

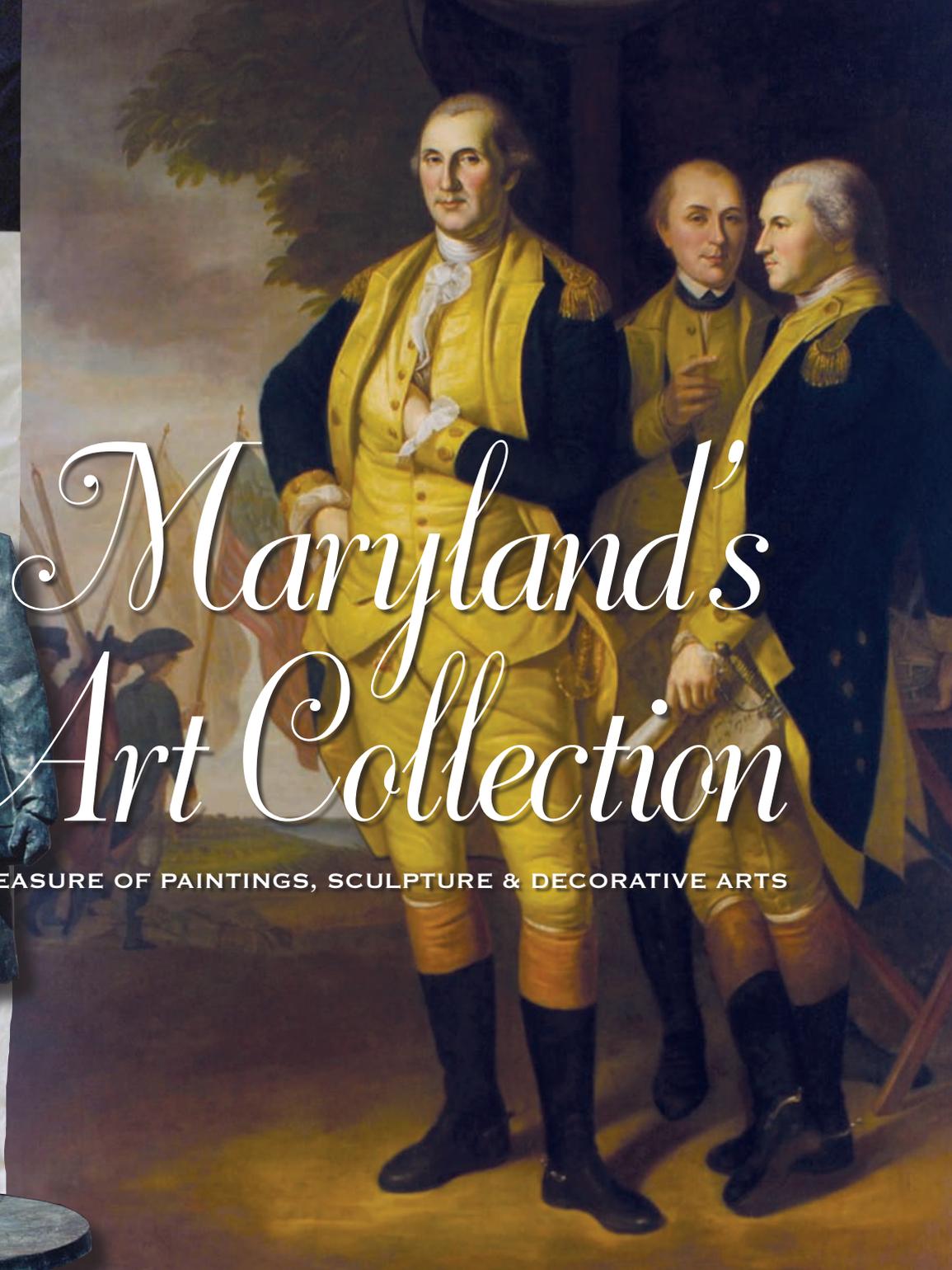
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# Maryland's Art Collection

A TREASURE OF PAINTINGS, SCULPTURE & DECORATIVE ARTS

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### CLOWNS IN A STREET (SCENE DU CARNAVAL DANS LE GRAND CORSO)

**Antoine Jean-Baptiste Thomas**  
(1791-1834)

Pen and brown ink, watercolor  
over graphite, 1821  
MSA SC 4680-11-0076



## *The Maryland Commission on Artistic Property*

The Maryland Commission on Artistic Property is the official custodian of all valuable paintings and other decorative arts owned by or loaned to the state. The Commission provides for the acquisition, location, proper care, custody, restoration, display, and preservation of these paintings and decorative arts. It is a unit of the Maryland State Archives.

The Commission was formed in 1969 and consists of fifteen members, seven of whom are *ex officio* institutional members and eight of whom are public members. The *ex-officio* members are the directors of the following Maryland cultural institutions: the Academy Art Museum in Easton, Maryland Historical Society, the Baltimore Museum of Art, the Peabody Institute, the Walters Art Museum, and the Washington County Museum of Fine Arts, and the president of the Maryland Institute College of Art. The state archivist appoints the public members with the approval of the governor. The chair of the Commission is Matthew P. Lalumia, Esq.

## *Friends of the Maryland State Archives*

The Friends of the Maryland State Archives is a volunteer organization dedicated to furthering the knowledge and understanding of Maryland's rich history and culture. It does this by supporting the goals of the Archives in acquiring, preserving, and making accessible records, artistic property, and other items relating to Maryland history. For more information on the Friends, go to the Archives' website at [mdsa.net](http://mdsa.net) or email [msafriends@mdsa.net](mailto:msafriends@mdsa.net). Also, follow the activities of the Friends on Facebook. All donations to the Friends are fully tax deductible.

