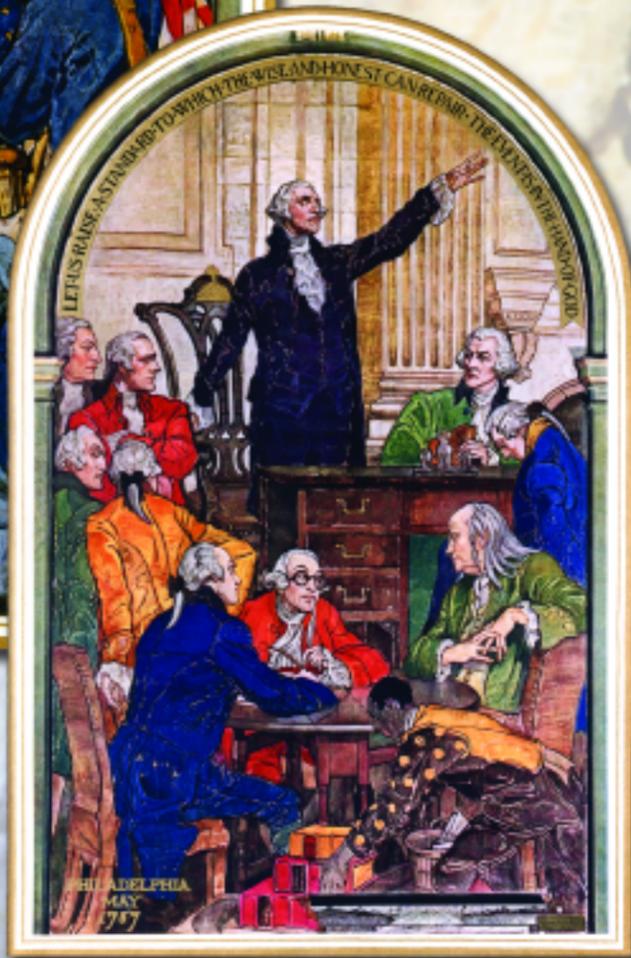


The Holy Experiment as herein set forth is a message of Love to the World from Pennsylvania.

Violet Oakley



224 THIS PAGE: Left, Lincoln at Gettysburg, 1863, 1917, Senate Chamber; Right, George Washington at the Constitutional Convention in Philadelphia, 1917, Senate Chamber.

OPPOSITE PAGE: William Tyndale Printing His Translation of the Bible into English at Cologne, 1906, Governor's Reception Room.



the colony. Violet was very strong in her conviction about wanting to trace Pennsylvania's history of religious tolerance and the ideals of social freedom and justice inherited from Penn for the reception room murals. Eventually, both Huston and Governor Stone acquiesced to her designs after they reviewed her preliminary studies that were presented before the Capitol Building Commission. When the frieze was complete in 1906, Oakley's fourteen murals for the reception room were some of the first to be installed in the Capitol. Though they were sent to Harrisburg prior to the October 4 dedication, they were not yet in place due to finishing touches in the reception room. The thirteen murals were unveiled on November 27, 1906 before a large crowd. With her work complete, Oakley found other commissions to occupy her time, but with the passing of Edwin Austin Abbey in 1911, Samuel B. Rambo, Superintendent of Public Grounds and Buildings, offered Oakley the opportunity to create murals for the unfinished Senate and Supreme Court Chambers. She began her new contract in 1912 working on both commissions concurrently, although the Senate took precedence. After more research and work, the

SUPREME COURT CHAMBER:

The Opening of the Book of the Law

- Divine Law: Key-Note
- The Scale of the Law: The Octave
- The Golden Age: Law of Nature
- Themis: Greek Idea of Revealed Law
- The Decalogue: Hebrew Idea of Revealed Law
- The Beatitudes: Christian Idea of Revealed Law
- Code of Justinian: Law of Reason
- Blackstone's Commentaries: Common Law
- The Spirit of William Blackstone: Common Law
- Commentaries: Common Law
- Penn as Law-Giver: Law of Reason
- Supreme Court of the State: Law of Nations
- Supreme Court of the Nation: Law of Nations
- Supreme Court of the World: International Law
- Disarmament: International Law
- The Spirit of Law: Purification & Enlightenment



226 “I WANT YOU TO PERCEIVE the borders of her garments—the trailing of her veils whenever you look upon the sapphire of the sea... when you hear the sound of rushing water she is there; her voice is in the murmuring of the ice floe. She is the whiteness of dazzling snow; the showers upon the grass; the blue of all mountains and hills... ‘HER PRICE IS ABOVE RUBIES’ for she is THE WISDOM OF LOVE.”

—VIOLET OAKLEY AT *UNITY* DEDICATION

Senate murals on the front wall, *Unity* and *The Creation and Preservation of the Union*, were dedicated on February 12, 1917. The two Quaker legends at the back of the Chamber were dedicated on January 20, 1919.

After the completion of the Senate murals, Violet devoted her attention to the Supreme Court Chamber, and for these paintings she chose to illustrate what she saw as the evolution of law, from its earliest beginnings

to the present. The Supreme Court murals are Violet's most allegorical and they also best illustrate her ideological journey as a painter committed to the ideals of world peace. She chose to represent law as movement up a musical scale, beginning with the painting *Divine Law*, which she said was both the Alpha and the

International Understanding and Unity Supreme Manifestation of Enlightenment Prophecy of William Penn, 1917, *Senate Chamber*.

