NOTES TO THE READER


For references to works in the List of Works, the correct designation is "Hart," abbreviated as H followed by the catalogue number.

The List of Works includes all known, unique sculptures and all editioned sculptures by Frederick Hart in stone, bronze, clear acrylic resin, and cast marble. Plasters (nos. 3, 10–15, 33, 57, 77, 90, 95, 96), which the artist considered complete works, are also included in the List of Works.

Sketches, drawings, three-dimensional sketch models in plaster, and preliminary casts are not included in the List of Works.

All sculptures included in the List of Works (except no. 1, for which a photograph was not available) are illustrated in the Plates section beginning on page 47. Plate numbers correspond to catalogue numbers.

Dimensions are given in inches followed by centimeters within parentheses. Archival records document height (H.), Width (W.) and depth (D.) are also given when known. The exceptions are the mold terminations, gargoyles and bosses at Washington National Cathedral (Cathedral Church of Saint Peter and Saint Paul).

The gargoyles and bosses at the Cathedral are inaccessible, and therefore precise dimensions are unavailable. The gargoyles (nos. 5, 29, 32) function as rainspouts. The dimensions of the blocks of stone from which they were carved, for those outside of the nave are 12 x 12 x 24 inches or 18 x 18 x 24 inches; for those located on the west facade towers, 18 x 18 x 48 inches. The bosses (nos. 8, 9, 17, 19–25, 27, 30, 31) are projecting keystones decorated with carving to mask the intersection of two or more Gothic vaulting ribs. Of the blocks from which the bosses were carved, none was less than ten nor more than twenty inches in diameter.

Dimensions for works in clear acrylic resin vary within the edition, as each sculpture is slightly different owing to the expansion and contraction of the resin during casting, as well as to the hand finishing of each sculpture.

The height dimension includes the base for any work issued in an edition greater than twenty-five.

Within an edition, the patina, base, position, and mounting may vary.

When there were editions of a work in more than one scale, the artist used the designations listed below. Scale designations are followed by the catalogue numbers of the editioned works:

One-eighth life-size: nos. 111, 112
One-fourth life-size: nos. 114, 115
One-third life-size: nos. 84, 128
One-half life-size: nos. 109, 113
Three-quarter life-size: nos. 104, 131, 134, 138
Life-size: no. 116

All dates follow dimensions.

For unique works, a single year indicates the date when the work was completed; a dash between two dates (for example, 1974–1976) indicates that the work was begun in one year and completed in another.

For editioned works, two dates (Clay model and Editioned) are provided.

Clay model: a single year (for example, 1974) indicates the date when the model was completed. A dash between two dates (for example, 1974–1976) indicates that a work was begun in one year and completed in another. A solidus between two dates (for example, 1974/1976) indicates that the work was executed sometime between the two dates.

Editioned; the year of copyright.
For works incorporated in Washington National Cathedral, the dates published herein have been supplied by the Archives and Clerk of the Works Records at the Cathedral. For editioned sculptures, the dates given have been supplied by their respective publishers.

For editioned works issued in more than one medium, the catalogue number is followed by a letter (for example, no. 66a, Fidelia; no. 66b, Fidelis).

On September 29, 2001, Washington National Cathedral and Chesley, in the following proclamation, released limited editions of sculpture created for the Cathedral by Frederick Hart:

...Celebrating the memory of Frederick Hart and one of America’s architectural treasures, as well as the Spirit which inspired both, the editioned Cathedral works will also provide important support to the programs and ministries of Washington National Cathedral in its role as a national House of Prayer for All People.

The works include casts from Hart’s maquette and working model for Ex Nihilo, castings in bronze from the full-scale plasters of St. Peter, St. Paul and Adam, as well as bronze castings of Ex Nihilo details from the full-scale plaster for the final stone sculptures.

A preceding a catalogue number in the List of Works denotes a work from the Creation Sculptures, Washington National Cathedral Collection. Copyrights for these works are jointly held by the Estate of Frederick Hart and the Protestant Episcopal Cathedral Foundation.

