

Burning of the Books at Oxford, Violet Oakley, 1906, Governor's Reception Room.



C • H • A • P • T • E • R

S I X

THE CAPITOL'S FINE DECORATIVE ARTS

THE architecture and design of Pennsylvania's Capitol is breathtaking in its grandeur and elegance, but it is made complete only by the artwork that graces its halls and chambers. From plaster to paint, tile to glass, the level of artistry in the building was rendered at the pinnacle of twentieth century ingenuity. Even today the scale and overwhelming symbolic significance of works such as Edwin Austin Abbey's *Apotheosis* or Violet Oakley's *Unity* mural remains strong. The artwork of the Capitol has captured the idealism and character of the state and embodies a universal appeal recognizable to all generations. With proper care and preservation, these Pennsylvania treasures will continue to be a lasting testament to the spirit of Pennsylvania.

Despite the graft scandal surrounding the building's construction, there was little fault associated with the art commissions that were given to the highly talented artists who would decorate the Capitol. Artists such as Violet Oakley and George Grey Barnard from the very beginning requested that their contracts not be with John Sanderson. While the scandal was going on, they asserted that they had no knowledge of any kickbacks or payments to parties associated with the construction. The Capitol artists were exculpated from the scandal because only several pieces of artwork for the Capitol were completed before the building was dedicated in October of 1906.

Edwin Austin Abbey



CAPITOL WORK

ROTUNDA

- Science Revealing the Treasures of the Earth
- The Spirit of Light
- The Spirit of Vulcan
- The Spirit of Religious Liberty
- Art
- Science
- Law
- Religion

HOUSE CHAMBER

- The Hours
- Apotheosis of Pennsylvania
- Penn's Treaty
- Reading of the Declaration of Independence
- The Camp of the American Army at Valley Forge, February 1778



EDWIN AUSTIN ABBEY, 1852–1911

Joseph Huston was determined that the artwork for Pennsylvania's Capitol would be second to none, and he was fortunate to have a large number of Pennsylvania artists to choose from for his commissions. The first artistic choice he made was for the main rotunda and the three principal rooms—the Senate, House, and Supreme Court Chambers of the building. For this mammoth task, Huston requested the talents of noted muralist Edwin Austin Abbey.

Abbey was one of the most talented illustrators of his time. He was born in 1852 in Philadelphia and studied art at the Pennsylvania Academy of the Fine Arts under Christian Schuessele. Even before he was twenty years old, Abbey was a brilliant illustrator working

for *Harper's Weekly*. He would remain an illustrator with *Harper's* from 1871–1874, but the company was so impressed with his work that he maintained an almost continual link with the publishers returning to it in 1876. He produced numerous sketches and illustrations for other magazines of note such as *Scribner's*.

In 1874 Abbey traveled to England, fell in love with the countryside, and became enamored with English culture. Though he always retained his U.S. citizenship, for all intents and purposes Abbey felt more English than American, and he made few trips back to the United States. During his time spent in England, Abbey became increasingly intrigued with historical drawings. However, in 1890, architect Charles Follen McKim, on the basis of advice from

sculptor Augustus Saint-Gaudens, recommended Abbey paint a frieze of murals for the Boston Public Library, which was designed by the famed architectural firm of McKim, Mead, and White. The frieze was to be titled *The Quest for the Holy Grail*. Abbey immediately went to work on the commission from his studio in England. Eleven years later the commission was completed and installed in the library, receiving numerous accolades within artistic and architectural communities. While working on this frieze, Abbey took a position as a staff artist with *Scribner's Magazine*.

It was while he was back in England, in 1901, that Joseph Huston telegraphed Abbey asking if he would be willing to undertake the massive mural commission for the Capitol in his native state. Knowing that this commission would be the largest and most time-consuming of his life, Abbey agreed and set to work immediately. He devoted most of his energies toward

this project, which he viewed as a tribute to his native state of Pennsylvania.

It was six years until the eight murals for the lunettes and rondels of the Capitol rotunda were completed. These murals were sent to Harrisburg in early 1909. During the crossing the freighter that was carrying the murals was immersed in a fierce storm. The captain reported that the ship nearly capsized several times, which would have sent all the cargo, including the precious artwork to the bottom of the sea.

Upon their safe arrival in Harrisburg, the completed Abbey murals were hung in the rotunda, which up until that time had been adorned only with a decorative fleur-de-lis pattern to help detract from the bare plaster

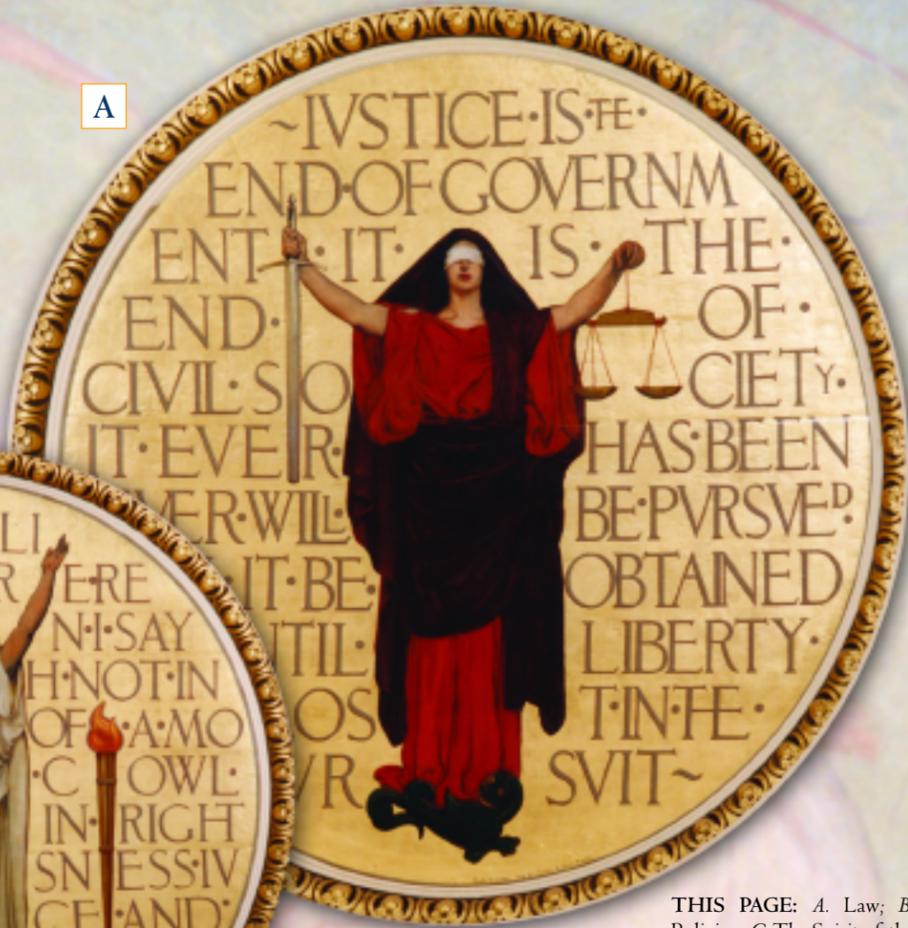
THIS PAGE: The Camp of the American Army at Valley Forge, February, 1778, 1911, *House Chamber*.

