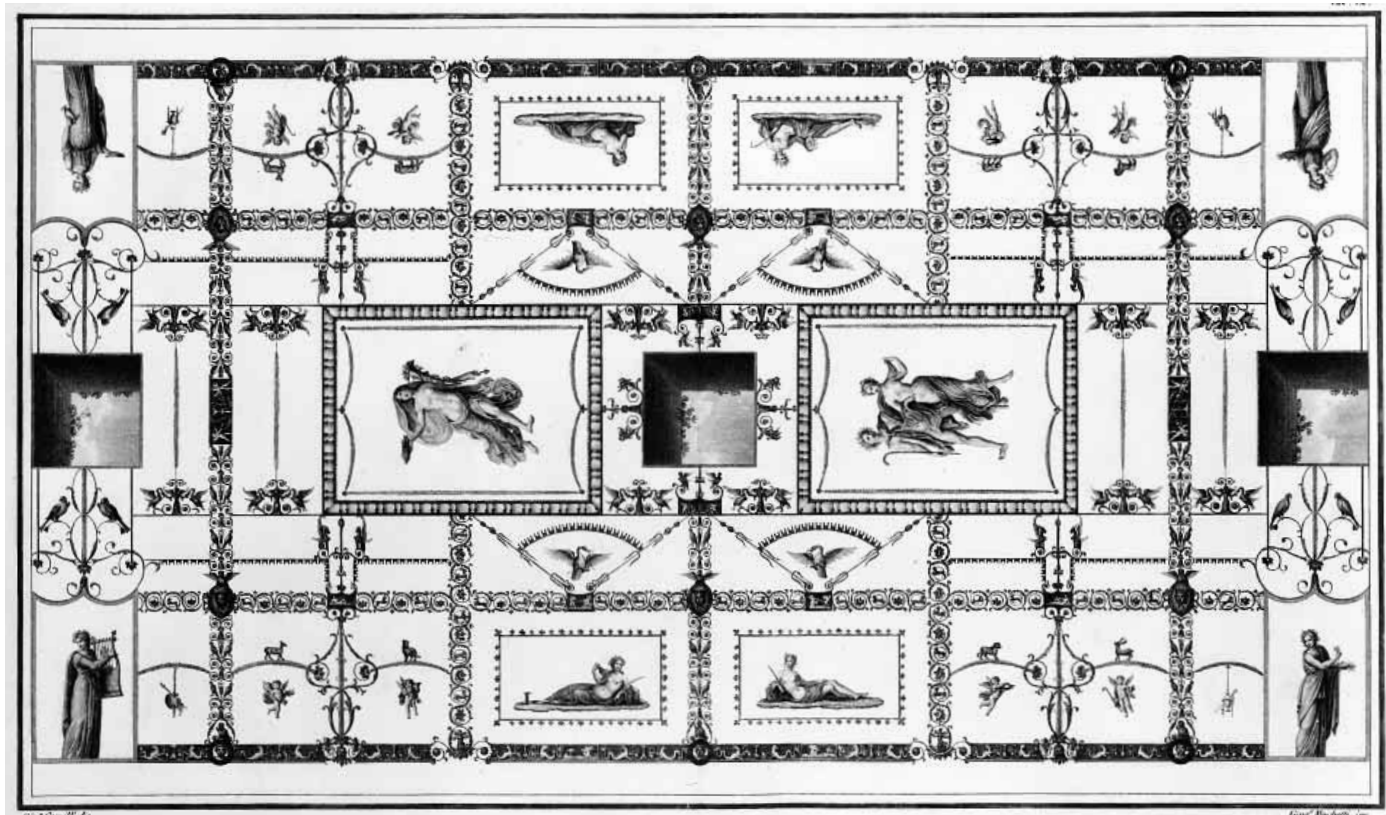


Fig. 1–3. The Ixion Room, House of the Vetii, Pompeii, Italy. *Directly inspired by Pompeian murals such as these, Brumidi designed similar illusionistic architectural framework, panels with cherubs on a black background, and floating figures for room S-127.*

Photo: Alinari/Art Resource, NY.

Fig. 1–4. Murals that inspired Brumidi in the Baths of Titus/Golden House of Nero. *Similar trellis-like framework, floating classical figures, and illusionistic architectural motifs can be seen in the ceiling of S-127 and the Brumidi Corridors.*

From Antonio de Romanis, *Le Antiche Camere Esquilline, dette Comunemente Delle Terme de Tito*, Rome, 1822.



