## PAINTINGS FOUND IN WASHINGTON AFTER A SEARCH OF FORTY

WO large boxes, containing twenty-seven oil paintings of various sizes, belonging to the estate of the late Constantino. Brumidi, the eminent artist of Capitol fame, were found in Washington the other day after having been lost for thirty years.

These art treasures were lost in 1889 and found in 1919 at one of the busiest and most prominent street corners in Washington, a block distant from the White House and still closer to the United States Treasury. \* \* \* \*

In 1879 Brumidi made the following will, which was filed, but never probated. He died the next year:

In the name of God, Amen. .I, Constantino Brumidi, of No. 921 G Street. Washington, D. C., make this my last will. I give, devise and bequeath all my estate

and property, real and personal, to my boy. named, called and known by the name of Lawreace S. Brumidi, as follows, that is to say: All engravings, works of art, paintings and

apparatus pertaining thereto that I now or

such as to necessitate hospital atten-

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After endless searching among all

the old warehouses of the city and

diligently inquiring among all of the

old settlers whom he imagined might

have been familiar with the affairs

of the Brumidi family, Mr. Schwartz

went into the National Savings and

street and New York avenue, where

he entered into a casual conversation

duplicate of the great painting in the dome of the Capitol. It is altogether probable that the artist painted this During the lifetime of Mrs. Brumidi, she informed Executor Schwartz that nicture first and then used it as a model during the years he worked in her husband's paintings, sketches, etc., the dome. It is in a splendid state were in storage somewhere, but had no idea as to just where. of preservation.

Two large portraits of Brumidi's American wife the was twice married before leaving Italy), in heavy gold frames, were found among the other pictures in the first box that was opened. She was evidently a very beautiful woman.

A painting of George Washington. presumably copied by Brumidi from Trust Company, at the corner of 15th the celebrated Gilbert Stuart painting, is in the collection, there is also one of Benjamin Franklin, after Benwith his friend, J. M. Boteler, in jamin West, beautifully embellished charge of the vault and safe deposit departments of that institution. After in a gold frame.

they had discussed finances, politics. Many of the pictures are undoubtstrikes, prohibition and the rapid apedly the original studies of paintings proach of Thanksgiving, Mr. Schwartz, later placed in various parts of the apropos of nothing, remarked that he Capitol wished he could locate those Brumidi

There is a small oval-shaped pic-

BRUMIDDS PAINTING OF HIS AMERICAN WIFE. HER LIKENESS IS NOTICED IN MANY OF HIS CAPITOL DECORATIONS. ORIGINAL PAINTING INCLUDED AMONG THOSE LOST FOR FORTY YEARS.

and tracings for the frieze of the Capitol of the United States and any other purposes; my gold watch and chain, bookcase, library and all ob-Jects and things in my room; all money that 1 have in possession, or that may be due me at the time of my demise from the United States overment or any other source. These things and any or all property real and personal, and choses in action, that I may now have or may herefter possess, do I convey to said Lawrence 8. Brumidi, to be enjoyed by him, his heirs, assigns, foreyer, free from all claim or claims of any, every and all persons, whomsoever, claiming or to claim the same or any att thereof, by, under or through me or any

I appoint Robert Mason of Washington, D.C., my Executor, who shall receive no reward.

(Signed) CONSTANTINO BRUMIDI, (Seal.) The said Constantino Brumidi, of 921 G Street, Washington, D. C., on said 27th of June, 1879, signed and sealed this instrument and published and declared the same to be his last will; and we, at his request and in his presence and in the presence of each other, ave hereunto written our names as subscribing witnesses. WILLIAM H. APPLETON,"

. H. WHITAKER. MARTHA DENT.