SUPREME COURT Chamber Murals by Violet Oakley

Omega. The frieze continues around the room proceeding from the paintings *The Law of Nature* and *International Law*, before returning to the *Keynote*. Violet fervently believed that her vision of the evolution of law, as depicted in the Supreme Court Chamber, would lead to eventual world peace. The murals in the court chamber were installed and dedicated on May 23, 1927. Overall Violet Oakley had become the one artist to work over a quarter century, creating forty-three murals for the Capitol building.



“THE PEOPLE DESIRE PEACE BY THE OVERCOMING OF EVIL, BY THE DEAFEAT OF SINISTER FORCES.”

WOODROW WILSON

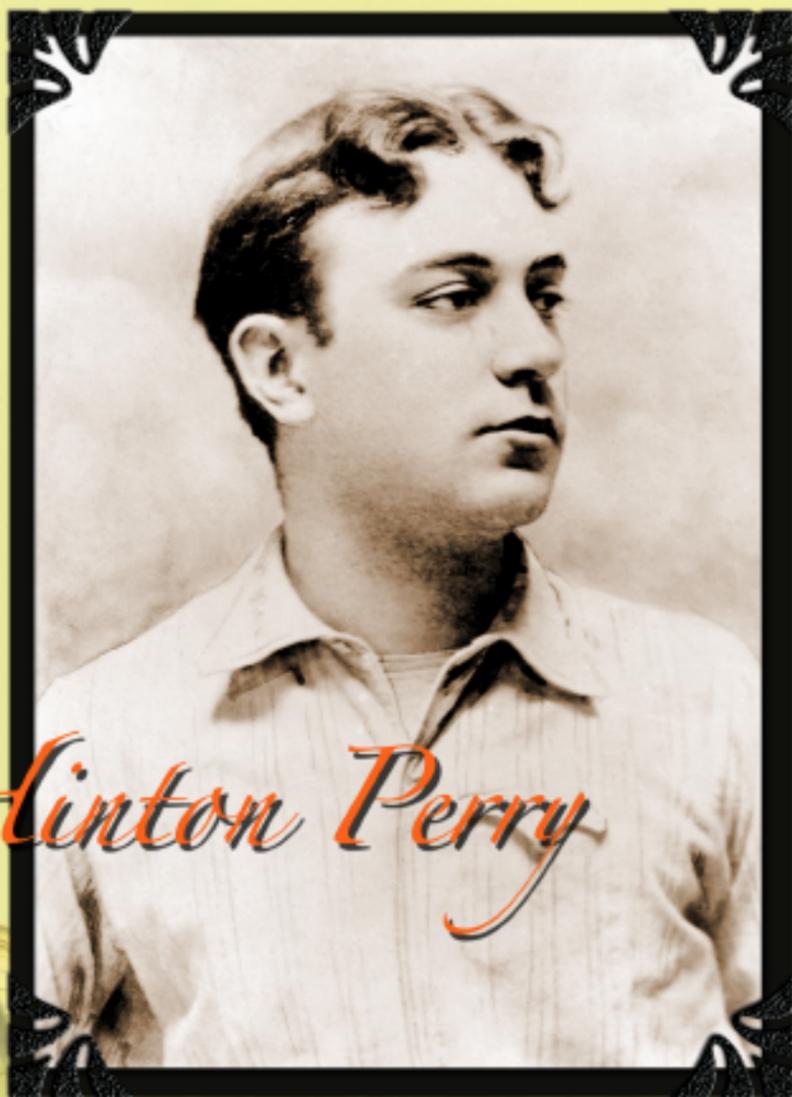


THIS PAGE: Top, William Penn as Law Giver-Law of Reason, 1927, Supreme Court Chamber; Bottom, Christ and Disarmament-International Law, 1927, Supreme Court Chamber.

OPPOSITE PAGE: Divine Law-Key Note, 1927, Supreme Court Chamber.

**ROLAND HINTON PERRY,
1870–1941**

Artist Roland Hinton Perry is the man who sculpted the statue *Commonwealth* on top of the Capitol's dome. Often referred to incorrectly as Ms. Penn, *Commonwealth* is the most visible piece of Capitol artwork as she is able to be seen from miles around Harrisburg. Perry was commissioned by Huston in 1904 to execute a drawing that the architect had done of this allegorical figure. Using a series of steam hoists, the bronze figure was lifted to the top on the dome and installed on May 25, 1905.



Roland Hinton Perry

According to Huston, she represents “the symbolic embodiment of the Commonwealth of Pennsylvania.” The statue weighs three tons and the figure alone stands fourteen-feet-six-inches tall. Adding the large gilded ball at the base, the entire sculpture stands over eighteen feet high.

