

THE
ROBERT F. KENNEDY
BUILDING

*Celebrating Art and Architecture
on the 85th Anniversary*



THE
ROBERT F. KENNEDY
BUILDING



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



THE ROBERT F. KENNEDY BUILDING



Celebrating Art and Architecture on the 85th Anniversary
1934-2019



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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.

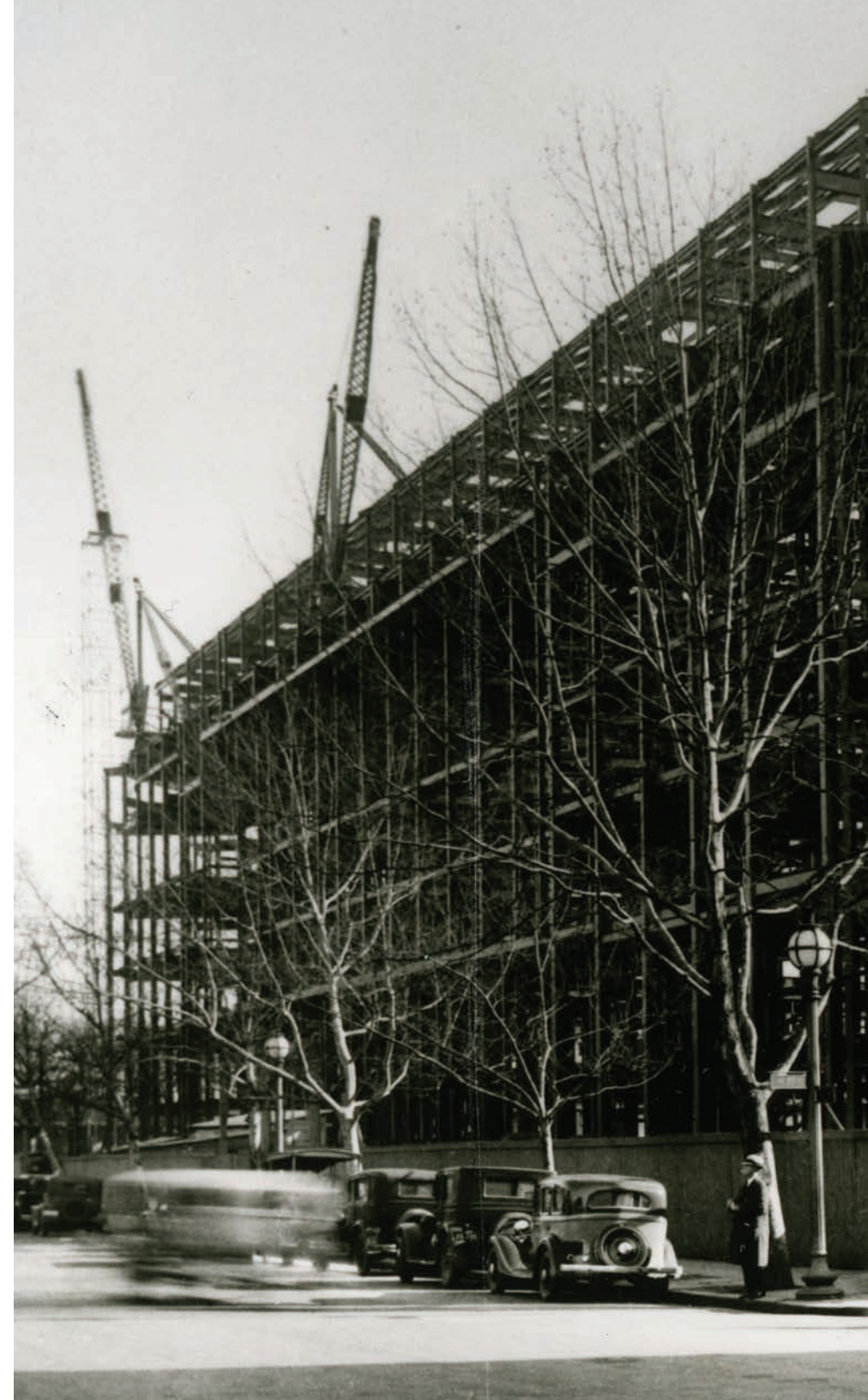
*The Robert F. Kennedy Building
at Pennsylvania Avenue, NW and 10th Street, NW.*

THE PLACE OF JUSTICE IS A HALLOWED PLACE

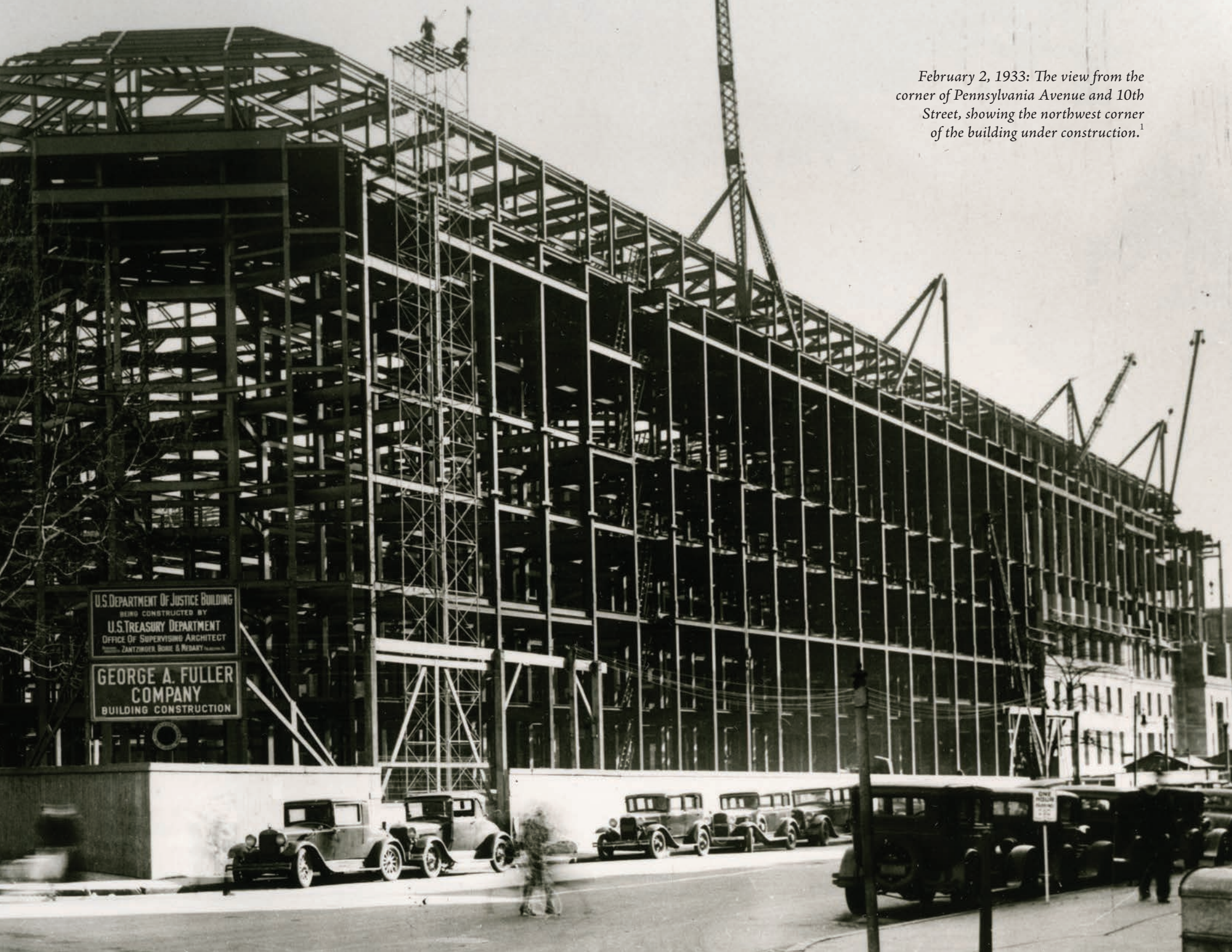
Since its doors first opened 85 years ago, the United States Department of Justice Building has stood as a monument to justice itself. This landmark is home not only to the agencies of the Department of Justice; it also houses a unique collection of art that illustrates the roles its occupants play in 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.¹



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.² 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.³ The position became a cabinet post in 1792.⁴

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.⁵

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.⁶ However, the Justice Department did not take on its current structure until the 1920s.⁷

Over the years, the Department of Justice has grown tremendously. Today, it employs more than 100,000 people,⁸ who work in 59 different agencies.⁹ 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.

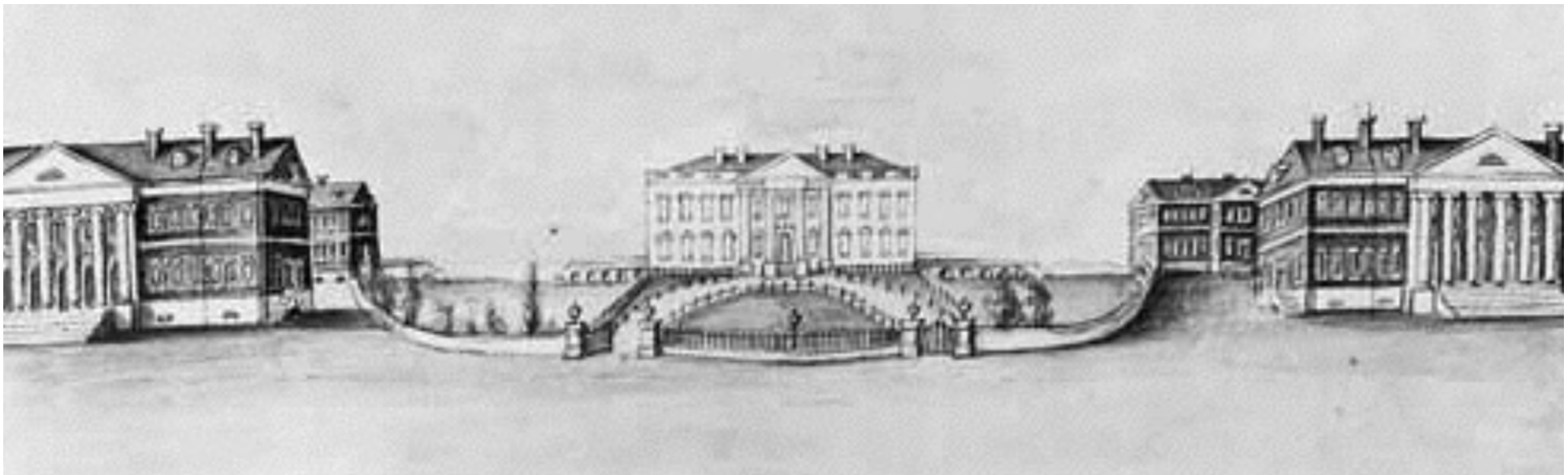
ABOUT THE ROBERT F. KENNEDY BUILDING

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.¹⁰ 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.¹¹

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.¹² 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.¹³ 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.¹⁴



The Department of Justice was housed in the Treasury Building from 1861 to 1871. The fence on the left enclosed the grounds of the White House.¹⁵



