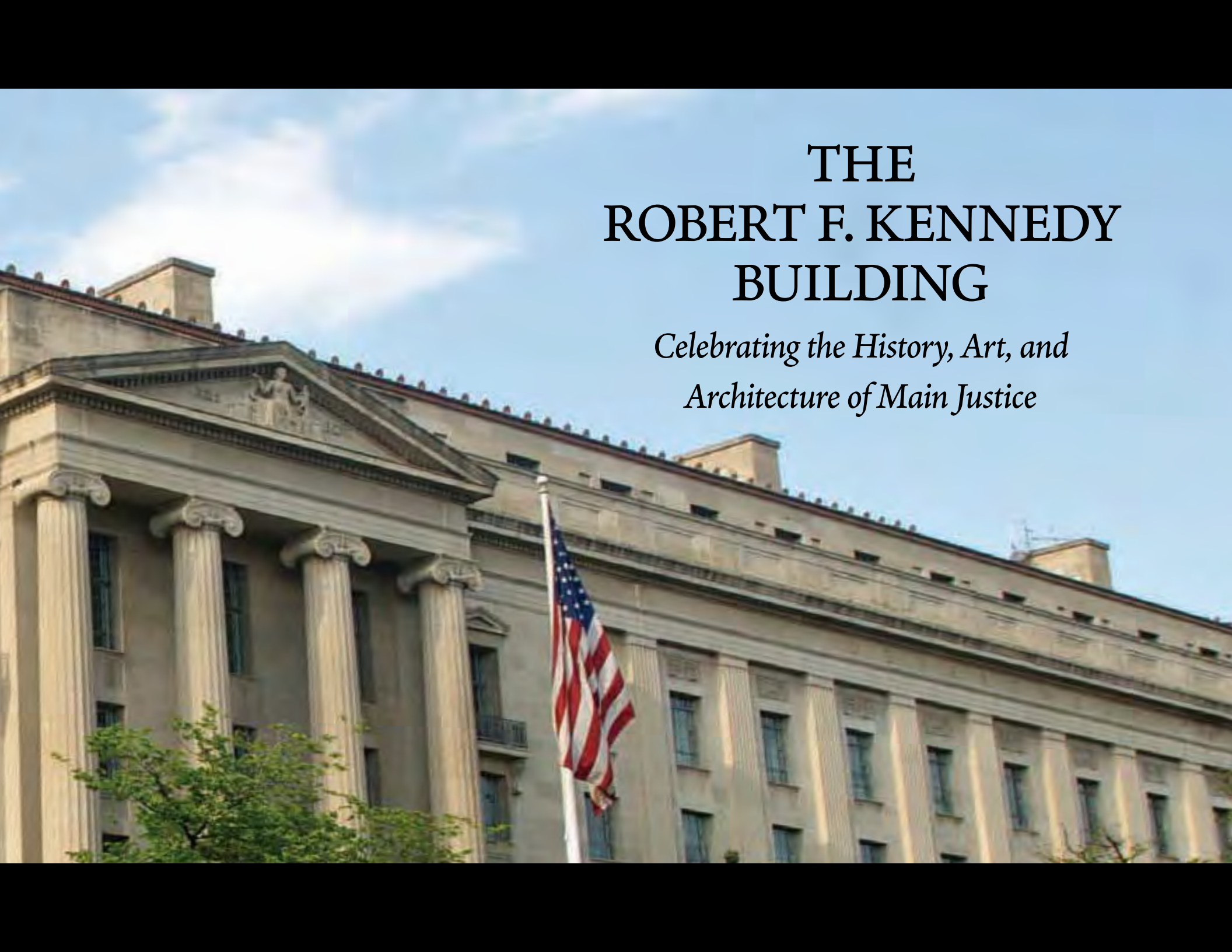


The background of the slide is a photograph of the Robert F. Kennedy Building, a large neoclassical structure with a prominent portico of tall columns. An American flag flies on a pole in front of the building. The sky is blue with some light clouds.

# THE ROBERT F. KENNEDY BUILDING

*Celebrating the History, Art, and  
Architecture of Main Justice*



THE  
ROBERT F. KENNEDY  
BUILDING



*View of the United States Capitol  
from a Pennsylvania Avenue balcony  
of the Robert F. Kennedy Building.*





# THE ROBERT F. KENNEDY BUILDING



*Celebrating the History, Art, and Architecture of Main Justice*







## The Mission of the United States Department of Justice

To enforce the law and defend the interests of the United States according to the law; to ensure public safety against threats foreign and domestic; to provide federal leadership in preventing and controlling crime; to seek just punishment for those guilty of unlawful behavior; and to ensure fair and impartial administration of justice for all Americans.

*The Robert F. Kennedy Building  
at Pennsylvania Avenue and 10th Street.*

# The Place of Justice Is A Hallowed Place

Since its doors first opened in 1934, the United States Department of Justice Building has stood as a monument to justice itself. This landmark is home not only to the agencies of the Department of Justice; it also houses a unique collection of art that illustrates the roles its occupants play in preserving our nation's laws and interests.

Here, the responsibilities of the Department of Justice are captured in painting, mural, sculpture, and relief. By walking this building's halls and reading into its art, one can uncover countless symbols related to our country's justice system.

This book has been created to give a glimpse inside those halls, and to show how the Robert F. Kennedy Building's art relates to the efforts put forth by the Department and its people.





*February 2, 1933: The view from the corner of Pennsylvania Avenue and 10th Street, showing the northwest corner of the building under construction.<sup>1</sup>*



## A Brief History of the Department of Justice

*"And there shall also be appointed a meet person, learned in the law, to act as Attorney-General for the United States, who shall be sworn or affirmed to a faithful execution of his office; whose duty it shall be to prosecute and conduct all suits in the Supreme Court in which the United States shall be concerned, and to give his advice and opinion upon questions of law when required by the President of the United States, or when requested by the heads of any of the departments, touching any matters that may concern their departments, and shall receive such compensation for his services as shall by law be provided."*

These were the closing words of the Judiciary Act of 1789, the statute that established the federal justice system of the United States.<sup>2</sup> This passage also marks the foundation of the Office of the Attorney General — and the birth of what would later become the Department of Justice.

In its earliest days, the Office had limited power. The Attorney General was a part-time job, with incumbents retaining their own private practice as they conducted their official duties. At first, the Attorney General earned a fixed salary of \$1,500, and he received no funds for office rent, staff, stationery, postage, candles, coal for the stove or other necessities.<sup>3</sup> The position became a cabinet post in 1792.<sup>4</sup>

As years passed, Congress added piecemeal to the Attorney General's responsibilities and tasks. In 1831, Congress raised the salary of the Attorney General to \$3,500, and included allowances for office expenses and "a boy to attend to menial duties." They appropriated a sum of \$500 for books — the first investment in what has evolved into a premier library for legal research.<sup>5</sup>

At the end of the Civil War, the amount of litigation involving the United States required the retention of a large number of private attorneys. It became apparent that a more unified — and more cost-efficient — alternative was needed. In 1870, Congress passed the Act to Establish the Department of Justice, setting it up as "an executive department of the government of the United States," with the Attorney General as its head.<sup>6</sup> However, the Justice Department did not take on its current structure until the 1920s.<sup>7</sup>

Over the years, the Department of Justice has grown tremendously. Today, it employs more than 100,000 people, who work in over 50 different agencies. This once "piecemeal" department is now a united force, responsible for the enforcement of law and the administration of justice in virtually every area of American life.

## About the Robert F. Kennedy Building

In the Department's early days, the roles of the Attorney General and his staff were in a state of constant change. So too was the Department's location. The country's seat of government moved from New York to Philadelphia in 1790, then to Washington, D.C., in 1800. During those years, the Attorney General was not required to reside in the capital; instead, he only needed to appear before the Supreme Court when necessary.<sup>8</sup> Hence, the Department had no permanent location. In 1814, President Madison appointed Richard Rush to be Attorney General, on the condition Rush reside in Washington. In 1822, the Attorney General was provided official quarters, in a room on the second floor of the old War Department building.<sup>9</sup>

In the years that followed, the Department moved from building to building within the capital city, in search of suitable quarters to meet its evolving needs. By 1899, the Department had moved six times.

