



Italy
Under the
Golden Dome

The Italian-American Presence
at the
Massachusetts State House



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*Susan Greendyke Lachèvre
Art Collections Manager, Commonwealth of Massachusetts Art Commission,
with the assistance of
Teresa J. Mazzulli, Doric Docents, Inc.
for the
Italian-American Heritage Month Committee
All photographs courtesy Massachusetts Art Commission.
Fifth ed., © 2008*

THE COMMONWEALTH OF MASSACHUSETTS

In the Year One Thousand Nine Hundred and Ninety-nine

AN ACT PROVIDING FOR THE ANNUAL OBSERVANCE OF OCTOBER AS ITALIAN-AMERICAN HERITAGE MONTH.

Whereas, The deferred operation of this act would tend to defeat its purpose, which is to provide forthwith for the annual observance of the month of October as Italian-American Heritage Month, therefore it is hereby declared to be an emergency law, necessary for the immediate preservation of the public convenience.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Chapter 6 of the General Laws is hereby amended by inserting after section 15DDDD the following section:-

Section 15EEZE. The governor shall annually issue a proclamation setting apart the month of October as Italian-American Heritage Month, in recognition of the significant contributions Italian-Americans have made to the commonwealth and to the United States and recommending that said month be observed in an appropriate manner by the people. After consultation with Italian-American groups, the governor may include in the proclamation such contributions as he shall see fit.

H 4751

House of Representatives, September 29, 1999.

Bill passed to be enacted

William W. Mitchell

Acting
Speaker.

In Senate, September 30, 1999.

Bill passed to be enacted,

Paul Cellucci

President.

October 7, 1999.

Approved,

at 4 o'clock and 16 minutes, P. M.

John F. Cellucci
Governor.



The Commonwealth of Massachusetts
Secretary of the Commonwealth
State House, Boston, Massachusetts 02133

William Francis Galvin
Secretary of the Commonwealth

Dear Citizens:

Please join me in the celebration of Italian-American Heritage Month. In order to celebrate on behalf of the citizens of the Commonwealth of Massachusetts I invite you to come and visit your State House under the golden dome to see first hand the many contributions by Italian-Americans from former governors, artists, sculptors, mosaic artisans, and legislators.

The Tours Division of the State Secretary's office along with the assistance of the Doric Docents provide free tours of the State House Monday through Friday from 10:00 AM to 4:00PM.

I am happy to be able to participate in this wonderful celebration by publishing this most remarkable publication entitled: "Italy Under the Golden Dome" which highlights the many Italian-American contributions. Recently I had the opportunity to accept on behalf of the grandchildren of Luigi Totino the tools used by him to install the beautiful marble floor in Memorial Hall.

As Secretary of the Commonwealth I urge all residents of the Commonwealth to recognize and celebrate the enormous contributions of Italian-Americans during Italian-American Heritage Month in October.

Very truly yours,

A handwritten signature in cursive script that reads "Bill Galvin".

William Francis Galvin
Secretary of the Commonwealth



IL CONSOLE GENERALE D'ITALIA BOSTON

On the occasion of the latest edition of the booklet “Italy Under the Golden Dome,” I would like to congratulate the October Italian Heritage Month Committee for making it available, once again, to all those interested to learn about the wonderful contributions that Italian artists have made to the State House of Massachusetts. In this regard I would also like to avail myself of this opportunity, if I may, to commend the Secretary of the Commonwealth of Massachusetts, the Hon. William F. Galvin, for the cooperation that he has graciously extended to the Committee in this particular endeavor.

Italians and Italian Americans are rightly proud of the many extraordinary works of art that decorate the State House, works that are either made by Italian artists or inspired by the Italian tradition in the field of art and architecture. It is therefore particularly fitting that the October Italian Heritage Month Committee has taken upon itself the task of celebrating this unique contribution that Italians have made to the history of Massachusetts.

Consul General of Italy, Boston



America in History

Landing of Columbus

Designs created & implemented by Constantino Brumidi (1805-1880)
The Michelangelo of the United States Capitol

OCTOBER IS ITALIAN-AMERICAN HERITAGE MONTH

On behalf of the Committee to Observe October as Italian-American Heritage Month, we are pleased and honored that Secretary William Galvin, in cooperation with the Massachusetts Art Commission and the Doric Docents of the Massachusetts State House, has agreed to publish this edition of the Guide. This Heritage project is supported by the Italian-American organizations throughout the Commonwealth along with the Italian Consul General. However, several individuals deserve special recognition. The legislation establishing this observance, chapter 97 of the Acts and Resolves of 1999, was filed by House Majority Leader Salvatore DiMasi who steered it through the House. It was then carried through the Senate to a successful conclusion by President Robert Travaglini. We are deeply grateful to both of these distinguished public servants who have never lost sight of their immigrant roots. The bill was signed into law by then Governor Argeo Paul Cellucci, a man regarded by the Italian-American community as one of its greatest representatives.