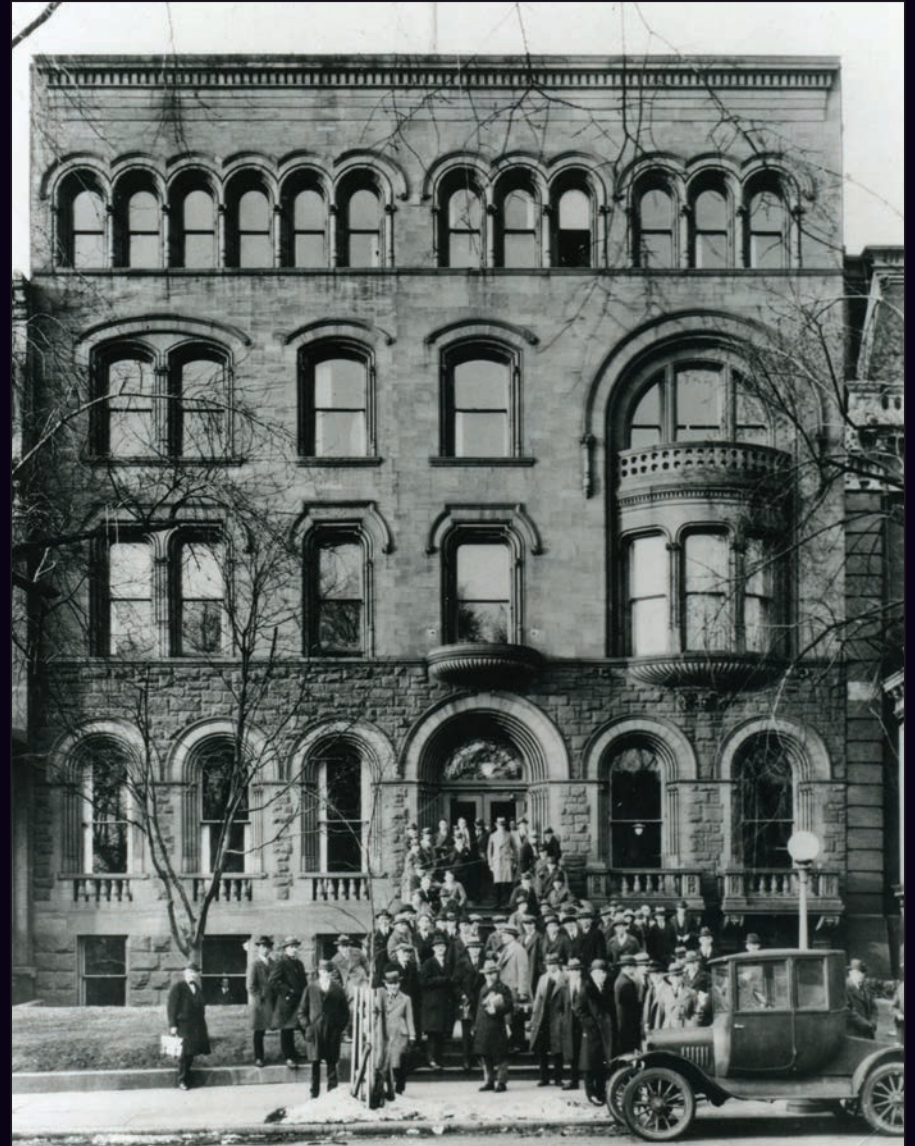


The Hooe Iron Building on F Street, NW housed the Solicitor General and one of the Assistant Attorneys General and his staff. When it was built in 1873, it was Washington's largest cast iron front structure. The building was razed in 1926.¹⁶



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 1899.¹⁷

The Romanesque Revival Palmer House on K Street NW 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.¹⁸





and

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.¹⁹

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."²⁰ 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 Ninth and Tenth Streets.²¹

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 \$7,667,000.²² Construction began in March 1931.

Once constructed, the base of the Classic Revival building was 576 feet long on the Tenth Street side, 476 feet long on the Ninth Street side, and 420 feet wide.²³ 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.²⁴ Art

The Corcoran Art Gallery at 17th 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.²⁷

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.²⁵ And even though it cost \$100,000 more than steel, aluminum was chosen for its low maintenance qualities.²⁶

On February 23, 1933, President Herbert Hoover officially laid the cornerstone of the new Department of Justice Building, at Ninth 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.”²⁸

Dedication of the Justice Building, October 25, 1934.

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.”²⁹





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 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.

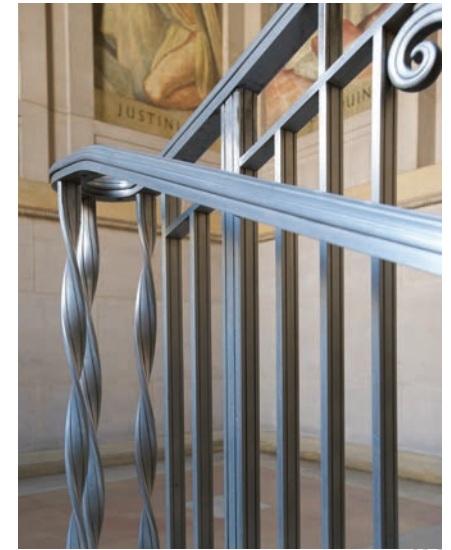


With its multi-lipped bowl, this fountain in the center of The Great Court creates a circular screen of water, which falls into a lower basin.



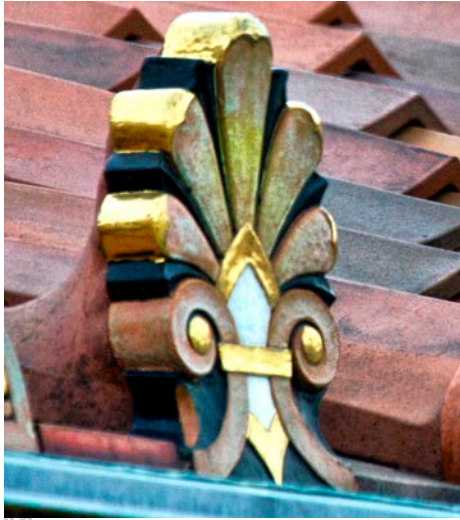


Left page: The lotus is a recurring theme in the metalwork throughout the building. Shown here, the railing on the second floor of The Great Hall which overlooks the entrance.



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. According to estimates, a cleat could cost \$500 to replace, depending on the price of gold and the number of cleats produced.

Mosaic Inlaid Ceiling of the Tenth 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.³⁰

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.³¹ 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*

UPHOLDING THE SUPREMACY OF THE LAW

Cybercrime, illegal drug trafficking, gang war, crime against youth — these issues weren't in the forefront when the Department of Justice was founded in 1870. But as new crimes have emerged in America, the Department has grown and enhanced its capabilities, working to prevent these and all crimes, to enforce the law, and to represent the rights and interests of America and its people.

To accomplish all of this takes a joint effort. It requires partnerships and collaboration, particularly in the areas of crime prevention and control. Through these united forces, the Department of Justice reaches well beyond the Halls of Justice and into every community.

For example, the **Community Capacity Development Office** (CCDO) works with local communities to design strategies for deterring crime, promoting economic growth and enhancing the quality of life.³² This office's highly successful Weed and Seed initiative is a multi-agency approach to law enforcement, crime prevention, and community revitalization.

The Department's **Office of Community Oriented Policing Services**, or COPS, awards grants to hire and train community policing professionals, acquire and deploy crime-fighting technologies, and develop and test policing strategies.³³ Under the **Bureau of Justice Assistance**, Project Safe Neighborhoods is a nation-wide commitment to reduce gun crime in America by networking existing local programs.³⁴ The **Office of Juvenile Justice and Delinquency Prevention** (OJJDP)'s Drug-Free Communities Grants fund coalitions of young people, parents, media, law enforcement, and community representatives to fight young people's use of illegal drugs, alcohol and tobacco.³⁵ And on a global level, the **International Criminal Investigative Training Assistance Program** (ICITAP) works with foreign governments to develop law enforcement institutions that protect human rights, combat corruption, and reduce the threat of transnational crime and terrorism.³⁶

The Department's many divisions and units are hard at work, enhancing our nation's capacity to fight crime on every level, for every person. For example, the **Office on Violence Against Women** (OVW) provides federal leadership to reduce violence, administer justice and strengthen services to all victims of domestic violence, dating violence, sexual assault, and stalking.³⁷ The Criminal Division's **Gang Unit** develops and implements strategies to attack the most significant national and transnational gangs operating in the U.S.³⁸ And the Department's **Smart Mission** protects the public by supporting a national comprehensive sex offender registration and notification system.³⁹

Increased efforts lead to reduced crime

According to the Bureau of Justice Statistics, violent crime rates have declined substantially since 1993.⁴⁰ Thousands of people within the Department of Justice are working hard to make sure this positive trend continues. In fact, one of the top ten priorities of the **Federal Bureau of Investigation** is to "combat significant violent crime." The FBI does this by serving as a national focal point for criminal justice information for local, state, federal, and international law enforcement organizations, the private sector, academia, and other government agencies.⁴¹

The **U.S. Marshals Service** (USMS) is the nation's oldest and most versatile federal law enforcement agency. Federal Marshals are the enforcement arm of the federal courts, and as such, are involved in virtually every federal law enforcement initiative. More than 3,200 Deputy Marshals and Criminal Investigators form the backbone of this agency.⁴²

The **Interpol-U.S. National Central Bureau** (USNCB) is the central point of contact for all INTERPOL matters in the United States, including secure communications with police authorities in INTERPOL's 188 member countries and access to INTERPOL's various databases.⁴³ The USNCB's Terrorism and Violent Crimes Division handles cases involving terrorism, firearms and explosives, bank robbery, kidnapping, crimes on the high seas, organized crime and the sexual molestation of children.⁴⁴

Safeguards for our next generation

A number of divisions focus on the safety and welfare of the nation's children. The Department's **Child Exploitation and Obscenity Section** (CEOS) protects the welfare of America's children and communities by enforcing federal criminal statutes to combat the exploitation of children and obscenity. They are the nation's experts in child exploitation issues.⁴⁵

The Department of Justice places a high priority on pursuing and prosecuting human traffickers. The Civil Rights Division's **Criminal Section** works closely with the FBI, U.S. Attorneys Offices and the Department of Homeland Security to investigate and prosecute cases of the trafficking of persons and worker exploitation.⁴⁶

The Office of Juvenile Justice and Delinquency's **Missing and Exploited Children's Program** promotes effective policies and procedures for addressing the problem of missing and exploited children.⁴⁷ And the FBI's **Crimes Against Children** (CAC) Program works to ensure a quick and effective response to all incidences of crimes against children.⁴⁸ Making this a priority increases the number of victimized children safely recovered and reduces the level of crime in which children are targets.

Intelligence and enforcement to combat illegal drug use

As enforcers of the law and protectors of public safety, the Department of Justice plays a major role in the fight against illegal drugs. The Department's **Drug Enforcement Administration** has been dedicated to reducing drug use in the U.S. since its inception in 1973. The DEA is responsible for investigating and helping with the prosecution of major drug violators. This agency manages a national drug intelligence program in cooperation with federal, state, local and

foreign officials to collect, analyze and disseminate crucial information. They also work with federal, state and local law enforcement officials on mutual drug enforcement efforts, and conduct programs to reduce the availability of illicit abuse-type drugs in the U.S. They are responsible for all programs associated with drug law enforcement counterparts in foreign countries as well.⁴⁹ The Department of Justice's **Narcotic and Dangerous Drug Section** also works to combat drug use in the U.S. This division investigates and prosecutes priority national and international drug trafficking groups and provides sound legal, strategic and policy guidance in support of that end.⁵⁰

The **Organized Crime and Racketeering Section** (OCRS) coordinates the Department's program to counter organized crime, which often involves fighting drug trafficking. Their principal enforcement efforts are currently directed against traditional groups such as La Cosa Nostra families, and emerging groups from Asia and Europe, such as Chinese Triads, the Sicilian Mafia, and Russian organized crime.⁵¹

Protecting our economic welfare

The Department of Justice plays a significant role in fighting sophisticated economic crime. These crimes are constantly evolving and change as technology advances. The DOJ responds to this ever-changing criminal landscape, responding to issues such as Medicare fraud, identity theft, Internet fraud and other crimes against the country's economic welfare.