We know Brumidi the artist primarily from what he painted on the walls of the United States Capitol, which benefited immensely from his sophisticated training, well-developed talents, and enthusiasm for his new homeland. We can glean only glimpses of Brumidi the man through surviving documents and photographs. One photograph taken in the 1850s best captures his personality, showing eyes that look at once humorous and thoughtful, and untamed hair and beard that give him a rakish, bohemian air (fig. 1–2). He was only 5 feet 5 inches tall and had gray-blue eyes, brown hair, and a dark complexion.²

Brumidi was well prepared for his work at the Capitol by his study and experience in Rome, where he had been considered one of the leading artists.³ Through living in the midst of classical ruins and richly decorated palaces and churches, his training at the Accademia di San Luca, and his experience executing murals, he had become a master of the classical tradition rooted in ancient Rome. Brumidi believed that “the solid construction of this National Building, required a superior style of decoration in real fresco, like the palaces of Augustus and Nero, the Baths of Titus and Livia at Rome, and the admired relics of the painting at Herculaneum and Pompei [*sic*].”⁴ The style, techniques, and motifs Brumidi brought from Italy were well suited to the classical architectural forms of the Capitol extensions and dome.

Classical wall painting, which originated in Greece, reached a high degree of refinement and sophistication during the Roman republic and early empire, from the second century B.C. through the first century A.D. The Romans excelled in creating illusionistic effects of figures, objects, landscapes, and architectural views, making them look three-dimensional through light and shade and through the use of perspective to create a sense of space. Roman murals enlivened and visually opened up the interior spaces of windowless Roman houses. The best-preserved Roman wall paintings were found in the cities of Pompeii and Herculaneum, which had been buried during the eruption of Vesuvius in A.D. 79 (fig. 1–3). Since excavation of the towns began in the eighteenth century, Brumidi would have been familiar with the numerous published images of the murals and could easily have visited the sites; he credits them among his most important inspirations.

Brumidi was also inspired by the decorations in what he knew as the Baths of Titus (fig. 1–4). Today this structure is primarily identified as the Domus Aurea, or



Fig. 1–5. Murals under the staircase in the theater of the Villa Torlonia. *Many classical motifs from Brumidi’s projects in Rome reappeared at the Capitol.*

Photo: Courtesy Alberta Campitelli, Comune di Roma.

Golden House, the first-century palace of the Emperor Nero, which was built on the ruins of the Baths of Titus and later in the first century used as the foundation for the Baths of Trajan. The ruins of this complex are on the Esquiline Hill in Rome, not far from where Brumidi lived. The murals in the Golden House were discovered in the sixteenth century by the painter Raphael, who called the classical designs he found there “grotesques” because the arched chambers filled with rubble looked like caves or grottoes. The ruins were more extensively excavated and documented in publications in the nineteenth century, and their designs were adopted by many artists, including Brumidi (fig. 1–5).



Fig. 1–6. Raphael, Detail of the decoration of a pilaster. *Brumidi emulated Raphael's design of scrolls of leaves with birds and animals such as these squirrels and other rodents. Loggia, Vatican Palace, Vatican State.*

Photo: Alinari/Art Resource, NY.

A third important inspiration for Brumidi, especially for the Brumidi Corridors, was Raphael's classical decoration in the Vatican (fig. 1–6), which had been inspired by the Golden House of Nero. Similar classical designs of vases, vines, birds, animals, and mythological creatures were used repeatedly by mural artists in palaces and in the Vatican corridors through the sixteenth and seventeenth centuries. Brumidi knew Raphael's work in the Vatican well and designed similar classical grotesques for the Capitol (fig. 1–7).

Although often called the Michelangelo of the Capitol, Brumidi most accurately should be called the Raphael of the Capitol, since it was Raphael who was his greatest inspiration.⁵ Raphael's work was the epitome of the High Renaissance and of the classical mode (fig. 1–8). Even personally, Brumidi was much more similar to the even-tempered, well-liked, and productive Raphael than to the temperamental and tempestuous Michelangelo. Brumidi's admiration for Raphael shows clearly in his art in Rome (fig. 1–9) and in the Capitol (fig. 1–10). It is also evident in the fact that he gave his Italian son Giuseppe the middle name Raffaello.



Fig. 1–7. One of four pilasters with squirrels and mice in the Brumidi Corridors. *Brumidi's designs were directly inspired by Raphael's loggia, although the species shown were all American. Across from S-118.*



Fig. 1–8. Raphael, *Alba Madonna*. *Brumidi was inspired by Raphael's gracefully composed Madonnas.* National Gallery of Art, Andrew W. Mellon Collection.