Our goal is to inform the public about the contributions made by Italians and Italian-Americans to our civilization, especially in the arts, the humanities and the sciences, and to celebrate the impact that Italian culture and language have had and continue to have on our lives as Italian-Americans. These purposes are realized by encouraging and supporting events and activities throughout the year, but principally during the month of October, that bring people of goodwill together to gain greater appreciation for the roles played by Italians and Italian-Americans in shaping our civilization.

The publication of this Guide is a tribute not only to the artists and artisans whose work is celebrated in these pages and through whose efforts this magnificent edifice – the Massachusetts State House – has been made more beautiful, but to all the immigrants who have made the journey to Massachusetts from foreign lands, and through their labor contributed to the betterment of this great Commonwealth.

Sincerely,

Italian-American Heritage Month Committee



Map of Italy: Locations Mentioned in Text



Map by Teresa F. Mazzulli, Doric Docents, Inc.

Italy Under the Golden Dome

The Massachusetts State House was designed by Charles Bulfinch in 1795 in a restrained English neoclassical style: blind-arched windows, bracketed doorways crowned with lunettes, and a double-columned portico. Two sets of large **Palladian windows** flank the third floor porch. Bulfinch was heavily influenced by Somerset House in London, which is itself based on themes developed during the 16th century by Andrea Palladio in Vicenza, Italy. Bulfinch designed the State House for Boston, however, with a lighter touch, using slender columns, thin moldings, smooth brick walls, and simple ornament to accentuate its height at the summit of Beacon Hill.

The **Gold Dome** of this historic building is, without doubt, the state's most recognizable landmark. Fifty feet in diameter, and rising nearly 200 feet off Beacon Street, the dome, with its lantern and pine cone finial, is the end point in Boston for all measured distance in the Commonwealth.



Beacon Street façade of the Bulfinch State House, 1798

First shingled, then coppered by Paul Revere in 1802, then painted yellow, the dome was not actually gilded until 1874. Since then, the dome has been restored nine times, most recently in 1997, when the entire 9,073 square foot surface was regilded with 23.75 K gold leaf imported from the **Giusto Manetti Battiloro Company** in Florence. The highly specialized process of beating gold leaf has a long history in Italy. The Manetti gold and silver manufacturers, established in 1820, were one of the few suppliers that could produce gold leaf in sheets thin enough for the dome: .0039 inch. Less than six pounds of “Rosa-Noble Triple Gold” was required.

From 1798 until 1894, the Bulfinch building served as the State House until it was enlarged according to plans drafted by Charles Brigham and John Spofford. Their original design called for a fuller interpretation of the **Italian Renaissance Revival** style then popular in America, but these plans were scaled back in order to defer, stylistically, to the older, English neoclassical building. Both interior and exterior designs were redrawn to effect “greater harmony and unity of design” through the elimination of more flamboyant decorative features and a melding of elements of two very different styles of architecture. Italian Renaissance spaces, such as Nurses and Memorial Halls, with their elaborate surface treatments, were balanced by more restrained design in the surrounding areas where classical treatments prevail. At times, elements from both styles were juxtaposed, such as in the richly detailed entrance to the Chamber of the House of Representatives and the Bulfinch-style columned Main Staircase Hall on the third floor.



Palladian window, 1900, illustrating the seals of the royal governors, seals of the British Monarchs, as well as the ancient seals of Massachusetts. Main Staircase Landing.

Several sets of Palladian windows surround a central atrium (now Great Hall), including a magnificent stained glass window set in carved marble, on the landing of the Main Staircase. Brigham incorporated stained glass into nearly every prominent space of the extension, increasing the interplay of materials and surface treatments. The ceiling of Bartlett Hall is inlaid with another fine example illustrating the names of the republics then in existence when our own republic was founded in 1787, including five in Italy: Rome, Genoa, San Marino, Florence, and Venice.

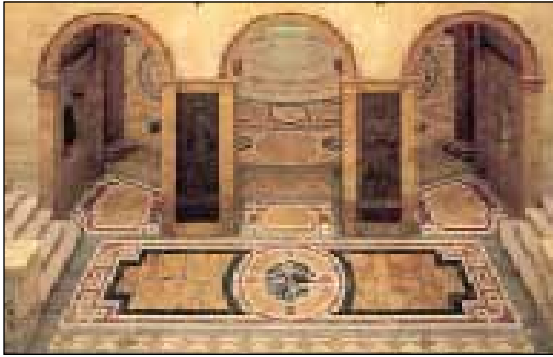


Memorial Hall, Massachusetts State House, opened January 1, 1900.