Upon the death of Brumidi's widow. some years later. Edward P. Schwartz of this city was named as executor of the will made in 1879. He was subsequently named committeeman by the court for Lawrence, the son;

and, waving his hands in the air, he said: "Thank goodness, the mystery is going to be solved at last, and we will find out what on earth is in those two big boxes that have been in our vaults for the last thirty years, and which have accumulated storage charges of almost \$360!"4

Securing an order from the court to open the boxes. Mr. Schwartz invited Dr. William Henry Holmes, the well known artist, who is the head of the National Gallery of Art; J. G. Langdon, landscape architect, and city planner, , in charge of the development of Washington's park system; Charles E. Fairman, custodian of the works of art at the Capitel: J. M. Boteler of the National Savings and Trust Company, John C. Fitzpatrick of the manuscript division of the Library of Congress, and the writer, to witness the opening of the mysterious and long mislaid boxes reposing in the deepest vaults far below the street. The boxes were so securely fastened together with screws and nails that it required the entire colored janitorial force of the bank half an hour to get them open. The packing was

evidently done by Brumidi himself.

because they were arranged so ex-

pertly as to sustain no damage what-

boxes. Banker Boteler's eves bulged, ture of a mountain scene. In general style and coloring it is decidedly similar to the panels on the first floor of the Capitol. This would indicate that Brumidi was the man who painted these panels. It has heretofore, according to Mr. Fairman, not been known that Brumidi painted any panels on that floor.

Some of the other pictures may be described as follows: "St. Patrick," "Child and Grapes," . "The Reaper," "Adoration of the Wise Men," "Women and Child." "The Five Senses." "Char-"Cupid Asleep" and "Madonna." The only bank officer who was in service when the boxes were put in storage in 1889 was C. E. Nyman, who

unfortunately died in July, 1918. Mr. Boteler says Mr. Nyman treated the boxes tenderly during the twenty-nine years he had charge of them, and often expressed the hope that some one would turn up some day and claim them so that he could learn just, what it was he had been custodian of for so many years.

No definite plans for the disposition of the pictures has been determined upon by Mr. Schwartz. He, however, is considering the advisability of placing them on exhibition for a month or two in some prominent edu-

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ARTIST Who Decorated the Capitol Died, Leaving Valued Paintings to His Son, But Boxes Containing Them Had Never Been Located Until Recently-Stored in a Bank Vault, But Kept in the Best Possible Condition-Originals of the Capitol Decorations, Portraits, Early Work of Famous Artist, Brought to Light During the Past Week-The Unfinished Frieze.



PRESENT AT OPPNING OF THE BRUMIDI BOXES OF PAINTINGS. LEFT TO RIGHT: J. M. BOTELER OF THE NATIONAL SAVINGS AND TBUST COMPANY, JOHN CAPITZPATRICK OF THE MANUSCRIPT DIVISION OF LIBRARY OF CONGRESS, DR. WILLIAM HENRY HOLMES, NATIONAL GALLERY OF ART; EDWARD P. SCHWARTZ, EXECUTOR OF THE BRUMIDI WILL; CHARLES E. FAIRMAN, CUSTODIAN OF THE WORKS OF ART OF THE CAPITOL, AND J. G. LANGDON, LANDSCAPE ARCHITECT AND CITY PLANNER, IN CHARGE OF DEVELOPMENT OF WASHINGTON'S PARKS.

opportunity to see them. -

Half a century ago Brumidi's painting at the top of the rotunda, a copy, perhaps the original, which was found in the boxes, was described in these beautiful words by S. D.

"To an American the rotunda of the Capitol is replete with interest. He feels his heart beat within him as he treads the solid floor. Pictures and works in alto relievo crowd on the sight, and from them all come glimpses of proud historic teachings. "Up, still higher, above the painted iron caissons, which, like huge plates of overlying mail, approach the faraway roof, 180 feet distant, the fresco by Brumidi arrests the gaze, as, though the sky had opened and it day. were permitted to look into the Be-