Within the Department's Civil Division, the **Office of Consumer Litigation's** (OCL) attorneys address a full range of consumer protection issues in both civil and criminal contexts. The OCL enforces and defends the consumer protection programs of the **Food and Drug Administration** (FDA), the **Federal Trade Commission** (FTC), the **Consumer Product Safety Commission** (CPSC), and the Department of Transportation's **National Highway Traffic Safety Administration** (NHTSA).⁵²

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 intricate 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.⁵³

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 Student's League. Bisttram won the Guggenheim fellowship to study mural painting, which enabled him to travel to Mexico to study with Diego Rivera.⁵⁴



(Continued from page 25)

These include the Federal Food, Drug, and Cosmetic Act; the odometer tampering prohibitions of the Motor Vehicle Information and Cost Savings Act; the Consumer Product Safety Act; and a variety of laws administered by the FTC, such as the Fair Debt Collection Practices Act. In the Department's Criminal Division, the **Fraud Section** acts as a rapid response team, investigating and prosecuting complex white collar crime cases throughout the country.⁵⁵

The **Antitrust Division** works to promote and protect the competitive process — and the American economy — through the enforcement of laws that prohibit practices restraining trade, such as price-fixing conspiracies, corporate mergers likely to reduce the competitive vigor of particular markets, and predatory acts designed to achieve monopoly power.⁵⁶

Also within the Department of Justice's Criminal Division, the **Computer Crime and Intellectual Property Section** (CCIPS) implements national strategies to combat computer and intellectual property crimes worldwide. The Section's Computer Crime Initiative is a comprehensive program that fights electronic penetration, data theft and cyberattacks on critical information systems.⁵⁷ The CCIPS has become increasingly important, since intellectual property has become one of the United States' principal economic engines. The **Office of International Affairs** provides expertise in the many computer crime investigations that raise international issues.⁵⁸

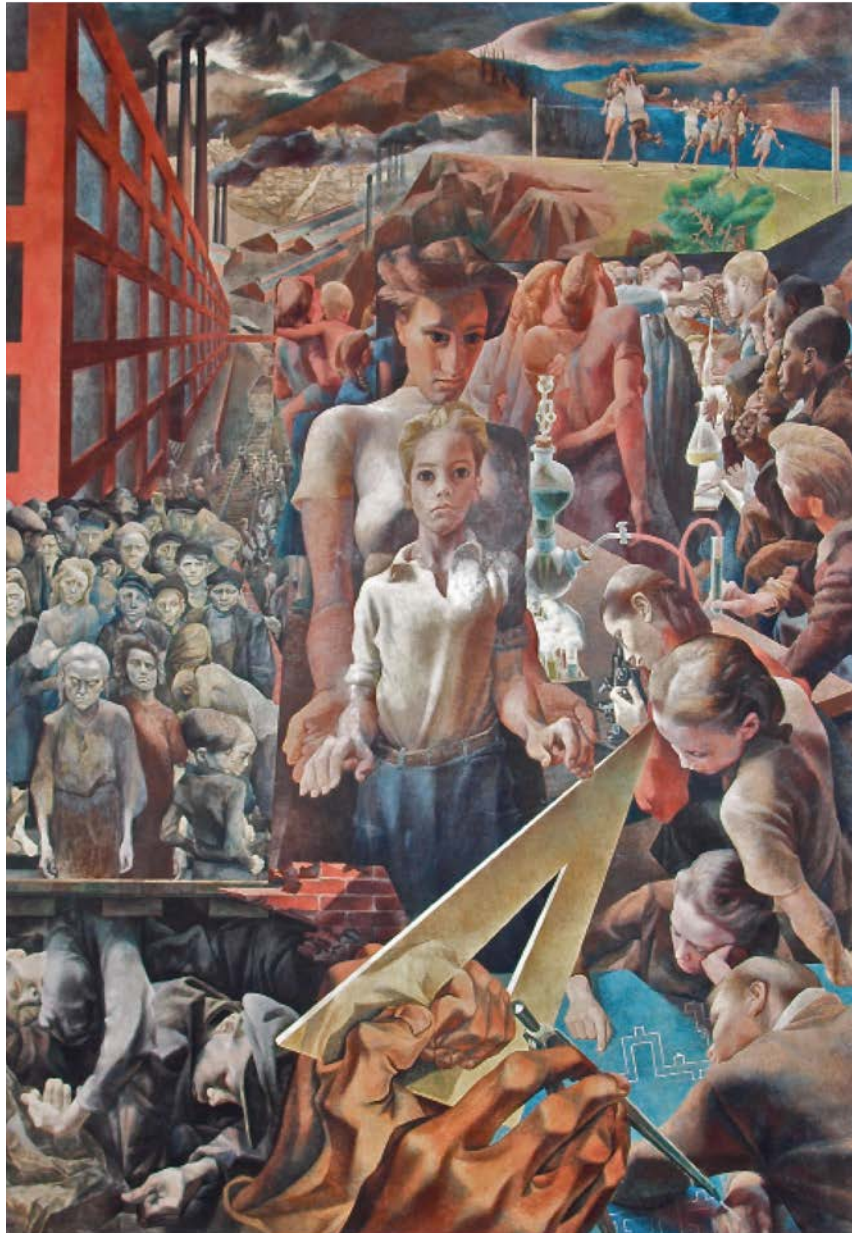
The **United States Trustee Program** is a component of the Department of Justice that seeks to promote the efficiency and protect the integrity of the Federal bankruptcy system. The program monitors the conduct of bankruptcy parties and private estate trustees, oversees related administrative functions, and acts to ensure compliance with applicable laws and procedures.⁵⁹ The Trustee Program also identifies and helps investigate bankruptcy fraud and abuse.

Upholding our citizens' civil and constitutional rights

Since its earliest years, the Justice Department has worked to protect civil rights. On April 20, 1871, Congress passed the second of the so-called Ku Klux Klan Acts, creating civil and criminal liability for violence against individuals. The Justice Department's efforts in the South helped protect African American rights.

The **Civil Rights Division** of the Department of Justice was established in 1957. The Division is responsible for enforcing federal statutes prohibiting discrimination on the basis of race, sex, disability, religion, and national origin. This Division enforces the Civil Rights Acts of 1957, 1960, 1964, and 1968; the Voting Rights Act of 1965, as amended through 2006; the Equal Credit Opportunity Act; the Americans with Disabilities Act; the National Voter Registration Act; the Uniformed and Overseas Citizens Absentee Voting Act; the Voting Accessibility for the Elderly and Handicapped Act; and additional civil rights provisions contained in other laws and regulations. These laws prohibit discrimination in education, employment, credit, housing, public accommodations and facilities, voting, and certain federally funded and conducted programs.⁶⁰

The Civil Rights Division spearheaded the Justice Department's response to the spike in bias-motivated crimes that followed the terrorist attacks of September 11, 2001. Immediately after 9/11, America witnessed an outburst of attacks, based on mindless and misplaced anger, against Arab Americans, Muslim Americans, South Asian Americans, and Sikh Americans. There were more than 300 such incidents in the months after the attacks, ranging from threatening graffiti and emailed bomb threats, to violent assaults and even murder. Working closely with state and local prosecutors and police, the FBI and the Civil Rights Division did everything possible to bring the perpetrators of hate crimes to justice.



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.⁶¹

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.⁶²



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



The legal representative for the United States of America

The Department of Justice was brought into existence to serve as the legal representative of the United States. The Judiciary Act of 1789 created the Office of the Attorney General, providing for the appointment of “a meet person, learned in the law, to act as attorney general for the United States.”⁶³ The Act provides that the duty of the Attorney General “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.”

Today, the **Attorney General** represents the United States in legal matters generally and gives advice and opinions to the President and to the heads of the executive departments of the Government when requested. In matters of exceptional gravity or importance, the Attorney General appears in person before the Supreme Court.⁶³ The Attorney General is appointed by the President and is subject to confirmation by the Senate.

By delegation from the Attorney General, the Assistant Attorney General in charge of the Office of Legal Counsel provides authoritative legal advice to the President and all the Executive Branch agencies. All executive orders and proclamations proposed to be issued by the President are reviewed by the Department’s **Office of Legal Counsel** for form and legality, as are various other matters that require the President’s formal approval.⁶⁴

The Department of Justice’s **Civil Division** represents the United States, its departments and agencies, Members of Congress, Cabinet officers and other Federal employees. Its litigation reflects the diversity of government activities, involving, for example, the defense of challenges

to Presidential actions; national security issues; benefit programs; energy policies; banking insurance, patents, fraud, and debt collection; all manner of accident and liability claims; the enforcement of immigration laws; and civil and criminal violations of consumer protection laws.⁶⁵

The Department of Justice also enforces federal pollution abatement laws to protect the health and environment of the country and its citizens. Through the **Environmental and Natural Resources Division** (ENRD), the Department represents the United States in all matters concerning the protection, use and development of the Nation’s public lands and natural resources.⁶⁶

The **Office of the Solicitor General** conducts all litigation on behalf of the United States in the Supreme Court, and supervises the handling of litigation in the federal appellate courts.⁶⁷ United States Attorneys serve as the nation’s principal litigators under the direction of the Attorney General. There are 93 United States Attorneys stationed throughout the United States, Puerto Rico, the Virgin Islands, Guam, and the Northern Mariana Islands. The United States Attorneys have three statutory responsibilities: the prosecution of criminal cases brought by the Federal government; the prosecution and defense of civil cases in which the United States is a party; and the collection of debts owed the Federal government which are administratively uncollectible.⁶⁸

The **Tax Division** also represents the United States and its officers in most civil and criminal litigation that concerns or relates to the internal revenue laws.⁶⁹



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.⁷⁰

Ballator (1909–1967)⁷¹ 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.



Artist John Ballator next to his work *Contemporary Justice and Man*.

The Robert F. Kennedy Memorial

by Robert Berks, 1969

Created by sculptor Robert Berks (b. 1922), 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.⁷²

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.⁷³





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."⁷⁴ This striking portrait was created by Aaron Shikler (b. 1922), who painted numerous portraits of the Kennedy family, including the official White House portrait of John F. Kennedy.



*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

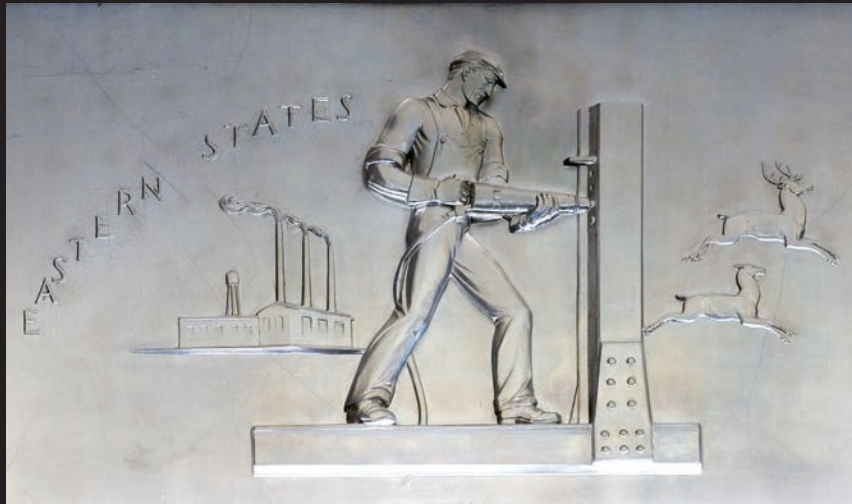
Kreis' twelve painted-plaster panels are located on the fifth floor elevator lobby outside the Library. The Twelve Physiographic and Industrial Regions of the National Domain were based on designs by C. Paul Jennewein, who was responsible for all of the sculpture in the building.

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 and the Whitney.⁷⁵



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.