Pattern and imported materials play a key role throughout the extension. Marble is the dominant stone in the public spaces, and most of it is Italian. Memorial Hall, in the center of the building, was designed in tribute to Massachusetts soldiers of the American Civil War, and is constructed largely of Siena marble. Sixteen massive pillars in the Tuscan order support a circular gallery of the same stone. Although the last area to be completed, many design details in other parts of the building seem to spring from Brigham's vision of this room.



Memorial Hall was completed late in 1899. A bronze plaque just outside the Hall honors Luigi Totino (1865-1955) for his role in the installation of its handsome floor. Totino was born in Montemarano (Avellino). He came to America in 1893 and resided in the North End of Boston for 27 years before settling in Cambridge. He worked as a marble and mosaic artisan all his life. His tools were donated by the Totino family in May 2003 to the Commonwealth Museum.



Nurses Hall, from the third floor. Designed by Charles Brigham. Opened to the public 1900.

Adjacent to Memorial Hall is Nurses Hall, formerly Senate Staircase Hall, which, in contrast, is constructed mainly of large-grained Pavonazzo marble. Linking these two rooms are floors, also designed by Brigham, inlaid with many different kinds of marble: Italian white, Pavonazzo, Grand Antique, Languedoc, Siena, and Verde Campagna.



Great Hall, from the third floor, designed by Shepley, Bulfinch, Richardson and Abbot. Opened 1900.

Ninety years later, the geometric patterns on these floors inspired the floor of the Great Hall, the newest ceremonial room in the State House. Here, designers from Shepley, Bulfinch, Richardson and Abbott adopted the simplified color scheme carried by Brigham throughout the first and fourth floor corridors, and continued the tradition by importing Rosso Collemantina marble, from Lucca, Verde Acciglio, from Cuneo, and white Carrara “C,” and Statuary White Veined, both from Carrara. Yellow Siena was also used in the entryways.

and marble arches over each of the doorways was precut in Italy according to specification, and shipped to Boston for installation.

All of the marble used for the floor of Great Hall, as well as the white marble wainscot

Italian influences extend even to the East and West Wings of the State House, designed by the firm of Chapman, Sturgis and Andrews, and constructed 1914-1917. Italian marble was used in entrances, corridors, staircases, and lobby vestibules. Subcontracts were awarded to the Ardolino Brothers of Boston, sculptors, for models and carving.



Mosaic floor, Main Staircase Hall, c. 1894.

The “Venetian mosaic” floors throughout the Brigham-designed extension are yet another element of the Italian Renaissance design. All based on similar patterns, they vary from highly intricate in the ceremonial rooms, to simple and refined in the corridors. Their presence unifies as well as decorates the spaces.



Detail of mosaic floor decoration, second floor corridor.



The Art Collection

Paintings

In addition to serving as the seat of government, the capitol houses the Massachusetts State Art Collection. Historic and commemorative in nature, the collection pays tribute to the events and people that shaped the Commonwealth and served to defend it. Italian and Italian-American artists are well represented among the paintings, sculptures and wall plaques which illustrate our history. Foremost among these are the portraits of five governors, themselves of Italian descent.



Foster J. Furcolo (1911-1995)
by Umberto Romano, 1962.
Commissioned by the Commonwealth.

Foster J. Furcolo was the first Italian-American governor of Massachusetts, serving from 1957-1961. His father, Charles, was born in Sant' Angelo all'Esca (Avellino) and graduated from the Yale School of Medicine in 1910. An attorney by training, Governor Furcolo also graduated from Yale, served in Congress from 1948-1952, and as State Treasurer. In 1975 he was appointed a federal administrative law judge to hear cases under the Social Security Act.

Furcolo's portrait was painted by **Umberto Romano** in 1962. Romano was born in Salerno in 1905, and is said to have begun painting as a child. He arrived in Boston via New York, and settled in Gloucester. He was a fellow of the Tiffany Foundation in 1926, director of the Worcester Art Museum School from 1934-1940, ran a summer teaching school for 20 years, and taught at the

National Academy of Design from 1968-1978.

Romano may have received the commission for Governor Furcolo's portrait through the efforts of Massachusetts Art Commission Chairman Joseph Coletti (q.v.). The entire portrait, however, was painted from photographs, since at the time, Furcolo was in private practice and reportedly could not take time for personal sittings. In depicting the governor, Romano imparted his very personal style. The image is unique among State House portraits, with its dominant blues and purples, bold brushwork, and flattened angular forms.

Romano is also represented in Massachusetts by a large mural series titled "Four Centuries of New England History" currently in Springfield. His work is included in museums and private collections throughout the world. Romano was honored with many distinguished awards before he died in 1982.



John A. Volpe (1908-1994)
by Pietro Annigoni, 1963.
Commissioned by the Commonwealth.

