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CITY OF BALTIMORE

KURT L. SCHMOKE, Mayor



COMMISSION FOR HISTORICAL AND
ARCHITECTURAL PRESERVATION

Charles L. Benton, Jr. Building
Suite 1037, 417 E. Fayette Street
Baltimore, Maryland 21202

November 14, 1997

The Society of the War of 1812
in the State of Maryland
Brig. General M. Hall Worthington
Long Point on the Severn
225 Long Point Road
Crownsville, Md. 21032

Re: Battle Monument Restoration

Dear General Worthington and members of your Society:

I would like to thank you very much for your continuing support and participation in the restoration of our Battle Monument (the first military monument in our country!) by contributing an additional amount of \$ 1,090 towards the costs of this project. Your check will be forwarded to the Director of Finance, City of Baltimore, where a special account for the restoration funds has been established.

Currently phase II of this project has been completed; further work that will include re-carving or patching of some or all of the damaged figures and stone work is being planned for next year. Our main goal of stabilizing, cleaning and water proofing of the monument has been achieved.

Thank you again so much for your gift!

Sincerely,

Brigitte V. Fessenden
City Planner
Historical and Architectural Preservation

OCT 26 1998

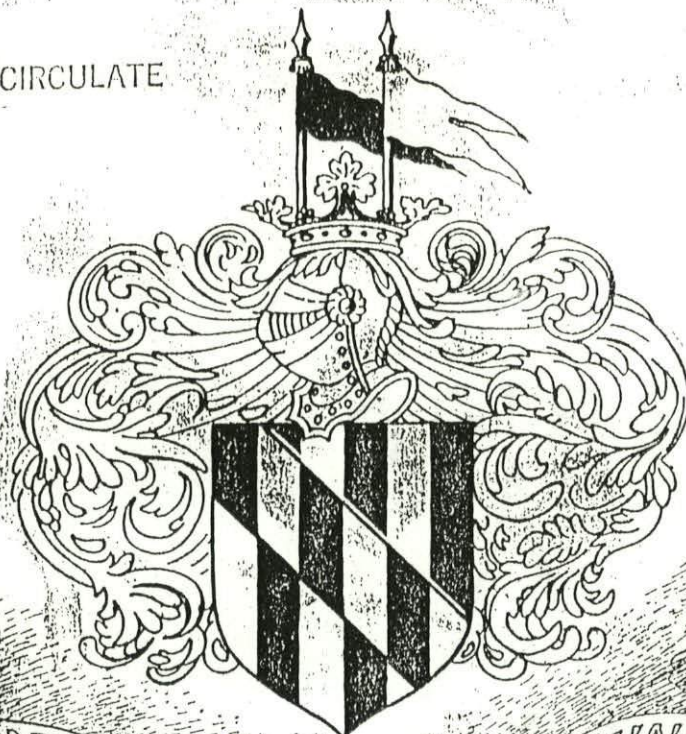


BALTIMORE MUNICIPAL JOURNAL

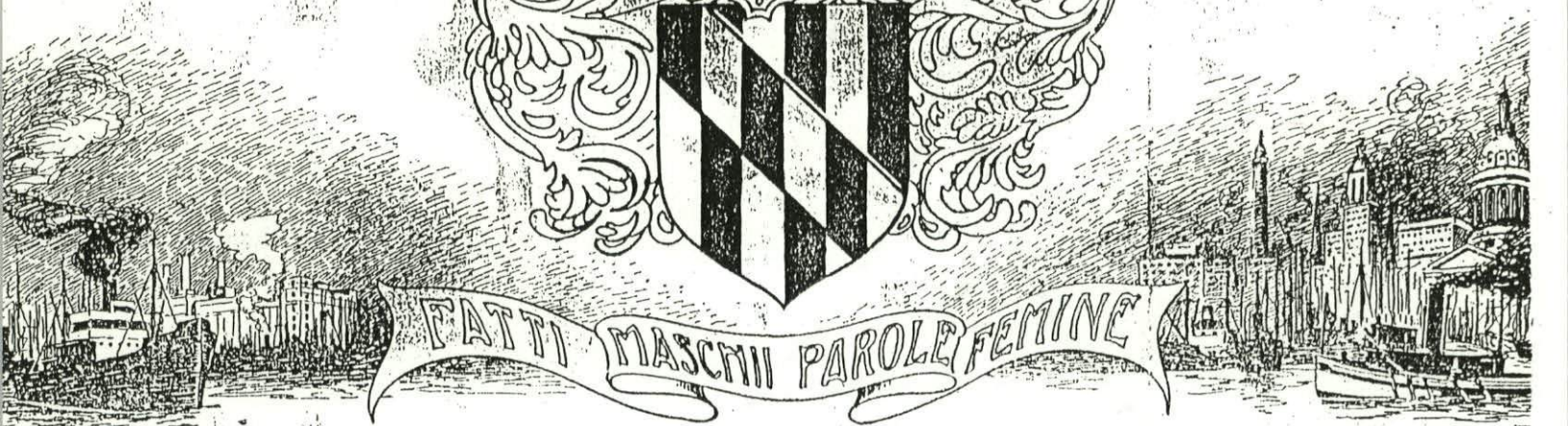
DO NOT CIRCULATE

PUBLISHED
TWICE A MONTH

BY THE CITY
GOVERNMENT



FATTI MASCHI PAROLE FEMINE



BALTIMORE, MD., AUGUST 11, 1922

A TREASURE HIDDEN UNDER THE BATTLE MONUMENT

THE BALTIMORE MONUMENTAL SUBSCRIPTION BOOK

DEPOSITED IN THE CORNER STONE IN 1815

This is the inscription in gilt letters on the leather binding of an old blank book in the Baltimore City Library containing the signatures of about 1,500 citizens of Baltimore who were subscribers to the fund. The book is 9½ by 7½ inches and is about an inch and a half thick and was made by Neal, Wills & Cole, Baltimore. The binding is ornate, rather tastefully tooled in gilt. The list of names only half fill the book. The writing inside is entirely manuscript. The introduction on page 1 explains the reasons for the subscription and is interesting.

THE COMMITTEE OF VIGILANCE AND SAFETY
"To the Inhabitants of the City and Precincts
of
Baltimore.

"The return of peace having terminated the active duties of the Committee of Vigilance and Safety, its members are now desirous of preparing a suitable tribute of respect to the memory of our brave but unfortunate fellow citizens who fell in defence of this city on the memorable 12th and 13th September last, and have accordingly UNANIMOUSLY RESOLVED as follows:

"1. That a monument be erected, in a place to be hereafter designated by the Committee, within the City and Precincts of Baltimore, (" Washington Square, Calvert Street," in pencil.)

"2. That the thanks of the Committee be, and they are hereby, presented to Maximilian Godefroy,

Esqr., for his patriotic and voluntary offer gratuitously to prepare designs for the inspection of the Committee, and to superintend the execution of the one of their choice.

"3. That the three designs presented by Mr. Godefroy are entitled to and receive the approbation of the Committee and that the one denominated Fascial be, and is hereby, adopted.

"4. That the unexpended funds of the Committee of Vigilance and Safety, be, and they are hereby, appropriated to the foregoing object.

"5. That in aid of this fund a subscription paper be deposited at the Mayor's office on Monday the 3 of April next—that it remain there until the 4th of July following, and that no person be allowed to subscribe more than five dollars.

"6. That the names of subscribers, but not the

Mon. J. 001-409 11 1922

sums subscribed, be published on the Saturday of each week until the subscription be closed.

"7. That the corner stone be laid on the 12th September next, That there be then a grand procession—That the relatives of the deceased be invited to attend, and that a suitable address be delivered on the occasion.

"8. That the original subscription paper, carefully enveloped for its preservation, be deposited within the corner stone, and that a copy thereof be filed with the Register of the City.

"9. That Mr. James A. Buchanan, Richard Frisby, Henry Payson, Samuel Hollinsworth and Joseph

Jamison be, and they are hereby, specially charged with the execution of the foregoing resolutions."

The list is headed by the following:

Edward Johnson, chairman C. of V. and S.

George Warner, J. E. Howard, Bland, Western Precincts.

Solomon Etting, Henry Stouffer, Wm. Jessop, First Ward.

Henry Payson, Sam'l Hollingsworth, B. Berry, Second Ward.

Wm. Lorman, Wm. Wilson, J. A. Buchanan, Third Ward.

Wm. Patterson, Adam Fronerden, James Wilson, Fourth Ward.

Cumb'd Dugan, Jos. Jamison, Wm. Camp, Fifth Ward.

Jas. Armstrong, Jas. Taylor, Peter Bond, Sixth Ward.

Fred'k Shaffer, Ludwig Herring, Seventh Ward.
George Woelper, David Burke, Eighth Ward.

Harms. Abr'ck, John Kelso, Richard Frisby, Eastern Precincts.

Then follow, after the signatures of the Mayor and City Councilmen, on the same page these names and signatures:

S. Smith, Major General Commanding; John Stricker, Brigadier General 3 Brigade; Isaac McKim, first aiddecamp, 3 div. m-m; Geo. P. Stevenson, Aid de Camp to Brig. Genl. Stricker; Edwd. Patterson.

The names that follow are almost a directory of the prominent men of Baltimore of 1814, when the population was only about 50,000.

Jno. Hollins, Jas. Calhoun (the first Mayor of Baltimore), John Donnell, Jas. C. Buchanan, Luke Tiernan, John Gregg, John McKin, Wm. Stuart, (Mayor, 1831), John Hillen, Hugh L. Birekhead, B'd Jno. von Kapff, Wm. Ross, Dan'l. Bentalou, Charles Pennington, Charles Carroll Harper, N. G. Ridgely, O. Eichelberger, Wm. Patterson, Elizabeth Bonaparte, Jerome Napoleon Bonaparte, Jas. Barroll, John Frick, Nicholas Dubois, David Warfield, Hugh McElderry, John Gibson, R. Mackubin, Branz Mayer, Robt. Gilmore, Peter Hoffman, Henry Schroeder, John Swan, Robert Oliver, Wm. H. Murray, C. Ridgely, of Hampton, Geo. Winchester, David M. Perinc, Th. Harwood, Saml. I. Donaldson, Robert Lemmon, George Stiles, (Mayor, 1816), Peter Chatard, James Sterett, Richard Caton, Robert Purviance, J. Smith Hollins, (Mayor 1832), John White, James Mosher, Fredk. Wm. Brune, Thomas Rogers, Richd. B. Magruder, Maj-Gen. Harper, Thos. Symington, Thos. Clagett, John Merryman, David Fulton, James Bell, J. Clapham, Saml. Chase, Charles Worthington, Charles Carroll of Carrollton, Jas. Pleasants, John Coulter, Jas. Kemp, Jesse Levering, Gabriel Duval, John W. Glenn, R. W. Latimer, Peter Leary, Thomas Sprigg, Geo. Harwood, and H. Didier.

These are only a few of the names; but many living today would be more than likely to find the names and often the autograph signatures of their grandfathers registered here as contributors to the Battle Monument standing between the Court House and the Post Office, where the present postmaster

of Baltimore can look out of his window and admire the work to which one of his predecessors made a donation.

When the time allotted for the subscription expired and the results were seen on July 4th, it was evidently found that the amount (\$3,760.50) was not sufficient; for on page 60 of the book, before the end of the list of subscribers we find the following entry:

"Baltimore, 14th July, 1815

"The Committee of Vigilance and Safety met in pursuance of the summons of their chairman and RESOLVED That the Chairman be, and he is hereby, requested to appoint such persons as he may think proper to call on the citizens of Baltimore so as to afford them an opportunity of subscribing such sums as they may think proper for the erection of a monument to the memory of those who fell in the defence of the City on the 12th and 13th September last."

As a result many larger subscriptions are recorded in the book, the limit of five dollars having evidently been abolished. Isaac McKim gives one hundred dollars; Wm. Patterson (exclusive of \$35 paid before) fifty dollars; James Wilson (exclusive of \$45 paid before) fifty dollars; Robt. Gilmore & Son fifty dollars; S. Smith fifty dollars; Peter Hoffman, for self and Geo. Hoffman, fifty dollars; Wm. Lorman fifty dollars; Jere Sullivan, J. E. Howard, Wm. Wilson and Henry Payson each fifty dollars and Robert Oliver fifty dollars. Then follow subscriptions of twenty and fifteen dollars and smaller sums, many of them from men who had already subscribed the five dollars. There are many members of the same family name; in this case one member has generally signed for all. But a great many of the signatures are evidently autographs, although this book is only the duplicate copy of the one deposited at the time under the corner stone of the monument. By far the greater number of names are of Baltimoreans. But there are subscribers from the counties and from Pennsylvania and Virginia. The amount subscribed in answer to this second call was \$2,947. For the total is \$6,707.50, which seems to have been sufficient, in addition to the unexpended funds of the Committee; for the monument was completed in 1822. Money went further in those days.

Scharf says that with the book a copper plate was also deposited with this inscription: "September XII A. D. MDCCCXV In the XL year of Inde-

pendence, JAMES MADISON being President of the U. S., To the memory of the brave defenders of this city, who gloriously fell at the Battle at North Point on the XII September, 1814, And at the bombardment of Fort McHenry on the XIII of the same month.

EDWARD JOHNSON, Mayor of the City,

Maj-Gen. Samuel Smith, Brig-Gen. John Stricker, and Lieut.-Col. G. Armistead of the U. S. Artillery, Laid the corner stone of this monument of public gratitude and the deliverance of this city, Raised by the munificence of the citizens of Baltimore and under the superintendence of the Committee of Vigilance and Safety.