Some editioned works were issued within a collection or series. The collection or series titles are listed below, followed by the catalogue numbers of the individual editioned works:

Awakenings: nos. 197, 198
Christ: The Alpha and The Omega: nos. 201, 202
Daughters of Odessa Trilogy: nos. 131, 134, 138
Dreams: Visions and Visitations: nos. 87, 92, 93, 108
Duet: A Spiritual Song of Love: no. 109
Duet: A Spiritual Song of Love: nos. 114, 115
Head of Male and Female: Celebration: nos. 151, 152
Illuminata Trilogy: nos. 120, 125, 130
Living Light: nos. 142, 147
Preludes: nos. 37, 38, 39, 40
Sacred Mysteries: Acts of Light: nos. 44, 45
Songs of Grace: nos. 136, 141, 143, 144
The Age of Light: nos. 51, 54–56, 58, 61, 62, 64, 65, 66a, 67, 72
The Creation Sculptures: Themes and Variations: nos. 69, 70, 73, 74, 79, 80, 99, 101
The Muses: nos. 179–182
LIST OF WORKS

1. **Rampant Lion**, silver, H. 7 inches (17.78 cm), 1968, Swesink Collection


   Until he gained the attention of Frohman, architect of Washington National Cathedral from 1921 to 1971, by sculpting his portrait, Hart was a mail clerk at the Cathedral. A second casting is in the Rare Book Library of the Cathedral.

3. **Mary Evans**, plaster, H. 18 inches (45.72 cm), 1968, collection of Lindy Lain Hart


   The first of many works commissioned from Hart by the Cathedral, the figure of humanist scholar and religious reformer Desiderius Erasmus of Rotterdam (1466–1536) was sculpted in clay by Hart and replicated in stone by Vincent Falumbo before Falumbo became the Cathedral master stone carver. It is located in the outer aisle on the south side of the nave. Erasmus writes with a quill pen in a book (in reference to his historical writings and translations). The corbel below the figure is decorated with the coats-of-arms of the Tudors and the Hapsburgs (two royal families whom Erasmus tutored) flanking a Roman style terminus figure (referring to Erasmus’ humanist philosophy, and his motto, *concedo vultri*). Below the terminus is a finely crafted lamp of learning resting on palm branches (alluding to his desire for peace within the Church).


   Cathedral gargoyles, no. 2045, sculpted and carved by Hart, is located on the exterior of the nave on the triforium level, north side, bay no. 5, west. Also called *Sage Owl*, it depicts a scholarly owl, wearing a mortarboard and holding a scroll—or perhaps a diploma—in its right talons and a book under its left wing. The book is probably the *Book of Common Prayer*.

6. **Tolstoy**, bronze, H. 8 inches (20.32 cm), 1969, collection of Darrell Acree


   Cathedral boss no. 641, which Hart both sculpted in clay and executed in stone, shows an open book, an unfurled flag, a military insignia, and a five-pointed star. Each of the symbols refers to the military career of the general.

9. **Boss: Memorial to Mr. and Mrs. Charles C. Glover**, Indiana limestone, 1971, Washington National Cathedral

   The decision to build the Cathedral was made in the home of Annie and Charles Glover on 8 December 1891. Hart sculpted Cathedral boss no. 375 in clay and an unknown carver replicated his model sometime before March 1971 in stone.

10. **Gloria Siblo**, plaster, H. 18 inches (45.72 cm), 1971, collection of Lindy Lain Hart

11. **Peggy**, plaster, H. 18 inches (45.72 cm), 1971, collection of Lindy Lain Hart

12. **Leslie Weisberg**, plaster, H. 18 inches (45.72 cm), 1971, collection of Lindy Lain Hart

13. **David Weisberg**, plaster, H. 12 1/2 inches (31.75 cm), 1971, collection of Lindy Lain Hart

14. **Adam Weisberg**, plaster, H. 11 inches (27.94 cm), 1971, collection of Lindy Lain Hart

15. **Bradley Kamp**, plaster, H. 12 inches (30.48 cm), 1971, collection of Lindy Lain Hart


Hart both sculpted in clay and carved in stone Cathedral boss no. 642, a memorial to a U.S. Navy chaplain and honorary canon of the Cathedral. It shows the shield of the Episcopal Church, an anchor, and a Latin cross corded, against a background of fruit and foliage.

1. The Churchill-Marlborough Coat-of-Arms
2. The Order of the Garter
3. The Nobel Prize for Literature
4. The Mace of the House of Commons

Each symbol depicted in these label mold terminations refers to Sir Winston Churchill. Hart sculpted the symbols; Vincent Palumbo replicated 18.1, 18.2, 18.4; John G. Guarente replicated 18.3.


The coats-of-arms of Great Britain and the United States adorn Cathedral boss no. 614 on the Churchill Porch, located on the south side of the narthex of the Cathedral. Hart sculpted the work in clay; Vincent Palumbo replicated it in stone.


Cathedral boss no. 615 is decorated with thistles, oaks, and the shield of Scotland. Hart sculpted the work in clay; Constantine Seferlis replicated it in stone.


Cathedral boss no. 599 is inscribed with the G.F.S. motto, "Bear ye one another's burdens," and shows the society's shield and chestnut oak leaves. Hart sculpted the boss in clay; Constantine Seferlis replicated it in stone.


