

awareness and attention to the symbolic meaning embedded in architecture and architectural decorations.

Thomas Crawford created the model for the sculpture in his studio in Rome and sent it to Washington in 1857 to be cast in bronze. He died soon after and never saw the statue installed. The statue was cast by Clark Mills with the assistance of an enslaved laborer named Phillip Reid at a bronze foundry outside of Washington.<sup>115</sup> Reid worked on the casting project for more than a year, beginning in 1861. When the sculpture model arrived from Italy, it was in five pieces, and an Italian sculptor was hired to assemble the pieces. However, when it came time to cast the individual parts, the foundry could not determine how to separate the pieces. Reid devised a pulley system to successfully disassemble the sculpture. On April 16, 1862, Reid was freed when President Lincoln signed the Compensated Emancipation Act, banning slavery in the District of Columbia. Thus, Reid was a free man when the [\*Statue of Freedom\*](#) was installed atop the Capitol dome in 1863.



*The interior Corinthian columns designed by Latrobe for the U.S. Capitol feature corncobs and tobacco leaves in a nod to local agriculture.*

## SELECTED WORK: Horatio Greenough, *George Washington*, 1840

### ***Horatio Greenough: Biography***

Born in Boston in 1805 to Elizabeth and David Greenough, Horatio Greenough grew up attending a Unitarian church in the village of Jamaica Plain.<sup>116</sup> He demonstrated an early interest in sculpture and made a chalk statue of William Penn, the Quaker founder of Pennsylvania, when he was twelve. Greenough began his art training by copying plaster casts of classical Greek sculpture at the Boston Athenaeum. He learned to model with clay from Solomon Willard, and Alpheus Cary taught Greenough to carve marble. Greenough studied at the Phillips Academy in Andover, Massachusetts, prior to enrolling at Harvard University in 1821. While attending Harvard, he met the painter Washington Allston. Allston was a friend and mentor who encouraged Greenough's interest in classical sculpture.

Upon graduating, Greenough traveled to Italy, where he met and became close friends with other Americans traveling abroad, including the writer James Fennimore Cooper and the painter Robert W. Weir. In 1828, Greenough established a studio in Florence and became the first American sculptor to live and train there; he maintained the Florence studio until 1851.<sup>117</sup> Earlier generations of painters, such as Benjamin West and John Singleton Copley, had traveled to England for training, but it wasn't until the nineteenth century that American artists went to Italy. Greenough was mentored by the Danish sculptor Albert Bertel Thorvaldsen in Rome and studied with the Italian sculptor Lorenzo Bartolini while in Florence.<sup>118</sup> Greenough published a book based on his experiences there titled *The Travels, Observations and Experiences of a Yankee Stonecutter*.<sup>119</sup> Greenough's writings on architecture in this volume were influential and are said to have