"J. Maximilian M. Goldfroy, Architect, J. G. Neal, J. Raughman and E. Here, stone-cutters. W. Atley, stone-mason."

Fortunately it is not necessary to use an X-ray to look through the stone to see the names of the citizens who left these records of their patriotism. For this duplicate is treasured in the City Library where it may be seen and consulted by all who

A Tale Of A Book The Mystery Of Battle Monument

THE Battle Monument stands in Calvert street, near Fayette, and is a familiar sight to all Baltimoreans. It commemorates the battles of North Point and Fort Mifflin. An Egyptian base is surmounted by a column on which are placed the names of those who fell in the two engagements. In each angle of the base are griffins and the lower part of the column is ornamented with basso-relievos representing the occurrences of September 12, 1814. The whole being surmounted by a statue of the city with an eagle at her side holding a laurel wreath suspended in her uplifted hand.

In the City Library of Baltimore there has recently come to light an old, brown leather book. This book is an interesting document itself, and is closely connected with the history of the monument. It is a copy of the original list of subscribers for the monument, and the names of the subscribers are surrounded in many places by a red ink. This is a very curious thing, and it is not known why it was done. On the first floor of the City Hall are the rooms belonging to the City Library. There are shelves of dusty books and stacks of dusty papers, and through this mass of material librarians are constantly searching for the hope of finding some valuable document that may have been overlooked in the course of a long and arduous search. It was in these very rooms that the librarians were rummaging when this book first came to light. The book was found in a box, and the name of the person who had been in possession of it was written on the cover. The name was "John B. Godfrey" and the address was "No. 121 N. E. St. Baltimore, Md."

PLACED IN THE CORNERSTONE OF BATTLE MONUMENT

Now, as the volume was there, it had evidently not been placed in the cornerstone, which fact in itself was peculiar. Upon investigation the book turned out to be a list for the subscribers to the monument, and the amount contributed by each. On the title page are the resolutions, worded in German language, that the citizens of Baltimore shall be asked to contribute, and shall write their names and the amount contributed in the book. There are, perhaps, 2,000 names in all, and they are generally names familiar to Baltimoreans of the day, those, in fact, of the grandfathers and great-grandfathers of the present generation.

And Some Persons

Subscribed \$20. The names all appear to be signatures, except that here and there a man has signed his own name and then those of his wife and family. Many public-spirited men seem to have taken this way of getting around the \$5 limit, which apparently was set for contributions. Toward the end of the book subscriptions of \$10 and \$20 appear, so it is probable the funds did not come up to expectation, and whatever sum was offered was finally accepted. Some \$2 subscriptions were also received, and one poor lady got her name in the book by presenting only 50 cents.

But, why wasn't the book put in the cornerstone, for which it was intended? Was it forgotten in the excitement of the celebration? Was a duplicate shut up in the cornerstone and this record kept for reference? Or is it possible that, at the last moment there was not room in the cornerstone for it, together with all the other objects that were to be sealed up?

It was thought possible that in the early histories of Baltimore might be discovered a solution to some of these questions, and so the records were searched and an account of the laying of the cornerstone was found in Schurtz's History of Baltimore.

According to this account the Battle Monument was erected to commemorate the battles of North Point and of Fort Mifflin, and the cornerstone was laid on the first anniversary of those battles, September 12, 1814. A procession was formed

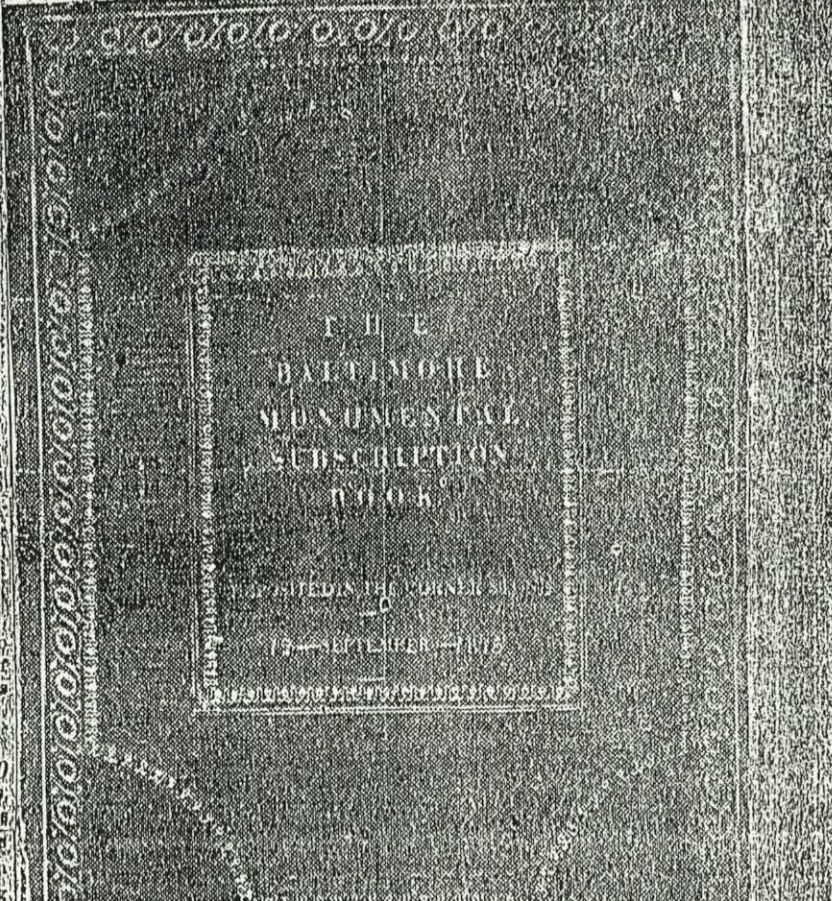
and the cornerstone was laid by the architect and his assistants.

Says Schurtz: "The book containing the names of the subscribers to the building of the monument, the newspapers of the preceding day, gold, silver and copper coins of the United States were deposited therein, together with a plate of copper on which an inscription was engraved."

This evidently refers to our book, which every one until now supposed was shut up in the monument.

The celebration continued, Dr. Inglis delivered an address, a Federal salute was fired and then the assembly was dismissed. During the moving of the procession minute guns were fired and the bells of Christ Church were rung merrily. All business was suspended for the day.

But after the cornerstone was laid there were many difficulties to be overcome before the monument stood above it as it stands today. Two difficulties in particular confronted the patriotic executors of the monument. First there was trouble encountered in finding an artist to carve the figures to accord with Mr. Godfrey's design, and secondly no fine marble could be obtained. It was finally found necessary to



The Corner Of The Subscription Book

in Great York Street (now Great Baltimore street), which proceeded to Monument Square. In the procession was a funeral car, surrounded by a line of the intrepid monument, as designed by Mr. Maximilian Godfrey.

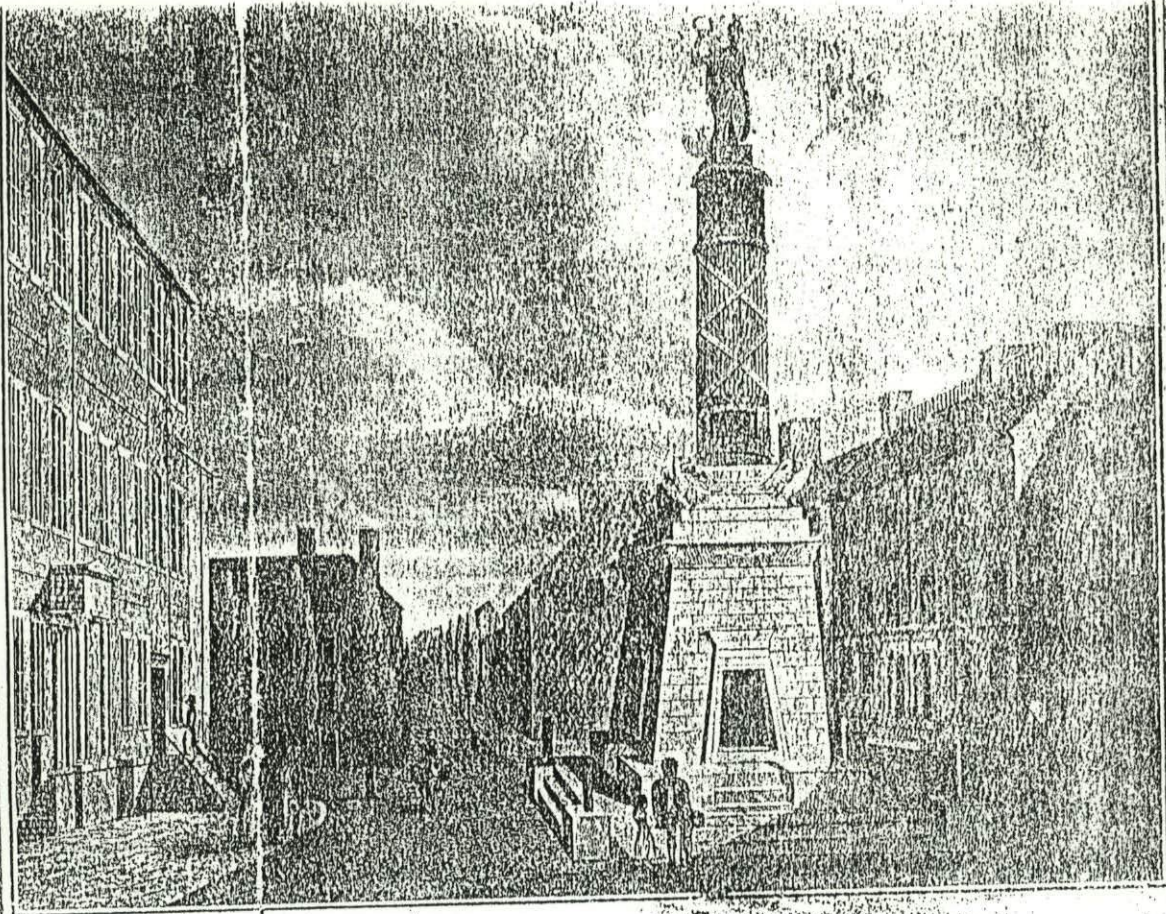
They Had Milk-White Horses In Those Days

The car was drawn by six milk-white horses, and they were led by six men in military uniform, and guarded by the intrepid militia for the day. The car was commanded by Captain Loyd. The day played the Bishop's organ in prayer

go abroad for both artist and material. The services of Antonio Capelato, formerly the best sculptor of the court in Madrid, were secured and orders were sent to Italy for marble.

The Material Was Delayed By Storms At Sea

Mr. Capelato immediately began his preliminary models for the statue of the city of Baltimore, which ornaments the column, but could not complete his work for the said statue, was bringing the material from Italy met with rough weather. Disaster overtook it and it was forced to



Washington Square soon after the completion of the Baltimore Monument.

would take pride in discovering that their ancestors were on this list of honor. It is only possible in a short description like this to give a few of the names. Should any man avail himself of the privilege of inspecting the book, let him treat it tenderly; for it is one of the most precious possessions of the City.

The Battle or Baltimore Monument was not built with the City's money; no tax was levied for the purpose; but it is a lasting evidence of the individual patriotism of the citizens and of their pride in their city. Baltimoreans have more than one reason for revering it. In 1827 the design was most properly chosen as the Seal of the City.

Today the population is fifteen times what it was in 1815 when this monument was built. But the pride of the citizens should become greater in this little monument as the city becomes greater. The names of these original contributors should always be kept in remembrance not only by their actual descendants but by all who enjoy the benefits of this solid foundation of civic devotion which it is to be hoped will always be emulated by present and future generations.

put into Malaga for repairs. Meanwhile Mr. Capelno impatiently waited for material and continued his preliminary work as well as he could, completing the two basso-reliefs and the grilles.

At last the marble arrived and the base was erected, but by this time the \$10,000 collected by subscription had been used and in 1814 the City Council had to issue bonds for \$50,000 more. The columns at last went up, and then it was found that there was not enough money for the statue of the city of Baltimore. Once more funds had to be collected and \$4,000 was appropriated so that it was not until 1825 that the whole was completed, having taken all but a year to finish.

Not one word more about our book is mentioned in the histories, but in handling on further for disclosure a description of Christ Church turns up, the church whose muffled chimps rank out as the cornerstone of the monument was laid.