That year, Representative David H. Mercer, Chairman of the House Committee on Public Buildings and Grounds, sought to construct a new Department of Justice Building. Ten designs were submitted by "Leading architects of the country," according to the *Washington Post*. The building would be constructed of white marble, and would cost \$1 million.<sup>10</sup> Although Congress appropriated funds for the building, ground was never broken.

*An 1820 watercolor shows two of the Justice Department's earliest locations. From 1822 to 1839, the first official offices of the Attorney General were housed on the second floor of the War Department Building, which is the second building from the right. The Treasury Building, which is the second building from the left, burned down in 1833. The Attorney General moved into a new building on that same site in 1839, and stayed there until 1855.*







*The Corcoran Office Building at 15th and F Streets, home to the Office of the Attorney General from 1855 to 1861. This photo is by the noted Civil War photographer Mathew Brady.<sup>11</sup>*



*The Department of Justice was housed in the Treasury Building from 1861 to 1871.<sup>12</sup>*







*The Hooe Iron Building on F Street housed the Solicitor General and one of the Assistant Attorneys General and his staff. When it was built in 1873, it was Washington's largest cast iron front structure. The building was razed in 1926.<sup>13</sup>*





From 1869 to 1882, the Freedman's Savings Bank Building housed the entire Department of Justice, except the Assistant Attorney General in charge of Court Claims and his staff, who were located in the basement of the Capitol. In 1882, Congress provided \$250,000 to purchase the building and take over all its space, allowing the Court of Claims to relocate there from the Capitol. The building was razed in 1899.<sup>14</sup>

The Romanesque Revival Palmer House on K Street housed offices of the Department of Justice from 1899 to 1917. The building featured a kitchen on the top floor—a design that was meant to eliminate the spread of cooking odors throughout the house.<sup>15</sup>







At this point, the Attorney General and his staff were in what was known as the Baltic Hotel and the Library was in the old Corcoran Art Gallery. Other officers of the Department were scattered in five separate buildings, and none of the buildings were intended for office use.<sup>16</sup>

Then, in the 1920s, President Herbert Hoover initiated an effort to "do more than erect offices" in the capital city. At a 1929 conference on "The Development of the United States Capital," President Hoover and Secretary of the Treasury Andrew Mellon worked to generate support for what was to be called "The Federal Triangle."<sup>17</sup> The new Department of Justice Building was included in the plans for this collection of federal buildings. In 1930, Congress appropriated \$10 million (later \$12 million) toward the construction of the building, which would be located between Constitution and Pennsylvania Avenues and 9th and 10th Streets.<sup>18</sup>

The architecture firm of Zantzinger, Borie and Medary of Philadelphia was appointed to design the Department of Justice Building. In 1932, the George A. Fuller Company of Washington was awarded the contract for the construction of the building, at a cost of \$7,667,000.<sup>19</sup> Construction began in March 1931.

Once constructed, the base of the Classic Revival building was 576 feet long on the 10th Street side, 476 feet long on the 9th Street side, and 420 feet wide.<sup>20</sup> Its four small courts surround a Great Court, which is the size of most city blocks. These courtyards provide natural light and ventilation to the offices — particularly important in the days before air conditioning and fluorescent lighting.

The seven floors of the building comprise about 25 acres, and house two miles of corridors, 10 principal stairways, and 29 elevators.<sup>21</sup> Art

*The Corcoran Art Gallery at 17th Street and Pennsylvania Avenue was home to the Department of Justice Library in 1899. The building is now the Renwick Gallery of the Smithsonian Institution.*



*Looking southwest at the steel frame of the Department of Justice Building, December 1, 1932. The 10th Street side of the IRS building can be seen on the right.*<sup>23</sup>

Deco style is evident at every turn, with its characteristic geometrics and stylized forms. Aluminum was used unsparingly. Twenty-foot-high entrance doors, all railings, the framing for 1,098 windows, 10,696 light fixtures, a fountain, picture molding, door trim—all were crafted from this metal. And even though it cost \$100,000 more than steel, aluminum was chosen for its low maintenance qualities.<sup>22</sup>



On February 23, 1933, President Herbert Hoover officially laid the cornerstone of the new Department of Justice Building, at 9th Street and Pennsylvania Avenue. He declared that the building would “house men and women dedicated to one of the noblest pursuits of the human mind and spirit, the preservation of the majesty of the people’s law, the preservation of the people’s rights, against evildoers and oppressors, the amelioration of those passions which inevitably arise between rival interests and claims.”<sup>24</sup>

The Department of Justice Building was occupied September 1, 1934. The building was officially dedicated on October 25, 1934, with President Roosevelt attending in a business suit, and “most of official Washington in top hats.”

Scott Loftin, then-President of the American Bar Association, declared in his dedication speech, “Truly, at last, we have come home, and in saluting this magnificent edifice, let us indulge the hope that it may always house what is truly a Department of Justice, and be a temple in which judgment, compassion and understanding may ever find habitation.”<sup>25</sup>

*Dedication of the Justice Building, October 25, 1934.*





*The pediment over the courtyard entrance was carved from Carl Paul Jennewein's design for the Scales of Justice, bearing the inscription, "Privilegium Obligatio," which means, "Obligation or duty is a privilege."*



*View of the Great Court toward the northeast. The courtyard attracted few employees until the early 1960s, when Attorney General Robert F. Kennedy had picnic tables installed.*







*Detail of a fifth story window on the building's Constitution Avenue side.*



*The current home of the Department of Justice. The Department moved into the building in 1934. In 2001, it was renamed the Robert F. Kennedy Department of Justice Building.*

*This photo shows the building from the northeast at 9th Street and Pennsylvania Avenue.*







### Aluminum Details of the Department of Justice Building

*Aluminum was used extensively throughout the Department of Justice Building. It was the material for the 20 foot high doors at all of the building's entrances, the ornate doors of 23 passenger and two private elevators, all of the interior stair railings, the framing for 1,908 windows, the 10,696 light fixtures, and the fountain at the Great Court. The building's chair railings, picture molding and door trim for each office, the ornamentation for many entrances, and works of art including The Spirit of Justice and The Majesty of Law — are all made of aluminum. Even the HVAC grilles in the building are crafted from the metal.*



*Aluminum Art Deco light fixtures in the center courtyard, the Great Court.*





*With its multi lipped bowl, this fountain in the center of the Great Court creates a circular screen of water, which falls into a lower basin.*







*Left page: The lotus is a recurring theme in the metalwork throughout the building. Shown here, the railing on the second floor of The Great Hall which overlooks the entrance.*



*Above: Detail of aluminum railing along the stairway to The Great Hall.*

*Left: The stairway leading to The Great Hall, featuring Boardman Robinson's Great Codifiers of the Law.*





## Antifixae

A total of 1,100 polychromatic terra cotta antifixae are wired to the roof of the Department of Justice Building. Along with their decorative qualities, these colorful architectural elements serve as cleats to prevent snow from slipping suddenly from the roof. This is the only federal building in the nation's capital to incorporate this feature. The highly polished effect on the outer edges of the antifixae is the result of the 1,400-degree firing of the gold.

## Mosaic Inlaid Ceiling of the 10th Street Entranceway to the Great Court (right page) by John Joseph Earley, 1935



The entranceways and loggias leading to the building's Great Court feature the master craftwork of a true pioneer in mosaic tile. John Joseph Earley

carefully selected white quartz, blue and yellow ceramics, black and red vitreous enamel and gold for the Justice Department mosaics. Earley believed that mere pigments wouldn't do; the project required materials that could retain color in the face of exposure to fluctuations in temperature, dust from the streets, and Washington's characteristically humid summer months. An article in a 1944 concrete trade publication noted that the mosaics used in the Justice Building were the first ever made of American materials.<sup>26</sup>

These mosaic ceilings were pre-cast at the studio in Rosslyn, Virginia. They were then taken to the building and set in place in the form of a shell into which the structural concrete of the second floor was poured.<sup>27</sup> Today, the vibrancy of Earley's mosaic work is still intact.