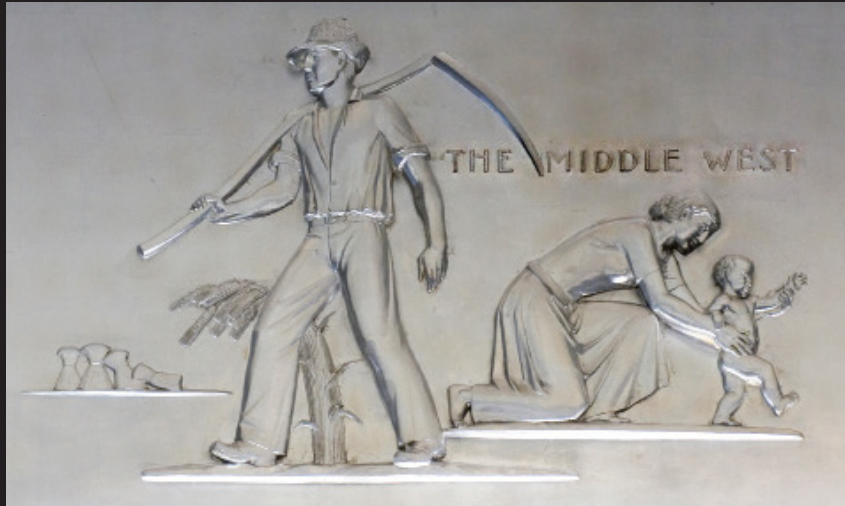
The Gulf States shows an African American woman cutting sugar cane, as a man holds an alligator on his lap.



In The South, an African American 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: (L to R) Earth, Air, Water and Fire

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

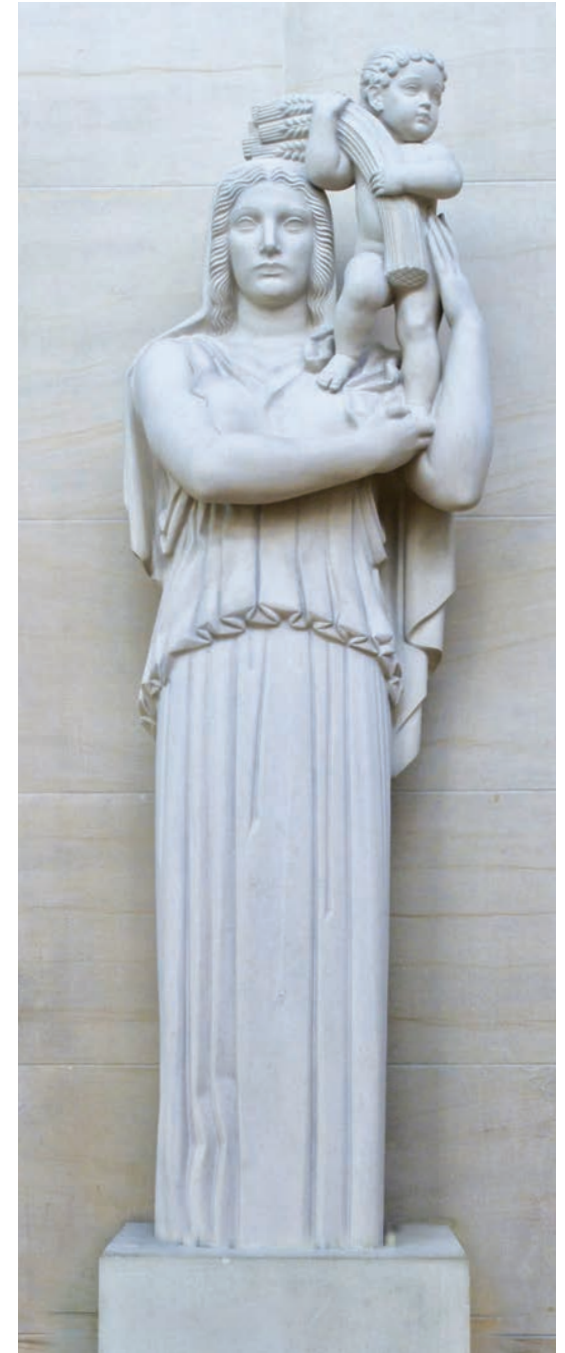
These four Alabama limestone statues were modeled by Jennewein, and today, they stand in the south central elevator lobby on the fifth floor. As he did with all the sculptures in the Department of Justice Building, Jennewein prepared models of varying scale while others executed the work from his models. Roger Morigi, a master stone carver executed the Four Elements, with some assistance from Bruino Mankwoski and William Kapp. Mr. 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.

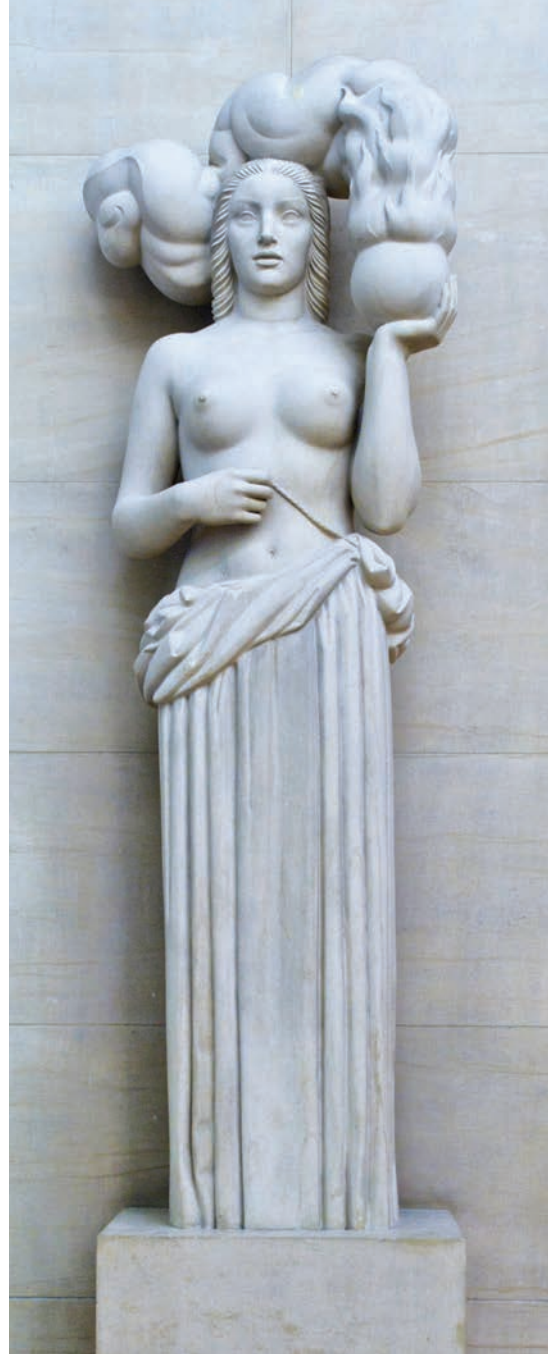
After one statue had been completed, Jennewein wrote the following to the Treasury:

... 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.⁷⁶

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, the U.S. Post Office in Ellenville, New York, and the Pennsylvania Railroad.⁷⁷





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. Currently, **Fairmindedness** is over the entrance to Room 5123; **Public Spirit** is over the entrance to Room 5127; **Public Security** is over the entrance to Room 5122; and **Public Service** is placed over Room 5130.

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 5600 and 5200 corridor, these four painted plaster panels were modeled by Carl Ludwig Schmitz (1900 – 1967) after designs by Jennewein. According to George Gurney, author of *Sculpture and the Federal Triangle*, 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.

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 (see page 53 – 56).



JUSTICE ALONE SUSTAINS
SOCIETY FOUNDED ON THE PRINCIPLES OF RIGHT
EXPRESSED IN THE NATURAL LAWS
ADMINISTERED BY PUBLIC OFFICERS



*- T. Hartley Alexander, Inscription,
Constitution Avenue, above Second Story*

ENSURING THE ADMINISTRATION OF JUSTICE

Ensuring justice in America takes more than a trial by jury. It takes an entire Department dedicated to upholding the rights and security of the people involved. From the pursuit and prosecution of Nazi War criminals to the protection of witnesses in civil rights cases, and from fighting tax evasion to overseeing the most prominent trials of the century, our Justice Department ensures that justice is carried through in a proper, fair and timely manner.

A key part of this duty is the protection of those involved in judicial proceedings. This is a core mission for the U.S. Marshals. The **U.S. Marshals Service's Judicial Security Division** helps ensure the safe and secure conduct of judicial proceedings by providing protection for federal judges, U.S. Attorneys, Assistant U.S. Attorneys, jurors and other members of federal courts.⁷⁸

The **Witness Security Program** is another way those who participate in the judicial system can be protected. This program was authorized by the Organized Crime Control Act of 1970 and amended by the Comprehensive Crime Control Act of 1984. Since the program began in 1971, U.S. Marshals have protected, relocated and given new identities to more than 8,200 witnesses and 9,800 of their family members.⁷⁹

The Department also helps ensure the safety of victims of crime. The **Victim-Witness Assistance Program** assists victims of federal crime during the prosecution process, provides information and referrals, helps ensure victims' rights, and notifies them of public court proceedings.

The Department's programs for victims go beyond the courtroom. The **Office for Victims of Crime (OVC)** was established by the 1984 Victims of Crime Act (VOCA) to oversee diverse programs that benefit victims of crime. The OVC provides substantial funding to state victim assistance and compensation programs — services that often help these victims heal.⁸⁰

Managing the Confinement and Safety of Prisoners

The administration of justice also involves the internment of those awaiting trial, sentencing, or serving time for crimes committed. The **Federal Bureau of Prisons** protects society by confining offenders in the controlled environments of prisons and community-based facilities that are safe, humane, cost-efficient, and appropriately secure. The Bureau of Prisons also provides work and other self-improvement opportunities to assist offenders in becoming law-abiding citizens.⁸¹

The **U.S. Marshals Service (USMS)** ensures that arrested individuals are transported properly to their trials. And if a person is convicted, by statute, it is the U.S. Marshals' responsibility to deliver the prisoner to the designated institution to serve the imposed sentence.

The U.S. Marshals Service is also the lead federal law enforcement agency responsible for the apprehension of federal fugitives. The USMS has expanded its fugitive apprehension operations to state and local jurisdictions through highly specialized, multi-agency fugitive task forces covering nearly the entire country. The Service also builds vital ties within the international law enforcement community to apprehend fugitives abroad and seek foreign fugitives living or residing in the United States.⁸²

The general public often helps with the capture of fugitive criminals. To help these people as well as the country's law enforcement communities, the Department of Justice maintains and distributes lists of their most wanted individuals.