Photo: National Gallery of Art.



Fig. 1–9. Ceiling of the Throne Room in the Palazzo Torlonia, Rome. *Brumidi's Raphaelesque figure of Prudence is very similar to those he later painted in the Capitol.*

Photo: Courtesy Marco Fabio Apolloni.



Fig. 1–10. *Legislation*. *This frescoed tondo in the President's Room shows the influence of Raphael. S-216.*



Fig. 1-11. *The Aurora*. Brumidi's copy of the seventeenth-century ceiling fresco by Guido Reni shows his love and mastery of the classical tradition. Hood Museum of Art, Dartmouth College, Hanover, N.H.; Gift of Moses Titcomb, Class of 1879H.

Photo: Hood Museum of Art.



Fig. 1-12. Vincenzo Camuccini, *Hecuba Recovers Paris*. Camuccini, teacher at the Accademia di San Luca, taught Brumidi neoclassical style and themes. Galleria Borghese, Rome, Italy.

Photo: Alinari/Art Resource, NY.



Fig. 1-13. *The Judgment of Paris*. Brumidi's signed and dated mural in Rome clearly shows Camuccini's influence. Theater, Villa Torlonia, Rome.

Photo: Courtesy of Alberta Campitelli, Comune di Roma.

Raphael's work was a major source of inspiration for the classically oriented Baroque artists of the seventeenth century, among them Annibale Carracci, Guercino, and Guido Reni, whose work Brumidi copied (fig. 1-11).⁶ Raphael's style was revered again in the nineteenth century by academic neoclassicists such as the French artist Jean Auguste Dominique Ingres, who was director of the French Academy in Rome, and by Brumidi's teacher Vincenzo Camuccini (fig. 1-12). Brumidi, who had learned Camuccini's lessons well (fig. 1-13), may also have been somewhat affected by the purist movement, the Italian version of the German Nazarenes, which looked to early Raphael and the artists who preceded him for a pure and idealized style in order to express emotion.⁷ Overall, however, his style is closest to that of the seventeenth-century classical painters and to the other Roman academics and followers of Raphael, such as Francesco Podesti, who also painted at the Villa Torlonia.

Along with a mastery of classical style and composition, of color and light and shade, and of painting techniques, Brumidi brought from Italy a repertoire of visual images and symbols upon which he drew for the rest of his life. His academic training would have included years of drawing classical sculpture in the extensive collections in Rome, giving him a mental storehouse of poses and gestures. He was intimately familiar with the classical motifs of gods and goddesses, cupids, mythological creatures, leafy scrolls, and illusionistic architecture seen in Roman wall paintings and sculpture, which were reborn on the walls of Renaissance and Baroque palaces, and this inspiration is clear in many rooms in the Capitol. He understood the allegorical symbols codified by Cesara Ripa in



Fig. 1-14. Engraving owned by Brumidi of a seventeenth-century ceiling at Versailles. The pencil grid helped Brumidi enlarge the allegorical figure seated on a cloud, which is similar to many he painted in the Capitol. Estate of Anna Strieby Fogle.

his 1593 *Iconologia*. Brumidi's undoubtedly excellent visual memory was reinforced by sketchbooks and engravings he carried with him from Rome. Among these were an album/sketchbook now at the Library of Congress (see fig. 3-14) and engravings of elaborate ceilings at Versailles (fig. 1-14).

For his work in Washington, Brumidi supplemented these European prototypes by copying painted or engraved portraits of American heroes or historical scenes. He filled his studio with sculpture, painting, and sketches to keep his inspiration fresh.⁸ The ability to incorporate references to earlier works of art was highly valued in the nineteenth century, when originality was not considered as important as skill and knowledge of tradition. Yet only on rare occasions did Brumidi copy an entire composition; rather, he inventively adapted and reworked settings, gestures, and motifs for his American subjects.