During his career, John Joseph Earley was known as a breakthrough artist in the mosaic medium. The "Earley Process" for pictorial mosaic concrete is considered a true art form. Earley earned at least three patents for his innovations. His father, James Earley, was also an accomplished artist. One of his best-known works was the buffalo nickel, designed for the U.S. Mint.









*A downward view of one of five stairways leading to the first floor. All railing work is aluminum, and the steps on the stairs are crafted of marble.*









**NO FREE GOVERNMENT CAN SURVIVE  
THAT IS NOT BASED ON THE  
SUPREMACY OF THE LAW  
WHERE LAW ENDS TYRANNY BEGINS  
LAW ALONE CAN GIVE US FREEDOM**



*T. Hartley Alexander, Inscription,  
Pennsylvania Avenue, above second story*

## Contemporary Justice and Woman

by Emil Bisttram, c. 1937

Emil Bisttram was one of three winners of a national competition, which was entered by 283 artists. Bisttram's winning design is now on display in the lobby of the Constitution Avenue entrance. This oil-on-canvas mural shows a figure of Justice cutting the chains of tradition, which is represented by an old crouching shrew that had bound women. In the background, a freed woman heads toward the light of her new position in the world. The eight small panels on both sides depict women engaged in their newfound roles. In her 1992 article in the *Washington Post*, Barbara Melosh describes the messages depicted in the mural.

In the first-floor elevator lobby, we see Emil Bisttram's *Contemporary Justice and Woman*, an allegory of emancipated womanhood. In the center, Bisttram shows the figure of Justice (represented by Supreme Court Justice Harlan Stone) ushering Modern Womanhood toward the light, as a robed figure strikes off the shackles of Tradition.

Across the bottom, figures from pre-industrial cultures represent woman enslaved by biology and tradition. Around the sides, vignettes show modern women as voters, artists, athletes, scientists and college graduates. This mural is the only representation of women's rights done under the [Treasury Section of Fine Arts] and one of a very few in which female figures predominate.<sup>28</sup>

Emil Bisttram (1895–1976) was born in Hungary, and immigrated with his family to the tenements of New York City in 1906. He attended the National Academy of Art and Design, then Cooper Union, Parson's and the Art Students League of New York. Bisttram won the Guggenheim fellowship to study mural painting, which enabled him to travel to Mexico to study with Diego Rivera.<sup>29</sup>







## Contemporary Justice and Man

by John Ballator, 1936–1937

John Ballator's mural *Contemporary Justice and Man* is located on the second floor lobby behind *The Great Hall*. The artist's composition suggests an ascending scale of values, with an ideally planned community (Greenbelt, Maryland) at the top. While some in the U.S. Treasury's Section of Painting and Sculpture were critical of the "wooden" figures in the lower portion, Somerset Maugham, the English novelist and art critic, declared the mural to be the best of the artwork contained in the Justice and Post Office Buildings. The mural is tempera on canvas.

Ballator (1909–1967, a native of Portland, Oregon, studied at the University of Oregon and Yale University. He taught art at Hollins University in Virginia for more than 30 years.<sup>30</sup>



Artist John Ballator next to his work.



## Contemporary Justice and the Child

by Symeon Shimin, c. 1940

*Awarded by competition, Symeon Shimin's Contemporary Justice and the Child is located in the Department of Justice's third floor stairway behind The Great Hall. This intricate mural portrays two groups: on the left, the faces of dispossessed young boys and girls suggest the premature suffering of youth in an unnecessarily hard world. On the right, more ideal conditions are portrayed in which youth are provided the opportunity to develop their capacities. Between the two groups is a boy, looking directly ahead, ready to go forth from the protecting love of his mother to face the difficulties of the world. The two large hands holding a triangle and a compass symbolize planning and building.*

*Several years ago, moisture had deteriorated the plaster and the tempera-on-canvas mural began to peel. The plaster wall was replaced and the mural was restored.*

*A Russian-born immigrant, Symeon Shimin (1902–1984) is known as an illustrator as well as a muralist. He illustrated more than 50 books for children during his career, including two that he also authored.<sup>31</sup>*





*Above: Artist Symeon Shimin works on his mural.  
Right: Detail of Contemporary Justice and the Child.*







## The Robert F. Kennedy Memorial

by Robert Berks, 1969

Created by sculptor Robert Berks (1922–2011), this memorial was dedicated on January 18, 1969, just seven months after Robert F. Kennedy's assassination. The bronze sculpture and its marble column were initially situated in the Great Court of the Department of Justice, but were later moved to The Great Hall. The missing left corner of the top of the pedestal is symbolic of Attorney General Kennedy's uncompleted life. During the memorial's dedication, succeeding Attorney General Ramsey Clark stated that it "fills a void in the spirit of this Department that is as vast as this courtyard." Among the 400-plus guests at the dedication ceremony: Freckles, the spaniel who campaigned with Robert Kennedy.<sup>32</sup>

The Robert F. Kennedy Memorial is just one of many famous works by Robert Berks. He also created the 24 foot Einstein Centennial Monument at the National Academy of Sciences, and the 8 foot bronze bust of President John F. Kennedy, which is located in Washington, D.C.'s, Kennedy Center for the Performing Arts.<sup>33</sup>





## Portrait of Robert F. Kennedy

by Aaron Shikler, 1975

While other Attorneys General are shown wearing business attire and in formal poses, the Department of Justice portrait of Robert F. Kennedy shows him in casual khakis and a jacket, with windblown hair. At the unveiling of the portrait in March 1975, Kennedy's widow Ethel said she thought the painting, "really captures Bobby's spirit. I think informality was the way he was."<sup>34</sup> This striking portrait was created by Aaron Shikler (1922–2015), who painted numerous portraits of the Kennedy family, including the official White House portrait of John F. Kennedy.





31 *Hallways converge on the fifth floor  
at the 5500 and 5600 corridor.*







## TWELVE PHYSIOGRAPHIC AND INDUSTRIAL REGIONS OF THE NATIONAL DOMAIN

*by Henry Kreis, 1933 – 1934*

*Kreis' twelve painted plaster panels are located on the fifth floor elevator lobby outside the Library. The Twelve Physiographic and Industrial Regions of the National Domain were based on designs by C. Paul Jennewein, who was responsible for all of the sculpture in the building.*

*Henry Kreis (1899–1962) was born in Essen, Germany. He immigrated to the United States in 1923, attended the Beaux-Art Institute of Design in New York City and later served as an assistant to C. Paul Jennewein and Paul Manship. Along with his architectural sculpture, Kreis also created smaller works, which can be seen in museums including the Metropolitan Museum of Art and the Whitney Museum of American Art.<sup>35</sup>*



*New England is represented by a fisherman holding a codfish, with a lighthouse and seagulls in the background.*

*Fifth floor, Constitution Avenue corridor.*



*Eastern States shows a welder working on a girder with a steel mill and deer in the background.*



*The Gulf States shows a woman cutting sugar can, as a man holds an alligator on his lap.*



*In The South, a man and woman pick cotton.*



*In The Great Lakes, a stevedore wheels cargo, with grain elevators and a transport ship in the background.*





*The Middle West shows a farmer carrying a scythe, with bundles of wheat and a mother and child in the background. The mother and child figures in The Middle West panel duplicate an earlier Jennewein sculpture called The First Step, which was completed in 1919.*



*Rocky Mountains features a miner holding a pick, with a mountain goat and mountains in the background.*



*In The Southwest, a cowboy rides a bucking bronco. A cactus stands in the background.*



*Pacific Coast depicts a farmer standing on a shovel, as well as grapevines, a palm tree and mountain ranges.*



*Alaska features a musher with a bobsled and two sled dogs.*



*The Northwest is represented by a lumberman with a howling timber wolf and pine trees.*



*In The Islands, a male figure picks pineapples and a female carries fruit in a basket on her head.*