## INTRODUCTION

Maryland is fortunate to have one of the most historic collections of state-owned art in the nation. It dates from 1774 when the portrait of *William Pitt, Earl of Chatham* was presented to the state by Charles Willson Peale. The state's collection has grown over the centuries with portraits of leaders of the state as well as paintings of important historical events. In 1996, the state acquired the Peabody Art Collection from the Peabody Institute in Baltimore, thus adding an invaluable collection of paintings, sculpture, and works on paper to the state's ownership.

Many of the most important portraits in the collection are usually on display in the Maryland State House, where they have been since the 18th century. However, renovation and restoration work has dictated their removal to storage or to display at other locations. The two monumental portraits of *Washington, Lafayette, and Tilghman* at Yorktown and *William Pitt* can now be seen at the Maryland Historical Society in Baltimore in the exhibit "Maryland's National Treasures." They are on exhibition with another state-owned monumental portrait by Charles Willson Peale, *William Paca*. We are very grateful to the Maryland Historical Society for making it possible for these wonderful paintings to be seen while their permanent home is under renovation.

This introduction to the collection is by no means exhaustive. It provides only a highlight of the most significant and historic paintings, sculpture, and decorative arts that Maryland has acquired since the very earliest days of statehood.

Locations are indicated for all artwork that is on public display.

**For more information on the state-owned art collection, please visit the Archives' website at [mdsa.net](http://mdsa.net). Images of almost all of the objects in the collection as well as biographies of many of the subjects can be found in the online catalogue.**



# *Treasures of the Revolution*

## **WASHINGTON, LAFAYETTE, AND TILGHMAN AT YORKTOWN**

**Charles Willson Peale (1741-1827)**

Oil on canvas, 1784 MSA SC 1545-1120

**Location: Maryland Historical Society**

In October 1781, British General Charles Cornwallis surrendered to General George Washington at Yorktown, Virginia, effectively ending the Revolutionary War. In celebration, the Maryland House of Delegates asked Governor Thomas Sim Lee to commission Maryland-born artist Charles Willson Peale to paint a portrait of Washington. Lee wrote to Peale in December 1781: “The Honorable Delegates of Maryland have Unanimously resolved to have the Portrait of His Excellency General Washington, at full length, to be placed in their House, in grateful remembrance of that most Illustrious Character.”

In the end, Peale produced a large-scale painting that exceeded the delegates’ request. In addition to painting Washington, whose likeness Peale based on a 1783 sitting that took place in Philadelphia, Peale added two figures to his composition. To Washington’s immediate left, is the Marquis de Lafayette, representing the pivotal alliance between America and France that led to victory in the Revolution. The second figure is Lieutenant Colonel Tench Tilghman, a Marylander who served with Washington throughout the War, who is shown in profile.

Tilghman’s inclusion in the scene was appropriate for a painting that was intended to hang in the Maryland State House. Born in Talbot County, Tilghman was Washington’s military secretary and aide-de-camp throughout the War. To reward Tilghman’s service, Washington sent him to deliver the news of Cornwallis’ surrender to the Continental Congress, which then was meeting in Philadelphia. Tilghman is holding the 1781 Yorktown Articles of Capitulation in his left hand.

The portrait setting includes important historical details, as Peale himself described: “I have made in the distance a View of York & Gloster with the British army surrendering in the order in which it happened. And in the middle distance I have introduced French & American officers with Colours of their nations displayed, between them the British with their Colours cased. These figures seem to tell the story at first sight, which the more distant could not so readily do.”

Peale wrote to Governor William Paca in September 1784, reporting on his progress and appealing to the governor to compensate him for painting the three full-length figures. The legislature agreed, paying him £213.4.8 for both the painting and its frame, which Peale designed and Annapolis cabinetmakers John Shaw and Archibald Chilsolm assembled. The artist traveled from Philadelphia to deliver the painting to the State House in December 1784. This painting was the first one commissioned by the state and it remains in its original frame.



## **WILLIAM PITT (1708-1778)**

### **Charles Willson Peale (1741-1827)**

**Oil on canvas, 1768 MSA SC 1545-1113**

**Location: Maryland Historical Society**

Known as the “Great Commoner,” Whig statesman William Pitt was born near London in 1708. He was elected to the House of Commons and served as secretary of state. In 1766, Pitt was named Earl of Chatham and assumed a place in the House of Lords, where he was an active proponent of colonial rights. American colonists admired him for his opposition to the Stamp Act of 1765, in which Parliament taxed nearly every paper document passing through colonists’ hands, including newspapers, licenses, and even playing cards. Pitt believed that Parliament should pursue increased trade, not taxation, with colonists to generate revenue.

Peale’s portrait of Pitt has been called an allegory, as many of the details in it can be interpreted as republican symbols. For instance, Pitt appears not in the robes of an earl, but in classical dress to associate the statesman with classical Roman heroes who would have worn similar attire. In a 1768 broadside, Peale described other republican symbols in the painting, such as the copy of the Magna Carta Pitt holds in his left hand. American colonists looked to this document as a model for their own Declaration of Independence. Pitt points with his right hand to a statue of British liberty. The female figure holds a staff topped with the liberty cap of the ancient Romans. Ironically, she tramples the petition against the Stamp Act drafted at the 1765 Congress at New York. For Peale, Liberty’s action signified that “States which enjoy the highest Degree of Liberty are apt to be oppressive of those who are subordinate.”

Other symbols in the portrait include an American Indian, who, with a dog at his side, shows the faithfulness and firmness of America; an altar with a perpetual flame, illustrating the sacred cause of liberty, on which are carved busts of the famous Whigs Hampden and Sydney; and, in the background of the portrait, the Banqueting House of Whitehall, from which British monarch Charles I was led to his execution in 1649. Peale, a fervent supporter of republican values, drew many of these visual details from established symbolism created by Whig artists. These symbols would have been recognizable to both English and American audiences.

The Peale portrait of Pitt that has hung in the Maryland State House was the first of two versions Peale painted. The second was sent to Montross, Virginia where it now hangs in the Westmoreland County Museum. Peale completed his first version 1774 and offered it to the Maryland legislature in a resolution introduced by John Ridout in 1774. The painting has hung in the State House since the building opened in 1779.