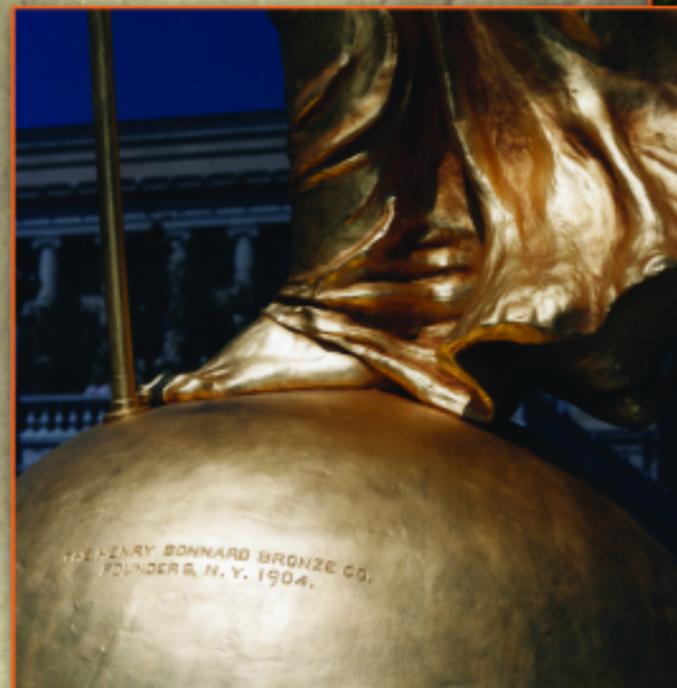
Perry was a master of both painting and sculpture, and he began his studies at the Art Students League in New York City at the age of sixteen. Three years later he traveled to Paris to study with Paul Delance at the Academie Delecluse. He entered the École des Beaux-Arts in 1890 as the only American student admitted that year. Perry remained in Paris for six years, producing both paintings and sculpture. Returning to the United

States, he was commissioned to sculpt bas reliefs at the Library of Congress. He also created a frieze for the New Amsterdam Theater in New York City. Perry is also credited with two monuments at Gettysburg National Military Park—the statue of Brigadier General George Greene on Culp’s Hill, and Brigadier General James Wadsworth on McPherson’s Ridge. In all, Perry designed and created over thirty major pieces of art, and he continued to work prolifically until his death on October 27, 1941.



THIS PAGE: Several views of *Commonwealth* during her restoration celebration, 1998.

OPPOSITE PAGE: *Roland Hinton Perry*, undated.





A

NORTH CORRIDOR MURALS



B



C



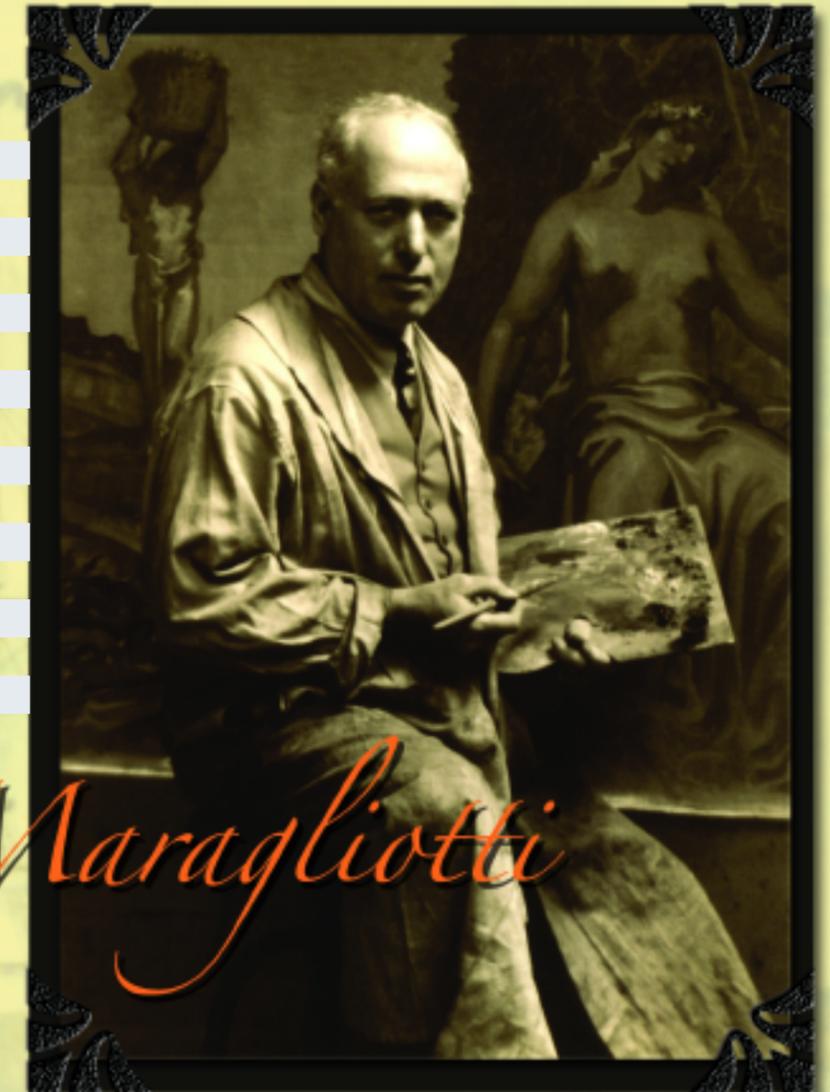
D

CAPITOL WORK

NORTH CORRIDOR

- Amish Farming 1730-40
- Lumber ca. 1880
- Coal ca. 1880
- Drakes First Oil Well, Titusville 1859
- Blacksmith Shop 1880
- Country Store 1867-70
- Steel
- Philadelphia Commerce early 1800
- Canal Boat 1835
- Ship Building, Philadelphia 1760-70
- Railroads and Telegraph 1838
- Digging Tunnel - Turnpike 1840
- Turnpike boom - Conestoga Wagon 1828
- John Fitch's Steamboat 1787

Vincent Maragliotti



VINCENT MARAGLIOTTI, 1888–1978

There were other artists at the time who were offered commissions for work on the new Capitol building. One of these artists was John White Alexander, who was commissioned to complete murals for the north hyphen lunettes, opposite those of Van Ingen. However, Alexander said that he was both too busy and too ill at the time to accept the commission and turned it down. The lunettes in the north hyphen were actually left undecorated until the early 1970s, when artist

THIS PAGE: Maragliotti at work in his studio, undated.