Hart sculpted Cathedral boss no. 613 in clay; Constantine Seferlis replicated it in stone.


Sculpted in clay by Hart, the choirboys singing with sheet music for Cathedral boss no. 619 are dedicated to the College of Church Musicians. Frank Zic replicated it in stone.


For Cathedral boss no. 617 Hart sculpted the intricately woven pattern of peonies, goldenrod, interlocking wedding bands, and a musical scroll to commemorate forty-four years of marriage for Mr. and Mrs. John D. Lockwood. Frank Zic replicated it in stone.


Hart sculpted Cathedral boss no. 618 in clay, and Frank Zic carved English roses and a fleur-de-lys to suggest Lockwood's ancestry. A roll of photographic film and a saxophone refer to Lockwood's interests.

26. **The Child**, clear acrylic resin, H. 9 inches (22.86 cm), 1975, collection of Lindy Lain Hart

Modeled in clay in 1971, The Child was originally cast in plaster for bronze.

1. Tulips (Cathedral boss no. 1)
2. Flowers (Cathedral boss no. 6)
3. Vine Leaves and Flowers (Cathedral boss no. 9)
4. Tulips (Cathedral boss no. 16)
5. Leaves and Flowers (Cathedral boss no. 19)

Located in the first two bays of the center aisle of the nave, all five bosses were sculpted in clay by Hart. Constantine Seferlis replicated 27.1, 27.2, 27.5; Seferlis and Frank Zic replicated 27.3; and Vincent Palumbo replicated 27.4 in stone.

28. **Medal, bronze, D. 3 1/2 inches (8.89 cm), 1975**, Archdiocese of Washington, D. C.

Hart created this work to commemorate an outreach program used throughout Catholic Dioceses in the USA.


Hart's Pan Gargoyle (Cathedral gargoyle no. 39), replicated in stone by Malcolm Harlow, occupies a prominent place on the northwest tower of the Cathedral, above the Creation of Day tympanum.

1. For a Birthday (Cathedral boss no. 6)
2. For Faithfulness in the Use of the World's Goods (Cathedral boss no. 233)
3. For Those We Love (Cathedral boss no. 238)
4. For Trustfulness (Cathedral boss no. 240)
5. For Joy in God's Creation (Cathedral boss no. 235)
6. For Guidance (Cathedral boss no. 236)

Donated to the Cathedral in honor of Dr. and Mrs. Archie Palmer, the Palmer Bosses refer to
the 1928 Book of Common Prayer. All six bosses were sculpted by Hart. No. 30.1, replicated in stone by Vincent Palumbo, depicts a man and a woman cradling a child in their arms. No. 30.2, replicated by Vincent Palumbo, shows two bricklayers at work. No. 30.3, replicated by Frank Zic, portrays a young woman embracing elderly parents. No. 30.4, replicated by Vincent Palumbo, shows a mother and child in a loving embrace. No. 30.5, replicated by Vincent Palumbo, shows children clapping their hands in joy as they delight in birds and trees. Nos. 30.1–5 were completed in 1975. No. 30.6, which shows a candle and a young man praying, was replicated by Vincent Palumbo and Patrick Plunkett in 1976.


For Cathedral boss no. 630 Hart sculpted a comedy mask, a lyre for light opera, the initials “G. S.” for Gilbert and Sullivan, and a *Veritas* for Harvard University, all references to James’ interests. Malcolm Harlow replicated Hart’s concept in stone.


Cathedral gargoyle no. 43, commemorating Peter F. Hewitt’s tenure as manager of the Cathedral bookstore, shows an elephant balancing a book on its head with its trunk. This amusing gargoyle is located on the second floor level of the southwest tower, southwest corner. Also called *Balancing Act*, it was replicated in stone by Malcolm Harlow.

33. **Lindy, plaster, H. 20 1/4 inches (51.44 cm), 1977, collection of Lindy Lain Hart**

Editioned in bronze, see no. 174.

34. **Togotiko Kagawa, Indiana limestone, H. 32 inches (81.28 cm), 1971–1978, Washington National Cathedral**

Kagawa (1888–1960) was a Japanese social reformer, pacifist, and Protestant leader. The Kagawa niche figure is located on the north outer aisle of the nave. Vincent Palumbo replicated Hart’s model in stone.

35. **Adam, Indiana limestone, H. 90 inches (228.6 cm), 1975–1978, Washington National Cathedral**

*Adam* is the trumeau figure under the central tympanum of the west facade of the Cathedral. It was the first of several figures to be put in place. It was installed in its niche on 31 May 1978 and dedicated on 25 September 1978. Hart’s model was the final work that Roger Morigi replicated in stone at the Cathedral.