"Clouds of gold, azure and rose seem hanging there, spanned by a rainbow, and, floating among them. forms of exquisite beauty. Grand Force and Progress, appear there, too. titantic-majestic; almost appalling with their great significance. The alm glorious faces of the great American dead also look down, with eyes that seem living eyes, from out the mysterious dizzy height, of the

in majesty. On his right is the God- resents New Hampshire, then in semi- mortars and cannon balls strewn dess of Liberty, and on his left is a cular sweep succeed Massachusetts. around remind us of forging thunderwinged idealization of Victory and Rhode Island, Connecticut, New bolts, as well as of combat with, and

ple of Washington may be afforded an. Fame—sounding a trumpet, and in Jersey, New York, Pennsylvania, Marytrlumph displaying the victor's palm. land, Delaware, Virginia, North Caro-"Before the three, forming a semi- lina, South Carolina and Georgia.

and, conquered-winning freedom, and Freedom. the right to sing and shout the glad 'morning hymn' announcing the coming of the dawn of man's millennial

"The coloring of the drapery, the and the cotton of the south.

"Signor Brumidl, in his grouping of the states, has linked them together "Washington, the savior of his federal Constitution. The figure on genius of this group. His right foot country, anotheosized, appears scated the extreme left of Washington repr rests on a cannon, Machinery, forges,

British colonies that fought and bled, is fighting for, and by the side of

"The second is Agriculture. This its exhibition of destructive power. basket of fruit.

"Then succeeds Mechanics. geographically, and not according to "Vulcan, the old stalwart Tubal Cain the order in which they adopted the of Grecian mythology, is the colossal



By far the most interesting cational institution, so that the peo- "FELEGRAPH, IN SCHATE DISTRICT OF COLUMNIA COMMITTED MOON, INCLUMED AMONG THE PAINTINGS.

circle, are thirteen female figures. "Below this center group are six The head of each is crowned with a others surrounding the base of the star. They hold up a ribbon banner canopy. The first, occupying the west, on which is inscribed, E Pluribus is War. Freedom, terrible in ven-Unum. These figures represent the geance, with upraised sword, is strikthirteen sister states of Delaware, ing down Tyranny and Kingly Power. Pennsylvania, New Jersey, Georgia, They are overcome, and fleeing from Connecticute Massachusetts, Mary- her wrath in dismay; with them is land, South Carolina, New Hamp- Anger, and also Revenge and Discord sire, Virginia, New York, North Caro- bearing the incendiary torch. An lina and Rhode Island, the original angry Eagle, striking with his beak,

conception, in all its details, is softly beautiful, as the other is sublime in Ceres, the goddess of harvests and the fields, with the horn of plenty, forms, and the attitudes of these is in the center. Young America, with figures, and the leaves and blossoms liberty cap of red, the bonnet rouge entwined in their hair betoken the of France, having under his control a states they represent. The subdued pair of vigorous horses hitched to an delicate green of the northern states American reaper, in conscious pride mythological figures, symbolizing changes to brighter and deeper tints is exhibiting his skill. The backuntil they warm into golden hues. ground is a luxuriant mass of prolific There is symboled the grass and American vegetation. Flora is gathmaize of the north, the wheat of the ering flowers, and lingering near is a west the tobacco of the middle states, child. Beyond is Pomona, with a

distance. \* \* \* \*

"The last is the Arts and Sciences.

"Minerva, the goddess of wisdom, stands gloriously prominent, with hel- His picture, of the 'Hisly Brintle" in in front of the great Mexican dial, and was working on a portrait of Henry met and moon, an also mention, bull who estimated the City of Montes . Then made a dead line through . Clay at the time of his death.

grown, from the brain of Jupiter. In is one of the most noted works of art, the sand. De Soto, Pocahontas, the meek attitudes, but with glowing of that country. It was while in Mexfaces, attentive to her teachings, are Benjamin Franklin, printer and philosopher: Robert Fulton of steamboat renown and Prof. Samuel S. F. B. Morse, the generally acknowledged inventor of the magnetic telegraph, There are also boys, with wondering eyes and expressive gestures, listening to the instructions of a school