**WILLIAM PACA (1740 -1799)**  
**Charles Willson Peale (1741-1827)**  
Oil on canvas, 1772 MSA SC 4680-10-0083  
Location: Maryland Historical Society



**WILLIAM PACA (1740 -1799)**  
**John Beale Bordley (1800-1882)**  
Oil on canvas, 1836 MSA SC 1545-1117  
Location: Senate Chamber

# Maryland's Signers of the Declaration of Independence

## CHARLES CARROLL OF CARROLLTON (1737-1832)

**Thomas Sully (1783-1872)**

Oil on canvas, 1834 MSA SC 1545-1114

Location: Senate Chamber

Maryland was represented at the Continental Congress in the summer of 1776 by four of its most prominent citizens: **Charles Carroll of Carrollton**, **William Paca**, **Samuel Chase**, and **Thomas Stone**.

**Charles Carroll of Carrollton** was one of the wealthiest men in the colonies and, therefore, had much to lose with his revolutionary stand. He was also the only Roman Catholic Signer. He had already signaled his political beliefs in the famous *Antilon/First Citizen* debate with Daniel Dulany in the *Maryland Gazette* in 1774. Carroll went on to serve in both the Maryland and the U.S. Senate and, on his death in 1832, he was the oldest surviving Signer.

**William Paca** was a wealthy Annapolis lawyer who went on to serve in the Maryland Senate, as an Annapolis mayor, and as governor of Maryland.

**Samuel Chase** was a distinguished Annapolis lawyer and judge who held many judicial positions, as well as serving in the Maryland House of Delegates. He was also an associate justice of the U.S. Supreme Court.

**Thomas Stone** was a lawyer from Charles County who served in both the Maryland House of Delegates and Senate.



*Maryland's Signers of the Declaration of Independence*  
On display in the Senate Chamber, Maryland State House



**SAMUEL CHASE (1741-1811)**

**John Beale Bordley (1800-1882)**

Oil on canvas, 1836 MSA SC 1545-1115



**THOMAS STONE (1743-1787)**

**John Beale Bordley (1800-1882)**

Oil on canvas, 1836 MSA SC 1545-1116



## **WASHINGTON RESIGNING HIS COMMISSION**

**Edwin White (1817-1877)**

**Oil on canvas, 1858 MSA SC 1545-1112**

**Location: Grand Staircase**

On December 23, 1783, George Washington came before the Confederation Congress, then meeting in the Old Senate Chamber in the Maryland State House, to resign his commission as commander in chief of the Continental Army. The War was over and, contrary to the expectations of many in America and Europe, Washington did not want to assume power and lead the country. He wished to return to his life as a farmer at Mount Vernon, which he had left eight years earlier. He had faith in the ability of the young nation to govern itself and his act of turning the power of the military over to the civilian authority was a manifestation of that faith.

On the day of the ceremony, he arrived in the Old Senate Chamber at noon and gave a short, emotional speech of resignation. He then mounted his waiting horse to ride home in time for Christmas.

On January 22, 2007, the Maryland State Archives acquired George Washington's personal draft of his resignation speech that he gave in Old Senate Chamber on December 23, 1783. In response to instructions from Congress that he was expected to make formal remarks, Washington wrote this speech while he was in Annapolis. The speech had been in private hands until the state acquired it.

M<sup>r</sup>. President,

The great events on which my resignation depended having at length taken place, I have now the honor of presenting myself before you, to surrender into their hands the trust committed to me, and to resign the office of Secretary from the service of my Country. —

Happy in the confirmation of our Independence and Sovereignty, and in the prospect of our future happiness, I resign with satisfaction the appointment I accepted with diffidence — a diffidence in my abilities to accomplish so arduous a task, which however was superseded by a confidence in the rectitude of our Cause, the support of the Supreme Power of the Union, and the patronage of Heaven.

The successful termination of the War has verified the most sanguine expectations, and my gratitude for the interposition of Providence, and the assistance I have received from my Country, increases with every review of the momentous Contest. —

While

While I repeat my obligations to the Army in general, I should do injustice to my own feelings not to acknowledge the peculiar services and distinguished merits of the Gentlemen who have been attached to my person during the War. — It was impossible the choice of confidential Officers to compose my family should have been more fortunate. — Permit me to recommend in particular those who have continued in service to the present moment, as worthy of the favorable notice of Congress. —

I consider it an indispensable duty, ~~to~~ to close this last solemn act of my official life, by commending the interests of our dearest Country to the protection of Almighty God, and those who pay the reverence of men to his holy keeping. —

Having now finished the work assigned me, I retire from the great theatre of action — and bid adieu to an affectionate ~~and~~ farewell to his August body under whose orders I have so long acted, ~~and~~ <sup>offer</sup> my committals, and take my ~~leave~~ <sup>leave</sup> of all the employments of public life. —

## WASHINGTON'S RESIGNATION SPEECH

Annapolis, December 23, 1783

MSA SC 5664

Mr. President,

The great events on which my resignation depended, having at length taken place, I have now the honor *of offering my sincere congratulations to Congress, and* [~~&~~] of presenting myself before ~~(Congress)~~ them, to surrender into their hands the trust committed to me, and to *claim the indulgence of retiring* ~~{request permission to retire}~~ from the service of my country.

Happy in the confirmation of our independence and sovereignty, *and pleased with the opportunity afforded the United States, of becoming a respectable Nation* ~~{as well as in the contemplation of our prospect of National happiness}~~, I resign with satisfaction the appointment I accepted with diffidence — a diffidence in my abilities to accomplish so arduous a task, which however was superseded by a confidence in the rectitude of our Cause, the support of the supreme Power of the Union, and the patronage of Heaven.

The successful termination of the War has verified the most sanguine expectations- and my gratitude for the interposition of Providence, and the assistance I have received from my Countrymen, increases with every review of the momentous Contest.