OPPOSITE PAGE: *Abbey at work in his studio, 1889.*

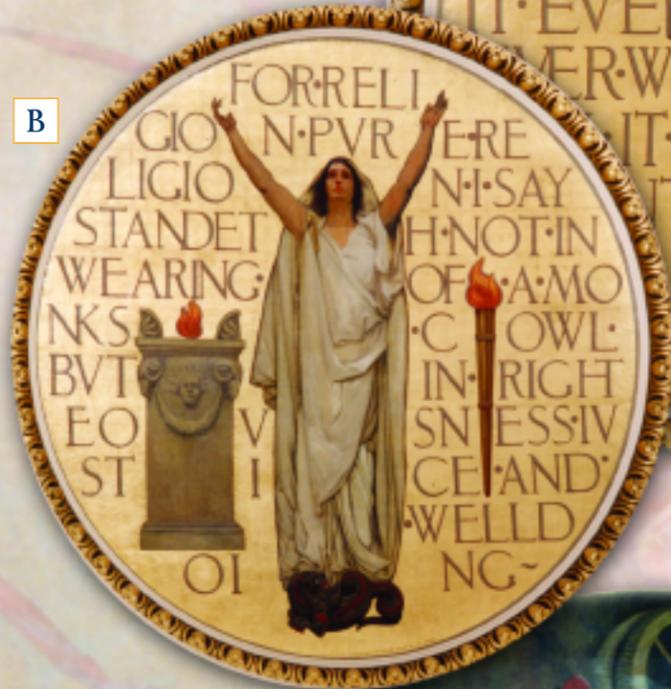
ABBEY'S Rotunda Murals

"ART DEALS WITH THINGS FOREVER INCAPABLE OF DEFINITION, AND THAT BELONG TO LOVE, BEAUTY, JOY AND WORSHIP..."

A



B



THIS PAGE: A. Law; B. Religion; C. The Spirit of the Vulcan, All rotunda murals were installed in 1909.

OPPOSITE PAGE: The Apotheosis of Pennsylvania, 1911, House Chamber.

C



walls of the lunettes. The large circular rondel murals, *Religion*, *Law*, *Science*, and *Art* respectively, each measure fourteen feet in diameter. The four crescent-shaped lunette murals measure thirty-eight feet in length by twenty-two feet in height.

During the period from 1902 until 1908 Abbey had also been at work on the murals for the House Chamber and had begun one for the Senate. Suddenly in 1911 Abbey became very ill and his work slowed dramatically. By the summer of that year, his studio assistant Ernest Board was at work on the unfinished

Reading of the Declaration of Independence mural, with minimal supervision from the exhausted and often bed-ridden Abbey. In early August 1911 the art world was saddened when Edwin Austin Abbey passed away. Abbey had been fighting a losing battle with cancer for the majority of the year. His death left his remaining commission unfinished. Abbey's friend and neighbor John Singer Sargent supervised and assisted Board with the completion of the *Declaration* mural. Gertrude Abbey, Edwin's widow, oversaw the shipment and installation of her late husband's murals in the House



ABBEY'S ARTWORK

- A. The Reading of the Declaration of Independence, Installed 1911, House Chamber.
- B. Art, Installed 1909, Rotunda.
- C. The Spirit of Religious Liberty, Installed 1909, Rotunda.

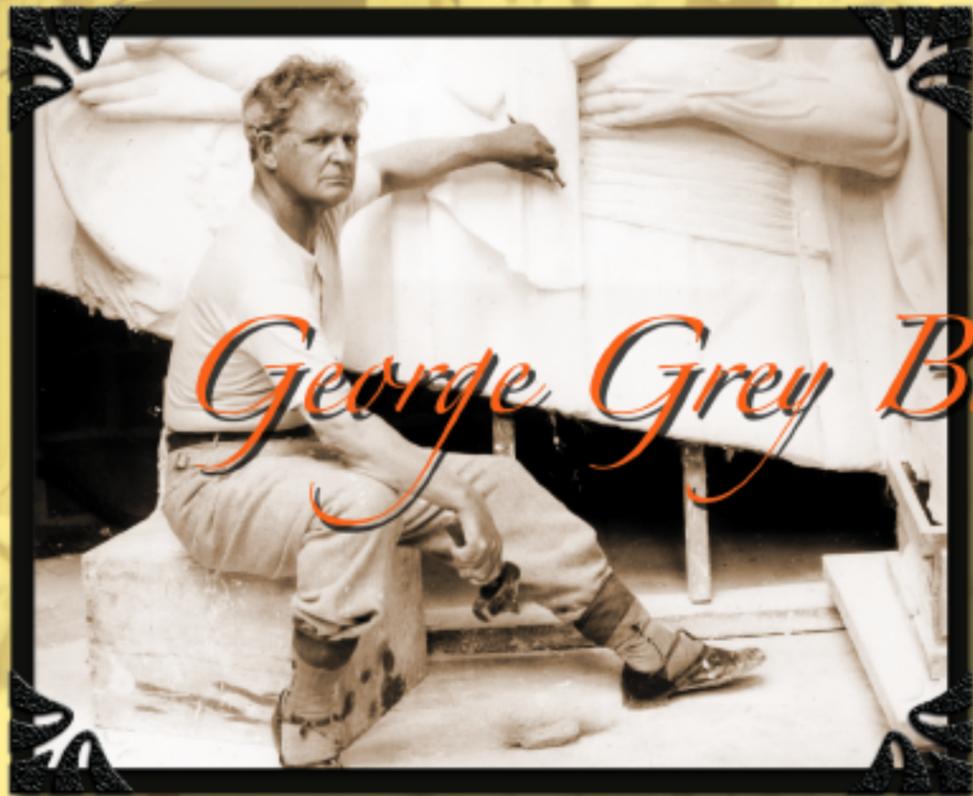


The Hours, Edwin Austin Abbey, Installed 1911, House Chamber.