"This painting covers an area of 4.664 square feet. The circumference of the base of the canopy is 205 feet 4 inches; its diameter is 65 feet 4 inches and its height from base to top, in a straight line is 20 feet 71/4 inches." There is no question but what Bru-

midi will go down in history as the artistic genius of the Capitol. So many of its stateliest rooms bear the touch of his tireless brush that he will always be associated with it. This man, who devoted more than thirty years of his life to the Capitol of his adopted country, had a remarkable and interesting career. Romance, travel and patriotism came into his life to a greater extent than is accorded to the average man. This great man, who was often referred to by his legion of admirers as "The Michaelangelo of the Capitol," was born in Rome in 1805. . His mother was an Italian and his father a Greek. The latter died when he was quite young, and, although little is known of hisparents, it is not believed his family possessed any special artistic genius. Brumidl early developed a taste for art, and, when he was only thirteen, was sent to the Academy of Fine Arts at Rome, where he showed great talent and did fresco work which attracted attention. \* \* \* \*

From the time he was thirteen till he was thirty he worked laboriously, can at his profession without earning a. dollar, a fact to which he often referred. One of his fellow students was Thorwaldsen. His growing reputation brought him to the notice of Pone Pius IX, and a friendship sprang position is considered by all art critics up between the two which ended only as wonderful. These frescoes were orwith the death of the former. The dered in 1864. They have been critic the wet plaster, are much darker than Pope tendered to him the work of re- cised at times in regard to their colornewing a number of frescoes in the ing, but it must be remembered that Vatican and the difficult work of fin-

ico that he made the sketches of the great Mexican sun dial and the figures of the idols which now appear in the frieze in the Capitol rotunda.

The coming to Washington in 1854 proved to be the great event in the life of Brumidi. He was so delighted with Washington and the art possibilities of the Capitol that he never thereafter left the city, remaining until his death, which occurred thirty-

The first public announcement made by him was to the effect that he was going to become a citizen of the United States as quickly as the law would permit him to do so. It was always one of his chief delights to refer to himself and sign his name as a citizen of this country.

Gen. Meigs, who had charge of the public buildings when Brumidi first appeared upon the scene, promptly turned down his request for an opportunity to do some fresco work. Persistent applications, however, finally won the general over, and the Italian artist entered the American Capitol for the remainder of his life. His first work was the decorations of the agricultural room, the central figure of the design being "Cincinnatus Driving the Plow." Later he decorated the President's room, the Senate recention room, the canopy of the dome and the Senate post office room. He painted the portraits of Justice Story and Chancellors Kent and Livingstone. The artist worked in a spirit of

decoration which was a sort of compromise between history and mythology. His designs are allegorical and historical. He diligently endeavored, so far as possible, to make his work Ameri-

The scaffolding built for him to paint the picture in the dome was raised as he painted. The perfect perspective which he preserved working in this

landing of the Pilgrims and William Penn. It is here that his work stopped. The cartoons as prepared by Brumidi for the completion of the frieze were "Oglethorpe and the Indians," "The Battle of Lexington," "Surrender of Cornwallis." "Decatur at Tripoli," "The Death of Tecumseh," "The Entrance of Scott Into the City of Mexico" and "The Discovery of Gold."

It is barely possible that as a result of the recent world war, with the development of the airplane, tanks and submarines. Congress may modernize Brumidi's old plans and at last havethe frieze completed in such manner as to show some historical details of the greatest war of all ages.

Brumidi's work in the Capitol was done in genuine fresco. Painting in fresco is done with earthy or mineral colors mixed or ground in water, which are applied to the surface of plaster or stucco while it is still sufficiently fresh or wet to imbibe or incorporate them with itself. The painting is, in fact, a mosaic in colored plaster. It is comparatively indestructible and will retain its original color and brilliancy unchanged and undiminished for centuries-in fact, as long as the wall on which it is painted may remain intact. In the process of painting only as much surface of plaster is prepared at once as can be completely finished while it is still wet. Thus the picture has to progress piecemeal; each little section must be completed so as to harmonize with the rest of the composition, and there is no possibility of retouching it after

Before the actual process of painting on the walls begins careful and elaborate studies of color and full-sized cartoons or outline drawings are prepared. From the cartoons the outlines are transferred directly to the plaster by dusting from the floor, and he lay on his back through perforations made along the lines of the drawings, and, judged by the color studies, the small section in hand is completed. When it is considered that when the colors, when applied to they will finally appear when dry, it will be seen what great difficulties are en-