While I repeat my obligations to the army in general, I should do injustice to my own feelings not to acknowledge *in this place* the peculiar services and distinguished merits of the Gentlemen who have been attached to my person during the war. — It was impossible the choice of confidential officers to compose my family should have been more fortunate. — Permit me Sir, to recommend in particular those, who have continued in service to the present moment, as worthy of the favorable notice ~~&~~ *patronage* of Congress.—

I consider it an indispensable duty ~~{duty}~~ to close this last solemn act of my Official life, by commending the Interests of our dearest Country to the protection of Almighty God, and those who have the *superintendance* ~~{direction}~~ of them, to his holy keeping.--

Having now finished the work assigned me, I retire from the great theatre of action, — and bidding an affectionate ~~{a final}~~ farewell to this August body, under whose orders I have so long acted, I here *offer* ~~{today deliver?}~~ my Commission, and take my ~~{ultimate}~~ leave of all the employments of public life.

## Portraits of George Washington



**GEORGE WASHINGTON (1732-1799)**

**Charles Willson Peale (1741-1827)**

Oil on canvas, 1782 MSA SC 4680-10-0079

Location: Government House



**GEORGE WASHINGTON (1732-1799)**

**Rembrandt Peale (1732-1860)**

Oil on canvas, 1800 MSA SC 4680-10-0078

Location: Governor's Office

## *John Shaw Furniture and Flag*



### **PRESIDENT'S DESK AND CHAIR, 1797**

**John Shaw (1745-1829)** MSA SC 1545-0749 (desk) MSA SC 1545-0748 (chair)

(photography by Gavin Ashworth)

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### **JOHN SHAW FLAG**

**Reproduction, 2009** MSA SC 1545-3348



John Shaw was a noted Annapolis cabinetmaker who was responsible more than anyone else for the appearance of interior and exterior of the State House from the 1770s through the early decades of the 19th century. He cared for the grounds, illuminated the building for special occasions, made furniture, and looked after emergency repairs and routine maintenance. John Shaw made most of the early furniture for the Senate and the House of Delegates and some of these pieces are on display in the State House, in the Archives Room, and in the Old Senate Chamber.

John Shaw also created a large flag to fly from the Dome of the State House while the Continental Congress (by then called the Confederation Congress) was meeting in Annapolis from November 1783 – August 1784. The flag that hangs in the Dome is a carefully researched reproduction of that flag, based on documents at the Maryland State Archives.

## *Historical Paintings of Maryland History*



### **THE PLANTING OF THE COLONY OF MARYLAND**

**Francis Blackwell Mayer (1827-1899)**

Oil on canvas, 1893 MSA SC 1545-1125

Location: Old House of Delegates Chamber

This painting depicts the formal founding of the colony of Maryland. Led by Leonard Calvert, first proprietary governor, the first settlers departed from Cowes, England in November 1633 aboard two ships, the *Ark* and the *Dove*. After landing at St. Clement's Island in early March, Calvert negotiated purchase of land on a nearby tributary of the Potomac River to be the site of St. Mary's City, the new colony's first settlement. The settlers gave thanks for the successful beginning of their colony by erecting a rough-hewn cross on St. Clement's Island, offering prayers (that probably included saying Mass), and taking possession of "this Countrey for our Saviour and for our sovereigne Lord the King of England." The events of this historic day are commemorated annually on March 25 as "Maryland Day."

## THE BURNING OF THE PEGGY STEWART

**Francis Blackwell Mayer (1827-1899)**

Oil on canvas, 1896 MSA SC 1545-1111

Location: Old House of Delegates Chamber

In October 1774, Annapolis staged its own “tea party,” reminiscent of the uprising that occurred the year before in Boston Harbor. When the brigantine *Peggy Stewart* arrived at the port of Annapolis on October 14, laden with a cargo of tea, its contents were subject to a highly controversial tax imposed by Great Britain on goods imported to America. When the owner of the *Peggy Stewart*, Anthony Stewart, paid the “tea tax,” he violated the non-importation resolution implemented by the colonists in protest.

By October 19, a crowd had gathered in Annapolis threatening Stewart’s life if he did not destroy the ship and its cargo. Unwilling to accept Stewart’s offer to destroy the tea, the crowd demanded that the vessel be burned. Fearing the mob might attack his home where his wife lay ill, Stewart gave in to their demands. Mayer depicts the scene when Stewart, escorted aboard the *Peggy Stewart* by members of the crowd, was forced to set alight his own ship and its cargo of tea.



## The Lords Baltimore

**GEORGE CALVERT**  
(1578/79-1632)

**John Alfred Vinter**  
(1828-1905)

Oil on canvas, 1881  
MSA SC 1545-1101

Location: Miller Senate  
Building



George Calvert was born at Kipling in Yorkshire, England and studied at Trinity College, Oxford.

Sir Robert Cecil, King James I's secretary of state, hired Calvert as his private secretary. Calvert distinguished himself as a statesman, Member of Parliament and of the Privy Council, and loyal subject. Although he lost his position in the winter of 1624-25 for political reasons, James I had rewarded his service with the title of Baron of Baltimore and a grant of land in Ireland. In 1625, Calvert resigned from the Privy Council when he professed his Roman Catholic faith and refused to take the required oath of allegiance.

In 1620, Calvert received permission from the king to establish a colony called the Province of Avalon in Newfoundland, Canada. Calvert himself went to Avalon and lived there for two years but found the climate too cold. He then asked the king for a grant of land above the colony of Virginia. George Calvert died in 1632, before King Charles I granted the Charter of Maryland. Calvert's eldest son, Cecil, second Lord Baltimore, brought the Maryland colony into being, and his brother, Leonard, served as Maryland's first governor.

**CECIL CALVERT**  
(1605-1675)

**Florence Mackubin**  
(1861-1918)

Oil on canvas, 1910  
MSA SC 1545-1126

Location: Governor's  
Reception Room



Cecil Calvert was born in Kent County, England and, like his father, studied at Trinity College, Oxford.