Chamber. At the time of their installation in November 1911 it was decided that the only mural that had been completed for the Senate Chamber, *The Camp of the American Army at Valley Forge, February 1778*, would be removed from the Senate and installed on the north wall of the House Chamber. This would unify all of Abbey's completed work in two areas, the rotunda and the House of Representatives. The task of decorating the remaining two rooms would be given to famed

Philadelphia artist Violet Oakley, and the themes and murals within them would be solely her design, from inception to completion.

Abbey also designed the decorative ceiling elements for both the House and Senate Chambers. In addition he produced two murals showing female figures holding garlanded wreaths for the spandrels of the Senate gallery arched entablature.



George Grey Barnard

CAPITOL WORK

NORTH GROUP

Love and Labor: The Unbroken Law

- Adam and Eve
- The Thinkers
- The Young Parents
- Two Brothers
- Prodigal Son
- The New Youth
- Baptism
- Philosopher - Teacher

SOUTH GROUP

The Burden of Life: The Broken Law

- Adam and Eve
- Angel of Consolation
- Burden Bearer
- Kneeling Youth
- Forsaken Mother
- Two Brothers
- Mourning Woman
- Despair and Hope

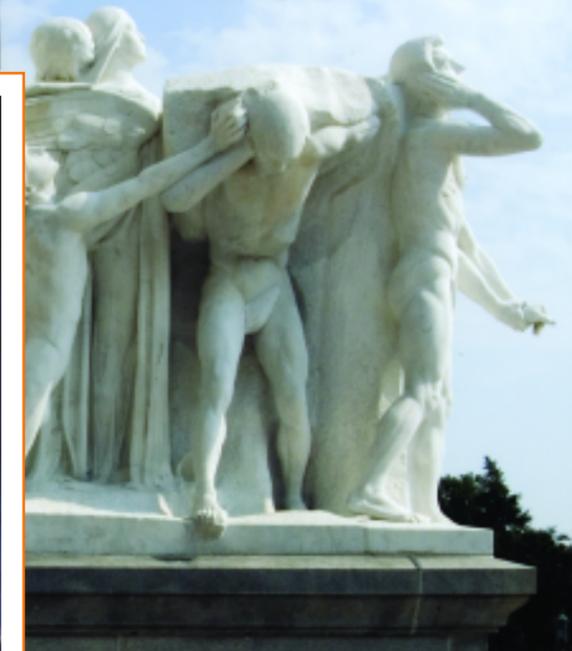
GEORGE GREY BARNARD, 1863–1938

The next area of artwork that Huston focused on was the building's exterior sculpture. For this task, Huston chose Pennsylvania native, George Grey Barnard. Barnard had been born in Bellefonte, Pennsylvania in 1863. Though by birthright a native of the state, his family moved west to Illinois when he was only three years old. From childhood Barnard manifested a determination and an aptitude for creating form with his hands. He worked as an engraver and later a taxidermist before entering the Art Institute of Chicago when he was nineteen. At the Institute, Barnard became enamored with the works of Italian master Michelangelo who he emulated throughout his lifetime. After his studies in Chicago, Barnard had made enough money from sculpting to travel to Paris to engage in advanced training. In Paris, Barnard was admitted to the prestigious École des Beaux-Arts for a four-year term of study. He truly lived the Bohemian lifestyle of an artist—reclusive, often penniless, and totally devoted to his art. His first large commission came from Alfred Corning Clark of the Singer Manufacturing Company. Clark's commission was for the famous *The Two Natures of Man*, now in the collection of the Metropolitan Museum of Art in New York City. Lauded for this



“The subjects, [bearings as they do on Man's fulfilling OR NOT FULFILLING the LAWS of God and nature] seemed to me peculiarly appropriate for the headquarters of a LEGISLATURE.”

GEORGE GREY BARNARD



THIS PAGE: Top, *Barnard South Group*, *The Burden of Life: The Broken Law*; Bottom, *Portrait of George Grey Barnard*, Anna Bilinska, 1890.

OPPOSITE PAGE: *Barnard at work in studio*, ca. 1930.

creation, Barnard was relegated to financial hardship after the death of his patron in 1896. While he had several commissions that allowed

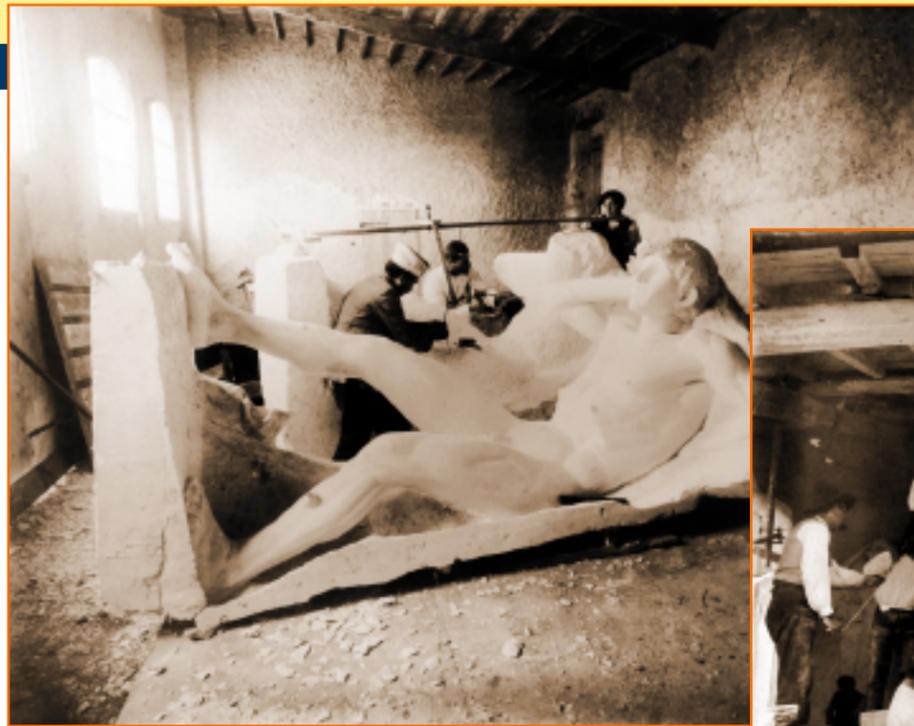
him artistic survival, it was Joseph Huston's 1902 Capitol commission that again propelled Barnard to the forefront of the sculpting world.