36. **Processional Cross for Pope John Paul II, polyester resin with silver leaf, H. 38 inches (96.52 cm), 1979, St. Matthew’s Cathedral, Washington, D.C.**

The Catholic Archdiocese of Washington commissioned this cross to commemorate Pope John Paul II’s historic Mass on the Mall.


41. **Gerontion, clear acrylic resin, H. 11 inches (27.94 cm), W. 12 1/4 inches (31.11 cm), D. 3 1/2 inches (8.89 cm). Clay model 1980. Editioned 1982: 1/100 – 100/100; Artist’s Proofs, I/LXXV – LXXV/LXXV; two Foundry Proofs**

Hart’s first editioned clear acrylic resin sculpture was titled after a poem by T. S. Eliot.

42. **Ex Nihilo, Indiana limestone, H. 156 inches (396.24 cm), 1974–1982, Washington National Cathedral**

Hart’s first one-eighth size model for the tympanum sculpture of the central portal of the west facade was presented to the building committee in 1973 and rejected.

The building committee invited Hart to present a second version in 1974, and awarded him the commission for the Cathedral Creation program on 14 May 1974. He signed the official contract on 15 February 1975. During the remainder of 1975 and part of 1976, Hart developed the *Ex Nihilo* concept more fully, in a one-third-size version. The one-third-size model was cast in fiberglass and enlarged mechanically by Eva Montville into a rough clay version, which Hart developed into a full-size clay model, 18 x 22 feet high, over the course of two years. In May 1979 Bruce Hoheb produced the molds for a plaster version of the final, full-size clay model. The plaster version was turned over to Vincent Palumbo in mid-January 1980. Palumbo, assisted by Walter S. Arnold, Gerald F. Lynch, and Patrick J. Plunkett, replicated it in stone in situ, under Hart’s supervision. The stonework was completed 3 February 1982, and dedicated the following October.

The museum commissioned this portrait bust of the NASA pioneer James Webb (1906–1992). A gram of moon dust collected during the Apollo program was incorporated into the bronze during the casting process.


The building committee accepted Hart’s concepts for the northwest and southwest tympana on 14 May 1974, but suggested that he give the details further thought. The southwest tympanum sculpture, Creation of Night, dedicated 1 October 1983, was replicated in stone in situ, under Hart’s supervision, by Vincent Palumbo, assisted by Patrick J. Plunkett, Walter S. Arnold, Laura Soles, and Lawrence Terrafranca.

47. Saint Paul, Indiana limestone, H. 65 inches (165.1 cm), 1979–1983, Washington National Cathedral

Saint Paul is the trumeau figure under the southwest tympanum on the west facade of the Cathedral. Hart was awarded the commission for Saint Paul on 15 October 1979. He completed the clay model in 1982. Master stone carver Vincent Palumbo replicated it in Indiana limestone over the course of a year, and the sculpture was set in its niche in September 1983. The southwest tympanum sculpture and the figure of Saint Paul were dedicated on 1 October 1983.


Saint Peter is the trumeau figure under the northwest tympanum, on the west facade of the Cathedral. The building committee approved Hart’s design for the figure 13 September 1977, and the contract was signed 19 January 1978. The replication in stone of the plaster model was accomplished by Cathedral master stone carver Vincent Palumbo, and the figure was dedicated with the tympanum sculpture on 6 May 1984.


Hart’s clay model was replicated under the direction of Vincent Palumbo, who oversaw the work of stone carvers Patrick J. Plunkett and Walter S. Arnold. The building committee officially accepted his updated design for the northwest tympanum on 12 December 1978. Creation of Day was dedicated on 6 May 1984.

50. Herself, bronze, H. 14 inches (35.56 cm), 1979, lost

Herself was modeled in clay in 1971. This bronze was stolen from the artist’s studio sometime after September 1973. It was never editioned. In 1984 Hart sculpted another Herself in clay (see no. 51 below).

51. Herself, clear acrylic resin, H. 14 inches (35.56 cm), W. 18 inches (45.72 cm), D. 8 inches (20.32 cm). Clay model 1984. Editioned 1984: 1/300 – 300/300; Artist’s Proofs, I/LX – LX/LX; two Foundry Proofs


Dedicated on Veterans Day 1984, the three figures stand on a ten-inch-thick black granite base made from the same type of stone used for Maya Ying Lin’s Wall. Bruce Hoheb made a plaster version from Hart’s clay model. EDAW Landscape Architects designed the installation.