John A. Volpe was born in Wakefield, Massachusetts, to parents from Pescosansonesco, a small village near Pescara, Abruzzi. Volpe graduated from Wentworth Institute in 1930, majoring in architectural construction, and soon afterward established the Volpe Construction Company. He was the Massachusetts Commissioner of Public Works from 1953-1956 before serving as Federal Highway Administrator the following year. Volpe was elected governor from 1961-1963 and again from 1965-1969. He left office to become Secretary of Transportation under President Richard Nixon, and served as Ambassador to Italy from 1973-1977.

Governor Volpe's portrait was painted by **Pietro Annigoni**. Born in Milan in 1910, Annigoni studied at the Accademia di Belle Arti in Florence. He received commissions for portraits and frescoes throughout Italy before traveling to England in 1950. There, he was commissioned to paint a state portrait of Queen

Elizabeth II in 1954. He also completed portraits of Pope John XXIII and President John F. Kennedy. Annigoni died in Florence in 1988.

Volpe met Annigoni at the suggestion of Massachusetts Art Commission Chairman, Joseph Coletti who learned that the artist would be in America to paint a portrait of Governor Nelson A. Rockefeller of New York. Sittings were arranged at a studio in Boston where Annigoni painted the likeness. A contractor by training, the governor is depicted at a desk scattered with tools of the trade. The Prudential Tower, still under construction, as well as the State House, are in the distance. The first Massachusetts governor of wholly Italian descent, Volpe's State House portrait was selected by Governor Argeo Paul Cellucci to hang over the mantle behind his desk while he was in office. Governor Mitt Romney, when he took office, also chose Governor Volpe's portrait, remembering that his father, Michigan Governor George Romney, had served with John Volpe in President Nixon's cabinet.



Francis W. Sargent (1915-1998)
By George Augusta, 1975
Purchased jointly by the Commonwealth
and the citizens of Massachusetts

Francis W. Sargent is descended from Eva Maria Ballerini, the daughter of Felice Ballerini, conservator of the royal palaces of Italy. Born in the Royal Villa of Capodimonte, Grandmother Eva spent her childhood living in many of the royal residences. It was at the Royal Palazzo of Venice that she met George Lee, of Boston, and where they were married in 1886. They settled in Brookline, Massachusetts, where they raised five children, including Margery Lee, Sargent's mother.

Sargent was born in Hamilton, Massachusetts and graduated from the Massachusetts Institute of Technology with a degree in architecture. After various apprenticeships, he opened his own architectural firm with a classmate. At the outbreak of WWII, he enlisted in the United States Army as a private and was trained as a paratrooper, rising to the rank of captain with the 10th Mountain Division, a unit which saw demanding action during the War and which played a key role in liberating Italy. Of note, the 10th fought alongside the Brazilian expeditionary force for long months until they succeeded in the capture of the Belvedere ridge, south of Bologna, allowing the allies to drive German forces off important elevations. Sargent received both the Bronze Star and Purple Heart with Cluster from the United States, and the *Medalha de Guerra* awarded by the Brazilian government for personal bravery.

An environmental activist, Sargent was appointed Director of Fisheries and Wildlife in 1947, and held a series of state and federal posts until 1966 when he was elected Lt. Governor. He succeeded Governor Volpe (who had been called to serve in President Nixon's cabinet) in 1969, and was elected to his own four-year term in 1970. Soon after becoming the First Lady of the Commonwealth, Jessie Sargent noted the absence of any formal program to educate visitors to the State House and established the Doric Dames volunteer guides in 1969, which continues to serve, now known as the Doric Docents.

Coincidentally, George Augusta, who was selected to paint the Governor's portrait, also served in Italy during WWII. He writes: *"I was a cryptanalyst in Army Signal Intelligence in England, North Africa and Italy...At one point we worked side by side with British cryptanalysts near Bari. While stationed near Florence, I met a local artist who gave me the first insight into the world of painting. I became entranced with the visual world as experienced in later military movements to northern Italy, including Lake Garda..."* Augusta returned to Boston to study with Ernest Major, and established a studio on the north shore. Primarily a figure painter, Augusta has painted official portraits for dozens of leaders of government, business, medicine, and education.



Argeo Paul Cellucci (b. 1948)
by Ronald N. Sherr, 2002.
Gift of the Governor.

Argeo Paul Cellucci completed 31 years as an elected official in the Commonwealth of Massachusetts before assuming his post as the 20th U.S. Ambassador to Canada in 2001. He was born in Hudson, Massachusetts, graduated from Boston College School of Management and received his law degree from Boston College Law School. He began his public service career in 1970 when he was elected to the Hudson Charter Commission, later elected to the Hudson Board of Selectmen, served in the Mass. House of Representatives 1977-1985, the Mass. Senate 1985-1991, Lieutenant Governor 1991-1997, and Governor 1997-2001. He served in the U.S. Army Reserves 1970-1978 when he was honorably discharged with the rank of Captain. Ambassador Cellucci has a direct connection to Italy through the town of Velletri, near Rome, the home of his forebears. In 1999, Governor Cellucci signed into law the bill establishing October as Italian-American

Heritage Month to be celebrated annually throughout the Commonwealth.