The original sculptural commission for Barnard was much larger than what was actually produced for the building—another unfortunate side effect of monetary cutbacks in the construction costs. The original commission called for six sculptural groups, each to be situated on pedestals at all three of the Capitol's west entrances. Barnard set out immediately sketching and

Hippolyte LeFevre hailed Barnard as the “greatest artist of Amerca... Undoubtedly ONE OF THE GREATEST SCULPTORS OF THE WORLD.”

creating small models of his sculpture in clay. As soon as the first of these models was complete—those for the main entrance—

Barnard set off for France to begin the creation of the twenty-seven heroic figures. During his time in France Barnard began collecting artwork from the Middle Ages in France as well as Gothic and Romanesque period pieces from his European travels. However, as he often said Barnard was no artist when it came to financial matters and, accordingly, it was widely known that he lived a bit beyond his means. To supplement his income, he was later forced to sell portions of his vast collection to wealthy American patrons to help pay for



THIS PAGE: Piccirilli Brothers at work carving the Barnard south statuary group, ca. 1907.

OPPOSITE PAGE: Top, Installation of the marble sculptures progresses, 1911; Bottom left, Barnard poses in his studio, undated; Bottom right, Sheet music written for the Barnard statuary dedication, 1911.

BARNARD STATUARY North Group

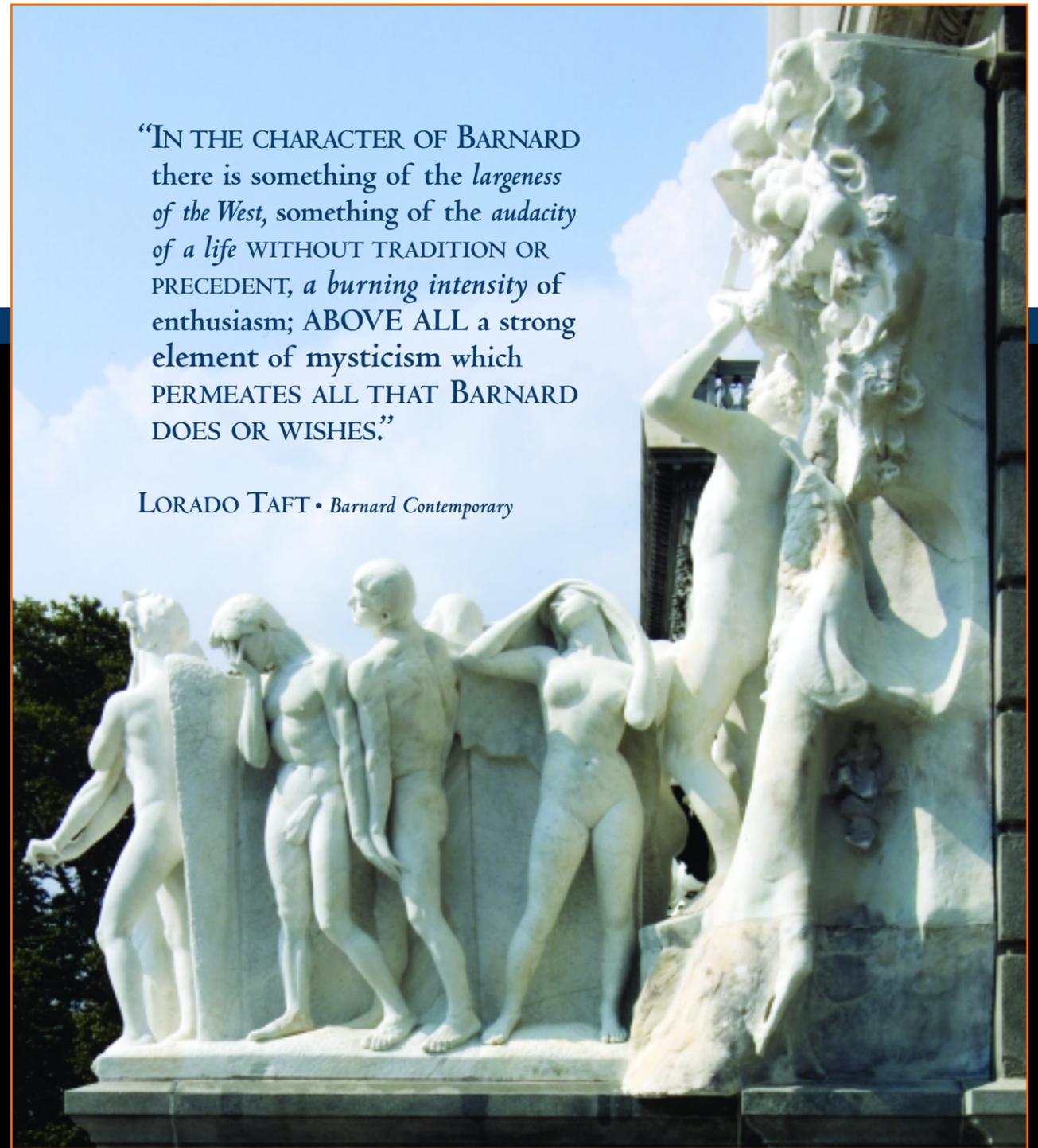
Love and Labor: The Unbroken Law

Top, Facing north; Bottom, Facing south.



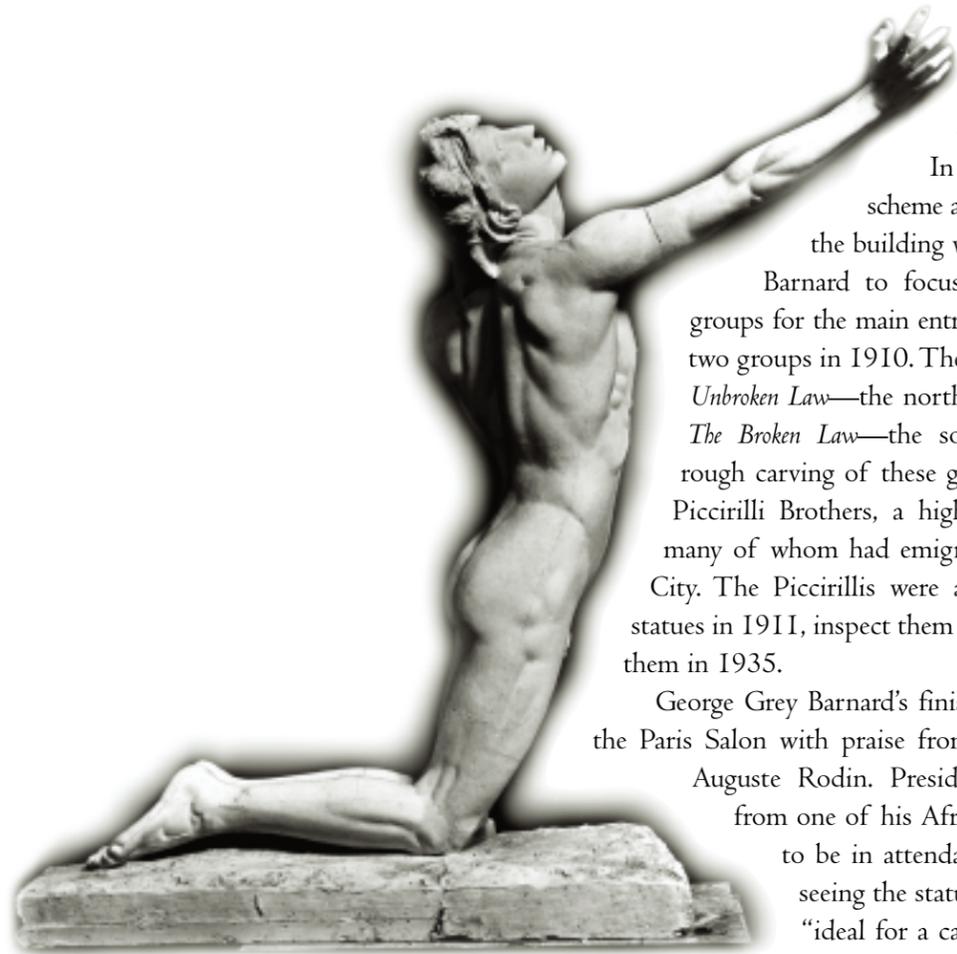
“IN THE CHARACTER OF BARNARD there is something of the largeness of the West, something of the audacity of a life WITHOUT TRADITION OR PRECEDENT, a burning intensity of enthusiasm; ABOVE ALL a strong element of mysticism which PERMEATES ALL THAT BARNARD DOES OR WISHES.”