In June 1632, King Charles I granted the Charter of Maryland to Cecil Calvert, second Lord Baltimore. The charter had been requested by Cecil's father, George Calvert, who died before it was granted. Cecil assembled a group of some 200 settlers, both Catholic and Protestant, to establish the new colony of Maryland. They sailed from the Isle of Wight on November 22, 1633 and arrived at St. Clement's Island in March 1634. The settlers were led by Cecil's brother, Leonard, who became the first governor of Maryland. As a Catholic living in Protestant England, Cecil was well aware of the importance of freedom of religion and a basic tenant of the new colony was the right to worship any Christian faith, so long the settlers were loyal to the Calverts and the civil government. In 1649, Cecil sent to the colony An Act Concerning Religion (known as The Act of Toleration) which guaranteed this right. Cecil Calvert never came to Maryland but stayed in England to deal with the difficult social and political issues surrounding his colony.

## Founders of Maryland



**LEONARD CALVERT (1606-1647)**

**Unknown artist**

**Oil on canvas, 17th century MSA SC 1545-3294  
Location: Governor's Reception Room**

Leonard Calvert, Maryland's first colonial governor, was born in England circa 1606. When George Calvert died on April 15, 1632, Leonard's brother, Cecil Calvert, succeeded to the title as second Lord Baltimore and was granted the Charter of Maryland on June 20, 1632 by King Charles I. In 1633, Leonard sailed to Maryland with the *Ark* and the *Dove* to found the colony. He served as the colony's first governor until his death on June 11, 1647.



**FREDERICK CALVERT (1731/32-1771)**

**Johann Ludwig Tietz (d. 1793)**

**Oil on canvas, 1762 MSA SC 1545-1024  
Location: Miller Senate Building**

Frederick Calvert was born in 1731, the eldest son of Charles Calvert, fifth Lord Baltimore and third proprietary governor of Maryland (1751–1771). Frederick was sent to Eton College, where he acquired some proficiency in the classics. In 1751, Charles Calvert died and Frederick, aged 20, inherited the title Baron of Baltimore and the governorship of the Province of Maryland.

Frederick never came to Maryland and left the governing of the colony to his appointed governors, including Horatio Sharpe and Robert Eden. In 1768, Frederick was accused of rape, tried, and acquitted. However, the scandal caused him to leave England and to live the remainder of his life in Europe. He died in Naples, Italy in 1771.

*Portraits of Early Governors of Maryland*  
By Charles Wilson Peale (1741-1827)



**THOMAS JOHNSON (1732-1819)**

Governor, 1777-1779  
MSA SC 1545-1119



**WILLIAM PACA (1740-1799)**

Governor, 1782-1785  
MSA SC 1545-1056



**WILLIAM SMALLWOOD (1732-1792)**

Governor, 1785-1788  
MSA SC 1545-1054



**JOHN EAGER HOWARD (1752-1827)**

Governor, 1788-1791  
MSA SC 1545-1053



**GEORGE PLATER**  
(1735-1792)  
Governor, 1791-1792  
MSA SC 1545-1118



**JOHN HOSKINS STONE**  
(1751-1808)  
Governor, 1794-1797  
MSA SC 1545-1057



**SAMUEL SPRIGG**  
(1783-1855)  
Governor, 1819-1822  
MSA SC 1545-1055

## **CHARLES WILLSON PEALE'S PORTRAITS OF EARLY GOVERNORS**

In 1823, Charles Willson Peale offered the city of Annapolis six portraits of Maryland's early governors in exchange for a full-length portrait of Charles Calvert, fifth Lord Baltimore. As a youth, Peale had admired the portrait and considered it an inspiration for his career as a painter.

Over the next year, Peale set about painting the new portraits based on original versions painted in the sitter's lifetimes either by himself, or his son Rembrandt. Unable to find any original images of Governors Thomas Sim Lee and John Henry, Peale substituted portraits of Governors Samuel Sprigg and George Plater.

These portraits were displayed in the Annapolis Assembly Rooms on Duke of Gloucester Street from 1824 until 1867 when Mayor Abram Claude authorized their transfer to the state. The portraits have been on public display in the State House and Government House since then and are the foundation for the tradition of displaying official governors' portraits that continues to the present day.