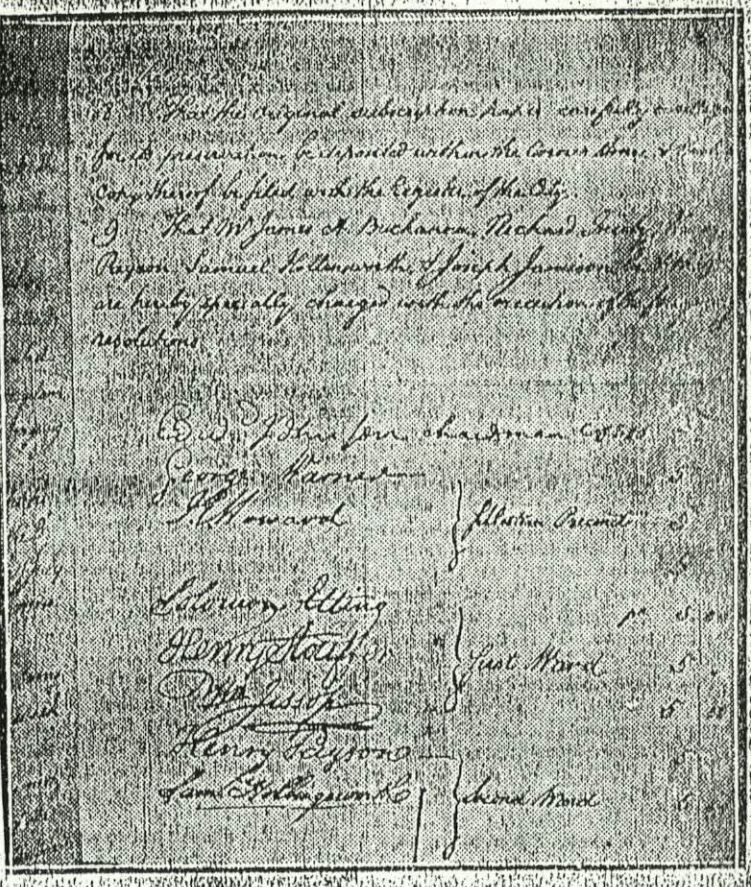
Church Steeple Also Brilliant Yellow Tint

In 1895, J. Lucas writes in a little book called "The Picture of Baltimore," published in 1892, "the steeple was added which now so delicately adds and a chime of bells was placed in it. It has been lately refurbished up and the church is painted a bright red and the steeple a bright yellow, a singularly strong contrast which must have been admired, perhaps more in the day of the original erection than at present, but de gustibus."

To return to the Battle Monument, it is a difficult thing for us to realize that this shaft, which appears so black and sooty, cost \$17,000 and was made by a famous Spanish artist out of marble transported from Italy. Of course it was not a very discolored. It appeared in a far different light to the aforementioned Lucas, and here is what he says about it:

"The monument is surrounded by an iron railing to preserve it from injury and at each corner are lamps of gas whose brilliant illumination of the spotless marble presents a most striking effect at night."

But how here is any explanation of why the old brown leather book was not placed in the cornerstone as everyone supposed it had been. Surely there is happy tale and the city should be grateful to anyone who would solve the riddle.



Some Signatures of Subscribers.

BATTLE SHAFT REMOVAL PLAN S PROTESTED

Members Of Historic, Pa- triotic And Art Groups In Opposition

POSSIBLE DAMAGE IN TRANSFER CITED

William W. Emmart
Apr. 11, 1930
**Sentimental Reasons For
Its Location On Pres-
ent Site Given**

Inclusion of the proposal to remove the Battle Monument from Calvert and Layett streets in the plan to beautify and widen the approach to the proposed Baltimore street viaduct brought protest yesterday from members of historic and patriotic societies of the city and the Municipal Art Commission.

Recommendations that the monument be placed at the St. Paul street entrance of the viaduct at Franklin street and that Courtland street, north of Lexington, be widened and converted into an express highway, were made Saturday to Mayor Broening by Charles D. Gooch, Chief Engineer of Baltimore.

Damage Suffered
The possibility that the monument might suffer physical damage and sentimental reasons for its location on its present site were given by the protesters as their objection to its being removed.

Courtland street, under the plan which will be submitted to the Municipal Art Commission this week for its consideration, would be made only eight feet from curb to curb by the removal of Preston Gardens. Provisions would be made for a widening of traffic by this improvement.

Most Outspoken
W. Hall Harris, president of the Maryland Historical Society and a member of the art commission, was the most outspoken of the objectors to the removal of the monument.

"I think it ill advised," he said, "and much to be regretted. The Battle Monument has been associated with the locality in which it now stands for many years. With it are the suggestions of so many years of association."

Was Carefully Selected
"The site was carefully selected at the time, and even if the monument is now completely surrounded by business, I don't see that it makes any difference."

"It seems to me a mere matter of supposition that its removal would provide parking space for automobiles. I certainly shall vote against any such move."

William W. Emmart, president of the Society of the War of 1812, declared he would interview the Mayor today on the removal plans.

A meeting of the board of the Society of the War of 1812 will then be called, he said, probably this week to see what action shall be taken.

Objects To Removal
Possibility that the monument might be damaged by transferring it was advanced by William W. Emmart, of the Art Commission, as his objection to its removal.

"I feel that the monument should not be removed until a careful study has shown that such is necessary," he said.

"The necessity for repairs to the structure has been felt for some years but I would hesitate, in view of the condition of the soil or the possibility of settling of the building, to recommend any change."

Sentimental Reasons
Sentimental reasons for keeping the shaft in its present position were advanced very strongly by Laurence H. White, also of the commission, but he

added that he would like to see the plans before he would make a definite statement on the matter.

There would have to be decided advantages in moving it, he asserted, and if any group familiar with what these advantages would be, will not say anything further.

Nothing definite on progress is indicated as much by conserving its in construction as by the Courtland street, whom vice president of the Maryland Historical Society.

Before one's mind may be made up as to the advisability or inadvisability of moving the monument, it will be necessary to view the proposed improvements and see how the monument in the proposed site would fit in with them.

It is clear that unless special advantages are to be served and the removal of certain definite disadvantages effected, the monument should stay where it is, unless placed in a certain spot at a certain time by certain people for certain purposes.

George L. Radcliffe, secretary of the historical society, said he considered the proposed move unwise.

The monument was put where it is for a special purpose many years ago, he added, and he did not think much of the idea of moving it. Emmart, a proud member of the art commission, withheld comment, saying it was too early in the game for him to say anything.

Sun Apr. 14, 1930

DO NOT CIRCULATE

Answer to communication in the Baltimore "Sun" of March 9th, 1895.

The Monument Square Tablet.

It would seem, to the casual observer, that nothing can be proposed or accomplished in this City, of a public nature, whether it be from patriotic motives or otherwise, but some would-be critics will loom up either to cast slurs upon or bitterly denounce the same, in a most absurd and uncalled-for manner.

The Tablet in Monument Square, recently erected by the Veteran Volunteer Firemen's Association for most praise-worthy and patriotic reasons, and a jealous regard for our City's history, has come under this ban. These critics have allowed some nine months to pass, during which the scheme was most widely ventilated, without making a single suggestion *pro* or *con* regarding it. It has been known long since that the City Authorities had granted permission for the erection of the tablet on its present site, and no protest has been uttered against it. The design was published in the Baltimore American some two months ago, giving every detail of the casting, yet these critics maintained their utter silence, which as it transpires, only foreboded the storm which was brewing to vent itself, when the scheme should have been finally accomplished, and the tablet presented to the City through its chief Magistrate.

We hear first that the beauty of the Battle Monument is marred by the obstruction of the base line. That this tablet should offer a greater obstruction than the numberless hacks which have ever considered Monument Square as their peculiar "stand," and have always been an eyesore by reason of the accumulation of filth attending such aggregations is to us utterly preposterous, and we doubt not that many will concur in this opinion. Another critic is "pained" at the utter ridiculousness of the inscription on the tablet. He denies that the Declaration of Independence could have been "ratified by the people;" that an "agreement or compact" could have been, but a declaration only "approved." With all due deference to our critic we would say that Mr. Worcester, in his dictionary which has ever been deemed an authority on definitions, says "Ratify" means "to approve and sanction." If the Declaration of Independence, which, as history records, "was prepared on the 2nd day of July 1776, and on July 4th 1776, was adopted and signed by the delegates in Congress from the provinces," did not constitute an "agreement or compact" between said provinces for the purpose of asserting their independence, we are at a loss for the meaning of those words, and must be content to await the appearance of our critics' own dictionary, to learn their true intent.

History records moreover that "on the 28th of May 1776, the Convention of Maryland unanimously ordered that the delegates *unite*, on behalf of the province, in declaring the Colonies free and independent."

When men *unite* on a matter, they are generally supposed to have agreed; and the result of their thus uniting is an "agreement or compact," which according to our critic's first assertion, "can be ratified," his hair-splitting, in attempted ridicule, to the contrary notwithstanding.

As to his suggestion, that, according to his reading of the inscription, "the people of Baltimore, must all have been congregated on the Old Court House steps when the ratification took place," a school boy of twelve years would not have been guilty of such absurdity. He would hardly have declared, "though the population of Baltimore *was not so large then as now*," (a most puerile axiom) it can scarcely be believe that the whole population was assembled on the steps of the old Court House." The said inscription asserts, that "from the steps of the old building "the Declaration of Independence was read, and duly, *i. e.* in a proper manner, (Worcester) "ratified by the people."

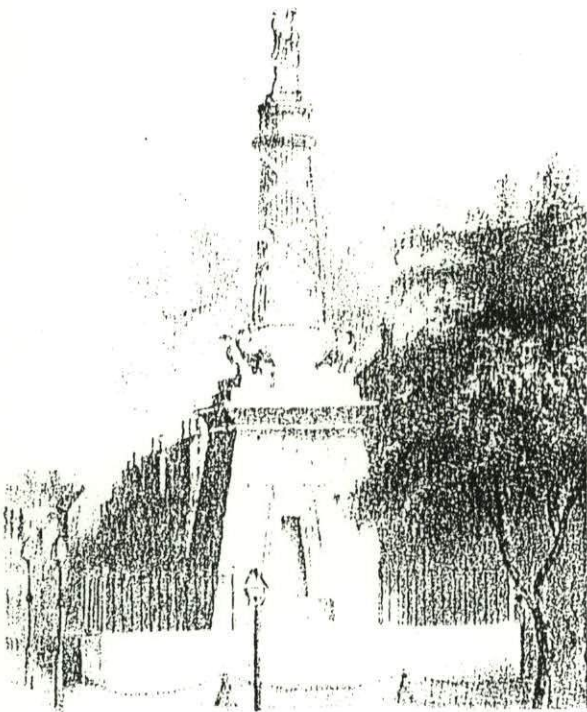
The immortal "Declaration" was prepared by Thomas Jefferson, approved, adopted and signed by the Delegates in Congress, representing the provinces, and afterwards "ratified" by the people at large, not only with their lips in enthusiastic applause, but with their blood, and notably that of the Sons of Maryland.

Apropos of our critic's hair-splitting tendencies we would suggest:

"Old Abe" was greeted once with "Hails!"
As mighty "splitter of fence rails;"
His prowess in no sense compares
With *Brown-ie's*, in his "splitting hairs!"
This great Apostle of Philology
To Worcester owes complete apology.

VETERAN.

BALTIMORE, *March, 1895*



OUR BATTLE MONUMENT

by WILBUR H. HUNTER, JR.
Director, The Peale Museum

This year America will celebrate the 150th anniversary of the writing of our National Anthem, the "Star Spangled Banner," which was written in Baltimore by Francis Scott Key during the attack of the city by British forces September 12 to 14, 1814. This was Baltimore's finest hour in history when its citizen army faced a great fleet and trained professional soldiers of Great Britain in defense of their homes. There were two engagements, the battle of North Point on land, and the bombardment of Fort M'Henry. Although neither engagement can be called a clear victory, the enemy found the Baltimore defenses much tougher than they had expected, and not gaining an easy conquest, they gave up their plans to capture the city and sailed away. This was victory enough for the embattled men and women of Baltimore.

But the price of deliverance was high. Forty-one Americans lay dead—shattered by cannon, riddled by musket balls, pierced by bayonets. At a distance of 150 years it is difficult for us to comprehend the terrible personal tragedies suggested by those words—forty-one killed on the field of battle. Their comrades-in-arms understood, and so did all Baltimore. On September 12, 1815, a monument was begun as "a suit-

able tribute of respect to the memory of our brave but unfortunate fellow citizens who fell in defence of this city, on the memorable 12th and 13th September last . . ." We call it the *Battle Monument*, but this is a popular error. It is a *war memorial* to those who "gave the last full measure of devotion" to their country. It is in fact, the *first* war memorial ever erected in the United States.]

The architect was Maximilian Godefroy, a French refugee who also designed the charming St. Mary's Seminary Chapel at the Paca street seminary, and in 1817 our First Unitarian Church at Charles and Franklin streets. He served in the defence of Baltimore as an engineer, and the monument design was his own contribution of respect for the honored dead. The elements in the design were carefully selected for their symbolism. The base is modelled after an ancient Egyptian memorial tomb. At the four corners of the top of the base are *griffons*, legendary half-eagle and half-lion creatures who symbolize immortality. Above that rises a shaft made in the form of a Roman *fascis*, or bundle of sticks which was the symbol of the authority of the Roman republic, "in union there is strength." The binding around the sticks carries the names of all of those who died in the famous battles.

The monument is capped by a classical figure representing Baltimore, with an American eagle at her feet. She holds out the laurel wreath, an award given for service to the state in ancient classical times. It is a unique design; there is no other monument like it in the world.

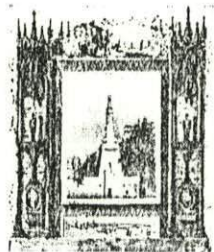
The four griffons, the shaft, and the statue on the top are carved from imported Carrara marble by Antonio Capellano. The sculptor had been brought from his native Italy by Thomas Jefferson for the purpose of doing carved decorations on the United States Capitol, but found time for this job as well. Interestingly, he also carved figures of Saints Peter and Paul for St. Paul's Church, which are still to be seen above the entrance, and he made the "Angel of Truth" decoration for the pediment of Godefroy's Unitarian Church.

When it was completed in 1825 the Battle Monument had cost about \$40,000. About one-third of this came from the unexpended funds which had been raised for the defence of the city. Another third was contributed by a large number of people in Baltimore in amounts ranging from twenty-five cents to fifty dollars. A number of the militia companies who served in the battles made donations as units, and the members of the City Councils contributed a portion of their salaries for 1815. The final third came from municipal appropriations. Not one cent was raised by lotteries.