LORADO TAFT • *Barnard Contemporary*



South Group The Burden of Life: The Broken Law

Facing south; From left: Despair, Hope, and Mourning Woman.



his workers and the marble casts of the Capitol groups. In 1904 the original sculptural scheme along with other artwork within the building was scaled back, which allowed Barnard to focus on completion of the two groups for the main entrance. Barnard completed these two groups in 1910. They were titled *Love and Labor: The Unbroken Law*—the north group, and *The Burden of Life: The Broken Law*—the south group, respectively. The rough carving of these groups was done by the famed Piccirilli Brothers, a highly talented family of artists many of whom had emigrated from Italy to New York City. The Piccirillis were also contracted to install the statues in 1911, inspect them for damage in 1928, and clean them in 1935.

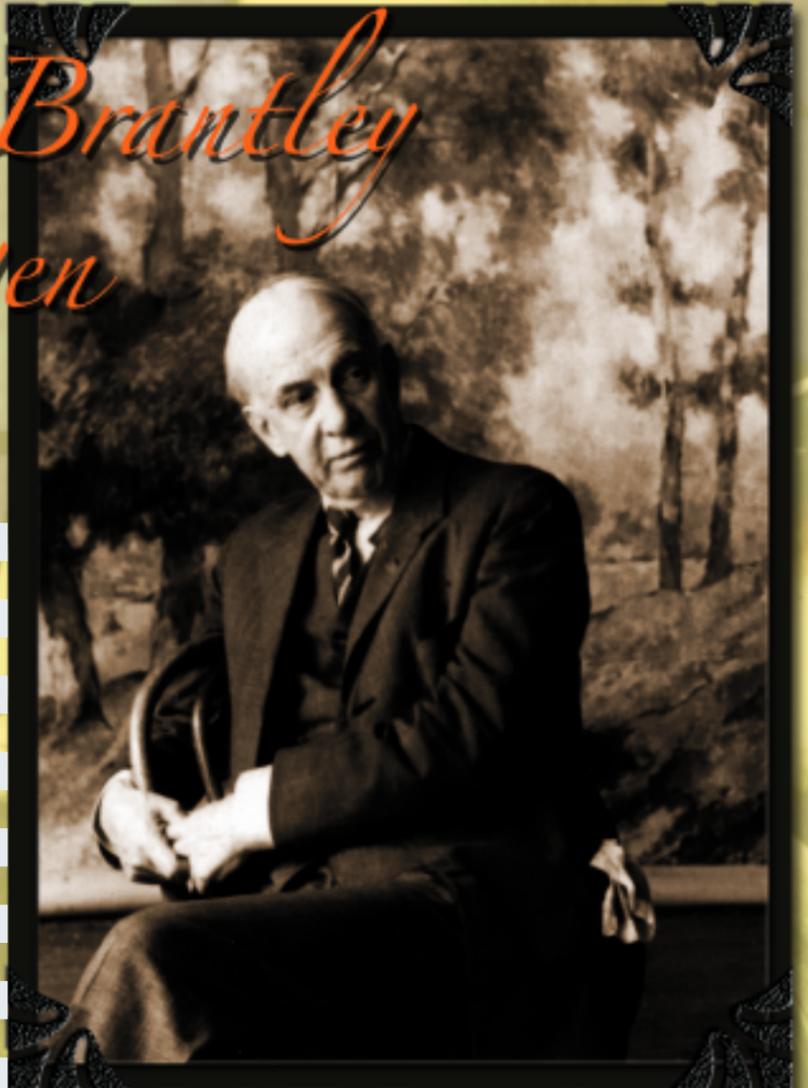
George Grey Barnard's finished groups were exhibited at the Paris Salon with praise from his contemporaries such as Auguste Rodin. President Roosevelt was returning from one of his African safaris and just happened to be in attendance at the Paris Salon. Upon seeing the statues he remarked that they were "ideal for a capitol." After their exhibition, the groups were disassembled and shipped to

Harrisburg. Installed on October 4, 1911—a day that the legislature designated "Barnard Day"—the magnificent marble groups were dedicated in front of a crowd of five thousand people. Notable dignitaries included former Governors James A. Beaver and Samuel W. Pennypacker, and artist Violet Oakley.

In 1917 Barnard produced a huge statue of Abraham Lincoln. During this time Barnard continued his collecting of Romantic and Gothic works of art and assembled a massive collection at his home called "The Cloisters" in Washington Heights, New York. Barnard completed numerous other works of sculpture such as *The God Pan* located at Columbia University, *The Hewer* in Cairo, Illinois, and *Rising Woman and Adam and Eve* for the Rockefeller estate at Pocantico Hills, New York. He was at work on a massive project called the *Rainbow Arch* when he passed away in 1938. At his request, his body was moved to Harrisburg and he was buried in Harrisburg Cemetery, to be close to what he always considered his masterpiece.

Kneeling Youth, George Grey Barnard, from south statuary group, ca. 1903.