53. Three Soldiers, bronze, H. 20 inches (50.8 cm), W. 15 7/8 inches (40.3 cm), D. 8 1/4 inches (20.95 cm). Clay model 1982. Editioned 1984: 1/950 – 950/950; Artist’s Proofs, I/XXV – XXV/XXV

This is the study for no. 52.

54. Light Whispers, clear acrylic resin, H. 17 inches (43.18 cm), W. 14 inches (35.56 cm), D. 5 1/4 inches (13.33 cm). Clay model 1984. Editioned 1985: 1/300 – 300/300; Artist’s Proofs, I/LX – LX/LX


56. Contemplation, clear acrylic resin, H. 17 1/2 inches (44.45 cm), W. 16 inches (40.64 cm), D. 7 inches (17.78 cm). Clay model 1985. Editioned 1985: 1/300 – 300/300; Artist’s Proofs, I/LX – LX/LX; two Foundry Proofs

57. Portrait of the Artist’s Wife, plaster, H. 17 inches (43.18 cm), 1985, collection of Lindy Lain Hart


This is the maquette for no. 61.


Before this work was editioned two sculptures were cast that contain this four-figure model as an embedded image.


This is the maquette for no. 64.


Eight sculptures were cast in sterling silver from the Artist’s Proofs edition.


This work was inspired by the poem of the same name by Richard Wilbur.


76. The Artist’s Elder Son (Frederick Lain), bronze, H. 8 inches (20.32 cm), 1990, collection of Lindy Lain Hart

A second casting is in a private collection.


Design Industries Foundation for AIDS, gift of the artist.


80. Eve, clear acrylic resin, H. 13 1/2 inches (34.29 cm), W. 18 inches (45.72 cm), D. 5 inches (12.7 cm). Clay model 1990. Edited 1991: 1/350 – 350/350; Artist’s Proofs, I/LX – LX/LX; Collaborators’ Proofs, 1/6 – 6/6; one Foundry Proof

81. Torso, Female, bronze, H. 41 inches (104.14 cm), W. 14 inches (35.56 cm), D. 12 inches (30.48 cm). Clay model 1975. Edited 1991: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A – D


The size of the edition of the Cross, unveiled at the Easter Sunrise Service at Arlington National Cemetery in 1992, was determined by the number of members in the United Nations at the time. Hart presented a unique cast of the Cross to Pope John Paul II at a private ceremony in the Vatican, 1997.

85. Grace of Motion, clear acrylic resin, H. 19 inches (48.26 cm), W. 10 inches (25.4 cm), D. 10 inches (25.4 cm). Clay model 1992. Edited 1992: 1/400 – 400/400; Artist’s Proofs, I/XL – XL/XL; one Foundry Proof


This is Hart’s first mixed media sculpture.


This is the maquette for no. 89.


The Artist’s Proof caps the pediment of the Newington-Cropsey Foundation building, Hastings-on-Hudson, New York.

89b. The Herald

This work replicated in marble, Edited: 1/1; Artist’s Proof, I/I, has not been completed to date.

90. The Artist’s Wife, plaster, H. 27 1/2 inches (69.85 cm), 1992, collection of Lindy Lain Hart

91. Ascent to Victory, Male, H. 19 1/4 inches (48.89 cm), W. 3 inches (7.62 cm), D. 3 inches (7.62 cm); Female, H. 19 1/4 inches (48.89 cm), W. 2 3/8 inches (6.01 cm), D. 4 inches (10.16 cm). Clay model 1993.

i. bronze finish, edited 1993: 1/400 – 400/400; Artist’s Proofs, I/XL – XL/XL

ii. silver finish, edited 1993: 1/50 – 50/50; Artist’s Proofs, I/VI – VI/VI

iii. gold-plated silver finish, edited 1993: 1/10 – 10/10; Artist’s Proofs, I/II – II/II


94. Portrait of the Artist’s Younger Son (Alexander Thaddeus), bronze, H. 11 7/8 inches (30.18 cm), 1994, collection of Lindy Lain Hart

One cast has been made to date.
95. **Medallion of the Artist’s Wife**, plaster relief, D. 24 1/2 inches (62.23 cm), 1993, collection of Lindy Lain Hart

A resin cast of this work is an architectural feature of Chesley, the home the artist built in Virginia.

96. **Medallion of the Artist**, plaster relief, D. 24 1/8 inches (61.28 cm), 1993, collection of Lindy Lain Hart

A resin cast of this work is an architectural feature of Chesley, the home the artist built in Virginia.

97. **Fauquier County Veterans Memorial**, bronze decorative rail in granite base surmounted by mahogany rail, 31 x 480 x 3 inches (78.74 x 1219.2 x 7.62 cm), 1993, Warrenton, Virginia

Hart collaborated with Jay Hall Carpenter, his former assistant, on this work, which was installed by Meade Palmer Landscape Architects.