While the Washington Monument was begun earlier in 1815, it was not completed until 1828. Thus the Battle Monument was our first completed monument, and indeed, the *first substantial monument* to be completed in America. In 1827 it was formally and proudly adopted as the emblem on the Baltimore City Seal, and ever since then has been the official symbol of our city.

The Battle Monument—Baltimore's official emblem, America's first war memorial and its first important monument—had been sadly neglected in recent years but in 1964 the lapse has been redressed by the creation of a landscaped park around it, and the careful cleaning and restoration of the monument itself. This is a fitting climax to Baltimore's celebration of the 150th anniversary of the writing of the National Anthem.

The Battle Monument is the tangible embodiment of the spirit voiced in Francis Scott Key's song, and Baltimore is proud to be the home of both.



OUR COVER

Baltimore's Battle Monument is a lithograph by B. W. Thayer & Co., Boston, dated about 1850. This is the most romantic of the many prints of the Battle Monument which were published in the early 19th century. The artist took his view of the monument from an 1838 engraving by H. Griffiths, which was in turn based on a painting by W. H. Bartlett.

The framing is wholly original—a fantastic mélange of Gothic "stonework" on which ivy grows, with medallions showing the heads of George Washington and Napoleon Bonaparte (!), and above them what appear to be toy soldiers. The scenic vignettes at the top and bottom depict military action in uniforms of the 1840s.

The meaning of all this is obscure, and perhaps it has no meaning, only fantasy—we might remember that this is the age of Edgar Allan Poe!

—Wilbur H. Hunter, Jr.

The four-color separations of the cover picture were made by Harry F. Gipe of Gipe's Lithographic Plates.

* * *

WHAT IS HISTORY?

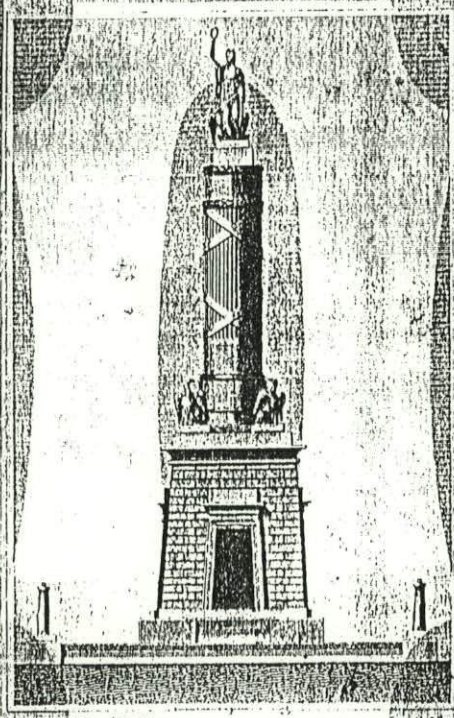
"History is anything important and significant which has happened. It might have been in 1492 or it might have been yesterday. And history is not just the doings of generals and politicians. Wherever men have planned and played and plowed, wherever they have smiled and sung and splendidly swaggered, wherever men and women have wooed and wed and worked and wrought and worshipped, wherever they have dreamed and died—there is history. I like to think of . . . history . . . as being not something past and dead but as a mighty, living force projecting itself into the present and profoundly affecting the future."—BOYCE HOUSE.

Reprinted from Maryland History Notes, November, 1944, published by the Maryland Historical Society.

DO NOT CIRCULATE

BATTLE MONUMENT'S 151st SEPTEMBER

SEP 1966 BALTIMORE

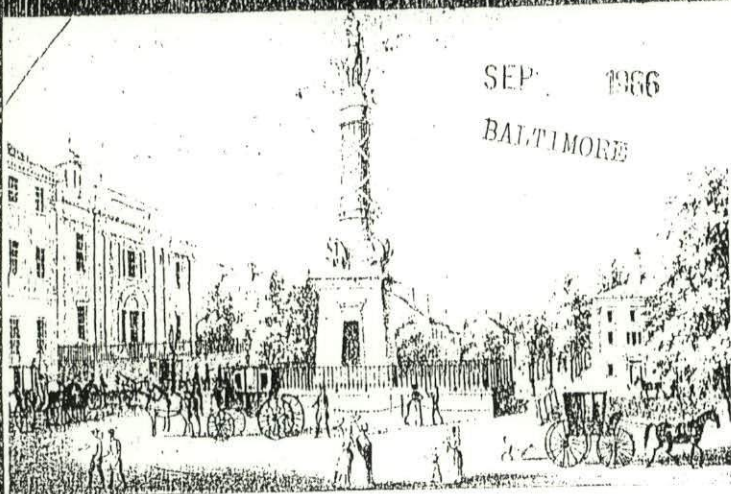


n September 12, 1814, the battle for Baltimore began two days later the invaders — British regulars who had faced the likes of Napoleon — had been beaten and chased away in their ships. The victors were Baltimoreans, soldiers in a citizen army, and when the last shots had been fired at North Point and the final rockets had burst over Fort McHenry, 41 of them lay dead.

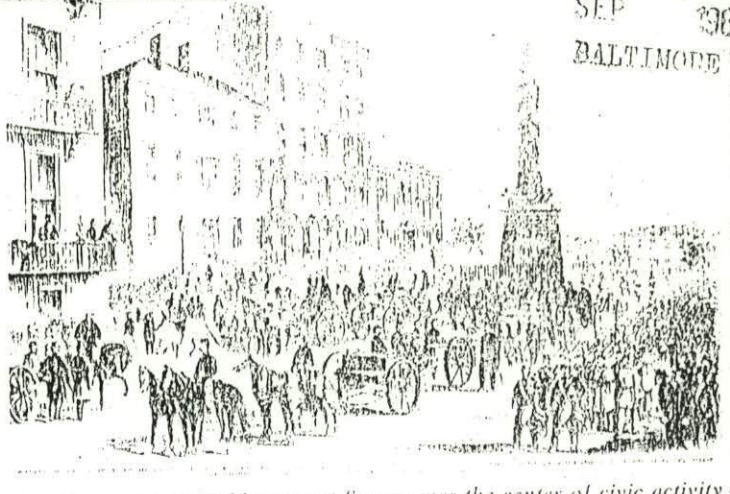
As a memorial to them, Baltimore began construction of the Battle Monument on September 12, 1815; the money coming from citizens' pockets. Ten years later, the memorial was completed. SEP 1966 BALTIMORE

In the early days — Battle Monument is the oldest war memorial in the nation — it stood in a residential district among fine town houses. In 141 years, the changes have been many. During the 1870's, two famous hotels

stood on Monument Square. With the construction of a post office in the '80's, the area took on a governmental flavor. Now the square is a mixture of the governmental and the commercial. These pictures, from the files of the Peale Museum, record the changes the monument has witnessed in its century and a half of watching Baltimore.



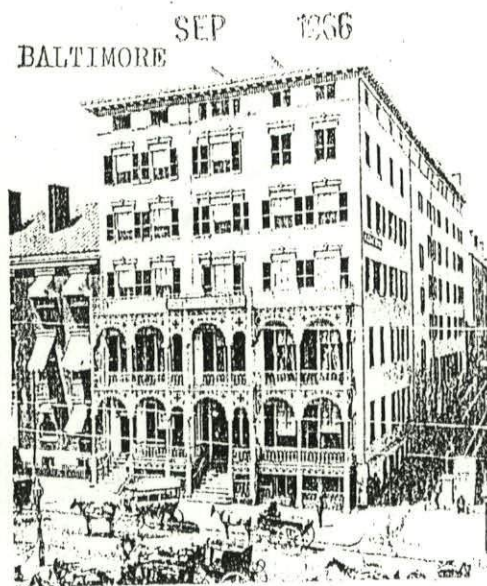
1 Elegant homes lined Calvert Street in the mid-19th century, but even then the area near the Battle Monument was not solely residential. In this lithograph published in Baltimore about 1850, the courthouse with its pillars stands on the west side of the square, site of the present courthouse.



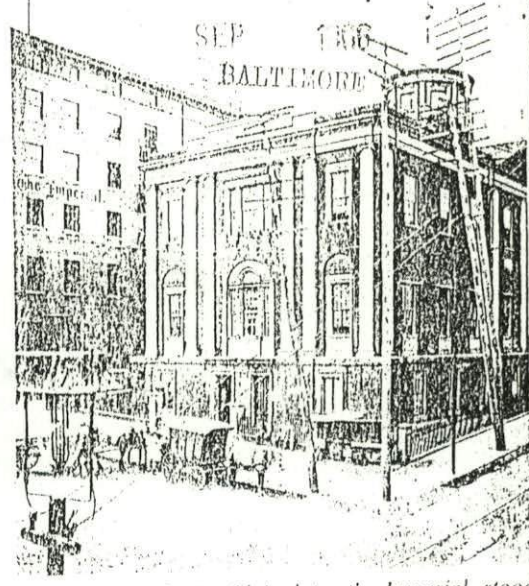
2 For many years Monument Square was the center of civic activity — political rallies, parades, even riots. This 1861 newspaper engraving shows federal troops assembled during the Civil War. The city's marshal had been arrested for pro-Southern sympathies, authorities expected a riot.



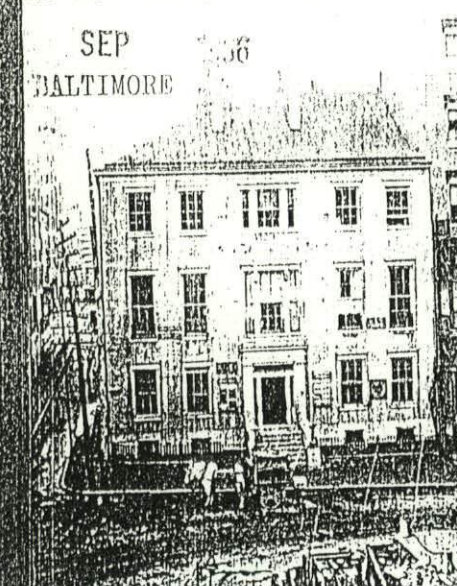
3 Barnum's City Hotel, Calvert and Fayette Streets, hosted celebrities like Charles Dickens and Jenny Lind. To Dickens it was "the most comfortable" of U. S. hotels.



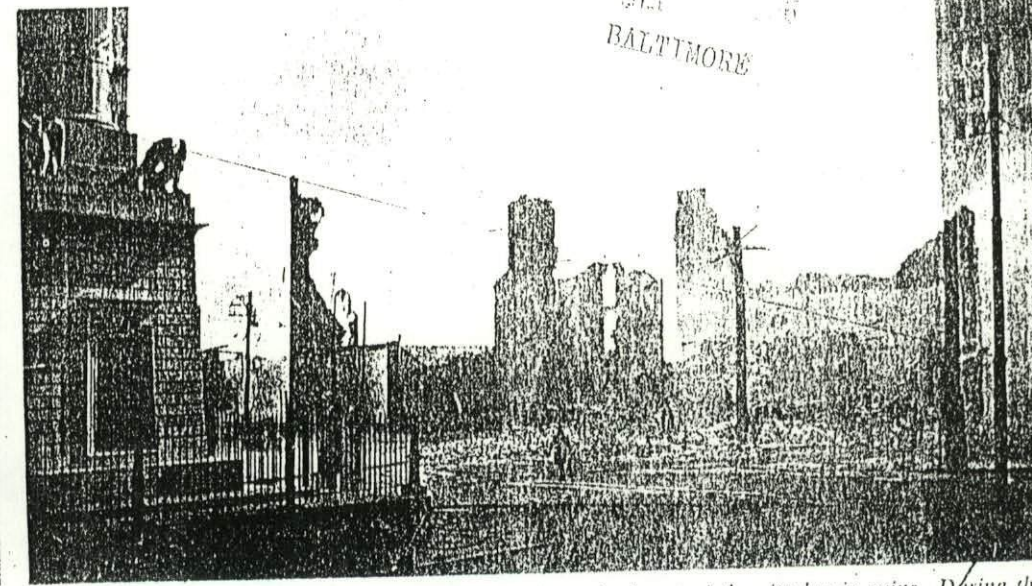
4 North on Calvert from Barnum's Hotel, built in 1825, razed in 1889, the elaborate front of the St. Clair Hotel faced the monument. This 1875 view shows gas lamps on the square.