OPPOSITE PAGE: A. Drakes First Oil Well, Titusville 1859; B. Steel; C. Canal Boat 1835; All installed 1972 in north corridor, D. Self-portrait by Vincent Maragliotti, undated.

Vincent Maragliotti, who was living in the Harrisburg area, was offered the commission. Maragliotti chose to depict scenes of Pennsylvania's commercial and transportation history on the walls.

Maragliotti was a native of Italy and had emigrated to the United States at age seventeen. He studied architecture and fine arts at the National Academy of Design and the Cooper Union Art College of New York. Maragliotti was noted for his decorations in hotels and theaters throughout the east coast. He painted murals in the Copley Plaza Hotel in Boston, the Waldorf-Astoria and Biltmore Hotels, and the Strand, Roxy, Majestic, and Shubert theaters in New York City.



In the mid-1920s, Maragliotti was at work on the Lexington Avenue synagogue when he was introduced to architect William Gehron. Impressed with Maragliotti's work, Gehron asked him "to supervise and direct the decorations of the public areas in the South Office Building of the Capitol group in Harrisburg..."⁵ Maragliotti would eventually work in every building in the Capitol Complex, in creating new murals, repairing, and cleaning artwork from the 1920s through the 1970s. This included the Barnard sculptures and the Abbey and Oakley murals. In 1965 he painted a large mural on the second floor of the newly created William Penn Memorial Museum, (now the State Museum of Pennsylvania). He died at his home in Summerdale, Pennsylvania in 1978.

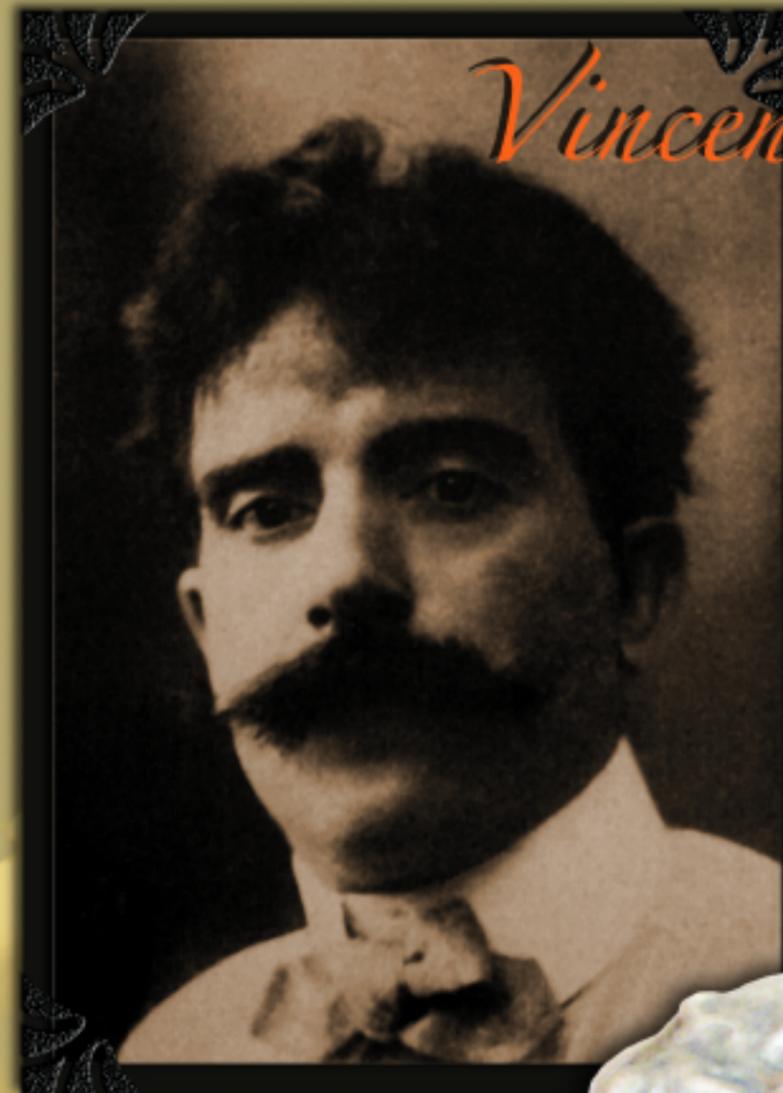
The famous artist Mary Cassatt was offered a commission for the Capitol, which she accepted. Cassatt's task was to produce a few small paintings for the Ladies Lounge on the second floor, adjoining the Lieutenant Governor's suite. Cassatt eventually completed both of these paintings, but promptly refused to sign a contract with John Sanderson, the furnishing contractor for the Capitol. Cassatt claimed in the newspapers of the time that she was approached by a politician who demanded a kickback of half her commission. Cassatt's stature at the time was such that she immediately resigned her commission and sold the two paintings privately. One of Cassatt's paintings, intended for the Capitol's Ladies' Lounge was

purchased by the Westmoreland County Museum, in Westmoreland County, Pennsylvania. A study for this particular mural is located at the Speed Art Museum in Louisville, Kentucky. The other Cassatt work intended for the Capitol is still in private hands.