Brumidi was known not only as a fine craftsman, but also as a person of intellect and "a man of cultivated tastes and wide reading, especially fond of the classical poets, and thoroughly conversant with works of historical art. He was fond of Shakespeare, and Dante, and the old Italian poets were his familiar friends. To praise them would always rouse his enthusiasm and interest."⁹ Senator Justin Morrill recalled Brumidi reading the works of eighteenth-century historian Edward Gibbon and of his contemporary George Bancroft, author of a ten-volume history of the United States.¹⁰

Brumidi's education and his continuing love of classical literature and symbolism, combined with an interest in American history, enabled him to carry out the complex iconographical programs for the Capitol. Even when supervising engineer Montgomery C. Meigs or others suggested general subjects, it was up to Brumidi to compose the scenes and fill in the symbols and details. From the time of his first work in the Capitol, he consulted books in the Library of Congress such as Carlo Botta's *History of the War of the Independence of the United States*, of which the first of many editions was published in Italian in 1809, and James Herring's *National Portrait Gallery of Distinguished Americans*, republished in 1854. He also carried out his own research for the scenes in the frieze.¹¹

Brumidi evidently had a quick mind and an ear for languages. In addition to his native Italian, he probably learned some Greek from his father.¹² He could also speak and write in French, the language he used when first in Washington. Only months after his arrival at the Capitol, he was writing letters in English, although they contained grammatical and spelling errors, and even at the end of his life his English was still described as "broken."¹³

Brumidi was a passionate and compassionate man as well as a dedicated painter. He was a convivial person, not an artistic recluse, with a "cordial and charming manner

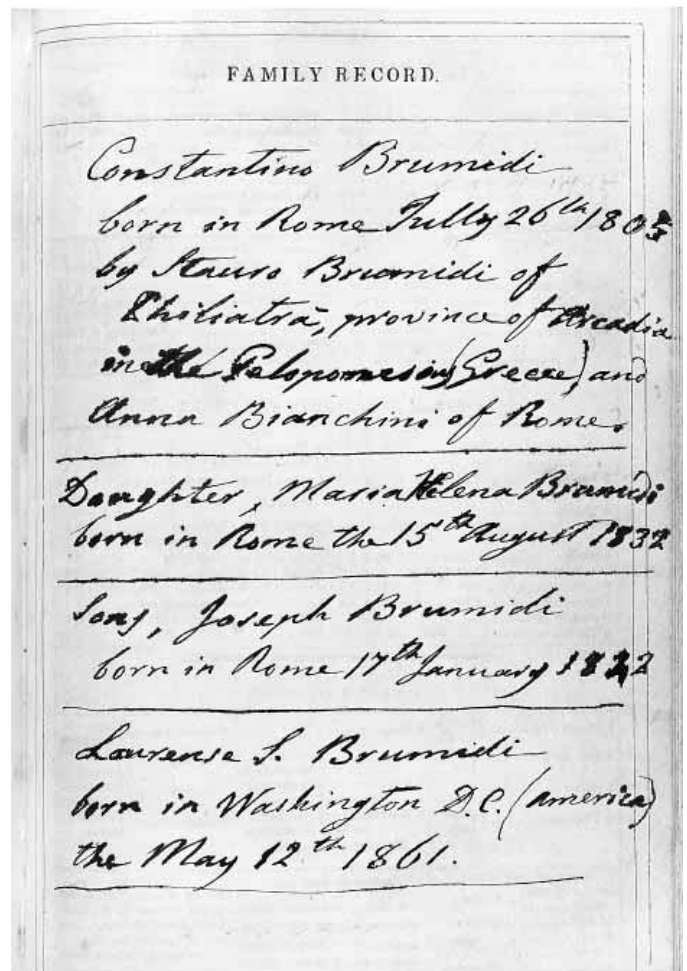


Fig. 1-15. Page in Brumidi's Bible. Brumidi wrote anglicized versions of his children's names in the Bible given him on arriving in the United States. Architect of the Capitol.

for his friends."¹⁴ He seems to have had a good sense of humor and to have enjoyed music; he had a piano with him in 1863, and one was seen in his last studio.¹⁵ Brumidi maintained a loyal team of assistants (see Appendix B). He had close ties with other Italian artists working at the Capitol, such as bronze worker Frederick Casali, his "friend and companion."¹⁶ The Italian sculptor Guido Butti praised him to Meigs.¹⁷ Brumidi's son Laurence remembered that his father "gave freely to his countrymen in distress, medical, financial aid, following them often to the grave his great good heart paid for."¹⁸ While generous to others, Brumidi was not always good at managing his money, for he ended his life in poverty.