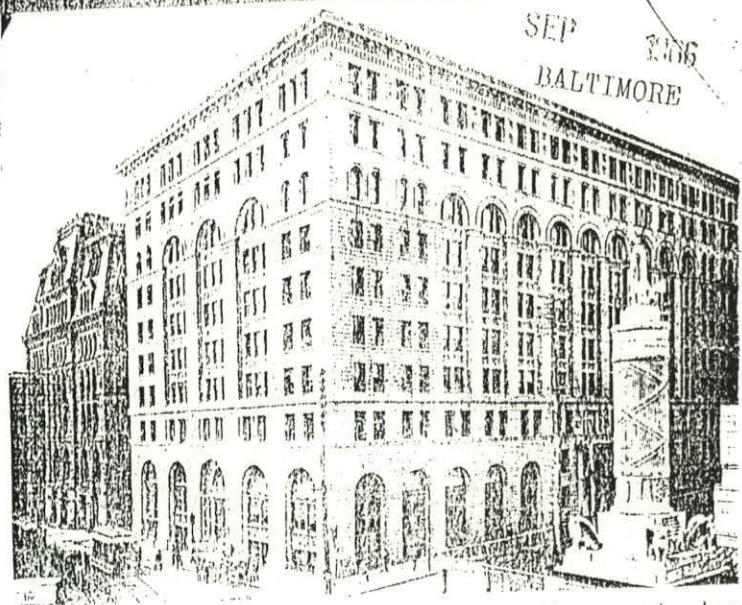
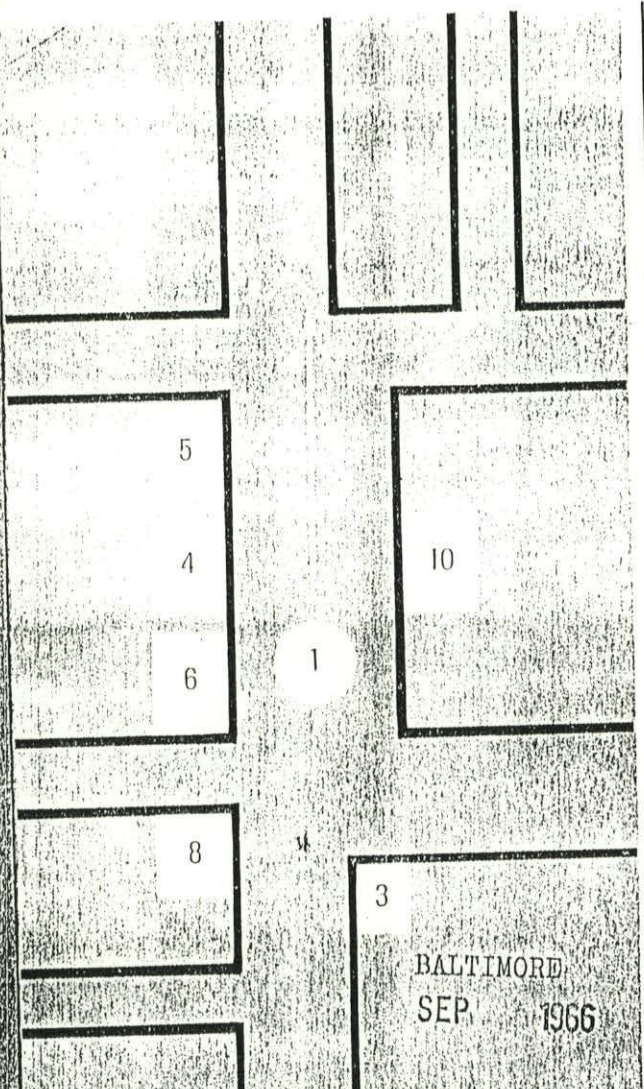
5 Next to the St. Clair, later the Imperial, stood Baltimore's Courthouse, built in 1809 and replaced in 1835. The entire block was razed four years after this 1891 view for today's courthouse.



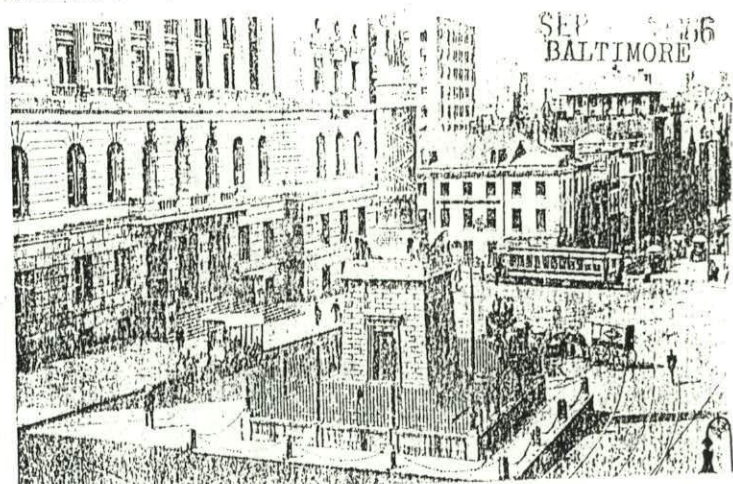
6 In its better days, this house beside the St. Clair Hotel was the home of Reverdy Johnson, a leading Baltimore lawyer. Shown in 1894, townhouse was demolished in 1895.



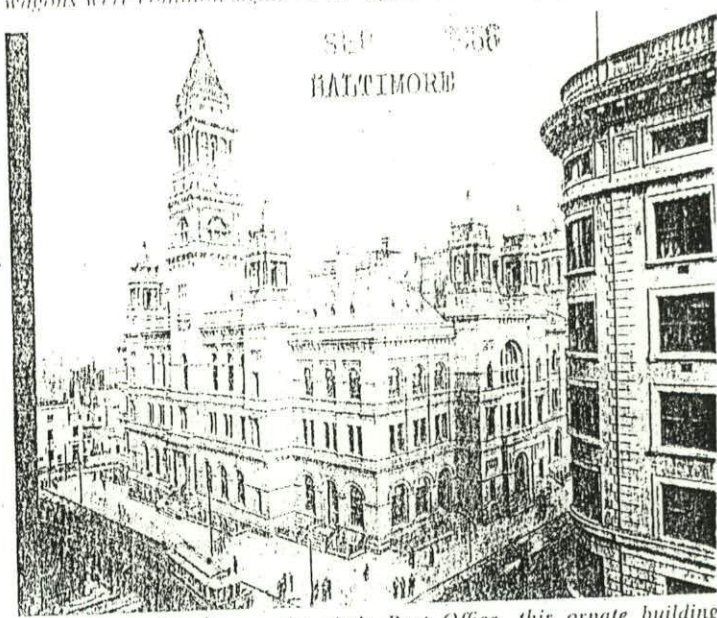
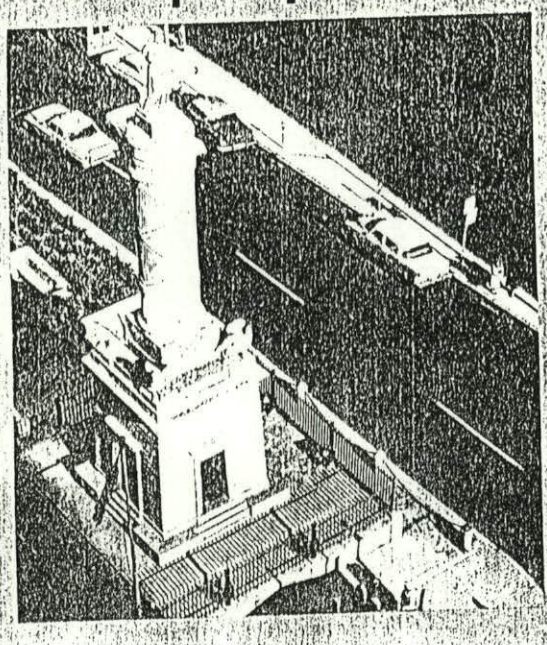
7 After the Baltimore Fire of February, 1904, the entire heart of the city lay in ruins. During the two days the fire burned, fire companies were rushed by special train from New York, Washington, Hanover, York, Philadelphia and Wilmington, to no avail. The flames halted upon reaching Jones Falls, leaving a path of destruction stretching from the Falls and the basin to Howard and Fayette.



8 In 1895, the symbol of the city atop the Battle Monument faced south at Fayette Street toward the Equitable Building on the corner a beyond to the Baltimore and Ohio Railroad offices. The B&O Building was destroyed, the Equitable Building, though gutted, was rebuilt and still stands.



9 Monument Square was one of the northern boundaries of the fire area. This view, made later in 1904, shows the monument and recently constructed courthouse, which escaped the blaze. Streetcars and horse-drawn wagons were common sights on the square in the early years of the century.



10 After 40 years as the city's Post Office, this ornate building was replaced in 1930 by the present structure, on the same site on the east side of the square. The building to the right was the home of the "Baltimore News," whose publisher, Frank Munsey, gave his name to the building.

Battle Monument and Its Square

Now Beautified with a Small Park, They Have Seen Historic Events and Personages in Their 140 Years

By John Dorsey

COVERED with symbols representing the city and its greatest moment, the Battle Monument has stood in Baltimore's most historic square for more than 140 years.

The statue atop it, known to many as "Lady Baltimore," has witnessed riots, parades, visits of Presidents, generals and heroes. She has seen town houses give way to hotels, has been dwarfed by multi-storied office buildings, has outlived the day of the stagecoach, the hansom cab, the Tip Lizzie, the rumble seat and the street car. **SUN**

Gradually she has been almost forgotten amid the rush of traffic and modern-day business, isolated and all but unapproachable because of the steady flow of cars on all sides. **JUL 19 1964**

But this year a small park was constructed north of the monument, with stone benches so the passerby or sightseer can stop, sit and perhaps recreate in his mind's eye the colorful events of the city's history that took place in the old square.

AS early as 1768 a courthouse was built on the spot now occupied by the monument, and it became a focal point for the little community's activities.

In 1775 George Washington and other Virginia delegates to the Continental Congress were entertained there on their way to Philadelphia. In July, 1776, the Declaration of Independence was read on the steps of the courthouse, and from then until the end of the Revolution the building served as a center of activities for the revolutionists in Baltimore.

After America gained independence a formal square was laid out, and town houses sprang up around it. The old courthouse was torn down and a new one built on the site occupied by the present courthouse. **SUN**

SHORTLY after the successful defense of the city against the British forces in September, 1814, leading citizens proposed to erect a monument in the center of the square to all those who had died in the battle of North Point and the bombardment of Fort McHenry.

Residents of the area had recently refused to allow it to be used as the site of the Washington Monument, but they agreed to the Battle Monument scheme and helped with a subscription fund to finance its construction. **JUL 19 1964**

Eventually all the important people in Baltimore contributed to the fund. Clerks kept a record of the subscribers, a copy of which was deposited in the cornerstone of

the monument in 1815. The list included the names of Jerome Bonaparte, brother of Napoleon, of Samuel Chase, of Charles Carroll of Carrollton and of members of such well-known Baltimore families as the Symingtons, the Clagetts, the Merrymans, the Warfields, the Hoffmans and the McKims.

On the fifteenth of September, 1815, there was a procession to the square for the laying of the cornerstone. Participants included the heroes of the two engagements, Generals Sam Smith and John Stricker and Col. George Armistead. The architect J. Maximilian M. Godefroy, a French emigrant who had participated in the defense of the city, donated the design for the monument. A model of it was carried in a funeral car to the cornerstone ceremonies. **SUN**

Seven years later to the day the statue was raised to the top of the monument, which then stood virtually complete. It had cost about \$40,000 and was the first war memorial in the United States. To this day there is no other like it, and there are few anywhere so symbolic in design.

IT stands on the spot from which the first call to defend the city from the British went out on September 12, 1814. The lower part of the monument is a reproduction of an ancient Egyptian tomb, with fake doorways to each face to represent entrances to the tomb. **JUL 19 1964**

The eighteen layers of stone in the base of the monument stand for the eighteen states in the Union in 1814. Above the top layer on each side is a winged orb, symbol of eternity. At the four corners of the

column pedestal are griffins, ancient symbols of immortality.

On the north and south faces at the bottom of the column are inscriptions commemorating the battle of North Point and the bombardment of Fort McHenry. Above these are reliefs depicting scenes from each engagement, between them lachrymal urns emblematic of grief for the dead. **SUN**

THE main part of the column is carved in the form of a fasces, or bundle of sticks, symbol of authority. The fillet binding the fasces is inscribed with the names of the 36 noncommissioned men killed in the engagements.

At the top of the column, between wreaths of cypress and laurel, are inscribed the names of the three officers killed. The base and column together are 39 feet high, one foot for each year of

independence to 1814.

The statue, symbol of the city of Baltimore, completes the 52-foot monument. In her right hand is a wreath like those bestowed in ancient times for service to the state. An American eagle sits behind her and peeps around her right leg to look up at her face.

In her left hand she holds a rudder, to signify the sea-going trade that made Baltimore grow and prosper. A bomb like those that lighted the sky over Fort McHenry lies to her left. The sculptor of the statue and the reliefs was Antonio Capellano, onetime sculptor to the King of Spain, who also worked on the Capitol in Washington. **JUL 19 1964**

The erection of the monument made the square around it popular as a gathering place. Each year on the anniversary of the September engagements parades of veterans marched to the monument, a practice that lasted until the last veteran died.

The square became even more popular after Barnum's Hotel was built at Calvert and Fayette streets in 1825. It served as the stopping-place for many illustrious visitors. Andrew Jackson stayed there in 1825, President John Quincy Adams in 1827, John Randolph, of Roanoke, in 1833, Daniel Webster and Henry Clay in 1840 after the Whig Convention in Harrisburg. Most made public addresses in the square. **SUN**

Two years later Charles Dickens had a drink with Washington Irving at Barnum's and in 1850 the "Swedish Nightingale," Jenny Lind, came to town to give several concerts and made an impromptu appearance on the hotel balcony, much to the delight of crowds gathered below.

Gen. Sam Houston came to town in 1846 to raise troops for the Mexican War. He spoke at the Battle Monument and a company of volunteers enlisted and went back to Texas with him. **JUL 19 1964**

The square has been the scene of mob action, too. In 1834 the Bank of Maryland failed. A year later its creditors, still waiting for some sort of settlement, stormed the nearby house of Reverdy Johnson, attorney for the bank, piled his books up in Monument Square

and burned them.

RIVAL Democratic meetings took place in the square during the Baltimore Convention of 1860, which split and nominated both John Breckinridge and Stephen Douglas for the presidency.

Less than a year later, in April, 1861, a mob attacked the 6th Massachusetts Regiment on Pratt street, causing the first bloodshed of the Civil War. A meeting was called at the Battle Monument, where Severn Teackle Wallis and other leading citizens made speeches urging the angry Baltimoreans to show calmness and self-restraint.