THIS PAGE: Top, Country Store 1867-70, Vincent Maragliotti, 1970, North corridor; Bottom, Mother and Two Children, Mary Cassatt, 1901.

OPPOSITE PAGE: Top, Vincenzo Alfano, undated; Bottom, Putti located on pediment in the Capitol rotunda.



Vincenzo Alfano

CAPITOL WORK

ROTUNDA AND ENTRESOL

- Entranceway Sculpture Groups, Both symbolically depict War and Peace
- Angels of Light, *Attributed*
- Caryatid

HOUSE PEDIMENT

- Truth
- Justice

SENATE PEDIMENT

- Legislature
- Finance

VINCENZO ALFANO, 1854–1918

Vincenzo Alfano was another famous artist who produced work for the Capitol building during its construction. Alfano was both a painter and a sculptor. A native of Naples, Italy, he had studied at the Academy of Naples under famous painters Domenico Morelli and Giuseppe Palizzi. He later became a professor of art at that Academy. Alfano emigrated to America in 1898, attracted largely by commissions from the growing American Renaissance movement, which enticed numerous Italian artists. Alfano took up residence in New York and taught at the New York Industrial Museum. In 1902 he was given his Capitol commission, which was to execute sculptural groups for the two entranceways inside the building's main vestibule. The figures are





CAPITOL SCULPTURE BY VINCENZO ALFANO

- A. Entranceway north sculpture group.
- B. Entranceway south sculpture group.
- C. Angel of Light, Attributed to Vincenzo Alfano, Rotunda.
- D. Pediment sculpture, Second floor House Chamber portal.
- E. Putti figures on pediment of entresol doorway.
- F. Caryatid, Entresol.

allegorical representations located above the door pediments. The north group represents the early Commonwealth and its contact with Native Americans. The south group represents a Commonwealth enriched by arts and sciences. A theme of war and peace through which society has progressed are also espoused in both of the works.

From Huston's designs, Alfano also modeled the allegorical figures over the pediments at the second floor entrances to the House and Senate Chambers. The figures over the House represent "Truth" and "Justice," and those over the Senate "Legislature" and "Finance." The groups were inspired by Michelangelo's *Medici Tombs* for the New Sacristy in Florence, and similar motifs that were in the Paris Opera House. Alfano also carved the marble caryatids, globe, and cherubs located at the Entresol floor of the grand staircase, along with the sculpted plaster heads of famous Pennsylvanians present in the north and south hyphen corridors. In addition, the pediments over both the House and Senate Chamber's second floor entrances were produced by Alfano. The two large plaster *Angels of Light* gracing the newel posts of the grand staircase may also have been sculpted by Alfano, or possibly by a contemporary of his, Louis Milione of Philadelphia. Unfortunately, the original artist for these pieces remains unknown.

Donald R. MacGregor

DONALD R. MACGREGOR & COMPANY

Throughout the building there are many areas of ornate stenciling, Greek keys, acanthus designs, and elaborate decorative elements that were artistically a statement of Joseph Huston's design. While other artists dealt with the fine arts and specific Pennsylvania topics, the decorative elements in the building were contracted to the Donald MacGregor firm of Philadelphia.

Donald MacGregor (1870–1930), the principal in the firm, had studied art at the Pennsylvania Academy of the Fine Arts under William Merritt Chase. He in turn completed several murals within the building. One is on the ceiling of the Lieutenant Governor's Ladies Reception Room, entitled *Venus and Two Loves*. The other murals that MacGregor produced are at the light court ends of each hyphen corridor and these are titled the *Four Seasons*. In addition the painters on MacGregor's staff were responsible for all the gold and aluminum leafing, stenciling and glazing work, and highly ornate decorative painting throughout the building—a truly massive undertaking. Without the creative work of the MacGregor firm, the beauty of the Capitol would not be unified with its architectural surroundings. Their work blends all of the building's elements, creating a harmony of art.