## THE FOUR ELEMENTS

### Earth, Air, Water, and Fire (L to R)

by C. Paul Jennewein and Roger Morigi, 1933–1936

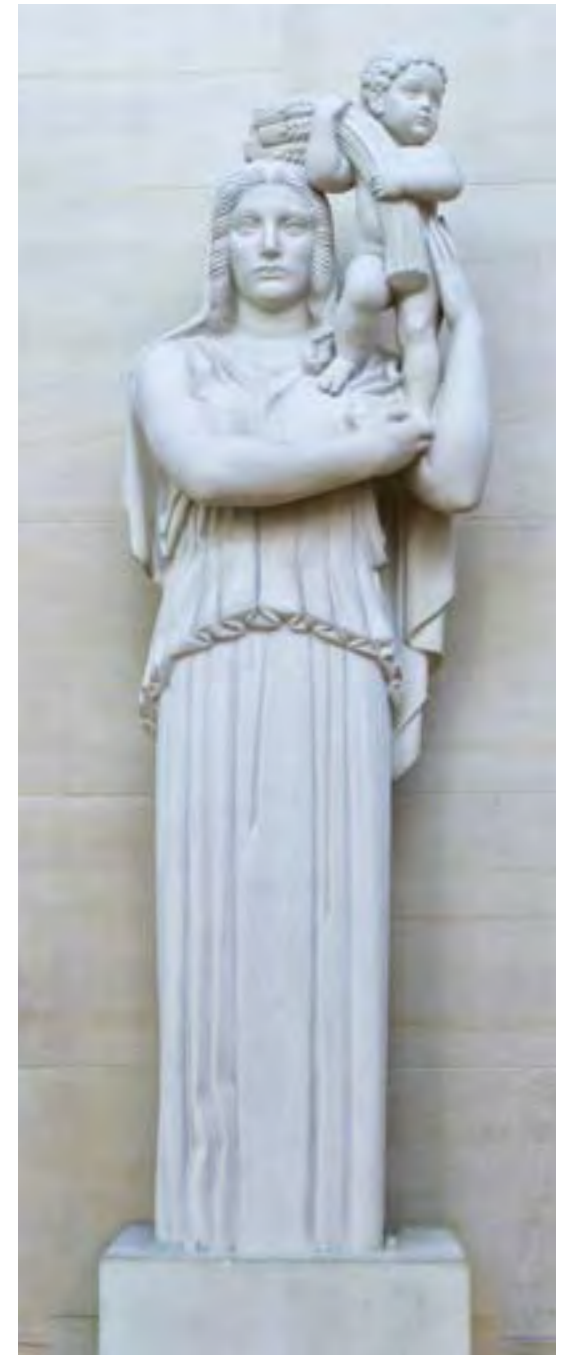
*These four Alabama limestone statues were modeled by Jennewein, and today, they stand in the south central elevator lobby on the fifth floor. As he did with all the sculptures in the Department of Justice Building, Jennewein prepared models of varying scale while others executed the work from his models. Roger Morigi, a master stone carver executed the Four Elements, with some assistance from Bruino Mankwoski and William Kapp. Morigi became an apprentice in Italy at the age of 11. He performed his artistry for 60 years on prominent buildings, including the Washington Cathedral and the Supreme Court.*

*After one statue had been completed, Jennewein wrote the following to the Treasury:*

*... it is the most beautiful bit of carving that I have ever seen in my experience. I feel sure that you will agree with me that such perfection will easily explain the extra time taken.<sup>36</sup>*

*Before settling on the Four Elements, many alternatives had been considered for this space. Among the rejected figures were: an ancient Semitic lawgiver, a Roman jurist, an Anglo Saxon promulgator of the code, an American Justice, and various “American types” to symbolize Reason, Duty, Idealism, and the Sovereignty of the People.*

*It is said that Jennewein used his daughter as a general model for the figure of Fire.*









## ACTIVITIES OF THE DEPARTMENT OF JUSTICE

by Louis Bouche, 1941

*Situated on the fifth floor, Louis Bouche's mural series, Activities of the Department of Justice, illustrates how the principles of law and justice are upheld by the Department. The series shows both the social benefits of the Department's functions and the negative aspects of society that require the involvement of the Department.*

*Peaceful Activities of the Department of Justice draws on representations of economics, technology, and the law to show the Department's positive influence on contemporary American life. The panel's vignettes refer to laws established during the late 1800s and early 1900s: the Radio Act (1927), the Safety Appliance Act (1893), the National Banking Act (1864), the Pure Food and Drug Act (1906), and the Meat Inspection Act (1906).*

*In contrast, Violent Activities of the Department of Justice is comprised of scenes illustrating the need for the enforcement of justice, such as crimes on Indian reservations and racketeering. To further juxtapose the varied activities of the Department, Bouche paired a depiction of the peaceful arrival of an immigrant family with the arrest of a criminal. Secondary panels link the principles of law and justice with symbols of education and knowledge, further expounding on the mural series' overall theme of establishing and maintaining a just society. For his efforts, Bouche was paid \$100 per month. He was assisted by Charles Bateman. Funding for the work came from the Treasury Relief Art Project.*

*Louis Bouche (1896-1969) was born in New York City, but spent much of his adolescence in Paris, where he began his formal training in art. Bouche also completed murals for the U.S. Department of the Interior, Radio City Music Hall, and the Eisenhower Foundation Building in Abilene, Kansas.<sup>37</sup>*









## Civic Virtues Which Sustain Society

by C. Paul Jennewein, Leo Lentelli, 1933–1934

These four painted plaster medallions, which can be found on the fifth floor's 5100 corridor, were modeled by Italian artist Leo Lentelli (1879–1961) after designs by Jennewein. The medallion Fairmindedness portrays a Justice of the Peace reading a law book by candlelight. Public Spirit is represented by a town crier ringing a bell and carrying a lantern. Public Security is symbolized by a jailor with a huge ring of keys working on a cell lock. In Public Service, a policeman is shown with a large pistol.

Leo Lentelli was also the sculptor of the statue in honor of James Cardinal Gibbons, which is located in front of the Shrine of the Sacred Heart on 16th Street and Park Road, NW, Washington, D.C.





## Interpretation of the Law, Investigation of Truth, Defense of the Public, and Mastery of Crime

by C. Paul Jennewein, Carl Ludwig Schmitz, 1933–1934

Now gracing the fifth floor's 5200 and 5600 corridors, these four painted plaster panels were modeled by Carl Ludwig Schmitz (1900 – 1967) after designs by Jennewein. The first panel, entitled *Interpretation of the Law*, symbolizes the past sources of the legal tradition as casting light upon modern interpretations, while the second panel, *Investigation of Truth*, pictures the classical idea of the Truth as the Mirror of Justice. These two panels were originally placed over the entrance to the office of the Attorney General.

The third panel, *Defense of the Public*, is viewed as a female figure of Justice standing behind a family, and the fourth panel, *Mastery of Crime*, depicts a stern female figure, possibly in the guise of Columbia holding an eagle, presiding over three submissive figures in various states of imprisonment. Defense and Mastery were originally placed over the entrance to the office of the Solicitor General.<sup>38</sup>

Two years after the four panels were installed, they were relocated at the request of the Section of Painting and Sculpture of the Treasury Department, with the consent of the architects, to make room for murals by Henry Varnum Poor.





## THE GREAT HALL STATUES

### The Spirit of Justice and The Majesty of Law

by C. Paul Jennewein, 1936

*Standing 12 1/2 feet tall and cast of aluminum, these two famous statues flank the stage of The Great Hall, which is on the second floor of the Justice Building.*

*Both The Majesty of Law (right) and The Spirit of Justice (left) were cast after Jennewein's models, which were based on concepts by Dr. Hartley B. Alexander (1873–1939). Dr. Alexander, who had been chairman of the philosophy department at the University of Nebraska, was retained by Jennewein to help render a unifying theme for the building's sculptural figures.*

*Roman Bronze Works of Long Island City, New York, cast the statues. They were completed in September 1936 at a cost of \$7,275.<sup>39</sup>*



*The Department seal is inset over The Great Hall stage.*









*The Great Hall of the Department of Justice, located on the second floor of the building. The two story Great Hall features Art Deco light fixtures, aluminum trims and railings, a terra-cotta tile floor, and the stately The Spirit of Justice and The Majesty of Law statues.*

*On the left and right are a series of teller windows. Through these windows, Department of Justice employees were once paid in cash.*

*The Great Hall can accommodate up to 400 people.*





*Henry Varnum Poor (1887–1970) gained major popularity as an artist during his career. According to his obituary in TIME magazine, he had developed such a following that in 1939, when Pennsylvania State College commissioned him to paint a fresco of Lincoln signing the Morrill Act, the contract stipulated that the public be allowed to watch him work.<sup>40</sup>*

### **Activities of the Justice Department**

*by Henry Varnum Poor, 1936*

*On the fifth floor, artist Henry Vanum Poor created what the Washington Post said, “will take its place among the finest mural paintings of this country.”<sup>41</sup> Activities of the Justice Department is a collection of 12 murals that Poor painted using the ancient technique of fresco. This process involves using dry pigments in water and applying them to wet plaster. Poor’s assignment was especially challenging, as he had to fill long, narrow upright sections connected by small over-door spaces.*



The first two panels of the series, shown on these two pages, depict the activities of the Bureau of Prisons. One of the panels surrounding the Attorney General's office shows Attorney General Homer S. Cummings arguing the celebrated Gold Case before the Supreme Court. Behind Cummings are Justices Louis Brandeis on the left, Charles Evans Hughes in the center, and James C. McReynolds on the right.