98. **John Connor Medal**, bronze, D. 2 inches (5.08 cm), 1993, gift of the artist to Operation Smile


This work was created to accompany the deluxe edition of Frederick Hart, Sculptor, published 1994.


102. **James Earl Carter Presidential Statue**, bronze, H. 76 inches (193.04 cm), 1994, Georgia State House, Atlanta, Georgia

"I have sculpted him in an informal pose. The gestures of the figure refer to the generosity of Carter's nature, his eagerness to share a vision of justice, and his unpretentious delight in spreading a message of brotherhood."

This statue graces the Jimmy Carter Tribute Gardens on the Georgia State House grounds in Atlanta. EDAW Landscape Architects designed the stone surround.


Hart wrote that Senator Russell "exemplified a tradition in American politics, particularly in the South, of the classical model of gentleman and public servant." Hart added, "In the same spirit, the statue of Richard B. Russell, Jr. is meant to convey both his personable and gracious courtliness as well as evoke the dignified aura of a distinguished public servant."

This statue, accepted by the U.S. Senate Commission on Art, 1996, stands in the rotunda of the Richard B. Russell Senate Office Building. Hart's model was replicated in marble by Vincent Palumbo.


109. **Duet: A Spiritual Song of Love**, clear acrylic resin, each figure, H. 26 inches (66.04 cm), W. 17 inches (43.18 cm), D. 6 inches (15.24 cm). Clay model 1994. Edited 1996: 1/50 – 50/50; Artist's Proofs, 1/X – X/X; Collaborators' Proofs, A/B – B/B; one Foundry Proof

110. **Ruby Middleton Forsyth Memorial Plaque**, bronze, H. 36 inches (91.44 cm), W. 24 inches (60.96 cm), D. 3 1/4 inches (1.9 cm), 1995, gift of the artist to the Miss Ruby Memorial Garden, Pawley's Island, South Carolina

This bas-relief portrait honors an educator who devoted her life to teaching in a one-room schoolhouse on Pawley's Island. The garden was designed by landscape architect Jean Crouch.


112. **The Cross of the Millennium, Maquette: State II**, clear acrylic resin, H. 11 3/8 inches (28.89 cm),


This work was commissioned by Saint Vincent de Paul Catholic Church, Andover, Kansas.

117. *Portrait of Lord Mountbatten*, bronze, H. 14 inches (35.56 cm), 1997, gift of the artist to HRH Charles, Prince of Wales, Highgrove

This *bas-relief* is in the private garden at Highgrove.

118. *Senator Strom Thurmond Portrait Bust*, bronze, H. 23 3/4 inches (60.3 cm), W. 19 1/2 inches (49.5 cm), D. 11 inches (27.9 cm), 1997, gift of the artist, United States Capitol Building, Washington, D.C.

In 1995, the Strom Thurmond Statue Committee commissioned this bust from Hart; however, the artist decided to donate it. At the time the senator from South Carolina was the longest-serving member in the history of the Senate. On 5 June 1997 it was unveiled. On 11 July 1997 the U.S. Senate Commission on Art formally accepted it. It is in the Strom Thurmond Room (S-238) in the Capitol, a space assigned to the president pro tempore.


121b. *Mother and Child*, marble, H. 25 inches (63.5 cm), W. 18 1/2 inches (46.99 cm), D. 12 1/4 inches (31.12 cm). Clay model 1996. Edited 1998: 1/1; Artist’s Proof, I/1


   i. with terra cotta patina: edited 1993: 1/725 – 725/725; Patrons’ Proofs, 1/253 – 253/253; Collaborators’ Proofs, A/D – D/D; one Foundry Proof


146a. **Ex Niloha, Maquette**, cast marble, H. 27 inches (68.58 cm), W. 34 1/4 inches (86.99 cm), D. 4 inches (10.16 cm). Clay model 1974. Edited 2001: 1/910 – 910/910; Artist’s Proofs, I/XC – XC/XC; Collaborators’ Proofs, A/B – B/B; one Foundry Proof

146b. **Ex Niloha, Maquette**, bronze, H. 27 inches (68.58 cm), W. 34 inches (86.36 cm), D. 4 inches (10.16 cm). Clay model 1974. Edited 2002: 1/25 – 25/25; Collaborators’ Proofs, A/B – B/B; I/XV – XXV/XXV; Collaborators’ Proofs 1/2 – 2/2

The Creation Sculptures Maquette Suite comprises this work (I/XV – XXV/XXV; Collaborators’ Proofs, 1/2 – 2/2) and nos. 148 and 149 below.
147. The Kiss, clear acrylic resin, H. 11 inches (27.94 cm), W. 12 inches (30.48 cm), D. 8 inches (20.32 cm). Clay model 1994. Editioned 2001: 1/650 – 650/650; Artist’s Proofs, I/LXXV – LXXV/LXXV; Collaborators’ Proofs, A/T – T/T; one Foundry Proof


Two resin castings have been authorized by the Protestant Episcopal Cathedral Foundation.