William Brantley Van Ingen



CAPITOL WORK

FIRST FLOOR MURALS

- Ephrata Community Spinning and Carding
- Scotch-Irish Teaching Theology
- Mennonite Foot-washing
- Brothers of Ephrata transcribing the Declaration of Independence
- Friends in Meeting
- German Immigrants from the Palantine on the Sarah Maria
- Rosicrucian Monk before the cave of Kelpius on the Wissahickon Creek
- Bonfire lit by the early settlers on Christmas Eve
- Moravian Sister preaching to the Indians
- Dunkards open air baptism
- Trombone Choir in the cupola of the Moravian Church at Bethlehem
- Old Swedes Church built in 1702
- Printing of the Bible on the Saur press at Germantown Press
- Pastorius circulating the first petition for the abolition of slavery

WILLIAM BRANTLEY VAN INGEN, 1858–1955

The next art commission that Joseph Huston granted was two fold in nature—the completion of murals for the first floor south hyphen corridors and the stained glass windows for the House and Senate Chambers. For this task, he chose William Brantley Van Ingen. This multi-talented artist was born in Philadelphia, August 30, 1858, the son of William Henry and Sarah (Fairlamb) Van Ingen. He was a student of Thomas Eakins and Christian Schuessele at the Pennsylvania Academy of the Fine Arts. After finishing his studies at the Academy, he moved to New York where he apprenticed under John La Farge, Francis Lathrop, and Lewis Comfort Tiffany, three noted stained glass artists. However, Van Ingen's abilities were not restricted to stained glass alone. He was a brilliant muralist painter, a credit to his Parisian training under Leon Bonnat.

Van Ingen posing in front of a mural, ca. 1938.



Religion

*Stained glass window by William Brantley Van Ingen, 1906.
Located in the House of Representatives.*

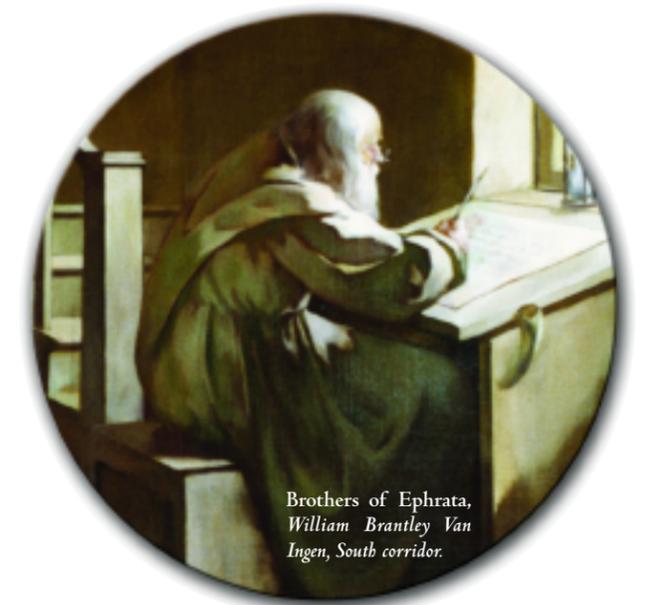
His fame as a muralist came with a commission for murals in the Library of Congress in Washington, D.C. and the U.S. Mint in Philadelphia. In addition, Van Ingen also produced sixteen panels depicting the industries of New Jersey for the State Capitol at Trenton; *Construction of the Canal*, five panels for the Panama Canal Administration Building in Balboa Heights, Panama; eight panels for the Federal Building in Chicago; and two panels for the Federal Building in Indianapolis, Indiana, along with a series of murals for the Gideon Hawley Library at the University of Albany, among other less mammoth commissions. Huston often relied on “Van,” as he called him, for advice about art and artists. Huston commissioned Van Ingen for several other art commissions, including murals in the Witherspoon Building in Philadelphia, which Joseph Huston had also designed.

Van Ingen’s 1902 commission for the Capitol was to design fourteen painted murals for the lunette spaces of the first floor south hyphen corridor on the House side of the Capitol building. In addition he was to design all of the stained glass windows for both the House and Senate Chambers. Van Ingen chose to represent the religious history of the Commonwealth within the south hyphen corridor. He selected groups that depicted Pennsylvania’s religious diversity, including the Quakers, Mennonites, Rosicrucian monks, Moravians, Dunkards, Scots-Irish, Germans, and Swedes. For the ocular stained glass windows in the Chambers he chose industrial, commercial, technological subjects along with windows depicting peace, liberty, and religion that were symbolic of Pennsylvania’s heritage. The stained glass windows were executed by Thomas Wright and John Calvin of the Decorative Stained Glass Company of New York. They were installed in time for the Capitol’s dedication on October 4, 1906.¹ The murals for the south hyphen were installed in the lunette spaces in 1907.

William Van Ingen went on to produce art in the United States and abroad. He received a commission from New York financier Charles T. Yerkes to create a Japanese Room in his mansion. Van Ingen traveled to Japan to conduct research for his murals. He also painted murals for private residences in the Philadelphia area.

HOUSE	SENATE
• Abundance	• Architecture
• Bridge Building	• Foundries
• Chemistry	• Glass Blowing
• Commerce	• History
• Education	• Legislature
• Electricity	• Militia
• Justice	• Peace
• Liberty	• Railroads
• Natural Gas	• Temperance
• Petroleum	• Weaving
• Printing Press	
• Religion	
• Steam Engineering	
• Steel and Iron	

He held memberships in the Society of Mural Painters and the Architectural League of New York, was a fellow at the Pennsylvania Academy of the Fine Arts, and was a member of the Artists Aid Society and Artists Fund Society of New York. Though best known as an artist, he also lectured on behalf of the preservation of New York’s public parks, serving for a time as the president of the parks committee. Van Ingen spent the latter part of his life at the Masonic Home in Utica, New York, where after lingering from a long illness he passed away on February 6, 1955 at the age of ninety-six.