Brumidi clearly enjoyed female companionship. His eye for nubile female beauty, seen in his paintings, is also evident from the fact that two of his three brides were teenagers. Brumidi's first wife, Maria Covaluzzi, however, was an older widow, whom he married in 1832, only six weeks before their daughter was born. Maria Elena was the first of his three children (fig. 1-15). Brumidi stayed



Fig. 1-16. Elena Brumidi, c.1870s. *This photograph of Brumidi's Italian daughter was taken in Rome. Lola Germon Brumidi Family Album. United States Senate Collection.*

in contact with Elena, who was twenty when he left Italy in 1852 (fig. 1-16). They corresponded every month; he regularly sent her money, and she visited him in Washington in 1871.¹⁹ Brumidi married sixteen-year-old Anna Rovelli in 1838, a few months after his first wife's death. She apparently stayed in Italy with their ten-year-old son, Giuseppe, who had been born in 1842.²⁰

A woman recorded on the cursory list of passengers as "Mary Brumidi, age 30," traveled with Brumidi from Mexico in 1854. Meigs described unflatteringly a woman who accompanied the artist: "I suppose his wife . . . a dirty, slatternly person."²¹ It is possible that this woman is identical with the Roman-born Clara Scarselli Brumidi, whom Brumidi buried in Congressional Cemetery at age 36 in June 1859.²² By that time, Brumidi had already met Lola Germon, who became his American wife.

The beautiful, dark-haired Lola Virginia Germon (1843-1918) (fig.1-17) was the key woman in Brumidi's life in the United States. At the time they met, around 1858, she was only sixteen years old and living in Georgetown. Her father, Vincent, had died in 1855. His ancestors had come from the island of Martinique, and his family had an interest in the arts. Some of Lola's cousins worked in the theater, and others owned an art gallery and photography studio, Germon's Temple of Art, in



Fig. 1-17. Lola Germon Brumidi, c. 1860. *Brumidi painted this charming portrait of his American wife during their early days together. Private Collection of William R. and Audrey O. Greever. Photo: Courtesy of William R. and Audrey O. Greever.*

Philadelphia.²³ She and Brumidi were living together in 1860; their son Laurence was born in May 1861 (fig. 1-18). Socially, Lola was known as Mrs. Brumidi, and her name appears as Lola V. Brumidi, "the wife of Constantine Brumidi," on legal documents, although no marriage record has been found.²⁴

A month after arriving in Washington, Brumidi had "taken a house on Delaware Avenue, within one square of the Capitol, for his work."²⁵ He thus started out living in an area now part of the Capitol grounds, across from the Russell Senate Office Building. In subse-



Fig. 1-18. Laurence S. Brumidi as a child, c. 1865. *Brumidi's American son would follow in his father's footsteps as a painter. Lola Germon Brumidi Family Album. United States Senate Collection.*



Fig. 1–19. *Crucifixion in Cathedral of Saints Peter and Paul, Philadelphia, 1864. Brumidi's impressive frescoed altarpiece was destroyed when the cathedral was enlarged.*

Photo: Robert S. Halvey.

quent years, the painter would continue to reside within easy walking distance of the Capitol. He lived at 63 Indiana Avenue in 1858, at 485 D Street [N.W.] in 1860, and at 128 2nd Street West [N.W.] from 1862 to 1870, in a house owned by Lola. She also owned the last two houses in which he lived, at 911 and 921 G Street, N.W., now the site of the Martin Luther King Memorial Library.²⁶

Although fitting the bohemian-artist stereotype in many ways, the Italian expatriate was at the same time well connected in the Catholic church. His commissions included altarpieces and murals in important churches and cathedrals in Mexico City, New York, Baltimore, Washington, and Philadelphia (fig. 1–19 and Appendix C).

Brumidi clearly earned the respect of people he encountered in his adopted country, of those in important positions at the Capitol as well as of the men who worked with him, for his artistic talent and skill and for his personal integrity. Although Montgomery C. Meigs, the engineer in charge, and Thomas U. Walter, the architect of the Capitol extensions and dome, came to be enemies during the construction of the Capitol, both liked and valued Brumidi (see chapter 4). Their arguments over how and to what degree the Capitol should be decorated stemmed from their power struggle, not from differences over the quality of Brumidi's work, which they both es-

teemed. Meigs believed that "Brumidi is for our work better than any painter we have."²⁷ His high regard for Brumidi's character as well as his artistic talent is revealed in a heartfelt letter of recommendation written after he was transferred from the Capitol: "As a historical painter on a certain class of subjects he has no equal in the country. . . . I do not mean to claim for Mr. Brumidi the genius of Raphael, but he is a modest gentleman, a true and instructed and skillful artist, and I have as yet seen no one who could compare with him as a director of the decoration of the interior of the Capitol."²⁸ Walter also thought highly of Brumidi; he wrote, "I believe him to be the best living artist, in fresco, particularly in figures. . . . He is one of the most amiable, and excellent & unostentatious of men."²⁹