The panel above the door is unusual in that the eagle is depicted looking toward the right. This was clarified by President Truman, who explained that the eagle, generally portrayed with an olive branch (a symbol of peace) in the right talon and arrows (a symbol of war) in the left, should face the direction of peace.







*The second set of panels in The Activities of the Justice Department illustrates the activities of the Bureau of Lands and Customs. These panels were among the first to be completed. The panels surrounding the entrance (shown on the left) depict the surveying of Indian lands. Here, Poor used the red cliffs of the Southwest as a dramatic backdrop for life on an Indian Pueblo, as native Americans surround a government surveyor in the foreground.*







On the panel to the right, we can see the beginnings of scientific crime detection by the FBI. The dark-haired man to the far right is Edwin R. Donaldson, the first FBI chemist, who served the Bureau from 1934 to 1957. Seated at his desk looking through the microscope is Donald J. Parson, who was with the FBI from 1934 to 1961. Parson served as both Assistant Director of the FBI lab and Assistant to the Director. The man holding up the test tube is Charles A. Appel, who headed the first FBI laboratory (see detail above).<sup>42</sup>





Justice Triumphant



Justice Defeated



A native of New York City, Leon Kroll (1884–1974) was an accomplished painter who won nearly every prize offered at his school, the National Academy of Design.<sup>43</sup> He then went on to win numerous prizes in national exhibitions, even when artists such as Salvador Dali and Pierre Bonnard participated.<sup>44</sup>

### Justice Triumphant and Justice Defeated

by Leon Kroll, 1936

Kroll's two enormous oil-on-canvas lunettes are located in the Attorney General's conference room. In *Justice Triumphant*, Lady Justice and a judge modeled after Supreme Court Justice Harlan Stone lead the public into a better world of prosperous farmland and an idyllic city.

Across the room, *Justice Defeated* represents the tragedy and havoc caused by the absence of justice. The atmosphere is dark, with dead trees, a threatening sky, and a barren landscape. Here, justice is still symbolized by Lady Justice, but she has been overwhelmed by the black-robed judge now revealed to be two-faced. The figure holds a mask with a serene expression, but behind that mask, we can see his true face, which is cold, cruel, and vicious.

Michael Burlingame lectures on Abraham Lincoln  
in the Attorney General's Conference Room.







## Society Freed Through Justice

by George Biddle, 1935–1936

Located on the fifth floor of the Justice Building just outside of the Library, this five panel mural illustrates the importance of justice in the lives of common man. In *Society Freed Through Justice*, George Biddle has defined the contrast between the lives of workers in an unjust economic system versus an equitable social order.

The mural's five works include portraits of many of Biddle's friends and family members. In the first panel, over the inscription *The Life of The Law Has Not Been Logic It Has Been Experience*, we see a self-portrait of the artist behind a sewing machine. The man standing behind George Biddle is Stuart Chase, an economist and author who was a friend of Biddle at Harvard. Chase's wife stands beside him, and in the same panel, Secretary of Labor Frances Perkins is portrayed as the woman in the black dress. The second panel was restored c. 1973, after it was affected by damage to a room located behind the mural.

In the third panel, we see the artist's brother, Francis Biddle, seated at the head of the table. (Francis Biddle later became U.S. Attorney General, serving from 1941 to 1945.) Above Biddle is the inscription: *The Sweatshop And Tenement Of Yesterday Can Be The Life Ordered With Justice of Tomorrow*. The artist considered his brother an appropriate model, since Francis had been chairman of the National Labor Relations Board. On this same panel, a woman pours coffee for Malcolm Ross, press agent of the National Labor Relations Board.



*The man hanging up his coat is Edward B. Rowan, the Assistant Director of the Public Works of Art Project, who would later become a member of the Section of Painting and Sculpture. The seated lady in the lower right is Helen Sardeau Biddle, the artist's wife. She holds the couple's son, Michael.*

*that the river scene in the upper right of this panel is reminiscent of the Ohio River near Wheeling, West Virginia, with powerhouses, manufacturing plants, and men with lunchboxes, apparently on their way to work.*

*In the next panel, Miss Camille Miller of the National Youth Administration stirs a pot; Mrs. Henry Hunt, wife of the Counsel of the Federal Emergency Relief Administration, helps Biddle's friend Olin Dows plant shrubs, as David Elwyn, son of Professor Elwyn of Columbia University, assists. The Elwys were George Biddle's neighbors at Croton-On-Hudson. One account suggested*





George Biddle (1885–1973) played a major role not only in the artwork of this building — he also helped establish Federal support for the arts. His letter to his former Groton Academy classmate Franklin D. Roosevelt is said to have started the process for Federally sponsored art programs.



Panel five, over the inscription, *If We Could Guide By the Light of Reason We Must Let Our Minds Be Bold*, shows a man sawing, in the likeness of the artist Henry Varnum Poor.<sup>45</sup>

## The Four Fundamental Forms of Men's Development of the Idea of Justice

by H. Alexander, C. P. Jennewein, O. Mundhenk, R. C. Wakeman  
1933–1934

The panels in the frieze *The Four Fundamental Forms of Men's Development of the Idea of Justice* are located on the first floor vestibule of the Constitution Avenue entrance. These five panels were conceived by Dr. Alexander and were modeled by Oscar Mundhenk (1878–1956) and Robert Calton Wakeman (1889–1964), after designs by C. Paul Jennewein.



The two small rectangular panels (below to the left and right) are entitled Fas. These panels depict ancient figures making a libation to convey the idea of canon law as the command or word of God.



The panel Mos depicts an assembly of Germanic figures to typify common law or customs of the people.



The panel Constitution 1789 is a representation of Benjamin Franklin, George Washington and others drafting the Constitution.



The panel Jus pictures ancient Roman administration of justice through the concept of equity or the natural rights of man.<sup>46</sup>

Note: Oscar Mundhenk made national news in February 1909 when he smashed a statue he had been commissioned to create because a client asked for a few slight changes.<sup>47</sup>





## Fortitude, Prudence, Temperance, and Justice

by C. Paul Jennewein, 1933–1936

*These four urns with figurative reliefs are located on the south central elevator lobby of the second floor behind the stage of The Great Hall. The urns were designed by the building's architects, modeled by Jennewein and cast in aluminum by the Roman Bronze Works of New York. On each vase there appears one of the four cardinal virtues: Fortitude, Temperance, Prudence, and Justice. Since the style of the urns was classical, Dr. Hartley Alexander proposed that the composition of each relief represent, "the four virtues which Plato finds essential to the perfection of Justice and which must exist alike in the soul of the citizen and in the organization of the state."<sup>48</sup>*



Fortitude



Temperance



Prudence



Justice



### Light Fixtures

*The light fixtures throughout the Department of Justice are undeniably Art Deco in design, marked by geometric shapes and stylized forms. While many of these 10,000 fixtures are original to the building, those that are not are well-crafted reproductions of the 1930's style.*

*Since the building's inception, lighting was considered an important component of the overall aesthetic. C. Paul Jennewein, who held many responsibilities for the sculptural aspects of the Department of Justice Building, was given the task of designing the light fixtures that would adorn the Library; the private offices of the Attorney General, Solicitor General, and Assistant Attorneys General; the corridors and lobbies of the building; and the yard surrounding the main building.*