Once prisoners have been released, their reentry to society must be handled carefully. The **Prisoner Reentry Initiative** is supported by the U.S. Department of Justice, the Office of Justice Programs (OJP) and its federal partners: the U.S. Departments of Education, Health and Human Services, Housing and Urban Development, and Labor. This initiative is a comprehensive effort that addresses both juvenile and adult

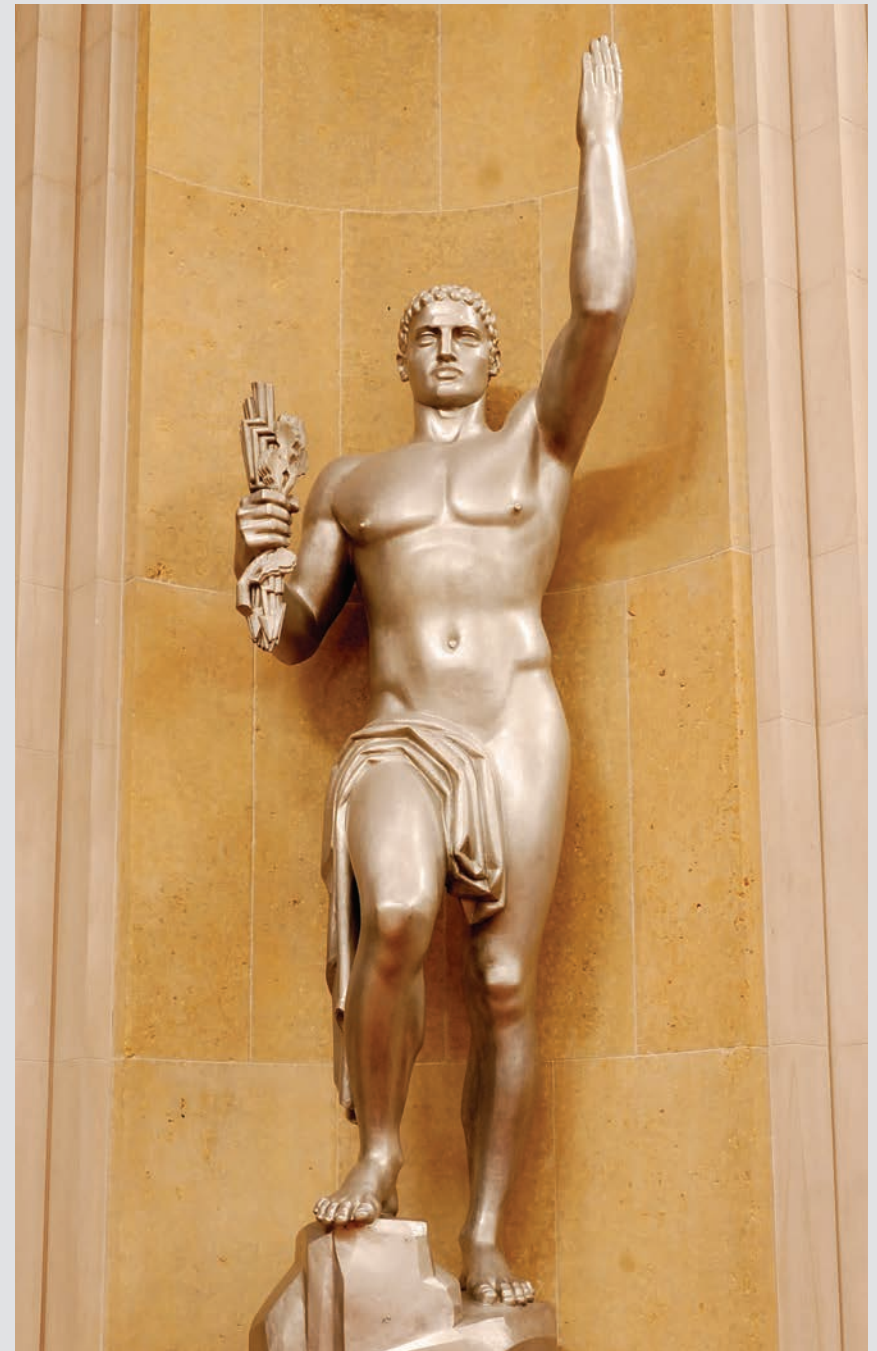
populations of serious, high-risk offenders. It provides funding to develop, implement, enhance, and evaluate reentry strategies that will ensure the safety of the community and the reduction of serious, violent crime. This is accomplished by preparing targeted offenders to return to their communities successfully after having served a significant period of secure confinement.⁸³

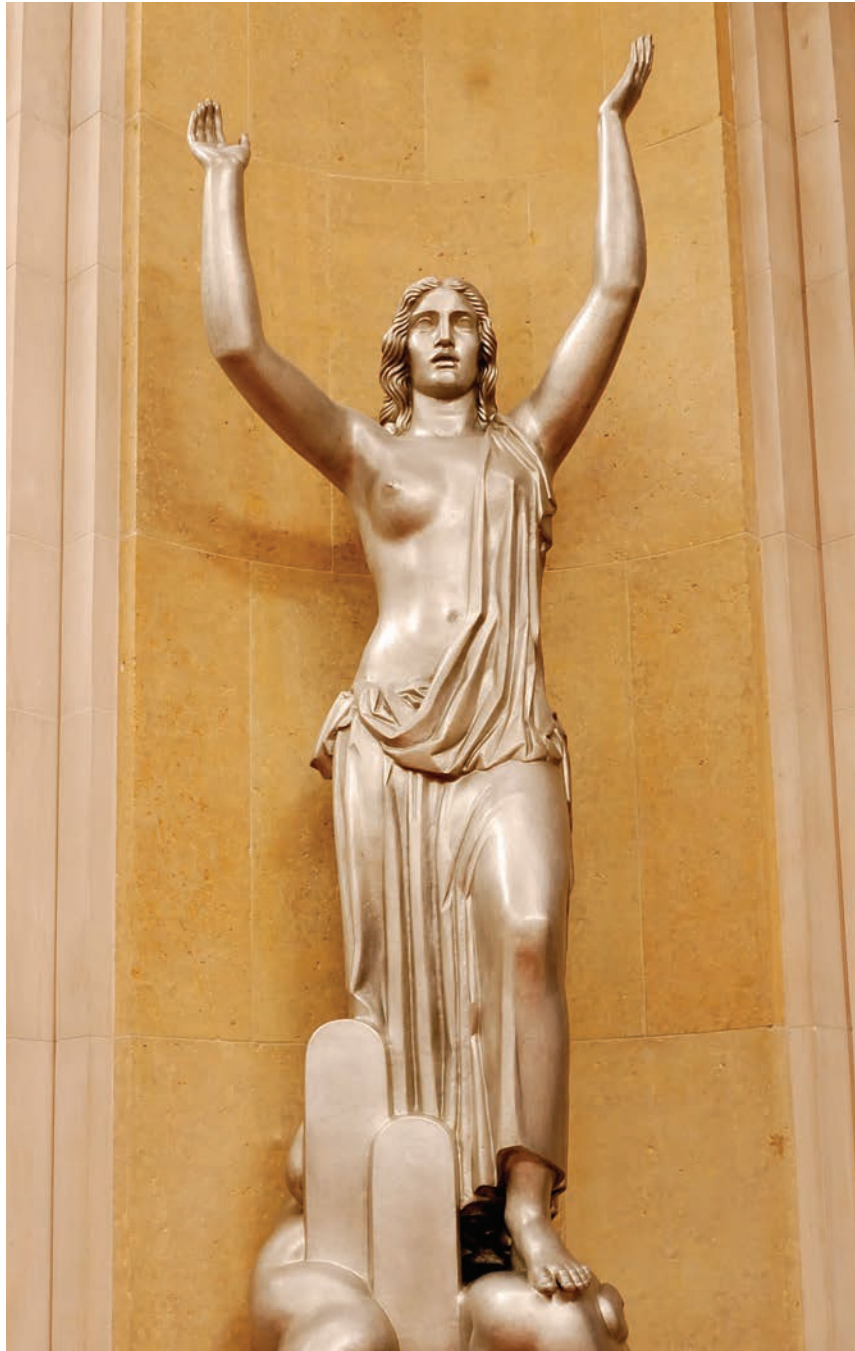
Supporting the resolution of immigration cases

The Department of Justice also plays a role in the adjudication of immigration cases. The **Executive Office for Immigration Review (EOIR)** is committed to providing fair, expeditious, and uniform application of the nation's immigration laws in all cases. The Office consists of three components: the Office of the Chief Immigration Judge, which is responsible for managing the courts where immigration judges adjudicate individual cases; the Board of Immigration Appeals, which primarily conducts appellate reviews of immigration judge decisions; and the Office of the Chief Administrative Hearing Officer, which adjudicates immigration-related employment cases.⁸⁴

Bringing innovation to the administration of justice

Part of the Department's Office of Justice Programs, The **National Institute of Justice (NIJ)** supports the research and evaluation of court operations and case management, specialized courts such as drug courts and domestic violence courts, prosecution and defense, sentencing, and court technologies. The Institute studies and develops improvements to court operations and case management such as victim witness assistance, pretrial services, and sharing across agencies; and sentencing and case processing procedures. The NIJ also produces guides and online training to help keep prosecutors and judges aware of the latest developments in forensics.





The Great Hall Statues: The Spirit of Justice and The Majesty of Law

by C. Paul Jennewein, 1936

Standing 12½ 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 [left] and The Spirit of Justice [right] 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 \$7,275.⁸⁵





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 Spirit of Justice and Majesty of Law statues (see pages 49 and 50).

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.⁸⁶

Activities of the Justice Department

by Henry Varnum Poor, 1936

On the fifth floor surrounding the doorways to rooms 5137, 5138 and 5111 to 5114, artist Henry Varnum Poor created what the *Washington Post* said, “will take its place among the finest mural paintings of this country.”⁸⁷ *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.⁸⁸ 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 (Room 5111), shows Attorney General Homer S. Cummings arguing the celebrated Gold Case before the Supreme Court (see the panel to the far right on this page). Behind Cummings are Justices Louis Brandeis on the left, Charles Evans Hughes in the center, and James C. McReynolds on the right.



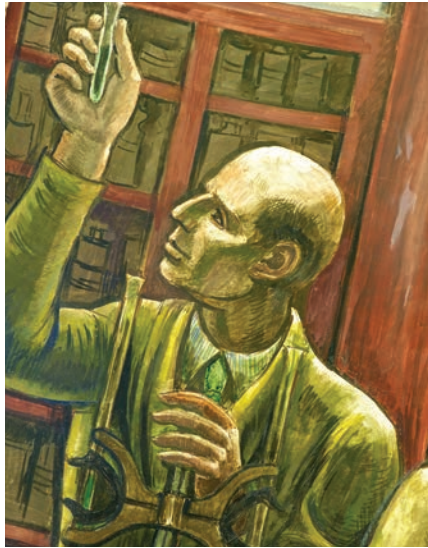
The panel above the door to Room 5111 is unusual in that the eagle is depicted looking toward the right. This was clarified by President Truman, who explained that the eagle, generally portrayed with an olive branch (a symbol of peace) in the right talon, and arrows (a symbol of war) in the left, should face the direction of peace.





The second set of panels in *The Activities of Justice* illustrates the activities of the Bureau of Lands and Customs. These panels were among the first to be completed. The panels surrounding the entrance to Room 5138 (shown to 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.⁸⁹





On the panel to the right of Room 5114 (see the far right panel on this page), 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).⁸⁹



Justice Triumphant



Justice Defeated



A native of New York City, Leon Kröll (1884–1974) was an accomplished painter who won nearly every prize offered at his school, the National Academy of Design.⁹⁰ He then went on to win numerous prizes in national exhibitions, even when artists such as Salvador Dali and Pierre Bonnard participated.⁹¹

Justice Triumphant and Justice Defeated

by Leon Kröll, 1936

Kröll's enormous oil-on-canvas lunettes are located in the Attorney General's conference room. In *Justice Triumphant*, two figures symbolize justice: a woman, and a black-robed Judge who is portrayed by Justice Harlan Stone. *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 symbolized by the woman: she has been overwhelmed by the black-robed figure. 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. Through *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.

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 Elwyns were George Biddle's neighbors at Croton-On-Hudson. One account suggested

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.⁹²



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.⁹²

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, which meant “canon law” in the ancient Orient. These panels depict figures from the Ancient Orient making a libation to convey the idea of canon law as the command or word of God.



The panel Mos (which is “common law” in Nordic) depicts an assembly of Teutonic 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 (“equity” in Roman) pictures Roman administration of justice through the concept of equity or the natural rights of man.⁹³

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.⁹⁴



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 (Greek), 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."⁹⁵



Fortitude



Temperance



Prudence



Justice



About the Light Fixtures of the Department of Justice



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. The final cost of the fixtures was \$68,763."⁹⁶ They were completed in July 1935.



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.