Brumidi wisely stayed out of the dispute between Meigs and Walter. Furthermore, there is no evidence that Brumidi was directly involved in American politics during the time he worked at the Capitol, which spanned the administrations of six presidents, from Franklin Pierce through Rutherford B. Hayes. However, at times his ability to work at the Capitol was affected by politics, as when it was halted by lack of funds, when it was attacked in heated congressional debates, and when the superintendence of construction at the Capitol changed.

Brumidi may have avoided the political arena because of his earlier traumatic experience of being imprisoned after the 1849 uprising in Rome (see chapter 2), although later he romanticized his role as a revolutionary by saying he was arrested because he had refused to fire on civilians.³⁰ In fact, he had only reluctantly become involved in the revolution. Having joined the civil guard because it was expected of him as a shopkeeper, he tried unsuccessfully to resign as captain; he also refused to join extremely liberal groups or even to allow political discussions in his coffee shop.³¹ Yet the value he placed on his personal freedom and his opportunities to use his talents, as well as his allegiance to the United States, was genuine. He was proud of being an American citizen and of being chosen to decorate the Capitol. He is reported to have declared: "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty."³²

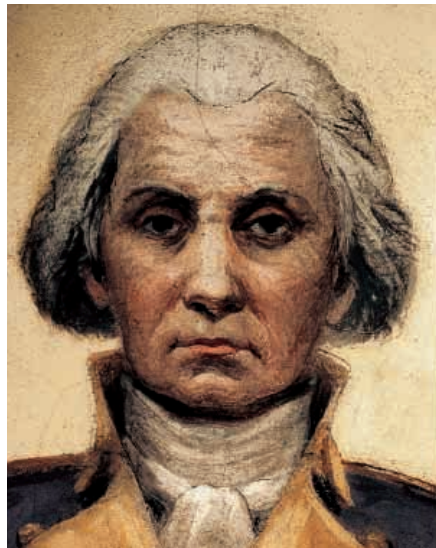


Fig. 1–20. George Washington’s portrait in details from Brumidi’s murals. *The first president is found, from the upper left, in S–128, H–144, S–216, S–213, the Rotunda canopy, and H–117.*

Brumidi expressed his patriotism and pride in his new homeland through the iconographical program depicting American history and values that he carried out under Meigs’s direction. He included a proliferation of patriotic symbols such as striped shields, eagles, and the liberty cap throughout the mural decoration. This emphasis on the nation’s history, achievements, and symbols must have seemed particularly urgent at a time when the union was threatened by dissolution as tensions escalated between the North and South. His central motifs, President George Washington and American progress through technological advances, can be found in most of the murals he designed for the Capitol.

The image of George Washington appears in the first room Brumidi painted for the House Committee on Agriculture (H–144) and in the very center of the Capitol in the canopy over the Rotunda. Washington is central to the iconography of his fresco for the House chamber (now in H–117), the President’s Room (S–216), the room designed for the Senate Committee on Military Affairs (S–128), and the Senate Reception Room (S–213) (fig. 1–20). The first president has been closely associated with the Capitol from its conception, and the center of the building was conceived as a mausoleum for him. Although his remains were never moved to Washington, the place intended for him two floors below the Rotunda has con-



Fig. 1–21. Images of new technology and inventions in Brumidi’s murals. From left to right: S–211, the Rotunda canopy, John Fitch, *Brumidi Corridor ceiling*, S–213, and H–144.

tinually attracted visitors. Brumidi would have known a number of portraits of Washington already placed in the Capitol, including John Trumbull’s historical scenes in the Rotunda, Antonio Capellano’s bust over the central door, John Vanderlyn’s full-length portrait, and Rembrandt Peale’s “porthole” portrait. By the time Brumidi arrived in Washington, the monumental seated sculpture of Washington, commissioned for the Rotunda from Horatio Greenough in 1832 and installed in 1841, had been moved to the Capitol grounds. A plaster cast of Jean Antoine Houdon’s standing portrait of Washington was on display, and the unfinished Washington Monument was also a constant reminder of the first president’s impor-

tance. By the mid-nineteenth century, Americans were focusing on the American Revolution as the heroic age of this country, and Washington was even considered superior to Roman heroes.³³ The appropriateness of honoring Washington in the fresco decoration of the Capitol must have seemed obvious to people of the time, and Meigs’s decision to do so never provoked debate or criticism.