CAPITOL WORK

CORRIDORS AND CHAMBERS

- Stencil and Decorative Finishing

NORTH AND SOUTH LIGHT COURT

- Four Seasons

LIEUTENANT GOVERNOR'S RECEPTION ROOM

- Venus and Two Loves



Donald MacGregor's Capitol Murals

- A. Spring and Summer
- B. Autumn and Winter
- C. Venus and Two Loves

Alfred Godwin

ALFRED GODWIN

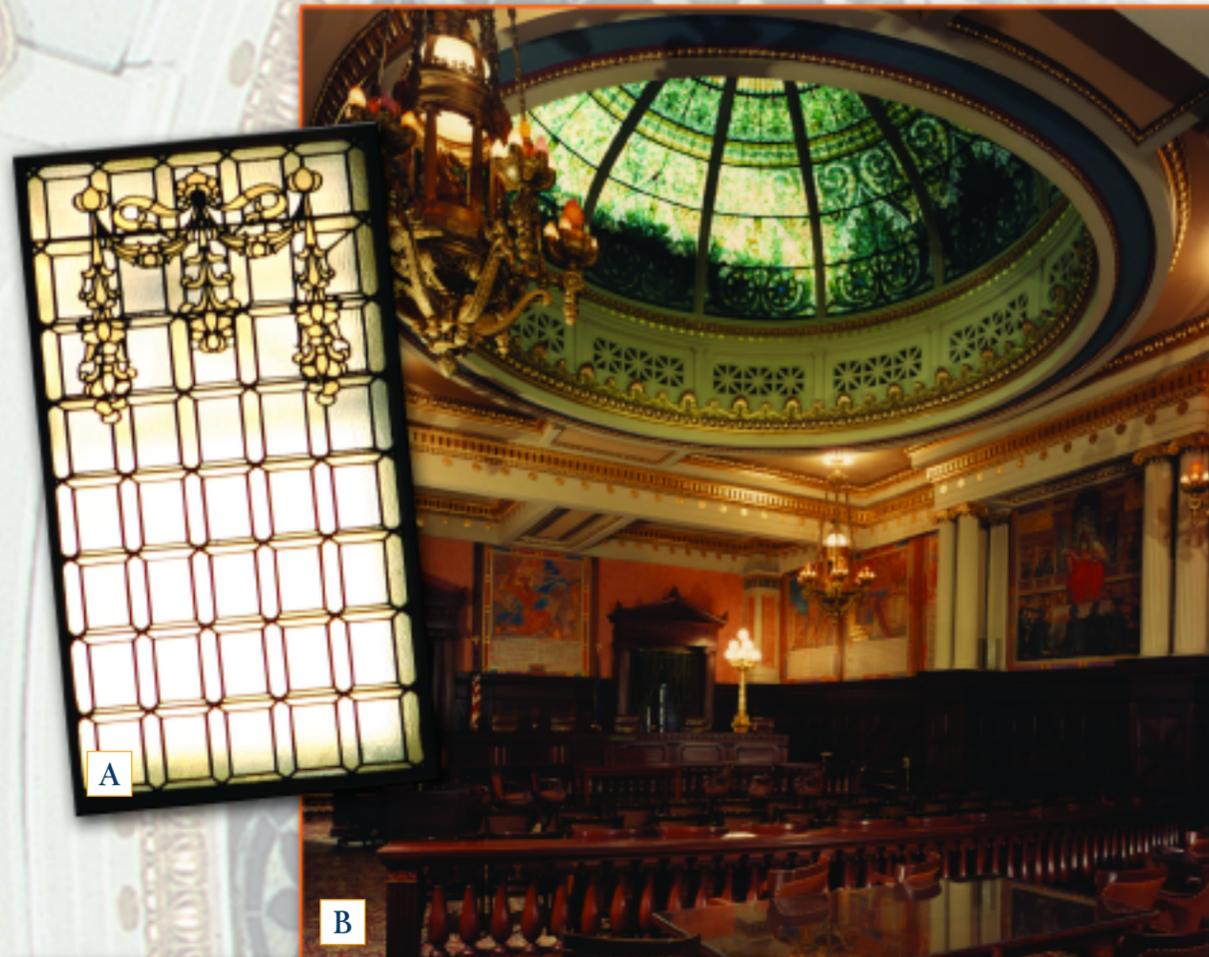
The Capitol's green and gold hemispheric opalescent glass dome in the Supreme Court Chamber was created by Alfred Godwin of Philadelphia. Godwin emigrated from England in 1874 where he had received his training in stained glass. In 1891 he ran an advertisement in the directory listing his shop address at 1325 Market Street, Philadelphia. He also produced windows for several churches including the former Presbyterian Church on Market Square in Philadelphia. It is surmised that Godwin also created the ochre stained glass windows in the rotunda's upper dome, the light court skylights, the light court lunette openings on the Capitol's fifth floor, and the decorative ceiling glass in the House and Senate galleries.⁶ All of the glasswork in these areas, along with the leaded glass skylights on the fourth floor are indicative of Godwin's style of work.

CAPITOL GLASSWORK

THIS PAGE: *Left, Supreme Court glass dome; Right, Decorative stained glass at top of light court.*

OPPOSITE PAGE:

- A. Rotunda dome glass window.
- B. Supreme & Superior Court.
- C. Light court from first floor.
- D. Light court skylights.