*Brothers of Ephrata,
William Brantley Van
Ingen, South corridor.*

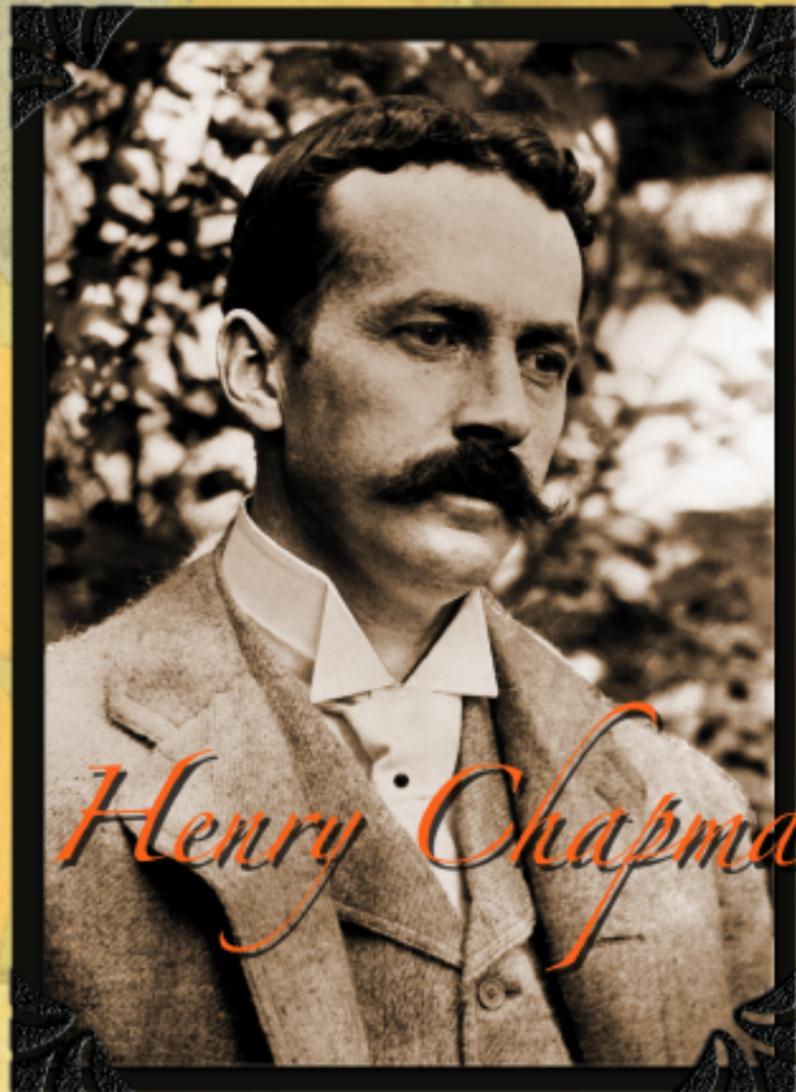


Van Ingen's Stained Glass Windows

- A. Liberty.
- B. Steel and Iron.
- C. Natural Gas.
- D. Petroleum.
- E. Steam Engineering.



South Corridor Lunette Murals by Van Ingen. From Top: Scotch-Irish Teaching Theology, Located at Log College, birthplace of Princeton University; Ephrata Community Spinning and Carding; Trombone Choir in the cupola of the Moravian Church at Bethlehem.



Henry Chapman Mercer

HENRY CHAPMAN MERCER, 1856–1930

In 1902, while commissions were being given out, Joseph Huston was approached by Henry Chapman Mercer of Doylestown, Pennsylvania. Since the late 1800s, Mercer had been making what he termed Moravian tile, for floors, fireplaces, and other decorative purposes. He suggested to Huston that his tile would better harmonize with the white marble Capitol walls, than the original marble floor that Huston had envisioned in his designs for the Capitol's first floor. Huston related to Mercer that he wanted picture designs within the floor. Huston recommended that Mercer develop drawings or cartoons for the floor and bring them back to Huston's office. Mercer decided that he would trace the history of the Commonwealth from prehistoric times to 1906 using mosaics grouted into the floor. The concept was approved by Huston, and Mercer went on to produce four hundred mosaics that would begin at the north wing entrance and continue chronologically through the building until they ended at the south wing entrance.

Portrait of Mercer, ca. 1898.

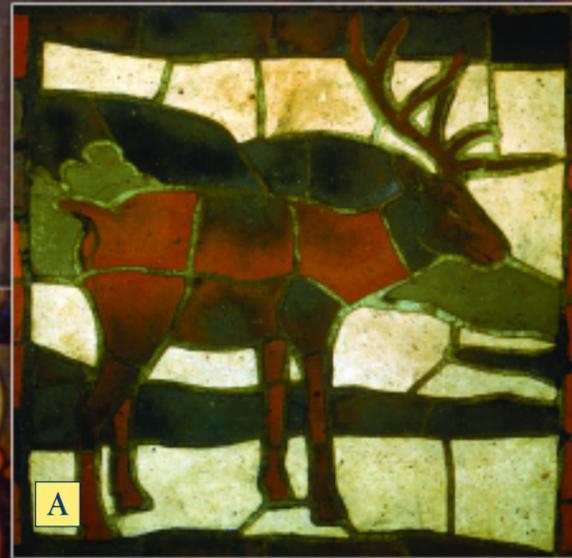


Apparently the idea impressed Huston enough that he agreed to allow Mercer to produce his tile for the Capitol building, resulting in the largest single piece of artwork in the Capitol.

Born in Doylestown, Pennsylvania in 1856, Mercer attended Harvard University and the University of Pennsylvania's Law School. Though he worked as a lawyer for a time, he later gave up the practice in favor of archaeology. After travels in Europe with his wealthy aunt Elizabeth Lawrence, who was very influential in Mercer's life, he returned home to the United States. In the early 1890s he was appointed Curator of American and Prehistoric Archaeology at the University of

Scythe, floor mosaic, North corridor.

Henry Chapman Mercer's MOSAIC FLOOR TILES



A



B



C

A. The Elk, North corridor and rotunda.

B. The Grey Squirrel, North corridor and rotunda.

C. The Raccoon, North lobby.

OPPOSITE PAGE: Candle Dipper, North corridor.



“IT IS THE LIFE OF THE PEOPLE that is sought to be expressed; THE BUILDING OF A COMMON-WEALTH economically GREAT, BY THE INDIVIDUAL WORK OF THOUSANDS OF HANDS, rather than by wars and legislatures...”

Henry C. Mercer

Pennsylvania’s Museum. Mercer claimed later that, “Archaeology...turned me into a potter.”² In 1897 Mercer became concerned with the destruction of early American society, which he saw being replaced by industrialism. Seeing a jumble of old agricultural tools and household utensils for sale, he realized very quickly that American pre-industrial history was being displaced. Mercer abandoned his job at the museum and began “rummaging the bake ovens, wagon houses, cellars, haylofts, smokehouses, garrets, and chimney corners” for what would later be known as Americana. He said of his collecting, “If we are going to collect old furniture, porcelain, and candlesticks,” he wrote,

“why not go a step further and gather hoes, axes, tin kitchens, scythes, forks, plows, and beehives?”³

At around the same time he also became interested in the pottery of Pennsylvania Germans. Concerned that this practice was dying out, he apprenticed himself to one of the few authentic potters left in the area to learn all that he could about early German pottery. In September of 1898 he founded the Moravian Pottery and Tile Works, which is still in existence in Doylestown.