"ROBERT FULTON," AT PRIVATE ENTRANCE OF SENATE CENSUS COMMITTEE ROOM OF THE CAPITOL. ONE OF BRUMIDI PAINTINGS, FOUND IN RECENTLY DISCOVERED BOXES.

victory over, the giant forces of na- ishing some that had been left incomture and making them subservient to plete. This was followed by the painthuman will and purposes. "The next, and occupying the east, is pleased the prelate so much that he

"Mercury, the protector of travelers and merchants, holds in his hand a the attention of Robert Morris, the financier of the American revolution. It was he who guided to a successful issue the entangled pecuniary embarrassments of our country in its struggle for independence. Alas, for himself, he died a bankrupt, and in Two sailors point to a gunboat in the

"The group beside this symbolizes the Marine.

"Neptune, in marine state, bearing his trident; in his car, accompanied by his charloteer and attendants, is emerging astonished from the deep. The beautiful Aphrodite (Venus) born of the sea foam, half risen from the waves, holds in her hands the Atlantic cable, given her by's winged cherub, and is about dropping it into the sea.

other colors. ing of a portrait of the Pope, which

An incident occurred at this period bag of gold, to which he is directing of his life that caused him to make America his future home. Brumidi was a captain in the National Guard of Rome. He angrily refused to obey orders from his superior officers instructing him to fire on the oppressed. That night he was dragged from his home by a detachment of soldiers and confinement for debt. Boxes of mer- thrown into a prison, where he rechandise and bales of goods, with men mained for more than a year. Not at work among them, are be seen. to leave Italy forever was he granted his freedom. This was done through

presented the young artist with a gold

It was in the eventful year of 1849 that he landed in America. He was now forty-four years of age. During his residence in New York he painted "Crucifixion" in St. Stephen's Church, which is one of the largest of its kind in this country.

the influence of the Pope.

Later he painted the pictures of St. · Peter and St. Paul in the cathedral at Philadelphia. After that he went to Mexico, and in that country of churches found much employment.

At the beginning of his work Congress fixed his salary at \$8 per day. Afterward, through the continued efforts of Jefferson Davis, it was increased to \$10, at which figure it reat the Capitol.

The work on the great frieze, which was unfinished at the time of his death, and which has never been finished up to this hour, was necessarily slow and tedious. The execution of about half of one figure constituted a good day's work. The designs for this great historical belt were made in 1859 and were approved by Gen. Meigs. Owing to the disinclination of Congress to become financially interested in art, the work was not commenced, until May, 1878, nineteen years later. Brumidi felt confident that he could have completed the

plaster, as the lime would cat up all beyond question, surely understood his process thoroughly and was ever enthusiastic and indefatigable at his works

During the last few years of his life the daily picture of him at work in the Capitol was one of the most interesting features of Washington. Visitors from mained throughout the years he worked , all over the world would invariably ask where they could see Brumidi. They would often wait for hours to see the splendid old gentleman hoisted or lowered in his wooden cage to and from his work in the dome. It was his custom to begin work at 10:30 each morning and remain continuously at his beloved task until 3 in the afternoon. He is said to have been one of the most stirking figures of Washington. His hair was snow white, and the wearing of a military cape, naturally added to the picturesueness of his appearance. He had the reserve of an artist for mere signiseers. but for his friends he always had deep leordiality and a most charming personality. He was a man of cultivated work in another two years. The taste and wide reading, especially fond frieze begins with the discovery of of the classic poets, and thoroughly con-America by Columbus: It closes with versant with works of historical art. a group of argonauts of 1849. 7 The He was fond of Shakespeace and Dante artist's idea was that the discovery and the old Italian poets. If any one of that new Pacific empire completed happened to praise them it never failed a cycle of national history. Between to rouse his enthusiasm and interest. He that alpha and omega are Montexuma had completed a portrait of Jefferson