Ambassador Cellucci selected Ronald Sherr, of New York, to paint his official portrait which was unveiled in a double ceremony with that of Governor William F. Weld in November 2002. Mr. Sherr was born in New Jersey and studied at the DuCret School of Art, the National Academy of Art, and privately with Burton Silverman. He has completed numerous portraits of government officials, including a state portrait of President George H.W. Bush for the National Gallery of Art in Washington, D. C. He has received the Gold Medal from the Allied Artists of America, the Benjamin Altman Prize, and the Hubbard Art Award for Excellence. Mr. Sherr is represented in collections throughout the United States, Europe and in Japan.



Jane M. Swift (b. 1965)
by Sarah Belchetz-Swenson, 2005.
Gift of the Governor.

On April 10, 2001, **Jane Maria Swift** made history when she was sworn in as the first woman to serve as governor of the Commonwealth. At 36 years old, she was the youngest governor in the United States. She was also seven months pregnant with twins.

Before departing the State House to become Ambassador to Canada, Governor Argeo Paul Cellucci issued the oath of office to his Lt. Governor on the landing of the main staircase, before the magnificent Palladian stained glass window. Like her predecessor, Acting Governor Swift is of Italian ancestry, her maternal grandmother hailing from Riva del Garda, in the northern province of Trento.

Despite her youth, Swift, a graduate of Trinity College, had already served as State Senator, elected from her hometown of North Adams, Massachusetts in 1990 at the age of 25. She also served as Director of Regional

Airport Development at the Massachusetts Port Authority and as Director of the Office of Consumer Affairs prior to running for Lt. Governor in 1998. Swift became the first governor of any state to give birth while in office, and continued to exercise executive authority during her maternity leave. It was not long after her return that the events of September 11, 2001 delivered challenges unlike those faced by any preceding governor. Swift's involvement in the Education Reform Act of 1993 led her, during her two years as acting-governor, to focus also on public education, setting standards for curriculum framework and assessment in public schools which were recognized by the U. S. Department of Education.

In considering her portrait for the State House collection, Swift hoped she could engage a woman artist, or perhaps an artist from the western part of the state. She found both in Sarah Belchetz-Swenson, of Williamsburg, Massachusetts, a portraitist whose paintings are located in numerous public and private collections. After meetings and visits to the State House, Belchetz-Swenson chose to depict Swift standing in the Governor's office, framed by the familiar blue walls and white wall moldings. She holds a packet of documents tied with the distinctive red ribbon, symbolizing her term as the youngest woman to have served as state senator in Massachusetts.



Robert E. Travaglini (b. 1952)
by Thomas Ouellette, 2008.
Gift of the Senate President.

In 2003, **Robert E. Travaglini** became the 93rd President of the Massachusetts Senate, the first person of Italian descent to hold that office. Travaglini was born in East Boston to first-generation American parents. His father Albert's family emigrated from Fano in the Province of Le Marche, and his mother Josephine's family hailed from Avellino.

Travaglini's career began, after graduation from Boston State College, as executive assistant to Massachusetts Attorney General Frank Bellotti in 1975, after which he moved to Boston City Hall as assistant to Mayor Kevin White. He ran for Boston City Council, serving District One for ten years. Seeking to represent his constituency on the state level, Travaglini ran for the Senate in 1992, and within the decade was guiding the upper house as President through a period of great fiscal instability, as

well as leading reforms in healthcare and human services.

After three years, Travaglini passed the gavel to his colleague Therese Murray, the first woman to serve as President of the Senate, and a portrait was commissioned from Boston artist Thomas Ouellette to mark his tenure. At his request, Travaglini was depicted in the office of the Senate President, with the images of his predecessors that grace the wall of that room behind him. Although the office was constructed in the 19th century, the painting was to be installed in a late 18th century space, thus the artist said he looked specifically to Gilbert Stuart for inspiration when designing the portrait. He adopted the low horizon line, federal column, and dramatic sky often seen in Stuart's political portraits to heroicise the sitter. Even the pattern created by the parted drapes, reflected most obviously in the sails of the boat, can be seen throughout the composition. The portrait was framed by Guido Frame Studio, Boston, and unveiled in ceremonies in the Senate Reception Room in June 2008.

The State House portrait collection is fortunate to include many images painted from life. At times, however, the Commonwealth has needed to commission copies in order to complete its “Gallery of Governors.” Whenever possible, copies were painted from pre-existing portraits. Later, artists were also able to work from photographs. In a few instances, the State House portraits are several generations removed from an original likeness of the governor, as is the case with that of Governor Pownall, below, painted by **Giovanni Battista Troccoli**.