The first tiles he produced were based on early German stove plates, which Mercer himself had collected. By 1900 Mercer was becoming an important artisan who was influenced by the Arts and Crafts

movement in America. No doubt aware of the building contracts being sought for the State Capitol in 1902, Mercer made a point to suggest the idea of folk-art tile for the buildings floor. Huston accepted the idea of allowing both folk and fine art to coexist in the Capitol building, proving that he was interested in this art form, which he also installed in his private residence. In all, Mercer would produce thousands of clay field tiles for the floor of the Capitol—the most of any building containing his tiles. For the sixteen thousand square feet of tile they received, the Commonwealth was billed three dollars per square foot, or \$48 thousand total.

Though the Capitol is the largest single collection of Mercer's tiles, it may not be the most famous. The casino at Monte Carlo, Rockefeller's New York estate in Pocantico Hills, and Grauman's Chinese Theater in Hollywood all boast Mercer tiles in quantity.

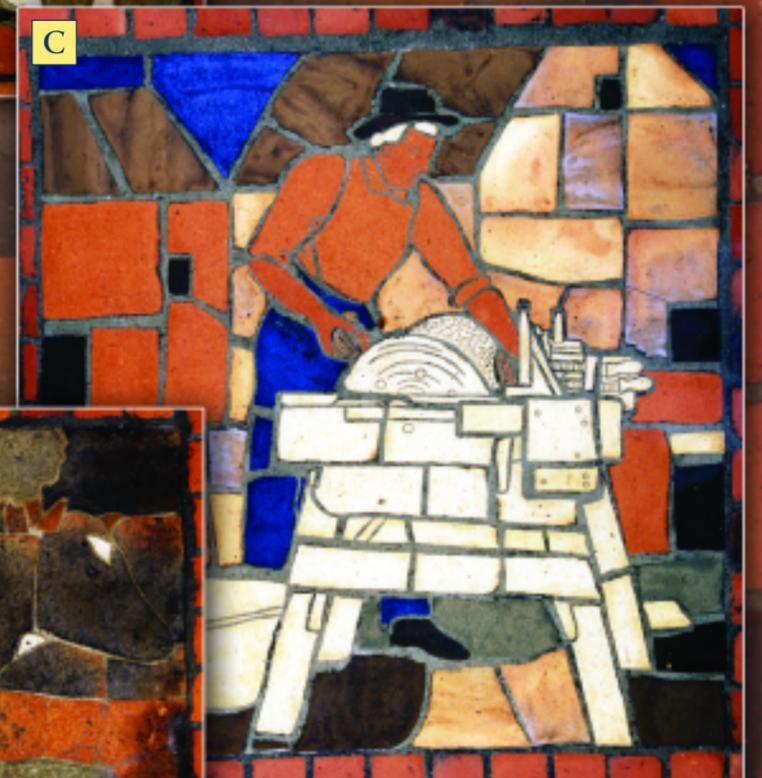
After the completion of the Capitol commission, Mercer went on to build his own unique house called Fonthill, located adjacent to his tile works. He also built his own museum to house the artifacts of Americana that he had collected. Today the Mercer Museum is home to over forty thousand artifacts of early American society, twenty-five thousand of which were in Henry Mercer's own collection.



THIS PAGE: *Left*, Blast Furnace, *South corridor*; *Right*, Automobile, *South vestibule*.



A. Penn's Treaty, *Rotunda*.
B. Indian Paddling Canoe, *North vestibule*.



C. Shelling Corn, *South corridor*.
D. Milking the Cow, *Rotunda*.

Violet Oakley



VIOLET OAKLEY, 1874–1961

The first woman artist to receive a large commission for adorning a capitol building in the United States was Violet Oakley. Though it was not known at the time, Oakley would become the principal artist for the largest amount of murals in the Pennsylvania Capitol. In 1902, through the assistance of a mutual friend of hers and Huston's, architect John Irwin Bright, she was recommended as an artist for the building. Huston offered Oakley the commission to paint murals for the Governor's Reception Room because he felt it would "add interest to the building and act as an encouragement of women of the state."⁴

Oakley was actually born in Jersey City, New Jersey, though she lived the majority of her life in Philadelphia. She studied at the Art Students' League in New York and later at Drexel with famous

CAPITOL WORK

GOVERNOR'S RECEPTION ROOM:

The Founding of the State of Liberty Spiritual

- William Tyndale printing his Translation of the New Testament into English at Cologne 1525
- Smuggling the volumes into England 1526
- The Burning of the Books at Oxford 1526
- Execution of William Tyndale 1536
- Answer to Tyndale's Prayer: Henry VIII granting permission for the Bible to be read 1537
- Condemnation of Anne Askew for Heresy 1546
- Culmination of Intolerance & Persecution in Civil War: Rise of the Puritan Idea 1642
- George Fox on his Mount of Vision 1652
- William Penn, student at Christ Church, Oxford 1660
- He hears the Quaker-Preaching in the Fields 1662
- Admiral Sir William Penn Denouncing and Turning his Son from Home 1667
- Arrest while preaching at Meeting 1670
- Examination before the Lieutenant of the Tower of London
- Condemnation to imprisonment in Newgate, writing "The Great Case of Liberty of Conscience"
- After his own Liberation Penn seeks to free other Friends imprisoned
- Penn's Vision
- King Charles II signs the Charter of Pennsylvania 1681
- Penn's first sight of his Promised Land 1682



illustrator Howard Pyle. Oakley became part one of a triumvirate of three noted female illustrators of their time—Oakley, Elizabeth Shippen Green, and Jessie Wilcox Smith. From 1899 until 1901 these three illustrators lived together at the Red Rose Inn in Villanova, Pennsylvania, which was where Violet started her murals for the Governor's Reception Room, a frieze that she titled *The Founding of the State of Liberty Spiritual*.

Traveling to England, Oakley immediately set out to conduct research for her murals. Though both Governor Pennypacker and Huston gave her recommendations on topics for the room, Oakley persisted in depicting the story of William Penn, as the founder of

THIS PAGE: The Legend of the Latchstring, 1919, Senate Chamber.

OPPOSITE PAGE: Oakley poses for a portrait, undated.

SENATE CHAMBER:

The Creation and Preservation of the Union

- The Legend of the Latch-string
- The Legend of the Slave-ship
- Troops of the Revolution 1777
- Troops of the Civil War 1863
- Washington at the Constitutional Convention 1787
- Lincoln at Gettysburg 1863
- The Armies of the Earth, striving to take the Kingdom of Peace by Violence
- The Slaves of the Earth, driven forward and upward by their Slave-Drivers
- International Understanding and Unity: the End of Warfare, the End of Slavery. Supreme Manifestation of Enlightenment. Prophecy of William Penn