*These and all of the original light fixtures in the Department of Justice Building were cast and fabricated by renowned metalworkers Edward F. Caldwell and Company. Caldwell and Company had worked on some of the most prestigious building projects of the late 19th and early 20th centuries, including the Waldorf Astoria Hotel and the 1902 renovation of the White House. They were completed in July 1935.*





**JUSTICE IS THE GREAT INTEREST OF MAN ON  
EARTH WHEREVER HER TEMPLE STANDS THERE  
IS A FOUNDATION FOR SOCIAL SECURITY  
GENERAL HAPPINESS AND THE IMPROVEMENT  
AND PROGRESS OF OUR RACE.**



*Daniel Webster, Inscription, 10th Street Entrance*

## Ars Boni and Ars Aequi

by C. Paul Jennewein, 1934–1940

Facing Constitution Avenue, the *Ars Boni* (*The Good of the State*) and the *Ars Aequi* (*The Rights of Man*) pediments were created by C. Paul Jennewein. In the *Ars Boni* pediment, while a boy holds an apple, presumably symbolizing knowledge, the female gestures with her left hand towards two doves, emblems of peace, on the side of the bench; thus the knowledge of generations is used to promote peace and justice for “*The Good of the State*.”

For the *Ars Aequi* pediment, the scales of justice were not used, since Jennewein felt that the balance of the composition would have been upset and that the scales would present problems in the carving. Dr. Alexander suggested that the scales of Justice replace the sword (which seemed to emphasize too strongly the punitive aspects of justice) in order to express the idea of equity. The final composition projects the theme of the Justice Department as the defender of “*The Rights of Man*.”<sup>49</sup>







## Entrance Aluminum Torcheres

*by C. Paul Jennewein and Armin Scheler, 1935*

*Shown is one of the 38 torcheres that flank the entrances to the Department of Justice. Eighteen of these 7 1/2 foot Art Deco torcheres guard the outer perimeter of the building, while 20 lamps of a slightly different design are located at the Great Court. Decorative reliefs on these torcheres include dolphins, swifts, and buffaloes. An eagle with outstretched wings sits atop each. It has been said that this design shows justice (the eagle) overseeing all, whether by land, sea, or air.*

*The torcheres were modeled by Armin Scheler, based on designs by C. Paul Jennewein. Scheler was one of six sculptors who worked with Jennewein in his studio. The work of Armin Scheler (1901–1987) can also be seen at the Government Printing Office in Washington, D.C., the U.S. Post Office in Evanston, Illinois, and the Federal Building in New Orleans, Louisiana.<sup>50</sup>*



*Detail from the base of one of the 38 aluminum torcheres.*

## About C. Paul Jennewein

*In June 1930, Department of Justice architect Clarence Zantzinger expressed:*

*The desirability of employing a sculptor of, if possible, national reputation, not only to model all the monumental groups on the buildings, but also, during the fabrication of the drawings, to consult with the architects concerning the nature and form of the architectural details, mouldings, column caps, bases, running ornament, etc., and who would, during the execution of the work, supply in the field full size plaster models for everything of this nature.<sup>51</sup>*

*That sculptor was C. Paul Jennewein.*

Carl Paul Jennewein (1890–1978) was born in Stuttgart, Germany, and immigrated to the United States in 1907. He studied at the Art Students League of New York and in 1916 received the Prix de Rome, a prestigious art scholarship established in 1663. In the 1930s, the Justice Department's architects chose Jennewein to create sculptures for the building: 22 for the exterior and 35 for the interior. When he was brought on as the lead sculptor for the building, he was 42 years old — and he already had 30 years of experience.

Today, Jennewein's sculptures can be found in many prestigious museums as well as at Arlington Memorial Bridge in Washington, D.C.,<sup>52</sup> the Soldiers and Sailors Memorial in Providence, Rhode Island, and the Tours War Memorial in Tours, France.<sup>53</sup>



C. Paul Jennewein in his Bronx, NY, studio.









## JUSTICE OF THE PLAINS

### Movement Westward and Law Versus Mob Violence

*John Steuart Curry, 1935–1937*

*Located on the fifth floor south central elevator lobby, these two oil-on-canvas lunettes are the work of John Steuart Curry (1897–1946), a key artist in the Regionalist art movement. Curry's Movement Westward captures the hardships faced by pioneer families as they ventured west in covered wagons. Here, the challenges of the trail force a balance between justice and social needs. The artist painted himself into the picture as the boy with a corncob pipe in the far right corner of the mural.*

*In Law Versus Mob Violence, Curry shows a desperate man fleeing from the lawless mob and taking refuge with constituted authority. The red bandana, which now covers the original, skeletal "death's-head," was added later by the artist at the request of the Section of Painting and Sculpture and the Attorney General.*

*A native of Dunavant, Kansas, John Steuart Curry's work can also be found in the permanent collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Smithsonian American Art Museum.<sup>54</sup>*







## GREAT CODIFIERS OF THE LAW

*Boardman Robinson, c. 1935–1937*

*These 18 panels, which surround the stairway leading to The Great Hall, were painted by Canadian-American painter and political cartoonist Boardman Robinson. Justice Harlan Fiske Stone and Roscoe Pound advised Robinson on compiling the list of subjects, which includes Sir Edward Coke, the Magna Carta, Sir William Blackstone, John Marshall, the Constitution, James Kent, Aemilius Papinianus, Solon, Justinian I, Thomas Aquinas, Oliver Wendell Holmes, Hugo Grotius, Jesus, Francisco de Vitoria, Socrates, Menes, Moses, and Hammurabi. The medium for the panels was tempera on canvas. Robinson painted the 18 murals, which cover 1,025 square feet, for a total of \$20,000.<sup>55</sup>*

*The eight signers depicted in the signing of the Constitution are, from left to right, James Wilson, John Rutledge, Rufus King, George Washington, James Madison, Benjamin Franklin, Charles Pinckney, and Gouverneur Morris. The slave in the front is unidentified. For the likeness of Vitoria, Robinson used a sketch of Dr. James Scott Brown, translator of the Vitoria's works and Secretary of the Carnegie Endowment for International Peace. The bearded farm servant in the lower right section of the Magna Carta is a self-portrait of the artist.<sup>56</sup>*

*Boardman Robinson (1876–1952) is also known for his murals at Rockefeller Center, his satirical political cartoons, and his illustrations of Dostoyevsky's work and Melville's Moby Dick.<sup>57</sup>*