157. Ex Nihilo, Figure No. 4, bronze, H. 62 1/4 inches (158.11 cm), W. 26 3/4 inches (67.94 cm), D. 22 1/4 inches (56.51 cm). Clay model 1976/1979. Editioned 2002: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B


163. Ex Nihilo, Fragment No. 5, bronze, H. 43 1/2 inches (110.49 cm), W. 27 inches (68.58 cm), D. 17 inches (43.18 cm). Clay model 1976/1979. Editioned 2003: 1/65 – 65/65; Artist’s Proofs, I/X – X/X; Collaborators’ Proofs, A/B – B/B

164. Ex Nihilo, Figure No. 6, bronze, H. 64 inches (162.56 cm), W. 31 inches (78.74 cm), D. 13 inches (33.02 cm). Clay model 1976/1979. Editioned 2003: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B

165. Saint Peter, bronze, H. 70 inches (177.8 cm), W. 25 inches (63.5 cm), D. 20 inches (50.8 cm). Clay model 1977/1979. Editioned 2003: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B

Two resin castings have been authorized by the Protestant Episcopal Cathedral Foundation.

167. Born of Light, clear acrylic resin, H. 23 1/2 inches (59.69 cm), W. 7 1/2 inches (19.05 cm), D. 8 inches (20.32 cm). Clay model 1988. Edited 2004: 1/395 - 395/395; Artist’s Proofs, I/LXXV - LXXV/ LXXV; Collaborators’ Proofs, A/T - T/T; one Foundry Proof


170. Ex Nihilo, Figure No. 8, bronze, H. 68 inches (172.72 cm), W. 35 inches (88.9 cm), D. 30 1/2 inches (77.47 cm). Clay model 1976/1979. Edited 2004: 1/8 - 8/8; Artist’s Proofs, I/IV - IV/IV; Collaborators’ Proofs, A/B - B/B

171. Saint Paul, bronze, H. 69 inches (175.26 cm), W. 32 inches (81.28 cm), D. 22 inches (55.88 cm). Clay model 1982. Edited 2004: 1/8 - 8/8; Artist’s Proofs, I/IV - IV/IV; Collaborators’ Proofs, A/B - B/B

Two resin castings have been authorized by the Protestant Episcopal Cathedral Foundation.


This is the maquette for no. 29.

173. Ex Nihilo, Working Model Fragment, clear acrylic resin, H. 20 1/2 inches (52.07 cm), W. 17 inches (43.18 cm), D. 6 1/2 inches (16.51 cm). Clay model 1975/1976. Edited 2005: 1/350 - 350/350; Artist’s Proofs, I/L - L/L; Collaborators’ Proofs, A/B - B/B; one Foundry Proof


175. Adam, Fragment, bronze, H. 40 inches (101.6 cm), W. 24 inches (60.96 cm), D. 15 1/2 inches (39.37 cm). Clay model 1975/1976. Edited 2005: 1/65 - 65/65; Artist’s Proofs, I/X - X/X; Collaborators’ Proofs, A/B - B/B

176. Ex Nihilo, Fragment No. 3, bronze, H. 46 1/2 inches (118.11 cm), W. 35 inches (88.9 cm), D. 23 1/4 inches (59.05 cm). Clay model 1976/1979. Edited 2005: 1/65 - 65/65; Artist’s Proofs, I/X - X/X; Collaborators’ Proofs, A/B - B/B

177. Ex Nihilo, Figure No. 1, bronze, H. 72 inches (182.88 cm), W. 64 inches (162.56 cm), D. 20 inches (50.8 cm). Clay model 1976/1979. Edited 2005: 1/8 - 8/8; Artist’s Proofs, I/IV - IV/IV; Collaborators’ Proofs, A/B - B/B

178. James Danforth Quayle, Vice-Presidential Bust, marble, H. 26 1/2 inches (67.3 cm), W. 20 3/4 inches (52.7 cm), D. 11 1/2 inches (29.2 cm), 2002, Senate Wing, United States Capitol Building, Washington, D.C.