Francis Bernard (1712-1779)
by Giovanni Battista Troccoli, 1925.
Painted from an original painting
by John Singleton Copley at
Christ Church, Oxford, England.
Second floor corridor.



Thomas Pownall (1722-1805)
by Giovanni Battista Troccoli, 1925.
Taken from a painting by Henry Cheever Pratt at
the Massachusetts Historical Society, which was
copied from a print by Earlom, of the original
portrait by Francis Cotes in a private collection.
Second floor corridor.

Troccoli was born in Lauropoli di Cassano (Cosenza) in Calabria, and emigrated in 1893. As a young boy, he began work as a wood carver in Boston, and later as a modeler in the studio of sculptor Hugh Cairns. He attended the Academie Julian, Paris, before returning to Boston to study with Denman Ross, and, later, Herman Dudley Murphy under whose guidance he plied his skill as a frame carver as well. Troccoli belonged to the Boston Society of Arts and Crafts where he earned the designation of Master in 1907. He garnered several awards including a gold medal at the Panama-Pacific Exposition in 1915. Prominent Boston School artist Edmund Tarbell recommended Troccoli for membership in the Guild of Boston Artists, and he slowly gained the attention of the local art world. Troccoli was given a one-man show at the Guild in 1922 where he exhibited mastery of both careful draftsmanship as well as a broader, more expressive brush. Portraits both formal and more delicate and expressive were well received and soon prompted commissions from the state. These two copies were painted for the State House during the time when the Commonwealth was completing its collection of portraits of royal governors.

Sculpture – Marble

Sculpture, too, figures prominently in the State House Art Collection, and Italy's rich sculptural heritage is reflected in many objects by their artists and materials.

In addition to the wide variety of Italian stone used for architectural purposes, sculptors the world over have sought the famous **white marble from Carrara** for their commissions. Mined near the cities of Massa and Carrara, in northwest Tuscany, its fine grain and often remarkably uniform appearance make it among the most desirable for figurative sculpture.

Because there were no capable sculptors yet working in America, Sir Francis Chantrey, of London, was awarded the commission in 1799 for the memorial statue of George Washington, first president of the United States. Based on a life portrait by Gilbert Stuart, the Carrara marble statue was modeled in Britain by Chantrey, but carved in Italy by skilled local stone cutters, as was customary. After exhibition in London, the statue arrived in Boston in 1827, and was installed in Doric Hall, becoming not only the first memorial at the State House, but the first monumental marble sculpture in Boston.



George Washington (1732-1799)
by Sir Francis Chantrey, 1826.
Given by the Washington
Monument Association, 1827.
Doric Hall



Although modeled in Boston, Thomas Ball's life-size statue of Governor John A. Andrew was also carved in Florence where Ball maintained a large and active studio. The statue, also of Carrara marble carved by local artisans, was unveiled beside the Washington in Doric Hall in 1871.

John A. Andrew (1818-1867)
by Thomas Ball, 1870.
Given by the Citizens of
Massachusetts, 1870.
Doric Hall.



Benjamin Franklin (1706-1790)
by Horatio Greenough, c. 1840,
probably after a bust
by Giuseppe Ceracchi.
Given by Horatio S. Greenough,
son of the sculptor, 1898.
Senate Chamber.

The bust of patriot Benjamin Franklin was modeled by Horatio Greenough (1805-1852). Greenough was the first American sculptor to pursue training in Italy, arriving in Rome in 1825 at the age of 20. He returned in 1828, settling permanently in Florence where his large studio eventually flourished.

In response to the popular taste in America for images of statesmen, Greenough often turned to the work of **Giuseppe Ceracchi** not only stylistically, but also as a source of images from which to model. Ceracchi (1751-1801) was born in Corsica (then under Genovese rule), and visited America in 1791 and 1794. While here, he created busts of Revolutionary War dignitaries. He may have modeled the Franklin around 1791 while in Philadelphia. Greenough produced several busts of Franklin; the State House version, in Carrara marble, is likely based on the 1791 Ceracchi original.



Samuel W. McCall (1851-1923),
by Cartaino di Sciarrino Paolo, 1917.
Gift of Mrs. McCall, 1925.
Nurses Hall.

The bust of Governor Samuel W. McCall was modeled by **Cartaino di Sciarrino Paolo** (1882-1955), in Carrara marble. The artist was born in Palermo, studied at the Fine Arts Institute there, and at the American Academy in Rome. By the second decade of the 20th century he had moved to America and was receiving commissions in Boston and New York. He also completed busts of Pope Pius XI, in Rome, and of Cardinal O'Connell for the Boston Cathedral of the Holy Cross.



Curtis Guild, Jr. (1860-1915)
 Memorial Frame designed by the architectural
 firm of Cram and Fergusson, carved
 by John Evans and Company, 1915. Marble
 relief by Richard Recchia, 1915.
 Given by the Citizens of Massachusetts, 1916.
 Second floor, Main Staircase Hall.