Brumidi’s art in the Capitol also reflects Meigs’s keen interest in new technology. The supervising engineer was deeply curious about scientific inventions. At the time he was commissioning work from Brumidi, he was also designing structures and ventilating systems for the Capitol and building a system to supply water to the city of Wash-

ington. He participated, along with Titian R. Peale, head of the Patent Office, and Joseph Henry, secretary of the Smithsonian Institution, in a scientific club, called the Saturday Club, which met in members' houses once a month.³⁴ He kept up-to-date through these meetings and his reading and observation, on which he commented in his journals.

Even before arriving at the Capitol, Brumidi shared Meigs's nineteenth-century pride in technology, as shown in his painting *Progress*, which includes a locomotive and steamship (see fig. 5–4). In the Capitol, he highlighted new inventions, beginning with his first room (H–144), where he depicted the McCormick reaper. In the canopy over the Rotunda, he included the reaper, steam engines, an ironclad ship, electrical generators, and the first transatlantic cable, which was being laid as he painted the fresco. American inventions are also featured in the Brumidi Corridors and numerous murals throughout the building (fig. 1–21).

The success of Brumidi's work in the Capitol results in part from the artist's ability to integrate the modern with the classical. This gift of imagination was supported by a foundation of talent and thorough academic training; its translation into reality was aided by a temperament that allowed him to work effectively with others to carry out his designs. And, as the following chapters show, Brumidi's abilities were marshalled and given direction by his unceasing enthusiasm for celebrating not only the history but also the ideals of his adopted country.

Notes to Chapter 1

1. "Death of a Great Artist," *Washington Post*, February 20, 1880.
2. Notes taken by Mildred Thompson, great grandniece of Lola Brumidi, from passport application, USSC/MTP.
3. Giuseppe Checchetelli. *Una giornata di osservazione nel Palazzo e nella Villa de S.E. il Principe D. Alessandro Torlonia* (Rome: Tipografia de Crispino Puccinelli, 1842).
4. CB to Justin Morrill, November 30, 1874, AOC/CO. The document in the AOC Curator's Office, in the artist's own hand, is presumably a copy that Brumidi sent to Edward Clark.
5. Regina Soria, *American Artists of Italian Heritage, 1776-1945: A Biographical Dictionary* (London and Toronto: Associated University Press, 1993), p. 40.
6. Brumidi copied seventeenth-century altarpieces by Guercino Annibale Carracci for churches in Rome. A.V. Jervis, "Costantino Brumidi," *La Pittura in Italia: L'Ottocento* (Milan: Electa, 1991). Brumidi gave his copy of Guido Reni's *Aurora* to Moses Titcomb, and later he had his son Laurence copy the same painting for Justin Morrill.
7. The manifesto of the purist movement, "Del purismo nelle arti," was published by Brumidi's cousin Antonio Bianchini in Rome in 1843; see Norma Broude, *The Macchiaoli* (New Haven: Yale University Press, 1987), chapter 1 for background.
8. "Constantino Brumidi," *Daily (Washington) Critic*, undated news-

paper clipping marked 1880, AOC/CO.