After the Civil War the square lost its reputation as a gathering place, though it was the center in 1881 of the Sesquicentennial of Baltimore's founding. Since then it has been the scene of Defenders' Day celebrations and little else.

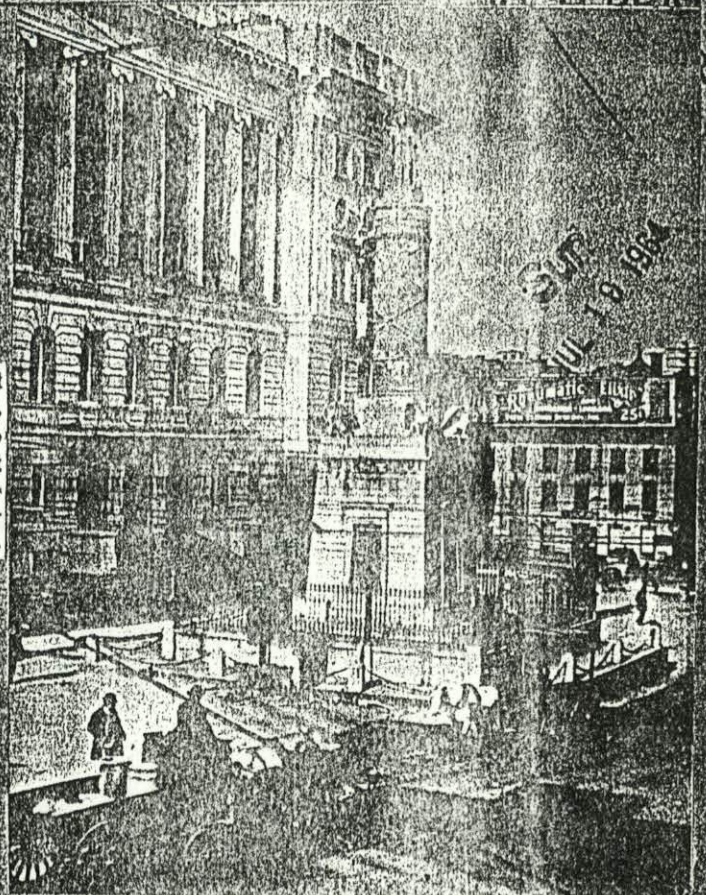
But the administration of justice has continued there since the first courthouse was built almost 200 years ago. The Supreme Bench of Baltimore City now sits in the courthouse on the west side of the square, the Federal courts are located across the street in the Post Office building.

SUR
IN 1938, the hand holding the stone wreath dropped off the monument's statue and smashed on the pavement below. It was replaced, but architects noted that the monument as a whole had deteriorated and might some day fall to pieces. The Italian marble of which it is made is not suited to Baltimore's climate.

WJL 1.9.1964
So far, it has survived not only wind and weather but numerous attempts to move it. From time to time civic groups and traffic engineers have suggested that it be transferred to Mount Vernon Place, to the western end of the Orleans street viaduct, to the center of City Hall Plaza or just moved from the center to the side of Monument Square.

But these suggestions were discarded one by one, and finally it was decided to leave the monument in its traditional location. As part of an over-all plan to beautify the city, funds were set aside for cleaning the monument and installing the park to the north, a project completed in June. The cost of the park was \$111,000, and the cleaning cost \$4,000.

Monument Square as it looked in about 1900. The Courthouse on the left is familiar, but how different the skyline. This photo courtesy the Peale Museum.



"Lady Baltimore," the statue atop the monument is called. Her sculptor, Capellano, also worked on the national Capitol.

Battle Monument Or Sam Smith?

As Baltimore prepared to celebrate another old Defenders Day, the one hundred and thirty-sixth anniversary of the British attack on Baltimore, the director of the Peale Museum suggested that the Battle Monument be moved from Calvert and Fayette streets to the new Gen. Sam Smith Park.

Mayor D'Alesandro already has proposed that a monument of the city's defender in 1814, which the Mayor said he had discovered in Wyman Park, be moved to the site

of the new park at Pratt and Light streets, which will bear the general's name. **Eve. Sun**

"Twofold Purpose" Suggested
Wilbur H. Hunter, Jr., director of the museum, said today, however, that it would be far better to "glorify the defense of the city, not the general."

The Battle Monument would serve a twofold purpose, Mr. Hunter said. Its presence would commemorate the defense of the city and also honor General Smith, whose name is emblazoned on its side. **SEP 9 1950**

Once Surrounded By Mansions
In the old days, the director said, the Battle Monument stood in a "fine, open space, surrounded by mansions and set off by a grass plot and trees."

"Now," he said, "it is so dwarfed by big buildings and in the midst of such heavy traffic that many people don't even know where it is."

"On the other hand," Hunter said, "if the Battle Monument were placed in the new park it would get the attention it deserves." Maybe, the director added, a statue to the general could also be located in the park.

Would Clear Traffic Hazard

The cost of moving the old monument might be considered as an expense for clearing a traffic obstruction at Calvert and Fayette streets where it now stands, he said, and that would be of "definite value to the city."

The venerable monument which was completed September 12, 1822, seven years after the cornerstone was laid, "is the city's most important monument since it was built by public funds to commemorate the defense of Baltimore," Mr. Hunter asserted.

"It was probably one of the first monuments built in the United States to commemorate a battle."

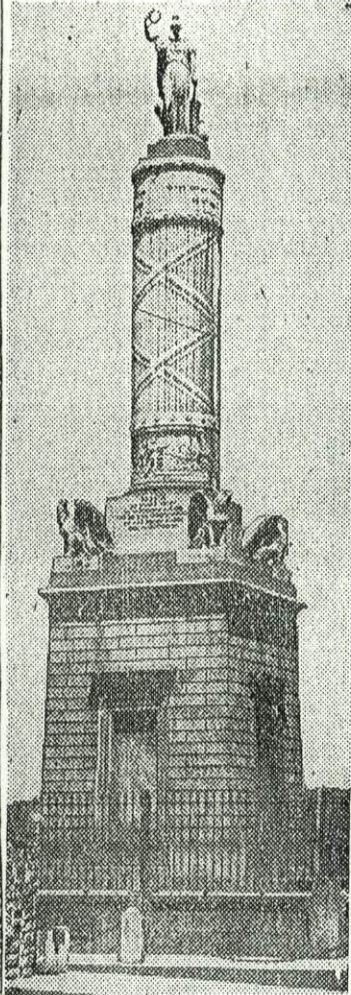
In discussing the switch, Mr. Hunter thought that possibly the name of the park could also be changed to something like the "Defense of Baltimore Memorial Park."

If the monument could not be

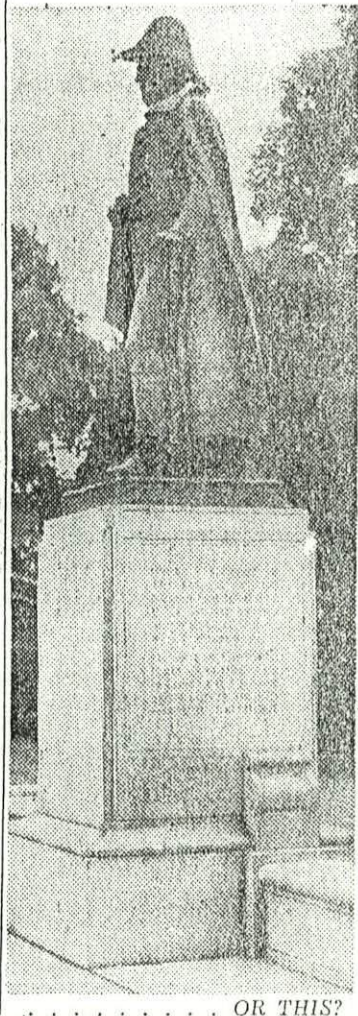
moved to the new park, Mr. Hunter added, Federal Hill would be another good site.

"It is one of the finest early monuments in America," Mr. Hunter reiterated, "and should be given a more prominent location."

Tomorrow night, as part of the Defenders Day celebration—the anniversary actually falls on Tuesday—a mock attack will be made on Fort McHenry to simulate the assault made by the British fleet in 1814.



THIS?



OR THIS?

Let's Keep Battle Monument

Where It Is *Sun 9/11/41*

The suggestion again has been to move Battle Monument. This time the proposer is Mr. Wilbur H. Hunter, Jr., of the Peale Museum. He would suggest either to the new Gen. Sam Smith Park to Federal Hill. **Sun**

Others who have favored a change of location from Calvert and Fayette have complained of the monument's obstruction to traffic. Mr. Hunter alludes to that argument. But his chief contention is that the monument is now dwarfed by surrounding buildings. It would, he says, be seen to better advantage on one of the sites he has suggested. **SEP 14**

So far as the traffic angle is concerned, may be asked how the monument obstructs on its present site. The two rows of cars parked to the north do the obstructing. Should the monument be removed, the chances that the parked cars would be too are much less than the chances of the monument site being converted to parking facilities.

But, even if both the monument and parked cars were eliminated, what would be gained? Since Calvert street has become one-way southbound, traffic moves on each side of the monument. Let the volume be greater and faster than it is now and it would not accentuate the bottleneck on Calvert between Fayette and Baltimore.

After all, there is something to be said for keeping historic landmarks where they are. When Battle Monument was completed in 1822, as Mr. Hunter points out, it was the chief ornament of a square surrounded by gracious residences.

Quite a lot of the city's history was written around that square. It was the customary place for public demonstrations. The mob, impatient over the settlement of a bank failure, attacked lawyer Reverdy Johnson's house, sacked it and burned his law office in the street.

There year after year the survivors of the Battle of North Point celebrated Old Defenders Day every September 12 until only one "Old Defender" was left. It was so, that Sam Houston addressed a meeting pleading for volunteers to go to aid of Texas.

Our ancestors thought so much of the monument that they used it for the setting of the flag of the city. It is altogether appropriate, therefore, that the shaft should be an axis with the Courthouse, the Post Office, the City Hall and the War Memorial.

Sir Christopher Wren's St. Clement's Church doubt obstructs traffic in London's Strand street. But could anyone imagine its removal merely to admit freer play to motor vehicles? The Washington Monument's greenswards in Mount Vernon might be said also to obstruct traffic: why they to be moved too?

The fact that Battle Monument alone remains of what was once Monument Square provides a rare and pleasing evidence of continuity. Let's keep it where it is.

D'Alesandro Must 'Be Shown'

On Moving Battle Monument

Sun SEP 13 1950

Mayor D'Alesandro indicated yesterday he is having no part of a suggestion to move Baltimore's Battle Monument from Calvert street to the new Gen. Sam Smith Park at Light and Pratt streets.

He did not say he opposes the project, but he definitely indicated he would "have to be shown" before his interest is aroused.

When the big monument was erected (1815 to 1822) it was surrounded by a grass square which in turn was bordered by mansions.

Suggested By Museum Head

Now it forms a traffic island or obstruction—according to the viewpoint—in Calvert street between Lexington and Fayette streets.

Wilbur H. Hunter, Jr., director of the Peale Museum, has suggested the new park taking shape at Pratt and Light streets as a more fitting site for the big monument.

He would also change the name of the park to something like "Defense of Baltimore Memorial Park" to commemorate the fight against the British in 1814 rather than just the General who led it.

But, the Mayor has been an advocate for years of a park in memory of the General. And just recently he has learned of a monument in Wyman Park which commemorates the General.

The Mayor would move this monument to the new park. Mr. Hunter believes there may be room for both the Battle Monument and the Smith monument in the small park.

Mayor D'Alesandro favored construction of a park to extend the entire length of the Light street improvement project now under way. But the plans as finally approved call for a small park at the northern end of the project and use of the open areas south of the park for 1,000 or more off-street parking spaces.

The Story of the Battle Monument

THE PRESENT LOCATION OF THE CENOTAPH
HAS A HISTORIC SIGNIFICANCE

by
KATHERINE SCARBOROUGH

OF all the tributes, cast in bronze and hewn in stone, which Baltimore has erected to the men whose exploits in war and in peace it has elected to honor, none is so completely significant of the life of the city and the destiny of the nation as the Battle Monument, now thrust into bold relief by the razing of the old Postoffice, which, with the other tall buildings grouped about it, has held it in perpetual shadow for more than a generation.

There were "big doings" in Baltimore on September 12, 1815, when the cornerstone of the monument was laid. Only a year before the city had been startled from its Sunday morning quiet by the cry, "The enemy is at our door," rising above the sound of church bells calling to prayer. On the Courthouse Square cannon boomed and men seized their muskets instead of their psalters as they rushed to the defense of their city. Down the hot, dusty streets the cry spread from throat to throat as the crowd swelled and milled about the green, and men in top hats dressed in their Sunday best joined the regulars under Gen. Samuel Smith, a Revolutionary hero. Picks and shovels, to quote one historian of the event, made the dirt fly along fortifications around the town. Women and children joined their men in the construction of trenches more than a mile long to the east of the town. General Smith established his headquarters at Hampstead Hill, now Patterson Park. Behind the newly constructed defenses he placed 10,000 troops, composed, for the most part, of the city militia, and one hundred cannon were mounted.

Commodore Rodgers, a native of Havre de Grace and later a resident of Baltimore, who had fired the first gun in the war, was in command of the North Atlantic squadron protecting Fort M'Henry, planted here at the lazaretto, garrisoned by some thousand regulars and volunteers. To the rear two redoubts provided additional defense; one was a six-gun battery under Sailing Master Webster; the other was Fort Covington (Riverside Park).