Perhaps the most illustrative example of the American interpretation of Italian Renaissance commemorative sculpture in the collection is the memorial to Governor Curtis Guild, Jr. The full-size wall panel is made of Numidian marble and is framed with architectural elements carved of Istrian stone. Among the flourish of decorative ornament are carved symbols of “some of the Degrees and orders conferred...and the arms of nations to which he was accredited ambassador.”

At the top of the memorial is a portrait relief carved of Carrara marble by **Richard Recchia**. Born in Quincy, Massachusetts in 1888, Recchia studied first with his father **Francesco** (Frank), a master marble carver from Verona, who later assisted Bela Pratt, carving the pedestal for his Civil War Army Nurses Memorial, in Nurses Hall.

The younger Recchia studied with Pratt in Boston, and in Paris and Rome. He was awarded the gold prize at the International Exposition in Bologna in 1931. From his studio in Rockport, Massachusetts, he produced mainly small sculptures and excelled in detailed low relief carving. His works are in both marble and bronze. Recchia died in 1983.

Sculpture – Bronze

Either by way of introduction, or in order to further their study of classical sculpture, many artists made their way to Europe early in their career. Travel to Italy was almost requisite in order to study at one of the academies with master painters and sculptors or to immerse oneself in the centuries-old artistic heritage. Following a course of training and travel, many sculptors remained in Europe, setting up studios in Rome or Florence where they had ready access to materials and skilled artisans, and where they could oversee work on their commissions.

In addition to Thomas Ball and Horatio Greenough, already mentioned, other notable Americans in the collection established studios in Italy. Vermont-born Hiram Powers,



Daniel Webster (1782-1852)
by Hiram Powers, 1859. Given by the
Webster Memorial Fund, 1859.
Front lawn.

whose Daniel Webster (1859), and Emma Stebbins, of New York, whose memorial to Horace Mann (1865) stand on the front lawn, both worked in Florence.

Until the establishment of foundries in the United States during the second half of the 19th century, artists, whether working at home or abroad, necessarily went to Europe to have their works cast in bronze. Foundries in Germany, France and Italy produced countless statues, busts, and bas-reliefs for American artists. Hiram Powers turned to **Clemente Papi** in Florence, one of the two leading foundries in Italy, for the casting of the State House Daniel Webster. Dedicated in 1859, it is one of the oldest public bronzes in Boston.



Horace Mann (1796-1859)
by Emma Stebbins, 1865.
Given in 1865 by the School Children
and Teachers of Massachusetts.
Front lawn.

John Francis Paramino (1888-1956) is by far the most heavily represented of the Italian-American artists at the State House. A sculptor of both two- and three-dimensional objects, he preferred bronze as a medium, and received commissions for one bust and four plaques for the collection between 1921 and 1946. Paramino's father Charles emigrated from Cicagna, near Genoa, in 1870. His son John was born in Boston and studied with Augustus Saint-Gaudens and Bela Pratt, both of whom greatly influenced his early as well as his mature styles.

The bust of John Adams, second president of the United States, was modeled early in Paramino's career and exhibits the heavy, volumetric forms favored by Bela Pratt, whose Civil War Army Nurses Memorial stands close by in Nurses Hall. The bust is a replica of Paramino's original in the New York University Hall of Fame for Great Americans. He created the "Founders Monument" on Boston Common in 1930 to celebrate the 300th anniversary of the founding of Boston, Massachusetts. His four bronze tablets are all executed in low relief, with sensitivity and attention to detail like that of Saint-Gaudens, himself a master medallionist and sculptor in the round.



John Adams (1735-1826)
by John F. Paramino, 1924. Given by the Sons of the American Revolution, 1925. Unveiled by Abigail Adams, great-great-great-granddaughter of President Adams. Nurses Hall.



Norman Prince Memorial
by John F. Paramino, 1921.
Prince (1887-1916), a member of the elite French flying force "Lafayette Escadrille," lost his life in World War I.
Gift of Mr. & Mrs. Frederick Prince.
Nurses Hall staircase.



Gen. Nelson Appleton Miles (1839-1925)
by John F. Paramino, 1931.
Miles, a Massachusetts native, was a veteran of both the Civil and Spanish-American Wars, and in 1901 was the highest ranking officer in the U. S. Army.
Commissioned by the Commonwealth.
Bartlett Hall.



Medal of Honor, plaque by John F. Paramino, 1931.
 Commissioned by the Commonwealth.
 Third floor, at entrance to the House Chamber.

During the late 19th and the first part of the 20th century, the collection grew quickly as tributes to Massachusetts servicemen were added. Service and sacrifice are no better recognized than in the four plaques which honor Medal of Honor recipients from the Commonwealth. After installation of the first plaque, which listed the four recipients from World War I, the Commonwealth sought to recognize the many more who had earlier received this, the nation's highest honor. Paramino was commissioned to produce a plaque that would incorporate the names of all Massachusetts recipients from the Civil War through the end of the Spanish-American War – 170 names in all. Produced long before the age of computer-generated stencils, Paramino's three columns of hand-modeled letters and detailed images of the medal testify to his formidable skill.