Commissioned by the Senate Committee on Rules and Administration in 1998, Hart was finishing the clay model for this work when he suddenly died in 1999. Hart’s assistant Jeff Hall completed the clay model and made the plaster cast. Daniel Sinclair replicated the plaster model in marble.


183. Recumbent Figure, bronze, H. 5 7/8 inches (14.9 cm), W. 9 1/4 inches (23.49 cm), D. 6 inches (15.24 cm). Clay model 1991. Edited 2006: 1/85 - 85/85; Artist’s Proofs, I/XV - XV/XV; Collaborators’ Proofs, A/D - D/D

184. Reclining Figure, bronze, H. 6 inches (15.24 cm), W. 13 1/2 inches (34.29 cm), D. 5 1/2 inches (13.97 cm). Clay model 1992. Edited 2006: 1/85 - 85/85; Artist’s Proofs, I/XV - XV/XV; Collaborators’ Proofs, A/D - D/D

185. Truth and Beauty, bronze, H. 9 inches (22.86 cm), W. 11 inches (27.94 cm), D. 7 inches (17.78 cm). Clay model 1996. Edited 2006: 1/40 - 40/40; Artist’s Proofs, I/X - X/X; Collaborators’ Proofs, A/D - D/D


188. Hooded Figure, Study, bronze, H. 8 1/2 inches (21.59 cm), W. 8 inches (20.32 cm), D. 4 1/2 inches (11.43 cm). Clay model c. 1980. Editioned 2006: 1/175 – 175/175; Artist’s Proofs, I/XX – XX/XX; Collaborators’ Proofs, A/D – D/D


190. Ex Nikilo, Figure No. 5, bronze, H. 74 inches (187.96 cm), W. 51 inches (129.54 cm), D. 21 inches (53.34 cm). Clay model 1976/1979. Editioned 2006: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B


194. Ex Nikilo, Figure No. 2, bronze, H. 64 inches (162.56 cm), W. 36 1/4 inches (92.07 cm), D. 11 1/2 inches (29.21 cm). Clay model 1976/1979. Editioned 2007: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B


196. Ex Nikilo, Figure No. 7, bronze, H. 62 inches (157.48 cm), W. 43 inches (109.22 cm), D. 14 inches (35.56 cm). Clay model 1976/1979. Editioned 2007: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B


199. Ex Nikilo, Fragment No. 1, bronze, H. 47 1/2 inches (120.65 cm), W. 30 inches (76.2 cm), D. 13 inches (33.02 cm). Clay model 1976/1979. Editioned 2007: 1/65 – 65/65; Artist’s Proofs, I/X – X/X; Collaborators’ Proofs, A/B – B/B

200. Ex Nikilo, Figure No. 3, bronze, H. 55 inches (139.7 cm), W. 53 inches (134.62 cm), D. 20 inches (50.8 cm). Clay model 1976/1979. Editioned 2007: 1/8 – 8/8; Artist’s Proofs, I/IV – IV/IV; Collaborators’ Proofs, A/B – B/B


204. Marjorie Merriweather Post Memorial, Georgian pink granite, H. 144 inches (365.76 cm), 1973, Hillwood Museum & Gardens, Washington, D.C.

Mrs. Post commissioned Hart to design and carve this monument, which now stands at the center of Hillwood’s rose gardens. A Doric capital and plain column are supported by a square, molded base, decorated in relief on two sides with flame-tip, fluted, two-handled neoclassical urns (diameter 16 inches, with a 1 1/2-inch carved relief) and on another side by an armorial shield (height 25 inches, width 19 inches, with a 1 1/2-inch carved relief). The fourth side is inscribed Marjorie Merriweather Post (15 March 1887 – 12 September 1973).
Addendum to the List of Works:

172.  
*(Pan Gargoyle, Maquette)* changed to 172a

172b.  

205.  
*Three Soldiers, Detail*, bronze, Left Figure (w/hat), H. 45 inches (114.3 cm), W. 46 1/2 (118.11 cm), D. 44 inches (111.76 cm); Middle Figure, H. 53 inches (134.62 cm), W. 37 inches (93.98 cm), D. 21 inches (53.34 cm); Right Figure, H. 57 inches (144.78 cm), W. 36 inches (91.44 cm), D. 42.5 inches (107.95 cm). 2008.

*Three Soldiers, Detail* is cast from the original molds for the *Three Soldiers* bronze statue, Vietnam Veterans Memorial, Washington, DC. It is mounted on a black granite pedestal H. 50 inches (127 cm), W. 72 inches (182.88 cm), D.42 inches (106.68 cm). The statue is the centerpiece of the Apalachicola Veterans Memorial Plaza, Apalachicola, Florida. *Three Soldiers, Detail* pays homage to those from the South who served in Vietnam.