MAGNA CHARTA



BLACKSTONE







KENT



THOMAS AQUINAS



HOLMES

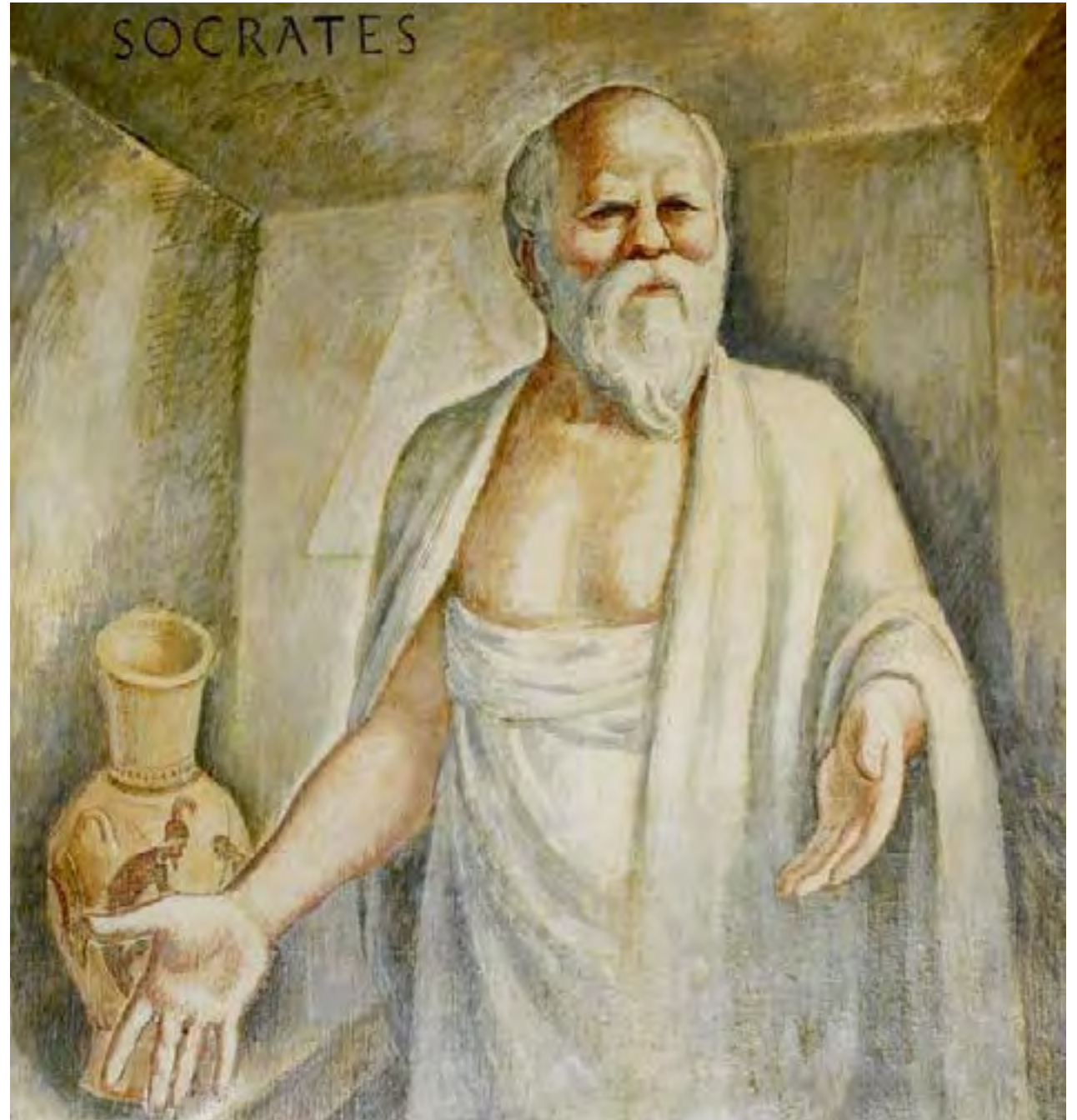




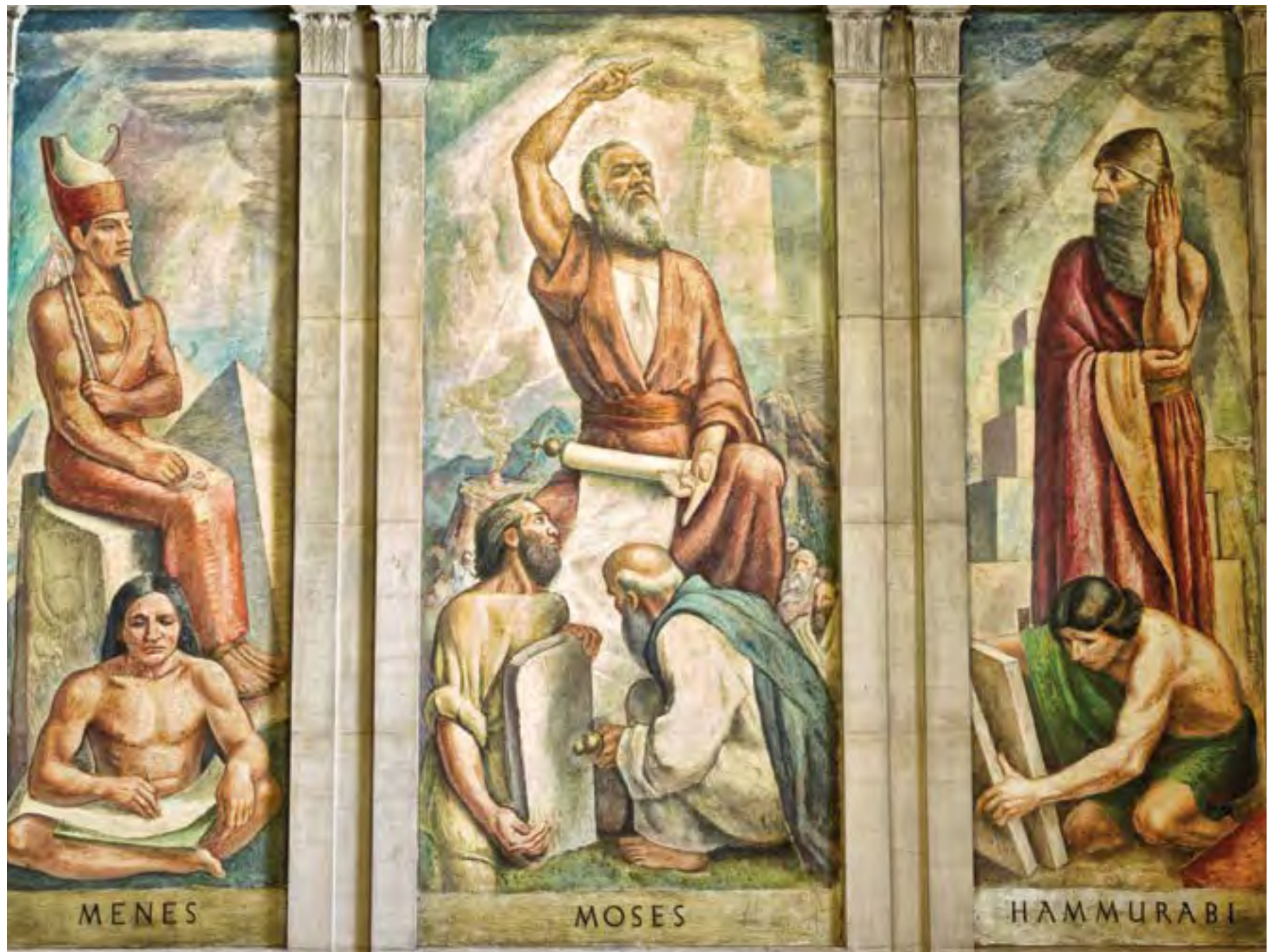




















*The Library of the U.S. Department of Justice.*



## U.S. Department of Justice Library

*With more than a half a million books and 330,000 titles, the Department of Justice's Library is a premier resource for American law. Located on the fifth floor of the building, the Library's decor includes a large collection of Art Deco light fixtures and 20 mural panels by Maurice Sterne.*



### **The Aluminum Lamps of the Main Library**

*by C. Paul Jennewein, 1935*

*The Jennewein-designed lamps in the Library, which anchor the front of the reference desk, are particularly interesting. On the top of each lamp is a small figure of Pegasus, the winged horse who opened the spring of Hippocrene, which was sacred to the Muses and regarded as a source of poetic inspiration. Pegasus, therefore, is a symbol of inspiration to those pursuing justice.*

*Small emblems adorn each side of the central shaft of the lamps. Each of the four sides represents a different season, with a baby for spring, a cluster of grapes for summer, a sheaf of wheat with a sickle for autumn, and pine boughs and cones for winter.*



## SEARCH FOR TRUTH

*Maurice Sterne, 1935-1941*

*Located in the Main Library, this series of 20 mural panels surrounds the building's two story Reading Room. The contract for Search for Truth was awarded to Maurice Sterne (1878-1957) in 1935 by the Section of Fine Arts, Federal Works Agency, Public Buildings Administration. The work was completed in 1941. Sterne painted each of the panels on durable composition board, not with a brush, but by cubes of paint, with margins lightly brushed together at the end. The painter claimed they are as durable as fresco or any other known medium.*

**Brute Force** depicts the most primitive manner of settling disputes in which superior strength replaces justice.





**Greed** portrays a group fighting over and casting dice for the garments of Christ at the foot of the cross, oblivious to the drama that is taking place above.



**Ordeal** Trial by ordeal, opposed by Christianity, was prohibited by the Council of the Lateran in 1215. This mural generated controversy by depicting a man whose thumbs had been burned undergoing a trial by ordeal. The robed figure represents Pope Innocent III, whose gesture is meant to convey a blessing upon the victim and a ban on the barbaric practice. Some officials of the Catholic Church felt that the depiction of clerics in the composition would associate the Church with trial by ordeal.