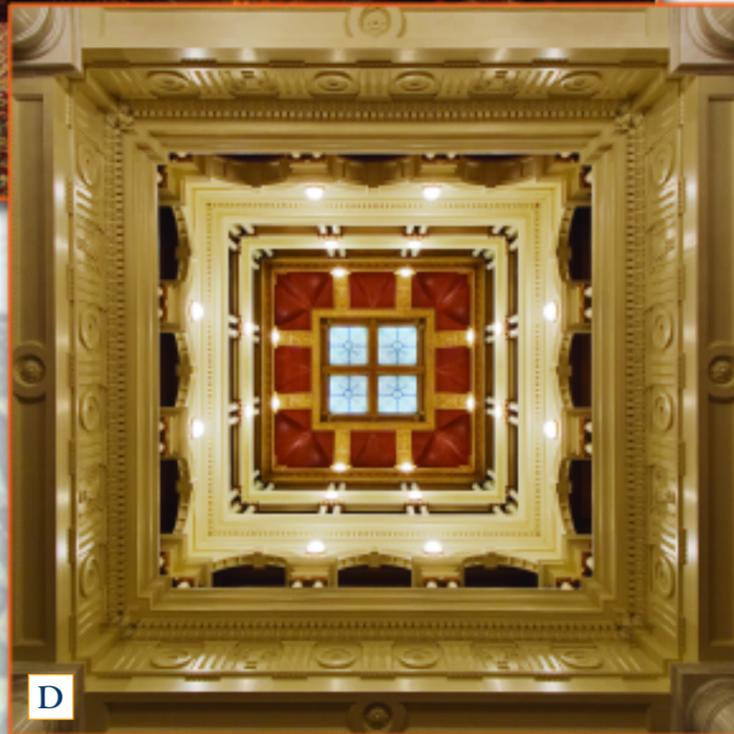


A

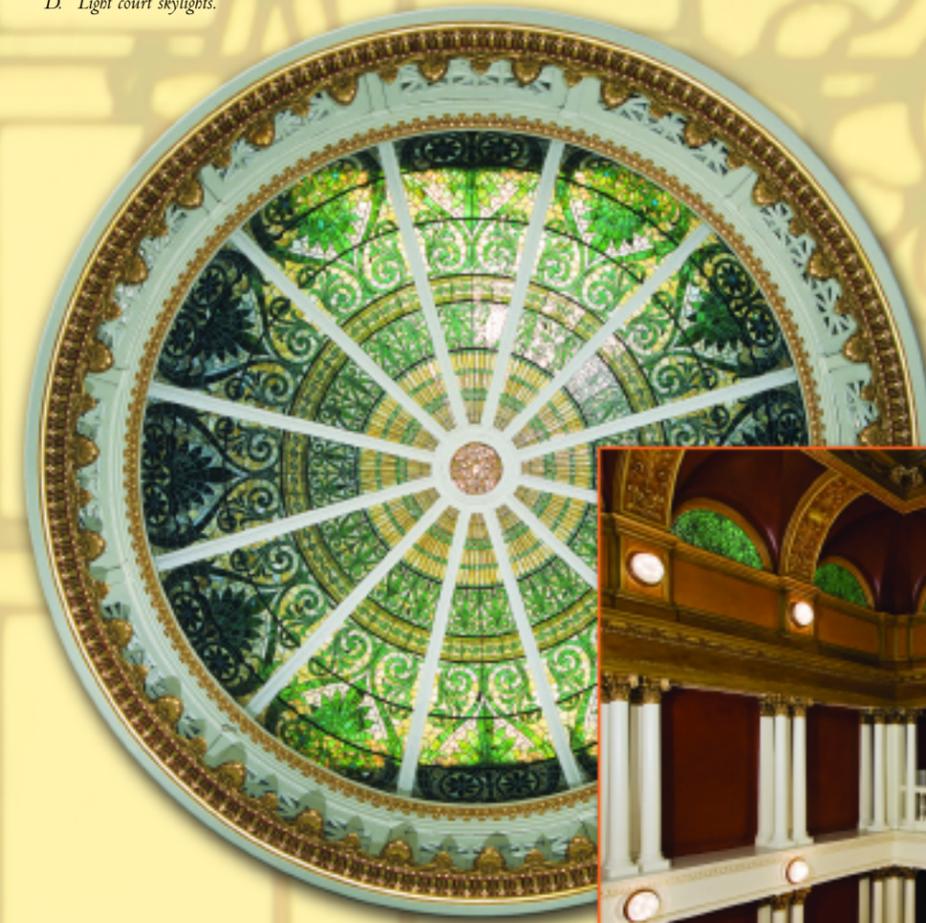
B



C



D





Henry-Bonnard Bronze Company

HENRY-BONNARD BRONZE COMPANY

The exterior ornate bronze work for the building was all done by the Henry-Bonnard Bronze Company of New York, under the supervision of bronze master Eugene F. Aucaigne. Huston was introduced to Aucaigne through George Grey Barnard, who had contact with the company because they had produced his famous sculpture, *The Hower*. After Huston had drawn the original sketches and studies, Henry-Bonnard, with Aucaigne at the helm, created the large bronze doors at the Capitol's west entrances, along with the monumental light standards topped with an eagle at the main entrance. They did the majority of the large-scale ornate bronze work in the building. All the light

standards on the first floor of the Capitol, the second floor rotunda balcony, the Supreme Court Chamber, and the Governor's Reception Room were produced by Bonnard Bronze. The House Chamber originally had standards most likely also produced by the Henry-Bonnard firm, but were removed as they took up too much space on the floor, hampering legislative activities.

The second floor balcony grills at the post office areas, and the grills over the House and Senate entrance doors, along with the ballustrate railings emblazoned with eagles on the fourth floor balcony, were also created by the Henry-Bonnard company.



- A. Supreme and Superior Court light standard.
- B. Detail of rotunda light standard.
- C. Aucaigne astride an eagle standard that graces the front steps of the Capitol, ca.1905. (Notice the plaster mold for bronze entranceway doors at right.)
- D. West entrance bronze doors.
- E. South wing bronze doors.
- F. Worker stands beside rotunda light standard, ca. 1905.