The British fleet numbered fifty ships, carrying Wellington's "Invincibles" and other veterans of the Napoleonic wars. The exultation of the victory of Bladensburg and the capture and burning of Washington was in their blood. When they had made an end of Baltimore the war would be over.

Anticipating the landing of the enemy, General Smith detailed General Stricker, with 1,700 men, to harass the British advance up Patapsco Neck. They marched to Houck's Acre, between Bear creek and Bread and

Cheese creek, where they bivouacked to await developments. Before dawn the British advanced with General Sir Robert Ross, who had served in Holland, Egypt and on the Peninsula, in command of the land forces, and Admiral Cockburn, whose looting capacities hundreds of Maryland landholders knew to their cost. The events which followed are familiar to every Marylander. General Ross was killed in a preliminary skirmish, reputedly by two young riflemen, Daniel Wells and Henry C. McComas. In the battle which followed the defenders fought so stubbornly that the British, in spite of their numerical superiority, decided to abandon the effort to capture Baltimore by land.

EVEN MORE FAMILIAR are the details of the Battle of Fort M'Henry, which set the seal of reality upon American independence and made the flag the vibrant symbol of a new nation. Before Francis Scott Key had endowed the ensign of his country with a voice, on the morning of September 14, 1814, the flag had held little meaning for the land which, its battle for political freedom won, lacked an expression of political allegiance and an object of patriotic devotion. With the advent of Key's anthem the flag suddenly became both of these and the words of the song served, in addition, to supply the motto "In God We Trust," which for almost a century appeared on the coinage of the country.

Small wonder, then, with the enemy scarcely more than repelled from the door, that public-spirited men called for a public collection to commemorate their deliverance with a lasting memorial. At first the amount of subscription was limited to \$5, the first contributor being Edward Johnson, Mayor of the city and chairman of the committee named to erect the monument. Rich and poor alike made their contributions. One of the first on the list was James Calhoun, first Mayor of the city. The name of his son was there, too. So were those of Charles Carroll of Carrollton, Richard Caton, his son-in-law, and other members of the Carroll family. Seven members of the famous Cohen family inscribed their names. That of John Hillen was there and the old-fashioned chirography of John Hollins, Solomon Etting, James Mosher, Charles Ridgely of Hampton, Alexander McKim, William Patterson, Jr., Elizabeth Bonaparte and Samuel McCulloh appeared on the list.

By this method \$3,760 was collected, but the amount was insufficient and the \$5 limit to contributions was removed. This resulted in an additional amount of \$2,947 to defray the expenses of erecting the cenotaph. Three designs were submitted by Maximilian Godfrey and from the three, the present one was

selected. At the ceremony which attended the laying of the cornerstone a model of the monument was placed on wheels and drawn by six white horses through the streets. Bands played and the entire city turned out for the parade, with the Independent Blues and other troops forming an escort to the sculptor's model. A prayer of thanksgiving was offered by Bishop Kemp, and another clergyman, the Rev. H. James Inglis, delivered an address. Sealed up in the cornerstone was a list of contributors to the cost of the monument, copies of the city newspapers of September 12, 1815, gold silver and copper coins of the year; it bore a copper plate engraved:

Sept. XII
AD MDCCCXV

In the XI Year of Independence
James Madison Being President of the
United States
To The Memory

Of the Brave Defenders of this City Who
Gloriously Fell in the Battle of North
Point on the XII September 1814
And at the Bombardment of Fort M'Henry
on the XIII of the Same Month
Edward Johnson, Mayor of the City
Maj. Gen. Samuel Smith, Brig. Gen. Tom
Stricker and Lieut. Col. G. Armstrong of
the U. S. Artillery, Laid this Cornerstone
Of this Monument of Public Gratitude
and The Deliverance of the City
Raised by the Munificence of the Citizens
Of Baltimore and Under the Superin-
tendence of the Committee of Vigilance
and Safety.

J. Maximilian Godfrey, Architect.
J. G. Neale, W. Attey,
S. Baughman, and Stonemason.
E. Hore, Stonecutters.

THE PLAN OF THE MONUMENT, which is so completely identified with the community that, since 1827, its representation has been a part of the official seal of Baltimore city and is also, in accordance with the provisions of Ordinance 565, emblazoned on the municipal flag, is highly symbolic. Of the thousands of persons who pass it every day, however, there are probably not a score who have ever given it a second look or who are aware of the meaning bound up in it. On the column is a fasces, signifying the strength of the Union. Binding the fasces is a broad fillet, inscribed with the names of the men killed in defense of the city and who thereby strengthened the Union. Two bas-reliefs appear on the fasces, one showing the Battle of North Point, the other, the defense of Fort M'Henry. Two lachrymal urns, emblems of tears, appear on the east and west sides of the column and at the top are two wreaths, one of cypress and one of laurel. Between the wreaths are the names of the three officers who were killed in these engagements.

The base supports an Egyptian tomb, with the figures of lions with eagles' heads; at each angle of the cornice. On each front a winged globe speaks to the initiate of time and eternity and on each face of the cenotaph is a slab like the door of a tomb. The eighteen layers of stone which form the base represent the eighteen States which formed the Union when the monument was erected, and its thirty-nine feet of height are coincident with the thirty-nine years of independence. The figure of Baltimore crowns the entire structure and was cut from a single block of Italian marble, the work being done by Antonio Capellano, who, in his day, also was sculptor to the Court of Spain.

The site on which the monument stands could not have been chosen more fortunately, since it is the exact spot from which came the call to arms for the battle which the monument commemorates. And before that the place had been historic. From the time the city crossed the Falls it had been selected by common consent as the meeting place of the citizenry when matters of public concern were in the air. On this site, too, stood the city's first Courthouse, built in 1768 and accoutred with a prison, whipping post, stocks and pillory appurtenances of eighteenth Century civilization. At the side of the Courthouse a steep bluff descended into a precipice at Jones Falls which then made a horseshoe turn in the vicinity of Calvert and Lexington streets.

In the years which followed the erection of the Battle Monument the square on which it stands came to be known as Monument Square and continued to be the center of commotions and alarms. When General Taylor was in Mexico and in trouble, the call for volunteers brought thousands to the square. When the leading bank of the city failed and its officials were suspected of malfeasance in office the square was filled with enraged depositors who wrecked everything within reach. Political conventions without number have been held there, and in 1881, when the city celebrated the one hundred and fiftieth anniversary of its founding, the Battle Monument was the center of the celebration. By an ingenious arrangement of pipes the monument became a fountain from which spouted more than 1,000 streams of water. Nearby was a tunnel from which an impromptu river flowed in a series of cascades. This decorative note aroused tremendous enthusiasm, according to a chronicler of the day.

MORE THAN SEVEN YEARS were consumed in the erection of the monument, the exact date of its completion being uncertain. In the bound book of ordinances of the Mayor and City Council of Baltimore for the years 1813-1822 appears a resolution to change its name from the Battle Monument to the Baltimore Monument and \$30,000 was appropriated for its completion. This resolution was passed February 26, 1822, and it is probable the finishing touches were not added until some time after that date.

The erection of the monument was a memorial which finds partial expression in many other commemorative devices, as well as in the national emblem. A small flag, here and there, is a reminder of the

LANDING PLACE OF THE BRITISH
On the shore near this spot
The British Army of 7,000 Troops including Wellington's Invincibles and Nelson's Marines
Disembarked from their fleet of 50 sail,
Sept. 12, 1814

To Attack the city of Baltimore
Here they re-embarked on Sept. 15 after
The Battle of North Point
and their Retreat from the American Line
Their Commander, General Robert Ross,
Killed;
The Bombardment of Fort McHenry, a
Failure;
Their plans for the further invasion of
the Atlantic Coast abandoned.
The news of their repulse led directly to
The Treaty of Ghent
This Battery was named in honor of
Gen. John Stricker, who commanded the
American Forces at the Battle of North
Point.

ANOTHER MARKER appears on the Monument House, where General Ross fell, and still another, almost obliterated by weeds, stands at Houck's Acre where the American forces met the British that burning September day. The little Methodist Church on the North Point road, where the British surgeons treated both the British and American wounded after the battle, is still standing, also. Monuments have been erected to Wells and McComas (at Gay and Aisquith streets) and at Federal Hill, to which it was removed from the City Spring, where Mercy Hospital now stands, is the monument to General Armistead, who was in command at Fort McHenry during the bombardment. Even the location of the Minden, on the deck of which Francis Scott Key and his companions stood "through the night" to watch the battle, is indicated by a buoy at the mouth of the Patapsco, north of the regular ship's channel of today. Each of these tributes tell its own story, but all of them are epitomized by the Battle Monument in Monument Square.

DAY BY DAY

By CARROLL DULANEY



JAN 27 1938

Were I superstitious—which I am anything but—I might read an evil omen in the falling of the arm and wreath from the figure of Baltimore atop our Battle Monument. For the century-old figure, cut from a single block of marble, is symbolic of the city itself. When the right arm holding aloft the wreath of victory broke off in the high wind of Tuesday and shattered into fragments on the pavement it had all the makings of a dire prophecy.

The Battle Monument was seven years in building and it has withstood the assaults of the weather, as well as its many human enemies, all these years. Time and time again there have been sporadic agitations to move the monument to make a parking space for more cars, but each time, I am glad to say, the agitators have been howled down. I look now for another such movement based on the allegation that the monument is "unsafe."

Erected to commemorate the gallant defense of Baltimore in 1814, the Battle Monument was started in 1815 and completed in 1822. It is a mass of symbolism. The column is a fasces indicating the strength of the Union, bound by a fillet on which are inscribed in brass letters the names of those killed in the battle.

The fasces bears two bas-reliefs, that facing the north showing the bombardment of Fort McHenry and that facing south, the battle of North Point. On the east and west sides are lachrymal urns, emblems of tears, and at the top are two wreaths of cypress, signifying mourning. Between the wreaths are the names of the three officers killed.

The base is supported by an Egyptian tomb, with eagle's head at each corner. On the four fronts are winged globes, representing time and eternity. On each face of the cenotaph is a slab representing the door of a tomb.

The basement is formed of 18 layers of stone to represent the 18 States. The monument is 39 feet high, to show that it was started in the thirty-ninth year of our independence. The entire group is 52 feet 2 inches above the platform. The figure of Baltimore, which is the work of Antonio Capellano, at one time sculptor to the Court of Spain, is eight feet six inches tall.

Some persons may read in the decay of the statue a warning of things to come, but I see in it merely another manifestation of the destructive force of the smoke nuisance.

And, personally, I breathed a sigh of relief when I learned that the heavy wreath in falling did not crown "Abe" Sherman, newspaper magnate, whose plant stands within the shadow of the monument.

BALTO. NEWS-POST REPAIR WORK

The vandalism in Mount Vernon place, culminating in the wanton mutilation of two of the Barry bronzes, calls attention to the fact that the city recently repaired the chain which surrounds the base of the Battle Monument in Calvert street. And it was no easy job.

The heavy iron chain is festooned from low, thick stone posts and held in place by bolts which went through the posts. The weight of the chain through the years had gradually broken either the staples or the chain itself. This was easy to repair.

But when it came to removing the bolts, it was found that they were held on the inside of the posts by heads which could not be removed. The bolts had to be sawed off, and new staples fitted to the ends. Anyhow, modern ingenuity was equal to the occasion and after all these years the chain fence looks as good as when it was first placed there more than a century ago.

MAY 13 1943

Lady On Battle Monument Is Cast In Patriotic Role

FIVE SUN

Leading lady in the activities that mark Defenders' Day is the marble figure atop the Battle Monument at Calvert and Fayette streets.

The lady with the laurel wreath mourns the dead of the battle for Baltimore 131 years ago.

She has been denounced as a traffic hazard, as an aesthetic blot on the landscape and as a cracked and moldering relic. But Baltimoreans who drive past her, or buy a newspaper in her shadow or wait at her curbstone base for a trolley defend her as fiercely as their forebears defended Houck's Acre.

Baltimoreans gallantly overlook her age, but the inscription testifies that her design was begun the year after the historic battle of September 12, 1814.

Baltimoreans are also inclined to overlook the infirmities that have come with age, but the lady is not as glamorous as she was the day Sculptor Antonio Capellano laid down his chisel.

Because her marble is from Italy and crumbles in the unfamiliar climate of Maryland, the shaft on which she stands and even the lady herself have had to be caulked and mended, leaving untidy networks of scars. A windstorm in 1938 fractured the hand that holds the laurel wreath, and a new one had to be appended.

SEP 12 1945

Expected To Last Century

An expert in statuary predicted several years ago that the lady was good for another 100 years, however, and Baltimoreans who have known her well believe she will last even longer.

She has withstood innumerable threats of eviction—the most emphatic ones in 1923, 1925 and 1930. It was argued that she was a traffic menace, that she was dwarfed by the large buildings around her and that she caused kinks in the street-car tracks. Druid Hill Park, Mount Vernon place and the west entrance of the Bath street viaduct were all suggested as spots for her relocation.

Historic, patriotic and art groups took up her defense with great vehemence as resolutions and counter-resolutions were passed in the name of the marble lady. After each flurry, the demands for her relocation died down and the lady kept her historic place of honor. The site of the first Courthouse, of the public reading of the Declaration of Independence on July 23, 1776, and of the early town meetings of the citizenry.

Dwarfed By Buildings

From the side view, her proportions may be dwarfed by the tall buildings that flank the monument, but to those who travel along Calvert, there is a straight vista of sky against which the lady is silhouetted.