## Portraits of Recent Governors of Maryland

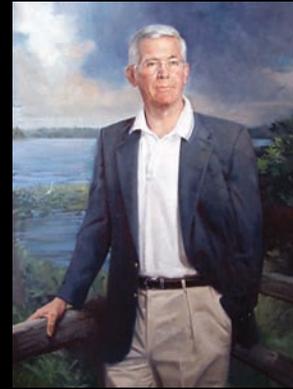


**ROBERT L. EHRLICH, JR. (B. 1957)**

Governor, 2003-2007

**Will Wilson (b. 1957)**

Oil on canvas, 2008 MSA SC 1545-3341



**PARRIS N. GLENDENING (B. 1942)**

Governor, 1995-2003

**John Sanden (b. 1935)**

Oil on canvas, 2002 MSA SC 1545-3156



**WILLIAM DONALD SCHAEFER (B. 1921)**

Governor, 1987-1995

**Joseph Sheppard (b. 1930)**

Oil on canvas, 1993 MSA SC 1545-2926



**HARRY HUGHES (B. 1926)**

Governor, 1979-1987

**William Draper (1912-2003)**

Oil on canvas, 1986 MSA SC 1545-0816

On Display in the Governor's Reception Room



**BLAIR LEE III (1916-1985)**

Acting Governor, 1977-1979

**Cedric Egeli (b. 1936)**

Oil on canvas, 1979 MSA SC 1545-1223



**MARVIN MANDEL (B. 1920)**

Governor, 1969-1979

**Peter Egeli (b. 1934)**

Oil on canvas, 1993 MSA SC 1545-2916



**SPIRO T. AGNEW (1918-1996)**

Governor, 1967-1969

**Robert Tollast (1915-2008)**

Oil on canvas, 1972 MSA SC 1545-1091



**J. MILLARD TAWES (1894-1979)**

Governor, 1959-1967

**Wilson Binebrink (1916-2001)**

Oil on canvas, 1970 MSA SC 1545-1094

## *Speakers of the House of Delegates*

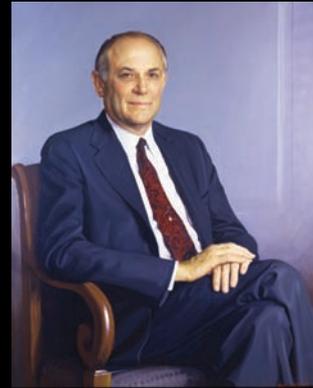


**CASPER R. TAYLOR, JR. (B. 1934)**

Speaker, 1994-2002

**Carolyn Egeli (b. 1948)**

Oil on canvas, 2004 MSA SC 1545-3227



**R. CLAYTON MITCHELL, JR. (B. 1936)**

Speaker, 1987-1993

**Peter Egeli (b. 1934)**

Oil on canvas, 1996 MSA SC 1545-2939



**BENJAMIN CARDIN (B. 1943)**

Speaker, 1979-1986

**Peter Egeli (b. 1934)**

Oil on canvas, 1987 MSA SC 1545-0817



**THOMAS HUNTER LOWE (1928-1984)**

Speaker, 1969-1973

**Bjorn Egeli (1900-1986)**

Oil on canvas, 1972 MSA SC 1545-1045

## *Art in Government House*



### **GOVERNOR HORATIO SHARPE (1718-1790) AND HIS FAMILY**

Provincial Governor of Maryland, 1753-1768

**Unknown artist**

Oil on canvas, c. 1753 MSA SC 1545-1212

Governor Horatio Sharpe was provincial governor of Maryland from 1753 to 1768. During his tenure as governor, he rented Jennings House, which stood on land that is now part of the U.S. Naval Academy and became the home of Maryland's governors until the present Government House was built in 1870. Governor Sharpe also built Whitehall, one of the finest Georgian homes in the country, as his private residence. Whitehall was designed by Joseph Horatio Anderson, who was also the architect of the Maryland State House. First Lady Dorothy Byron Lane, wife of Governor William Preston Lane, paid for the purchase of this painting out of a surplus in the Government House household account in 1951.

## Portraits of First Ladies and Official Hostesses of Maryland



**PRISCILLA DORSEY RIDGELY**  
(1762-1814)

Attributed to Joseph Wright (1756-1793)  
Oil on canvas, c. 1800 MSA SC 1545-1209



**MARY RIDGELY PRESTON BROWN**  
(1857-1895)

Norval Busey (b. 1845)  
Pastel on panel, 1880 MSA SC 1545-1068



**BARBARA OBERFELD MANDEL (B. 1920)**  
Henry Cooper (1907-2003)

Oil on canvas, 1973 MSA SC 1545-1193



**ISABEL JUDEFIND AGNEW (B. 1921)**  
Cedric Egeli (b. 1936)

Oil on canvas, 1972 MSA SC 1545-1144

## On Display in Government House



**PATRICIA HUGHES (1930-2010)**

Cedric Egeli (b. 1936)

Oil on canvas, 1987 MSA SC 1545-0900



**HILDA MAE SNOOPS (1924-1999)**

Joseph Sheppard (b. 1930)

Oil on canvas, 1993 MSA SC 1545-2927



**FRANCES HUGHES GLENDENING**

(B. 1951)

Aaron Annie Shikler (b. 1922)

Oil on canvas, 2003 MSA SC 1545-3157



**KENDEL S. EHRLICH (B. 1961)**

Moe Hanson (b. 1960)

Oil on canvas, 2008 MSA SC 1545-3340

# *Portraits of First Ladies* by Stanislav Rembski (1896-1998), 1961

Helen Avalynne Tawes took a personal interest in Maryland's first ladies, about whom she famously said: "a governor's wife comes here and she works like a dog. I just feel that they get so little credit, some recognition would be nice."

To remedy this omission in the state's history, she commissioned Stanislav Rembski to paint these official portraits of the last five women to occupy the post. They are all on display in Government House.



**EDNA AMOS NICE**  
(1882-1955)  
MSA SC 1545-1203



**MARY BYRNES O'CONNOR**  
(1896-1971)  
MSA SC 1545-1204



**DOROTHY BYRON LANE**  
(1897-1993)  
MSA SC 1545-1184



**HONOLULU MCKELDIN**  
(1900-1988)  
MSA SC 1545-1188



**HELEN AVALYNNE GIBSON  
TAWES (1896-1998)**  
MSA SC 1545-1217

## *Sculpture in the Annapolis Complex*



**BARON JOHANN DEKALB (1721-1780)**

**Ephraim Keyser (1850-1937)**

Bronze, 1886 MSA SC 1545-0761

Location: State House Grounds

Major General Baron de Kalb was a German officer who served in the colonies during the Revolutionary War and was mortally wounded at Camden, S.C. in 1780. In 1817, the Maryland House of Delegates passed Resolution No. 74 to memorialize General de Kalb, but the statue was not erected until 1886.



**ROGER BROOKE TANEY (1777-1864)**

**William Henry Rinehart (1825-1874)**

Bronze, 1872 MSA SC 1545-0760

Location: State House Grounds

A native of Calvert County, Roger Brooke Taney served in both the Maryland House of Delegates and the Senate. He also served as acting U.S. secretary of war, U.S. attorney general, and chief justice of the U.S. Supreme Court. He was considered by many to be a distinguished jurist but his reputation has been tarnished by the infamous decision in the *Dred Scott v. Sandford* case of 1857.