9. "Death of a Great Artist."
10. *Congressional Record*, 46th Cong., 2d sess., February 24, 1880, p. 1076.
11. MCM to Representative Tyson, May 1, 1856, AOC/LB. CB consulted with the wife of General Winfield Scott while preparing the *American Army Entering the City of Mexico* for the frieze. CB to EC, March 22, 1879, AOC/CO.
12. Greek diplomat Alexander Rhizos Rangavis visited the Capitol on May 31, 1867, and mentioned meeting the "Greek Bromidis" in his journal, see P. B. Peclaris, "Constantinos Brumidis: The Greek Painter who Decorated the U.S. Capitol," *Hellenic Review* 4 (April 1963), p. 19. He was introduced by Mr. Kimon of the State Department, see Harry Lagoudakis to Mildred Thompson, October 30, 1953, AOC/CO.
13. MCMJ, December 28, 1854 (A–358); CB proposal in French for the decoration of the Senate Reception Room, c. 1855, AOC/CO; CB to MCM, May 26, 1856, written in English, AOC/CO; *Congressional Record*, 46th Cong., 2d sess., February 24, 1880, p. 1076.
14. "Death of a Great Artist."
15. TUV to Amanda Walter, May 8, 1863 TUV/PA (AAA reel 4141). "Constantino Brumidi," *Daily Critic*, c. 1880.
16. MCMJ, April 9, 1855 (A–519); The List of All Passengers, taken on board the steamship *Onzaba*, at the port of Vera Cruz, bound for New Orleans, December 12, 1854. NARA/RG 36, Passenger Lists and Indexes, New Orleans, courtesy of Kent Ahrens. Casali appears to have been the young Italian who translated for Brumidi and Meigs at their first meeting. He served as head of the Capitol bronze foundry from 1855 until his death in July 1857. MCMJ, April 9, 1855 (A–520), with mentions of Casali through July 13, 1857 (B–606).
17. MCMJ, July 26, 1855 (A–629).
18. Laurence Brumidi, "History of the Frieze in the Rotunda of the U.S. Capitol, Washington, D.C.," [1915], p. 10, AOC/CO.
19. *Congressional Record*, 46th Cong., 2d sess., February 24, 1880, p. 1076. Elena Brumidi to EC, July 14, 1879, AOC/CO. Elena's picture taken in Rome in 1876, in Lola Germon Brumidi family album, USSC/MTP.
20. Giuseppe died in 1916. His daughter Maria, Brumidi's granddaughter, was referred to as a lunatic and was living in a welfare house in Rome in 1925. She claimed to be the artist's only heir after the death of Laurence, Probate Court no. 27803, Supreme Court of District of Columbia, October 16, 1925.
21. The List of All Passengers, December 12, 1854. MCMJ, January 30, 1855 (A–410). Because the dates of these documents are only six weeks apart, the assumption is made that this is the same woman.
22. "Death," *National Intelligencer*, June 8, 1859, p. 1.
23. Lola's cousin Effie Germon made her stage debut at Wallach's theater in 1868. The Temple of Art, at 914 Arch Street, was the predecessor of the McClees Gallery, Senate Curator's interview with Mildred Thompson, USSC/MTP.
24. TUV refers to "Mrs. Brumidi" in a letter dated March 30, 1863 TUV/PA (AAA reel 4141). "Indenture," dated November 21, 1864, names "Lola V. Brumidi, the wife of Constantino Brumidi" as second party in a real estate transaction, USSC/MTP.
25. MCMJ, January 30, 1855 (A–410). Brumidi lived on Delaware Avenue between B and C Streets in a brick rear kitchen with two rooms on the second floor owned by Mr. Brent, a lawyer, who lived at 306 Delaware Avenue. CB to MCM, May 26, 1856 AOC/CO and *Washington Directory*, 1858.

26. Brumidi was listed only sporadically in *Boyd's Washington and Georgetown Directory*. He is shown at 63 Indiana Avenue in 1858 and at 485 D Street North in 1860. His longest-term address was 128 2nd Street West, where he resided from 1862 to at least 1870. Lola V. Brumidi purchased this property, lot 16, square 571, on November 21, 1864. In 1870, they took out a loan on this property and Lola was listed at A Street near 4th SE (326 A Street, SE), perhaps signaling a separation. In 1878, he lived with his son Laurence in a brick house at 911 G Street, N.W. He spent his last months at 921 G Street, N.W., a house purchased by Lola V. Walsh in 1879. Record of purchase, Young & Middleton, March 22, 1879, USSC/MTP; “Constantino Brumidi,” *Daily Critic*, c. 1880, and CB will dated June 27, 1879, Records of the Government of the District of Columbia, Department of Public Health.

27. MCMJ, March 26, 1855 (A-502).

28. MCM to Caleb B. Smith, Secretary of the Interior, June 5, 1862,

NARA/RG 48, series 291, box 4.

29. TUV to John Boulton, February 5, 1863, TUV/PA (AAA reel 4141).

30. Charles Fairman, *Art and Artists of the Capitol of the United States* (Washington, D.C.: Government Printing Office, 1927), p. 160.

31. CB, Statement of Innocence, February 22, 1851, ASR/SC.

32. Smith D. Fry, *Thrilling Story of the Wonderful Capitol Building and Its Marvelous Decorations* (n.p., 1911), p. 41.

33. Edwin A Miles, “The Young American Nation and the Classical World,” *Journal of the History of Ideas* 35 (April–June, 1974), pp. 269–270.

34. Albert C. Peale, “Titian R. Peale,” *Philosophical Society of Washington Bulletin*, 14 (1905), p. 317.