Paramino also produced the small plaque honoring Jeremiah O'Brien, naval officer during the American War for Independence. O'Brien was thanked by the General Court in 1775 for his courage and outstanding conduct in the capture of two British ships during the first naval battle of the Revolution.



Jeremiah O'Brien (1744-1818),
 plaque by John F. Paramino, 1936.
 Commissioned by the Commonwealth.
 Nurses Hall staircase.

Two last memorials are also dedicated to Massachusetts veterans. **Joseph Coletti's** tribute to John Joseph Deedy was commissioned by the Legislature in tribute to that member of the House killed in action during World War II.

Coletti, a Boston sculptor and chairman of the Massachusetts Art Commission, was born in San Donato, Val di Comino (Frosinone) in 1898. His father, a granite polisher, had migrated to the United States in the 1890s, and settled in Quincy where he moved his family in 1901.

Coletti's artistic training began as a child with Italian-trained artists, and later at the Massachusetts Art School with John Evans (q.v.). As an assistant to John Singer Sargent he executed relief decorations for ceilings at the Boston Public Library and the Boston Museum of Fine Arts. Further study at Harvard University and a scholarship to Rome prepared him for a long and successful career in Boston. Coletti died in 1973.

A later addition to the collection was commissioned from **Emilius Rogers Ciampa**, of West Medford, Mass. Ciampa was born in Taurasi (Avellino) in 1896, and came to America in 1906. He began his study of art at the North End Industrial School, and later specialized in sculpture under study with John Kirkmeyer.

Ciampa is well represented in Boston and the vicinity, having completed, among others, a statue of Governor Maurice Tobin (Boston, Esplanade), a plaque to Arthur Fiedler (Boston, Arthur Fiedler Footbridge), a statue of St. Anthony (Boston, North End), a plaque to Amelia Earhart (Medford, Mystic River Dam), and "The Angel of Peace" (Medford, Oak Grove Cemetery). The Veterans of World War I plaque at the State House honors all veterans from that conflict. Ciampa, a long-time supporter of the Dante Alighieri Society of Massachusetts, died in Winchester in 1996.



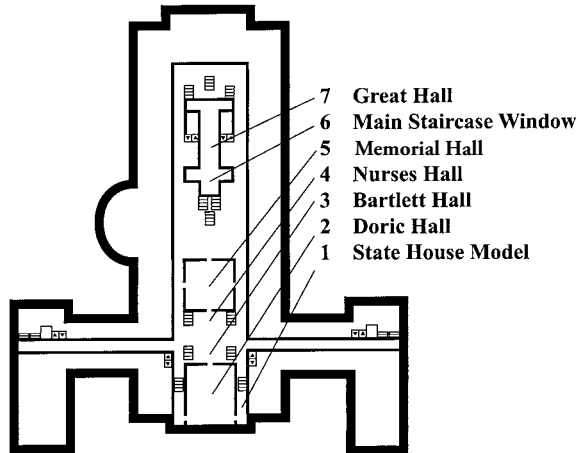
John Joseph Deedy (1915-1944)
by Joseph Coletti, 1946. Commissioned
by the Massachusetts Legislature.
North entrance to the
House Chamber, third floor.



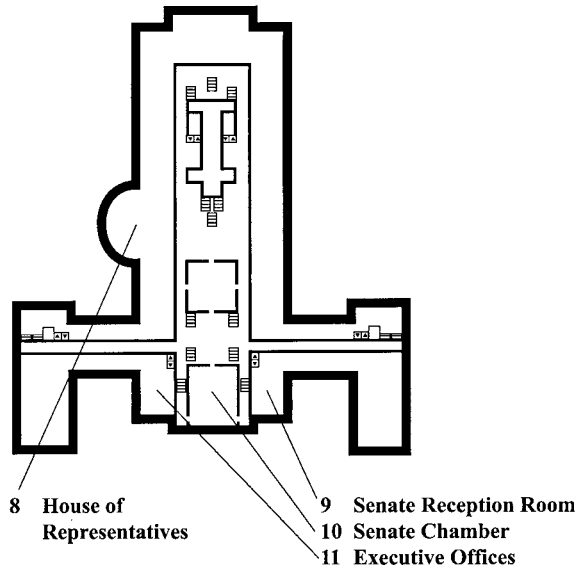
Veterans of World War I
by Emilius R. Ciampa, 1969.
Commissioned by the Commonwealth.
Bartlett Hall.

Floor plans of the Massachusetts State House

Second Floor



Third Floor





Published by

William Francis Galvin

Secretary of the Commonwealth