## THURGOOD MARSHALL MEMORIAL

Above: Marshall as a young lawyer

Above right: Donald Gaines Murray

Right: two students representing  
*Brown v. The Board of Education*

**Antonio Tobias Mendez (b. 1963)**

Bronze, limestone, and slate, 1996  
MSA SC 1545-2944

Location: Lawyers' Mall



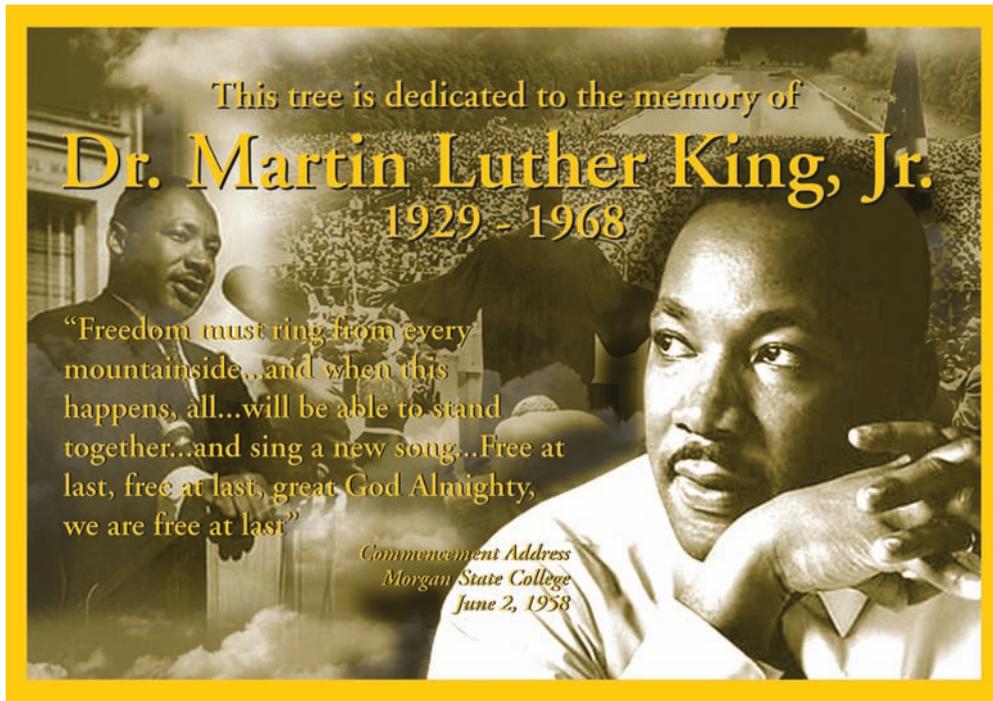
## *Thurgood Marshall Memorial on Lawyers' Mall*

Thurgood Marshall (1908-1993) was one of the 20<sup>th</sup> century's foremost leaders in the struggle for equal rights under the law. A native of Baltimore, Marshall graduated from Frederick Douglass High School in Baltimore and Lincoln University in Pennsylvania. He earned his law degree from Howard University in Washington, D.C. where he first met the great civil rights lawyer Charles Houston. After earning his law degree, Marshall returned to Baltimore and began his long association with the NAACP. In 1967, Marshall became the first African American to be appointed to the U.S. Supreme Court.

Following Marshall's death in 1993, the state of Maryland decided to honor the great civil rights leader and jurist with a memorial at the State House in Annapolis. On May 17, 1994, exactly 40 years after the Supreme Court's *Brown v. The Board of Education of Topeka* decision, the governor of Maryland signed an Executive Order establishing the Thurgood Marshall Memorial Statue Commission. After a nationwide competition, the Commission awarded the design of the memorial to Maryland artist Antonio Tobias Mendez.

Mr. Mendez's winning design includes an eight-foot tall statue of Thurgood Marshall as a young lawyer. Behind him are pillars with the inscription "Equal Justice Under Law" and facing him are two benches. On one of the benches is the figure of Donald Gaines Murray whose entrance into the Law School of the University of Maryland marked Thurgood Marshall's first important victory in his struggle for school integration. On the other bench are the figures of two children representing Marshall's most important achievement, *Brown v. The Board of Education of Topeka et. al.* Within the circle of the plaza is a chronology of the important events in Thurgood Marshall's long and distinguished career. The Thurgood Marshall Memorial was dedicated at a ceremony on October 22, 1996 attended by Justice Marshall's widow, Cecilia, and other members of his family.

## *Martin Luther King, Jr. Memorial*



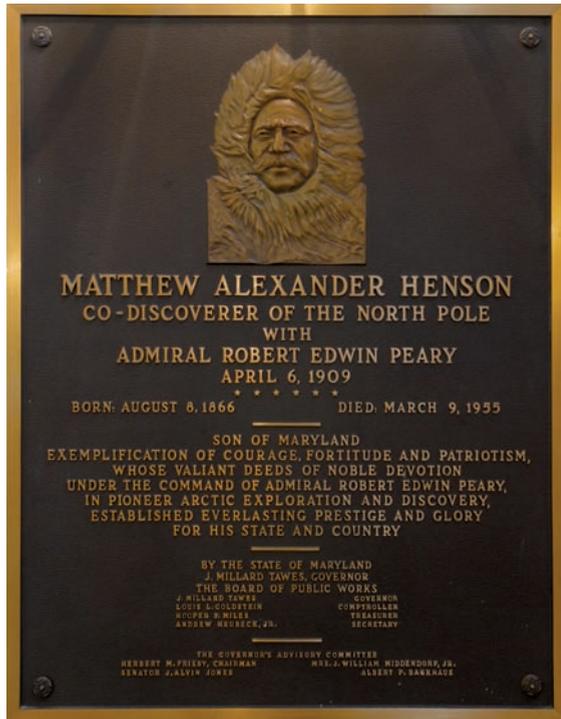
### **MARTIN LUTHER KING, JR. MEMORIAL TREE**

State House grounds  
Northern Red Oak, planted January 12, 1984  
in commemoration of Dr. King's birthday

Rededicated, February 28, 2007

Plaque design by Sharron Fletcher,  
Signcraft, Inc., Annapolis, 2007

## Memorials and Sculpture in the State House



### MATTHEW HENSON MEMORIAL

Matthew Henson (1866-1955), a native of Charles County, Maryland, became the first African American to reach the North Pole, on April 6, 1906, during the Arctic expedition of US Navy Commander Robert Edwin Peary. He is recognized as a co-discoverer of the North Pole, with Peary. This was the first state-sponsored memorial in Maryland to an African American.