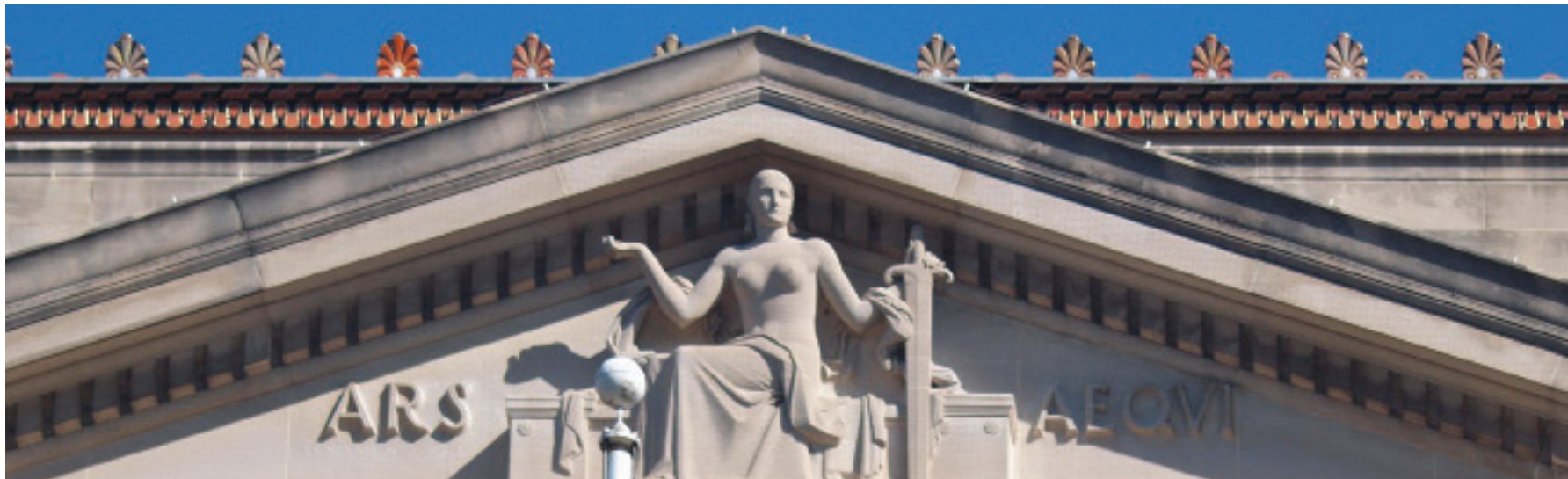
Small emblems adorn each side of the central shaft of the lamps. Each of the four sides represents a different season, with a nude baby for spring, a cluster of grapes for summer, a sheaf of wheat with a sickle for autumn, and pine boughs and cones for winter.



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. Jennewein used photographs of one of the architect's daughters, Mary Vaux Zantzinger Wurts, as an "architectural portrait" for the female visage on the *Ars Boni* pediment. According to George Gurney, "In the *Ars Boni* pediment, while a nude boy (with fig leaf) holds an apple, presumably symbolizing knowledge in this instance, 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 had 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. "Nevertheless, the pediment projects the theme of the Justice Department as the defender of 'The Rights of Man.'"⁹⁷





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.⁹⁸



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

About C. Paul Jennewein

In June 1930, Department of Justice architect Clarence Zantzing 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.⁹⁹

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 in New York and in 1916 received the Prix de Rome, a prestigious art scholarship established in 1663.¹⁰⁰ 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.,¹⁰¹ the Soldiers and Sailors Memorial in Providence, Rhode Island, and the Tours War Memorial in Tours, France.¹⁰²



C. Paul Jennewein in his Bronx, NY studio.





JUSTICE OF THE PLAINS

Movement Westward and Law Versus Mob Violence

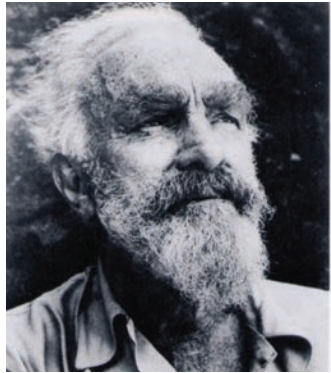
John Steuart Curry, 1935–1937

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. (See the circled area in the top left 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 covers the "death's-head," (see the circled area in the bottom left mural), 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.¹⁰³





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.

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 unidentifiable. 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.¹⁰⁴