**Justice Tempered by Mercy** illustrates how “He who is without sin should cast the first stone.” The action is reflected in a mirror.



**Intolerance** shows a Roman scene in which Sibylline literature is being burned. In the foreground, a figure that is collapsed over books is being covered with tar. In the background, Roman soldiers surround a dictator.





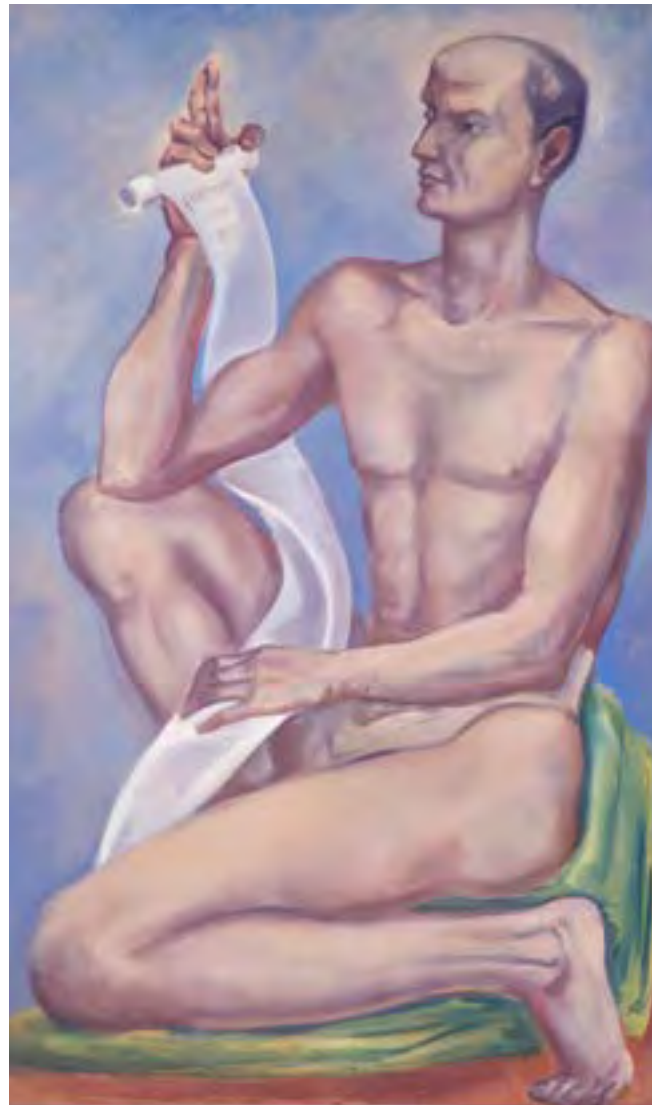
**Tradition** shows a woman seated inside a skeleton of the past, holding two babies. To the left are Hammurabi, Moses, and Justinian; to the right are Roman, Medieval, and Modern soldiers. This panel contrasts the constructive and destructive elements of tradition.



**Superstition** portrays the Delphic Sybil in a trance and surrounded by attendants. In the background is a human sacrifice.







### **Attributes of Justice**

*Shown are Intuition, the Scales of Justice, and Reason. In this triptych, the Scales of Justice come up from the Earth, flanked by reapers with sowers behind. This suggests the inevitability between "cause" and "effect." Attributes of Justice is displayed over the main door of the Library.*



**Belief of Magic** shows a magician swinging ticker tape, from which a Pied Piper entices people to follow him and bring their savings as a tribute.



**Competition and Monopoly**

Men are shown in a tug-of-war. In the background, two steers fight, while a figure stifles his competitors in the foreground.



**False Witness** wears two faces.  
The deceitful face hides behind the honest  
face. Behind him stands Bribery, with  
Truth collapsing before him.





**Justice and Science** *The central figure holds a lens to illuminate fingerprints. A kidnapping is in progress on the right as a criminal is being groomed in a barber-shop at the left.*



**Environment** *Children witness a hold-up, a woman hands flowers to a criminal and a vendor displays a “Daily Yellow Journal,” as a radio broadcast takes place in the center of the scene.*





**Ambition** shows the Biblical story of Jacob wrestling with the angel. At his sides, people climb a rock, representing earthly ambition.



**Red Tape** focuses on a clock, which is composed of a huge spider web with a skull. The clock suggests the passage of time. Supreme Court Justice Oliver Wendell Holmes, shown as Don Quixote, releases those who are caught in the web.





**Continuity of the Law**

*This triptych over the Reference Desk includes  
The Past, Continuity of the Law, and The Future.*







## Exterior, Constitution Avenue Entrance

*For the architrave over the Constitution Avenue entrance, Jennewein designed a 5'6" x 13'6" relief panel featuring the inscription, Lege Atque Ordine Omnia Fiunt. This phrase, taken from Pliny's Epistle, means "Everything is created by Law and Order."*

*The relief's central figure, Opportunity, stands between two Doric columns, which represent uprightness and faith in the future. Laurel and oak trees growing behind the columns symbolize civil and military valor. Two female figures surround Opportunity, symbolizing peace and prosperity. Law, on the far left, holds a parchment and a sword while Order, at the far right, holds a staff around which the snake of Wisdom is coiled.*

*The panel was installed in 1935 and was carved by William Kapp, Bruno Mankowski, Roger Morigi, and Otto Thieleman, stone carvers for the John Donnelly Company.<sup>58</sup>*

*During the work's creation, the three male figures on the relief generated some controversy. The Commission of Fine Arts believed the fig leaves on the figures weren't large enough. Charles Louis Borie, Jr., of the building's architectural firm Zantzinger, Borie and Medary, responded jokingly, "I think that the Department of Agriculture should be consulted in this matter."<sup>59</sup>*





*The ornamentation of the door at this entrance was crafted of aluminum, designed by Jennewein, and modeled at his studio. The lions at the base of the door represent Watchfulness and Strength and, at the top, heads of wheat convey the idea of fertility and the bread of life.*



## THE FOUR WINDS

C. Paul Jennewein, 1933–1935

Located in each attic level corner in the Great Court's facade, The Four Winds include Boreas (the male north wind), Zephyrus (the female west wind), Notus (the male south wind), and Eurus (the female east wind). These low relief works symbolize the transport of justice to the four corners of the country, as the figures race through the air, their robes swept by the

the winds. In a letter to Professor Alexander, Jennewein expressed the desire to "ignore the exact mythological significance," that is, the gender of the winds, which are classically represented as all male. The four winds were positioned as closely as possible to the true cardinal points, with Boreas facing northwest.<sup>60</sup>



## Captain Nathan Hale

*Bela Lyon Pratt, 1915*

*Nathan Hale was the first well-known martyr of the American Revolution, and the man attributed with saying, "I only regret that I have but one life to lose for my country." This statue captures him at the moment he gave his famous speech, while standing in the gallows awaiting hanging for treason.*

*Hale was a young man of 21 when he posed as a schoolteacher to pass through the British lines on Long Island, securing information that he was to deliver to George Washington's headquarters. Before he could deliver the news, he was betrayed by his Tory cousin Samuel Hale. He was sentenced and hanged the next day.<sup>61</sup>*



## Eight Nazi Saboteurs

*In June 1942, eight German saboteurs entered the United States by submarine in two groups, one landing in New York and the other in Florida. Per the instructions of the German High Command, both groups of men carried a supply of explosives, fuses, and incendiary and timing devices. After their capture, President Franklin D. Roosevelt issued orders on July 2, 1942, that empowered a military commission to prosecute them. The military tribunal took place on the fifth floor of Main Justice, and concluded with a guilty verdict for all defendants. On August 8, 1942, six of the saboteurs were executed and two received prison sentences.<sup>62</sup>*

*This historic marker was once mounted inside of the FBI classroom where the trial was held and now hangs in the hallway outside.*









*First floor entrance to the lobby of The Great Hall.*



# Endnotes

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*The Great Court, southwest corner, featuring  
the west wind Zephyrus.*







*The Robert F. Kennedy Building from the corner of  
Constitution Avenue and 10th Street.*