### REAR ADMIRAL WINFIELD SCOTT SCHLEY (1839-1909)

**Ernest Keyser (1875-1959)**  
Bronze MSA SC 1545-0759

Admiral Schley, who was born near Frederick, Maryland, was a hero of the Spanish American War. This bust and pedestal were installed in the State House in 1904.

## State House Caucus Room



**USS MARYLAND SILVER SERVICE**  
**Samuel Kirk and Sons of Baltimore**  
Silver, 1906

In May 1906, the citizens and school children of Maryland donated \$5,000 to purchase a 48-piece silver service for the new armored cruiser *USS Maryland*. Made by Samuel Kirk and Sons of Baltimore, the set depicts 167 scenes from the history of Maryland's 23 counties and Baltimore City.

In 1960, the service was presented as a permanent loan to the state of Maryland from the United States Navy. Currently, two candlesticks and a cream and sugar from the service are aboard the nuclear submarine *USS Maryland* (SSBN-738).



**LEONARD CALVERT (1606-1647)**

**Unknown artist**  
Oil on canvas, 17th century MSA SC 1545-3363  
**Location: State House Caucus Room**

This portrait of Leonard Calvert was acquired by the Commission on Artistic Property in 2010. Its acquisition and conservation were made possible by donations from Truman Thomas Semans and Nellie Merrick Semans, with additional support from Robert L. Oster. In 1914, the Society of the *Ark* and the *Dove* commissioned Maryland artist Florence Mackubin to paint a portrait of Leonard Calvert to be given to the state, and it is this portrait that she copied for the commission. Mackubin's portrait has been in the state's collection since that time.

## *Highlights of the Peabody Art Collection*

The Peabody Art Collection contains over 1400 objects, including paintings, sculpture, miniatures, decorative arts, manuscripts, and a collection of approximately 1100 works on paper. Objects in the collection date from the thirteenth to the twentieth centuries, with a strong emphasis on nineteenth- and early twentieth-century paintings and sculpture.

Selections from the Peabody Art Collection currently are on loan to several Baltimore institutions, including the Baltimore Museum of Art, Walters Art Museum, Maryland Historical Society, Homewood House Museum, Peabody Institute, and Maryland Institute College of Art.

Originally owned by the Peabody Institute in Baltimore, the Peabody Art Collection was acquired by the state of Maryland in 1996. The Maryland Commission on Artistic Property now administers the collection.



### **YOUNG WOMAN IN BLACK (PORTRAIT OF MADAME J)**

**Mary Cassatt (1844-1926)**  
Oil on canvas, 1883  
MSA SC 4680-10-0010



**CLYTIE**  
**William Henry Rinehart**  
(1825-1874)  
Marble, 1872  
MSA SC 4680-20-0160



**LADY WITH A FAN**

**Thomas Wilmer Dewing (1851-1938)**  
Oil on canvas, 1911 MSA SC 4680-10-0223



**SNOWSTORM, MADISON SQUARE**

**Childe Hassam (1859-1935)**  
Oil on canvas, 1890 MSA SC 4680-10-0032

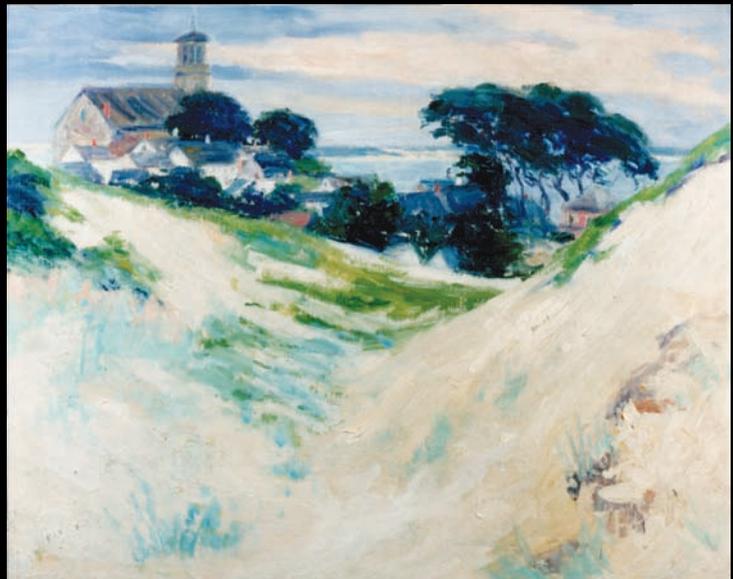


**MORNING ON THE  
SEVERN RIVER, MARYLAND**

**Hugh Bolton Jones (1848-1927)**  
Oil on canvas, 1873  
MSA SC 4680-10-0051



**WAITING AN ANSWER**  
**Winslow Homer (1836-1910)**  
Oil on canvas, 1872  
MSA SC 4680-10-0034



**LOCH RAVEN**  
**Alice Worthington Ball (d. 1929)**  
Oil on canvas, 1915  
MSA SC 4680-10-0233



**STUDY OF THREE HEADS AFTER THE  
'SABINES', REPETITION LIBRES DES SABINES**

**Jaques-Louis David (1748-1825)**  
Black chalk, 1818 MSA SC 4680-13-0081



**BOTANICAL STUDY: FLOWERS**

**Unknown Artist**  
Watercolor and gouache, 1870  
MSA SC 4680-11-0136



**VIEW OF ROME:  
THE TEMPLE OF VESTA**  
**Thomas Dessoulavy (c.1800-1869)**  
Watercolor and ink drawing  
MSA SC 4680-11-0022