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.¹⁰⁵





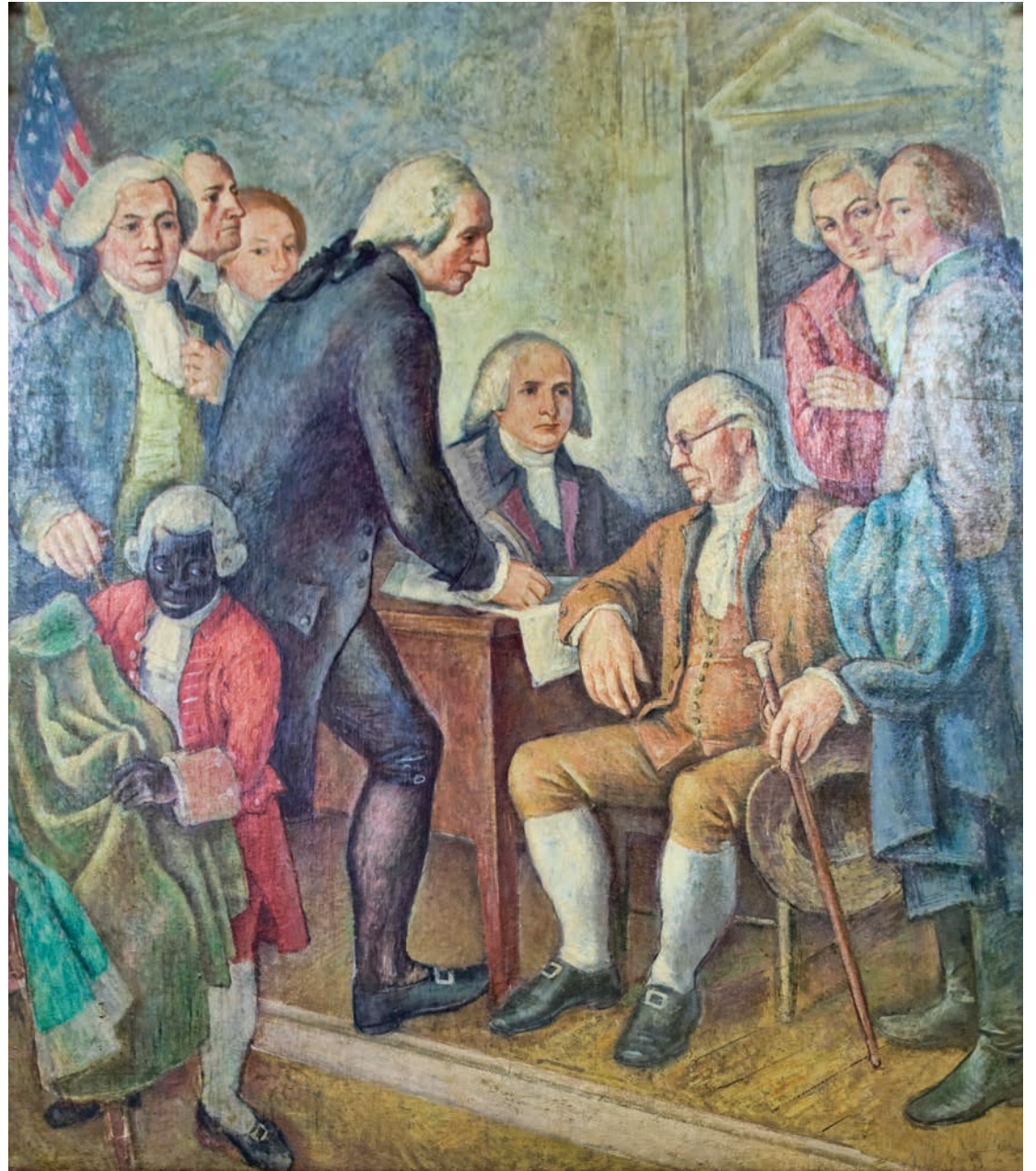
MAGNA CHARTA



BLACKSTONE



MARSHALL



CONSTITUTION



KENT

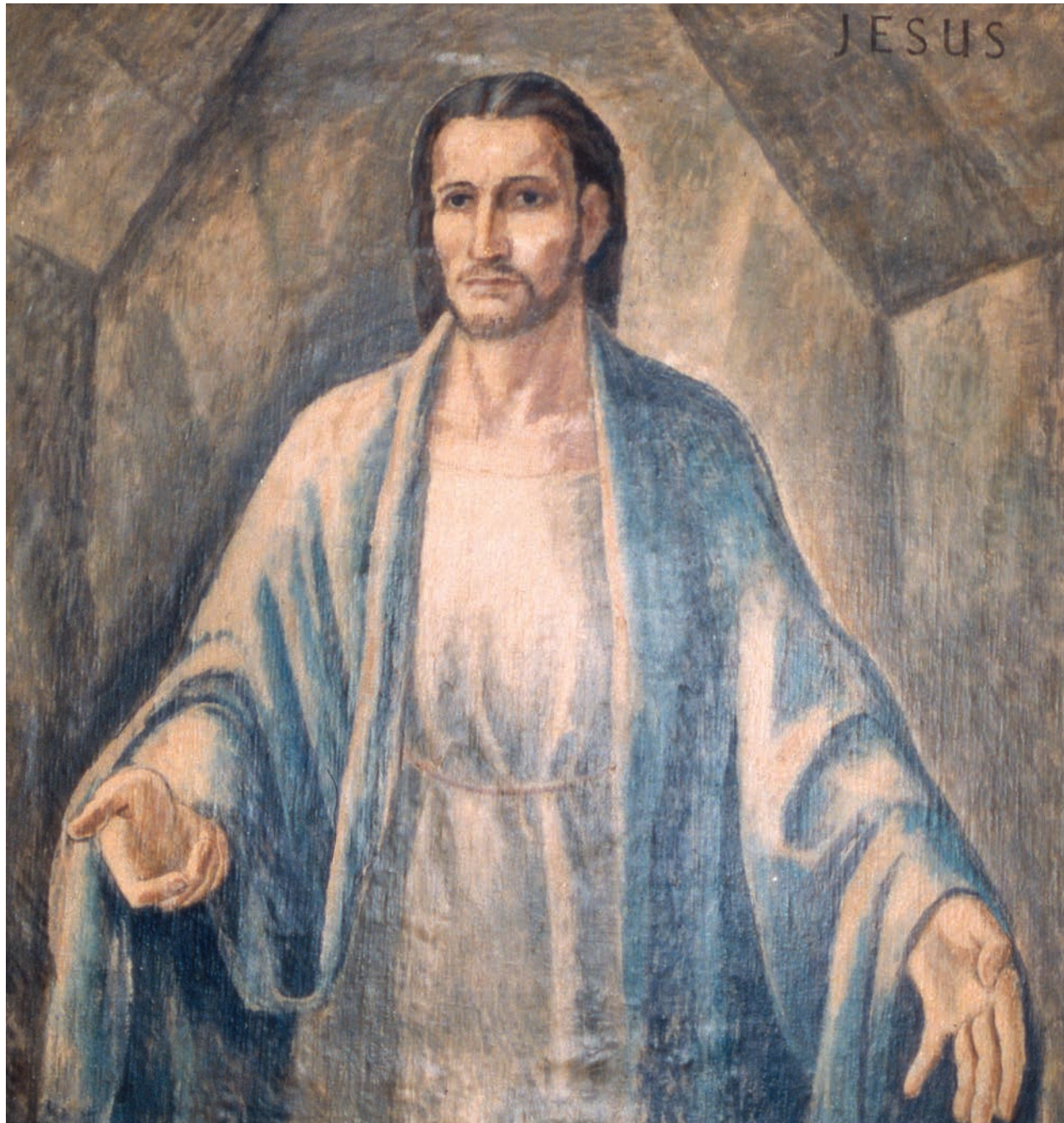


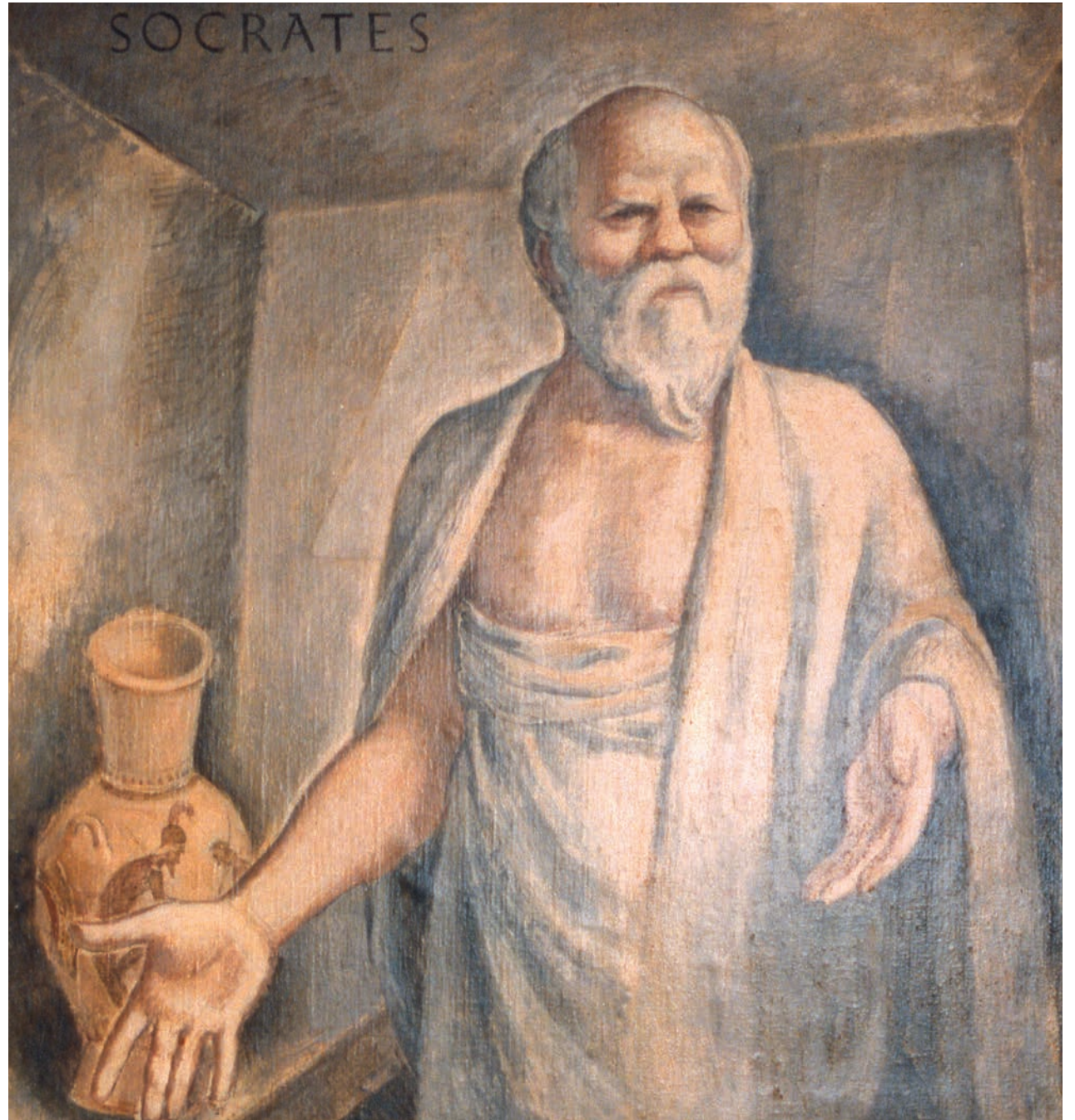
THOMAS AQUINAS



HOLMES









MENES



MOSES



HAMMURABI



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

PROMOTING THE NATION'S SECURITY

Since its earliest days, the Department of Justice has been hard at work preventing terrorist attacks and promoting the nation's security. From the Wall Street Bombings of the 1920s, to the Symbionese Liberation Army of the 70s, to the Unabomber, Oklahoma City, Anthrax Letters and Beltway Snipers, the Department has been a driving force against terrorism. As lifesaving proof of the Department's effectiveness, thousands of plots have been thwarted.

In fact, it is written into the mission statement of the Department of Justice: a vital duty is "to ensure public safety against threats foreign and domestic." Terrorist operations are a key threat to public safety — and the Department's **Federal Bureau of Investigation** is a major force in dismantling these threats.

As the primary criminal investigative agency in the federal government, the FBI plays a central role in the enforcement of federal laws and in the proper administration of justice in the United States. The Bureau's highest priority is to protect the security of the nation and the safety of the American people against the depredations of terrorists and foreign aggressors.¹⁰⁶

Since 9/11, the FBI has completely transformed its operations to better detect, penetrate, and dismantle terrorist enterprises, as part of their larger culture shift to a threat-driven intelligence and law enforcement agency. The Bureau has overhauled its counterterrorism operations, expanded its intelligence capabilities, modernized its business practices and technology, and improved coordination with its partners. It has also established clear priorities emphasizing prevention while ensuring the protection of privacy rights and civil liberties.¹⁰⁷

The **Bureau of Alcohol, Tobacco, Firearms and Explosives** (ATF) also plays a major role in the abatement of terrorist acts. This Bureau is a principal law enforcement agency dedicated to preventing terrorism,

reducing violent crime, and protecting our nation. The men and women of the ATF perform the dual responsibilities of enforcing federal criminal laws and regulating the firearms and explosives industries.¹⁰⁸ They work directly, and through partnerships, to investigate and reduce crime involving firearms and explosives, acts of arson, and illegal trafficking of alcohol and tobacco products.

The **Drug Enforcement Administration**, or DEA, approaches terrorism prevention from a different angle. The group actively works to dismantle narco-terrorist organizations by using specially trained law enforcement organizations to find and eliminate drug related terrorist groups.¹⁰⁹ The **U.S. Marshals Service** is another major force in terrorism prevention, since they are the premier agency for apprehending foreign fugitives believed to be in the United States.¹¹⁰

With so many divisions within the Department of Justice working toward terrorism prevention, coordination is imperative. The **National Security Division**, or NSD, serves as a central force for this joint effort. This division was established in March 2006 to consolidate the Justice Department's primary national security operations. Today, the NSD helps ensure greater coordination and unity of purpose between prosecutors and law enforcement agencies, and between intelligence attorneys and the Intelligence Community.¹¹¹

Strengthening partnerships to counter terrorism

Since the attacks of September 11, 2001, the highest priority of the Justice Department has been to protect America against acts of terrorism. During this time, the Justice Department has significantly improved its ability to identify, penetrate, and dismantle terrorist plots. With a new emphasis placed on partnership, terrorism prevention and response has become an interdepartmental effort of global scale. For example, the recently formed **Law Enforcement Information Sharing Program** (LEISP) is the Department of Justice's commitment to

transforming the way it shares law enforcement information with state, local, tribal and other federal law enforcement and homeland security partners. The Department's objective is to share information routinely across jurisdictional boundaries to prevent terrorism, and to systematically improve the investigation and prosecution of criminal activity.¹¹²

With a new vision on partnership, the DOJ has a force in place to prevent and deter terrorism in more than 100 U.S. cities. The Department's **Joint Terrorism Task Forces** (JTTFs) are small cells of highly trained, locally based investigators, analysts, linguists, SWAT experts, and other specialists from dozens of U.S. law enforcement and intelligence agencies.¹¹³ This multi-agency effort is led by the Justice Department and the FBI, and is designed to combine the resources of federal, state, and local law enforcement.

Along with these local cells, a **National Joint Terrorism Task Force** is also in place. The National JTTF was established in July 2002 to serve as a coordinating mechanism with the FBI's partners.¹¹⁴ Some 40 agencies are now represented in the NJTTF, which has become a focal point for information sharing and the management of large-scale projects that involve multiple partners. As a "point of fusion" for terrorism threat information, the NJTTF also gives direction and support to the 84 JTTFs across the country.¹¹⁵

Here in the United States, every enforcer of the law is also a key member of our fight against terrorism. The **Bureau of Justice Assistance** (BJA) helps support this effort on a community level with the State and Local Anti-Terrorism Training Program, an initiative that teaches law enforcement about effective counter-terrorism measures. The BJA also works with the FBI, Federal Emergency Management Agency, Department of Homeland Security, Federal Law Enforcement Training Center, Office of Community Oriented Policing Services, Executive Office for U.S. Attorneys, and other federal agencies, to coordinate counter-terrorism training efforts nationwide and ensure consistent and appropriate training information.¹¹⁶ The Office of Community Oriented Policing Services (COPS) supports the anti-terrorism

efforts of local police as well, with guides and reports, training and technical assistance.

Prosecuting those involved in terrorism

As the nation's primary law enforcement agency, the Justice Department strives to be a model for ensuring that Americans are protected through all the Department's counterterrorism and law enforcement efforts. The majority of America's terrorism cases are indicted and prosecuted by the DOJ's **U.S. Attorneys and National Security Division Offices**. These attorneys serve as the nation's principal litigators under the direction of the Attorney General. There are 93 United States Attorneys stationed throughout the United States, Puerto Rico, the Virgin Islands, Guam, and the Northern Mariana Islands. United States Attorneys are appointed by, and serve at the discretion of, the President of the United States, with advice and consent of the United States Senate. Each United States Attorney is the chief federal law enforcement officer of the United States within his or her particular jurisdiction.¹¹⁷

The **National Security Division's Counterterrorism Section** attorneys and staff also play a significant role in those efforts. For example, NSD attorneys provide guidance on the important question of when to bring criminal charges. The decision to prosecute a suspect exposes the Government's interest in that person and effectively terminates covert intelligence investigation. The National Security Division is well positioned to contribute to that decision-making process, by virtue of its role in overseeing both the prosecution and intelligence components of the Justice Department's national security efforts.¹¹⁸

Efforts to counter 21st century espionage

Many believe that espionage has disappeared with the end of the Cold War — but unfortunately, spying within the United States is alive and well. Hackers, terrorists, traditional adversaries and new players are constantly seeking out America's most sensitive information, be it military plans, national security details, or, quite often, national trade secrets.

The FBI is the lead agency for exposing, preventing, and investigating these intelligence activities on U.S. soil. In fact, FBI Director Robert Mueller has designated espionage as the FBI's number two priority — second only to terrorism. Espionage has reached a new priority because it strikes at the heart of national security, impacting the country's political, military, and economic strengths.

Thanks to the FBI's **National Strategy for Counterintelligence**, the U.S. has a centrally directed, proactive program that focuses FBI field agents and puts resources where they are needed most to fight

espionage. To ensure security on the nation's economic front, the FBI also has an active Economic Espionage Unit. This unit is dedicated to countering the economic espionage threat by developing training and outreach materials, participating in conferences, visiting private industry, working with the law enforcement and intelligence communities on requirement issues, and providing specific classified and unclassified presentations.¹¹⁹

The **National Security Division** plays a part in combating espionage as well. The division's Counterespionage Section (CES) supervises the investigation and prosecution of cases affecting national security, foreign relations, and the export of military and strategic commodities and technology. The CES has executive responsibility for authorizing the prosecution of cases under criminal statutes relating to espionage, sabotage, neutrality, and atomic energy.¹²⁰



This historical marker, which was once mounted inside the FBI classroom, recognizes the 1942 Trial of the Eight Nazi Saboteurs. In mid-June 1942, eight German saboteurs entered the United States by submarine in two groups, one landing on the coast of Long Island, New York, and the other at Ponte Vedra, Florida. Per the instructions of the German High Command, both groups of men carried a supply of explosives, fuses and incendiary and timing devices. On July 2, 1942, President Franklin D. Roosevelt, as commander in chief of the army and navy, issued orders that empowered a military commission to prosecute the eight saboteurs. The military tribunal concluded on August 1, with a guilty verdict for all eight defendants. On August 8, 1942, six of the saboteurs were executed. Two received prison sentences.¹²¹



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.