The shaft on which she stands is a fasces, which signified the strength of the Union long before it became a symbol for strong-arm politics in Europe.

Twined around the fasces is a broad fillet on which are inscribed the names of the men killed in the defense of the city. Two bas-reliefs show the battle of North Point and the defense of Fort McHenry. Two lachrymal urns, emblems of tears, are set on the east and west sides of the column, and at the top are two wreaths, one of cypress and one of laurel, over the names of the three officers killed.

Base Simulates Tomb

The base is a simulated tomb, with false doors of black stone, and on each angle of the cornice are griffins, the eagle heads representing the American eagle.

The eighteen layers of stone in the base symbolize the eighteen states of the Union at the time of the erection of the monument, and its 39 feet in height represent the 39 years of independence.

The lady and the shaft on which she stands are kept fairly clean by rains, but the base is often littered with broken glass, torn paper and cigarette stubs.

Baltimoreans Feel At Home

The newsman who sells his papers at the foot of the monument thinks the debris may be a sort of symbol of the nearness of the monument to Baltimore's everyday living. He has seen the trolley riders sit on the base while awaiting their car. He has watched the man from the Park Board raise the flag every day. He has seen one woman come every day for years to scatter crumbs for the pigeons. He has seen workers spread out their lunches there.

Baltimoreans feel at home with the marble lady.

MOVING THE BATTLE BALTO. NEWS-POST

One of my scouts reports that the plan to remove the Battle Monument in Calvert street between the Courthouse and the Postoffice is soon to be revived.

The Battle Monument has long been an object of envy, hatred and malice on the part of that type of citizen who believes everything animate and inanimate should give way to the automobile. The ground occupied by the monument, it is estimated, will afford parking space for four cars. That such valuable parking space should go to waste greatly annoys the individual who would park cars in Westminster churchyard, if the law and the combs permitted.

SEP 21 1936

Of course there is a very attractive spot for a parking lot for many citizens to moving the monument. It commemorates a memorable feat of arms by the people of Baltimore on the ground on which it stands is sacred.

There is another and more practical objection to its removal. An experienced stone mason tells me that the monument will go to pieces if any attempt be made to remove it.

But I am sure that is not a valid objection in the eyes of those who demand its removal.

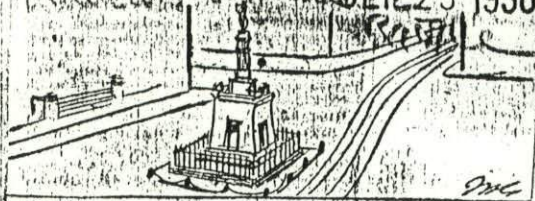
News Post Sep 23, 1936

WILL HISTORY REPEAT?

Dear Carroll Dulaney: BALTO. NEWS-POST

Here is another scout who thinks he has something to report about the proposed removal

SEP 23 1936



of the Battle Monument. Allow me to venture the prediction that if the Monument is removed there will come a time, within your day and mine, when another more patriotic and more powerful organization will demand its replacement on the original site.

The following may be analogous without being parallel. The Arc de Triomphe du Carrousel was erected in what was once the courtyard of the Tuilleries by Napoleon to the Grand Army in 1806. Many of the allegorical figures and two bas reliefs commemorating the successes of the Emperor's army at Austerlitz and Ulm were removed at the time of the Bourbon restoration and replaced by others illustrating the campaign of the Duc d'Angouleme in Spain in 1823. But the originals, so necessary to the completeness of the monument, were restored by Louis Philippe, who, under pressure of real patriots, "recognized" the absurdity of trying to ignore Napoleon's history.

Will history repeat itself in Baltimore?

SCOUT J.K.

Baltimore, Sept. 20,

News Post Sep 23, 1936

DO NOT CIRCULATE

City's Marble Lady Set For Grafting Operation

EVE, SUN

New Hand And Wreath Fabricated For Figure On Battle Monument—Ills Laid To Effect Of Maryland Climate On Italian Stone

APR 8 1938

By Lee McCardell

Miss Baltimore, the marble lady atop the Battle Monument, is about to be fitted with a new fabricated right hand and laurel wreath to replace those she lost during the big wind of last January 25.

These, restored, the cracks in the pedestal on which the lady stands will be manicured, treated with waterproofing and caulked.

Good For A Century More

She ought to last out the natural life of the monument, then another hundred years, or so.

This is the judgment of Edwin C. Wilson, stone contractor called in by the Park Board to treat Miss Baltimore after her accident.

The new hand and wreath, modeled by Hans Schuler, the sculptor, were delivered yesterday to Mr. Wilson's office at Lafayette avenue and Dickson street. They will be attached to Miss Baltimore as soon as Mr. Wilson can obtain the services of an expert skilled in the delicate sort of surgery entailed by the operation to be performed.

From Foreign Climate

The trouble with Miss Baltimore, said Dr. Wilson—or rather, Mr. Wilson—is that she's a foreigner. She's made of white Italian marble. The climate here doesn't suit her. She's been going to pieces slowly ever since they set her up on the Battle Monument a hundred and thirteen years ago.

Now if she came from Maryland stock, if she had been carved from good old Beaverdam marble, taken from the quarries up here, in Baltimore county, she'd be a lot healthier and happier than she is. Baltimore's climate apparently has no effect upon Baltimore county marble.

Reviews Sixty Years' Use

Mr. Wilson, a white-haired gentleman who personally takes no chances with Baltimore's climate, delivered himself of this diagnosis while seated before a big open log fire in his office. He was speaking out of sixty years' experience as a stone quarrier, cutter and contractor.

As a young man, working in the Baltimore county quarries, he measured every one of the two-ton blocks of Maryland marble that went into the upper portion of the Washington Monument at Washington.

Construction of that monument, begun in 1840, stopped in 1848, when it had reached a height of 50 feet. It remained in that state in 1880, when Congress appropriated enough money

to complete it with blocks of Maryland marble cut two feet square and six feet long in the Baltimore county quarries.

Other Shafts Cited

Baltimore's own Washington Monument, up in Mount Vernon Place, is built of Maryland marble. So is the Peabody Institute. So is the Courthouse. And if you want to see how Maryland marble holds up in comparison, say, with Vermont marble, go up and look at the portico of Enoch Pratt's old house at Park avenue and Monument street, now the home of the Maryland Historical Society.

The steps of that portico are of Maryland marble. Capitals and cornices are carved from softer Vermont marble. After years of exposure those steps are still as sound as a pre-baloney dollar. But the capitals and cornices are crumbling.

Okay In Homeland

"It's a condition that I've observed all over the world," Mr. Wilson said. "Italian marble holds up all right in Italy, but it isn't suitable to this country's climate."

"When first exposed to the weather Italian marble acquires a glaze. After that, in this country, it begins to crumble and go to pieces."

"Even in the United States I've noticed that marble quarried in one section of the country frequently deteriorates when taken to another section—although Maryland marble, as far as I know, has never been affected by the climate."

How long will Maryland marble last? Well, he has in mind an ornamental hitching post of Beaverdam marble, carved in the shape of a cannon and planted at Charles and Pratt streets more than a hundred years ago. It's been moved from there. But when he last saw it, doing duty as a sample in the office of a Baltimore quarry, it was almost as good as new.

Preliminary Work Described

Mr. Wilson has been called in to doctor various ailing stone monuments and buildings of the city, so that the Battle Monument was merely another job. But before doing anything about Miss Baltimore's hand and wreath, a scaffolding was erected around the entire monument and a younger associate, George Rullman, climbed all over the thing looking for weak spots and cavities.

"The lower part of the monument is made of all sorts of stone—granite, sandstone, marble," said Mr. Rullman. "They worked with whatever they

had when they built monuments a hundred years ago. It has deteriorated badly."

The white marble figure representing the City of Baltimore was designed by Maximilian Godfrey, the monument's French architect, and carved by Antonio Capeleno, a former first sculptor at the court of Madrid.

Ship Nearly Wrecked

Capeleno had the devil's own time getting what he considered the proper piece of marble. The ship bringing the stone from Italy was almost wrecked. And the monument, begun in 1815 to commemorate the battle of Baltimore, was not completed until 1825.

Mr. Wilson doesn't think Capeleno turned out such a hot piece of sculpture then.

"It's a rather ordinary figure," he said.

But as far as that goes, he doesn't think much of some ancient sculpture now being mounted on blocks of Egyptian marble in his shop for the Baltimore Museum of Art. He wasn't hired as a critic, however. His problems are those of construction.

New Parts Fabricated

Miss Baltimore's hand and laurel wreath were smashed to smithereens when they fell. To fabricate new ones, casts were made on the stump of the lady's right wrist and of her complete left arm. Mr. Schuler used these and a photograph of the original figure to fabricate a new hand and laurel wreath.

The waterproofing and caulking that the contractor will shoot into the cracks in the rest of the monument are expected to keep out moisture and prevent further immediate deterioration.

New Site Suggested

Removal of the Battle Monument to another site has been suggested frequently as a matter of straightening the Calvert street car tracks, and speeding up the movement of traffic generally. But patriots and sentimentals have always succeeded in discouraging the proposition.

A hundred years from now, if Mr. Wilson's calculations are correct . . . maybe the monument will do what the late Charles F. Goob, Chief Engineer of Baltimore, said it was doing ten years ago, after he had examined its crumbling sandstone. Maybe it will move itself.

Hand And Wreath D From Battle Monu

SUN JAN 26 1

Wardoring Shaft For M

Than 100 Years

More than one hundred y

holding a stone wreath aloft

too much for the marble wom

Baltimore's famed Battle Mo

in Courthouse Square, yester

The figure's right arm broke

the wrist, and the hand, still cl

the wreath, crashed to the mo

base and was shattered. A s

persons were passing in a nea

destric lane, but no one was

Since September 12, 1822, th

of Baltimore has crowned th

which memorializes the Be

North Point and the bombard

Fort McHenry. The cornerst

the monument was laid Septe

1815.

BATTLE MONUMEN

MAY BE REPAI

EVE-SUN

Stone Contractor To Tr

115-Year-Old Figure D

aged By Gale

JAN 26 193

A stone contractor will be a

look at the Battle Monument, i

Square, with a view to deter

whether or not it can be repa

V. Kelly, secretary to the Park

which has charge of the memor

today.

The right hand of the female

atop the column, representing

more, and a wreath the han

aloft, representing the Americ

tory at the battle of North Po

yesterday after the forty-mi

and heavy rains the city weathe

right before.

Secretary Optimistic

The Park Board secretary v

certain that the monument can

paired, but he was optimistic.

"They've patched other mor

up before, so I think they can

one," he said.

So far as he knew, the Battle

ment, which has been standing

years, never before has been

of repairs. He said it has been

several times and its face h

ointed up, but that is the e

e work that has been done or

Do You Know Baltimore Crowned?
Monument - Baltimore

Story Of The
Beautiful Fig-
ure Surmount-
ing The Battle
Monument.

Of the many who pass the Battle Monument probably few know or have heard of the name of the sculptor of the majestic figure symbolizing the city of Baltimore which crowns it. Ninety-six years ago it was raised to its present place with impressive ceremonies in the presence of a great throng. The day was cloudless. At the conclusion of the oration "the ingenious machinery for raising the statue was put into operation. During the ascension which presented an imposing spectacle, the bands of music alternately continued playing. Finally the buzz of thousands proclaimed that the statue had reached its destined elevation."



The figure, eight and a half feet high, was cut from a single block of Italian statuary marble. "It possesses the qualities of proportion, grace and elegance to a degree seldom surpassed." "Its erect, attitude, modest yet noble carriage of the head, the grace with which an antique rudder is held in its left hand, the elegance and ease with which the right is elevated, bearing a crown extended toward the field of battle, the light and beautiful flow of the drapery, in which the artist has a little departed from ancient models to accommodate himself to the decorum of modern times, attest the justice of the eulogium which has universally been lavished upon it." "Of the superior talents of the sculptor, the statue is sufficient testimony. His station in Europe before the late revolutions proves them also beyond a doubt." "If Rome possesses the first sculptor in the person of Canova, Baltimore possesses the second in that of Capellano." So read contemporary newspaper reports.

Antonio Capellano, a native of Italy and pupil of Canova, "one of the finest sculptors of Europe," who had been employed by Charles and afterward by Joseph Bonaparte in Spain, emigrated to America about 1815, and soon after settled in Baltimore at the invitation of Maximilian Godefroy, designer of the Battle Monument. To this monument Capellano contributed the four griffins and the two relief tablets at the base of the shaft and the female figure at the top of it. But little has been learned of his work or his life.

He executed the two panels in relief (of Moses with the tables of the law and Christ breaking bread) upon the front of Old St. Paul's Church and the bust of Washington in one of the Council chambers of the City Hall. He modeled an allegorical figure of America dictating the treaty to England at Ghent and competed for the colossal figure for the Washington Monument. Early in 1824 he announced that he was about to return to his native country, after eight years' residence in Baltimore, and that he would offer for sale at his lodgings on Paca street all of his works. The following May 27 it was announced that the talents of Capellano would not be lost to the citizens of the United States; that he had been attached by the Government to the Department of Public Works at Washington; that his lately drooping spirit, now reinvigorated, could not fail of producing new masterpieces. He was employed as a sculptor at the Capitol, where his identified work consists of two relief tablets in the rotunda, one of them representing Pocahontas saving the life of Captain Smith.

Rembrandt Peale in his "Reminiscences" tells of meeting Capellano in Florence in 1830, that he had saved enough money during his visit to America to purchase a residence there, and that he seemed at that time to be living a prosperous life.