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.



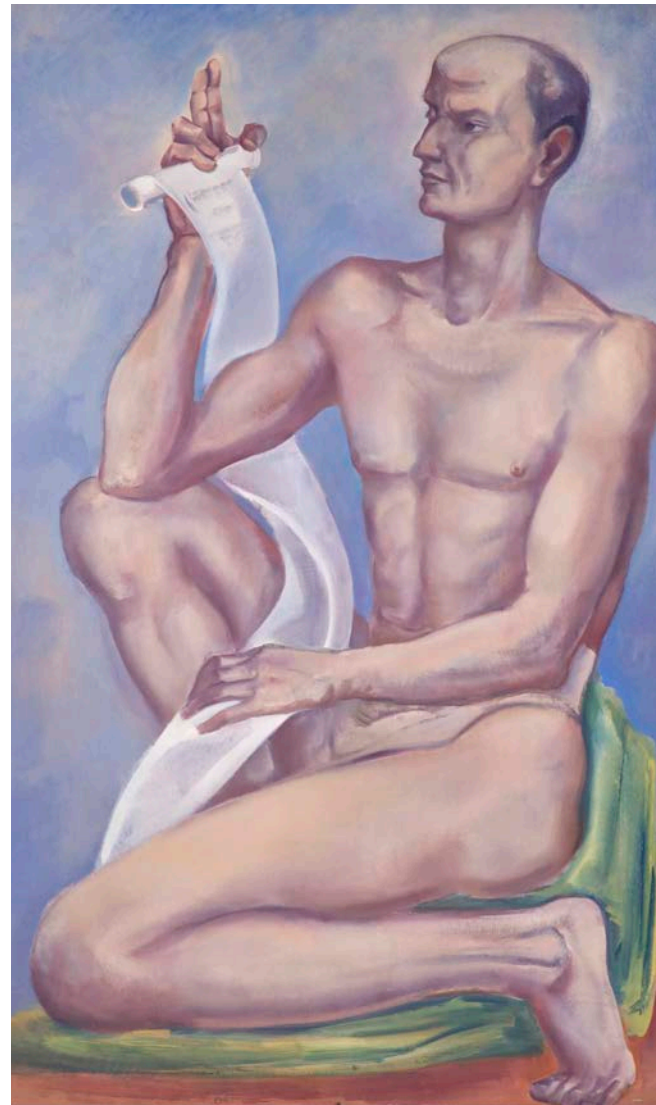


TRADITION shows a woman seated inside a skeleton of the past, holding two babies. To the left are Hammurabi, Moses and Justinian; to the right are Roman, Medieval and Modern soldiers. This panel contrasts the constructive and destructive elements of tradition.



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.*

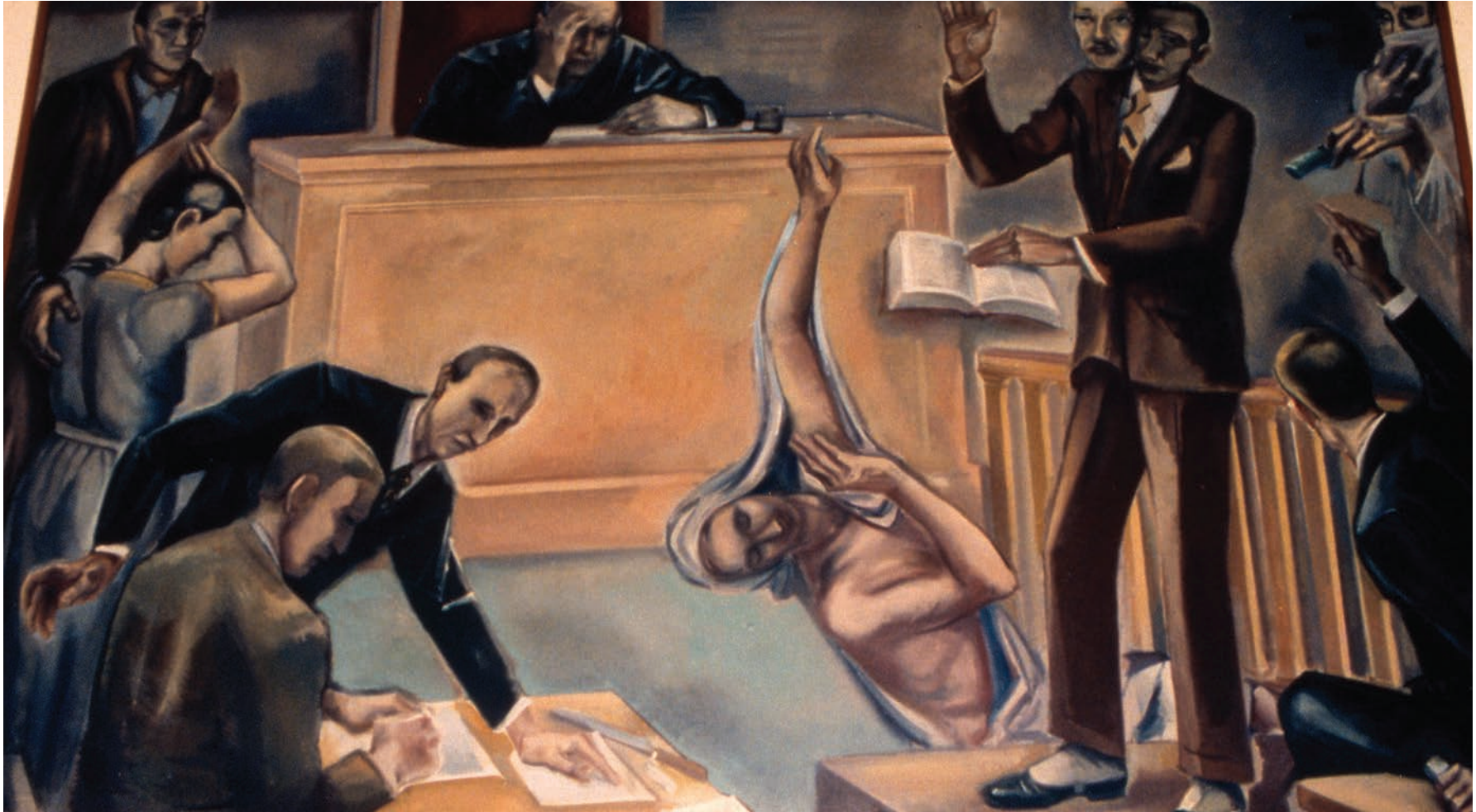
BELIEF OF MAGIC shows a magician swinging ticker tape, from which a Pied Piper entices people to follow him and bring their savings as a tribute.



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 barbershop 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. Justice 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

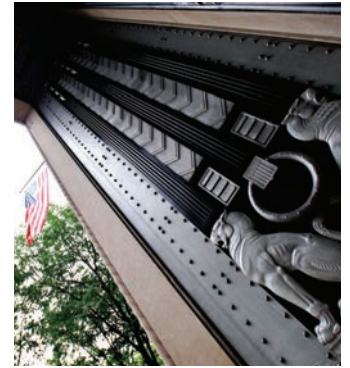
For the architrave over the Constitution Avenue entrance, Jennewein designed a 5'6" x 13'6" relief panel featuring the inscription, *LEGE ATQUE ORDINE OMNIA FIUNT*. This phrase, taken from Pliny's Epistle, means "Everything is created by Law and Order."

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.¹²²

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."¹²³





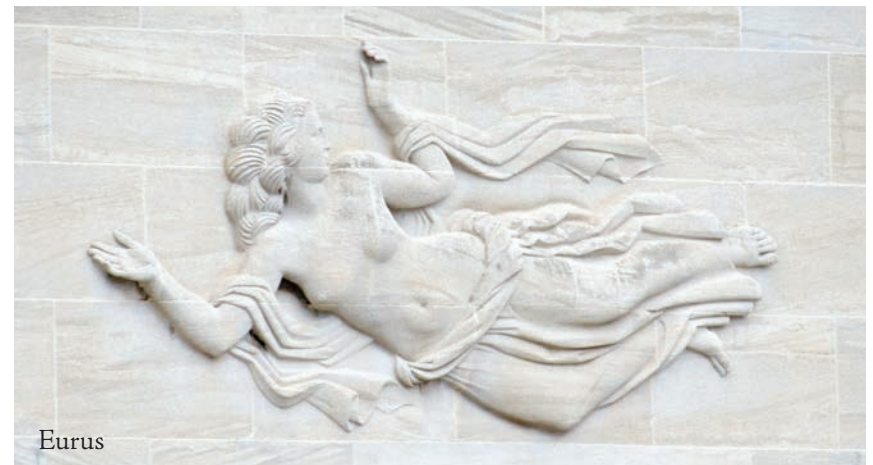
The ornamentation of the door at this entrance was crafted of aluminum, designed by Jennewein and modeled at his studio. The lions at the base of the door represent Watchfulness and Strength and, at the top, heads of wheat convey the idea of fertility and the bread of life. (Library of Congress photo #5a49068r)

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.¹²⁴



Captain Nathan Hale

Bela Lyon Pratt, 1915

Nathan Hale was the first well-known martyr of the American Revolution, and the man who said, "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.

It is said that Hale's appearance was most likely left to the imagination of the sculptor, as there is no known portrait of the patriot.¹²⁵







First floor entrance to the lobby of The Great Hall.

THE AGENCIES OF THE UNITED STATES

DEPARTMENT OF JUSTICE

Antitrust Division
Asset Forfeiture Program
Bureau of Alcohol, Tobacco, Firearms and Explosives
Bureau of Justice Assistance
Bureau of Justice Statistics
Civil Division
Civil Rights Division
Community Capacity Development Office
Community Oriented Policing Services
Community Relations Service
Criminal Division
Diversion Control Program
Drug Enforcement Administration
Environment and Natural Resources Division
Executive Office for Immigration Review
Executive Office for Organized Crime
 Drug Enforcement Task Forces
Executive Office for U.S. Attorneys
Executive Office for U.S. Trustees
Federal Bureau of Investigation
Federal Bureau of Prisons
Foreign Claims Settlement Commission
 of the United States
INTERPOL — U.S. National Central Bureau
Justice Management Division
National Criminal Justice Reference Service
National Drug Intelligence Center
National Institute of Corrections
National Institute of Justice
National Security Division
Office of the Associate Attorney General

Office of the Attorney General
Office of Attorney Recruitment and Management
Office of the Chief Information Officer
Office of the Deputy Attorney General
Office of Dispute Resolution
Office of the Federal Detention Trustee
Office of Information Policy
Office of the Inspector General
Office of Intergovernmental and Public Liaison
Office of Justice Programs
Office of Juvenile Justice and Delinquency Prevention
Office of Legal Counsel
Office of Legal Policy
Office of Legislative Affairs
Office of the Pardon Attorney
Office of Privacy and Civil Liberties
Office of Professional Responsibility
Office of Public Affairs
Office of Sex Offender Sentencing, Monitoring,
 Apprehending, Registering, and Tracking — SMART
Office of Special Counsel
Office of the Solicitor General
Office of Tribal Justice
Office for Victims of Crime
Office on Violence Against Women
Professional Responsibility Advisory Office
Tax Division
U.S. Attorneys
U.S. Marshals Service
U.S. Parole Commission
U.S. Trustee Program

FOOTNOTES

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²⁰ George Gurney, *Sculpture and the Federal Triangle*, (Washington, D.C.: Smithsonian Institution Press, 1985). P. 44.

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The Great Court, Southwest corner, featuring Zephyrus, one of the Four Winds.



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