Pennsylvania Bronze Company

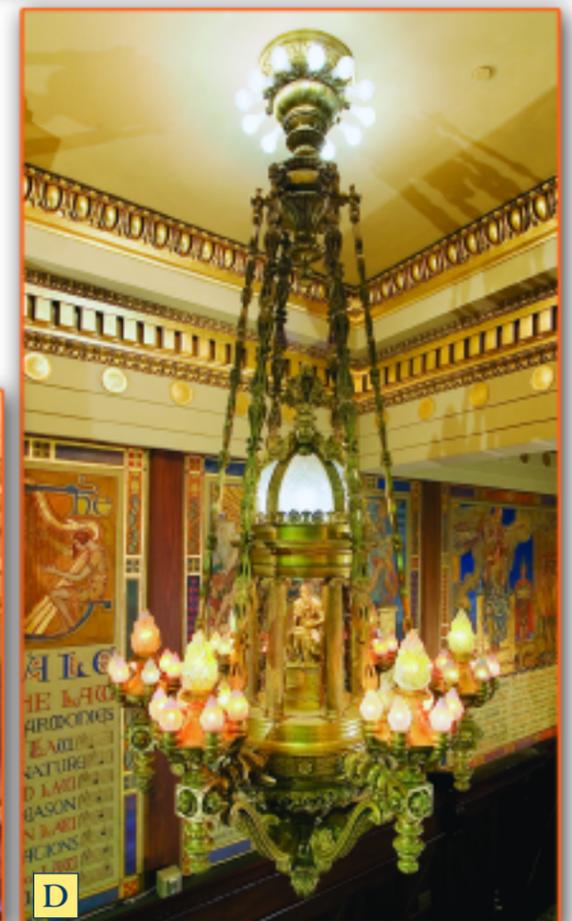
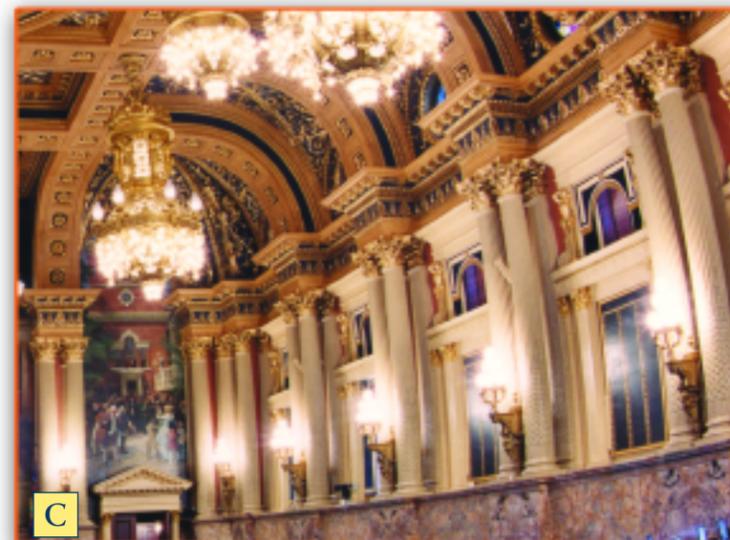
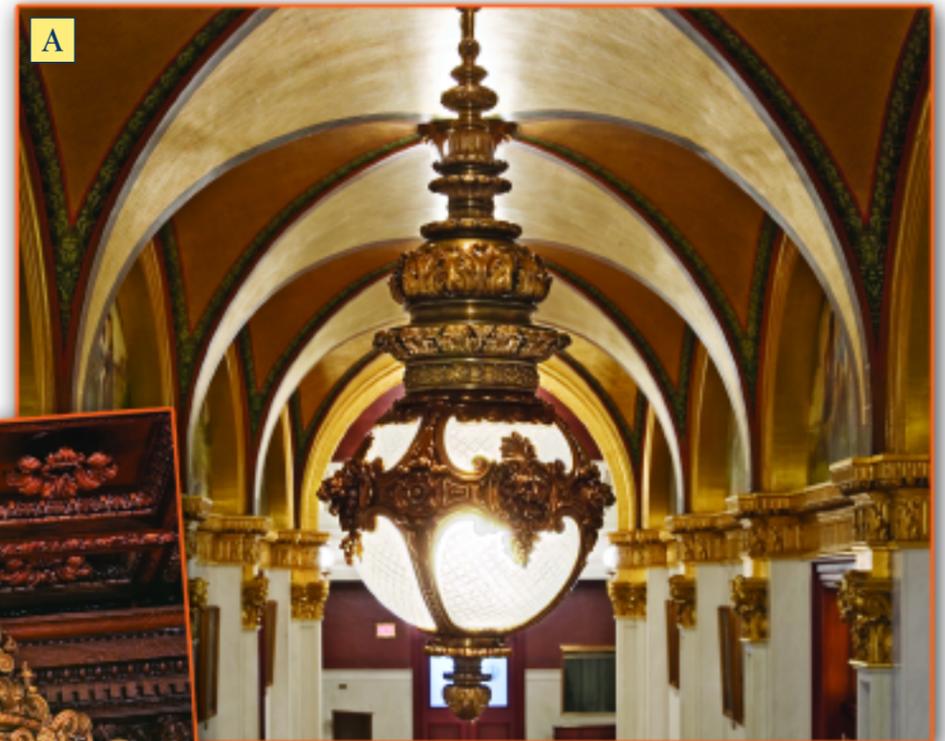
PENNSYLVANIA BRONZE COMPANY

The Pennsylvania Bronze Company was founded in Philadelphia in 1902 by John Sanderson in an effort to win the bronze contract for the Capitol building. It furnished all the ornate bronze light fixtures within the building, including the chandeliers and sconces in the House, Senate, and Supreme Court Chambers, the large lanterns at all three of the Capitol's west entrances, and the pumpkin ball fixtures throughout the building. Many of the company's top craftsmen were former employees of the Sterling Bronze Company of New York City—a premier manufacturer of the finest cast and hand-chased fixtures. Several of the fixtures for the Capitol were gold plated, especially for ornate areas, such as the Governor's Reception Room. Others were coated with a gold-tinted lacquer. The Capitol's ornate bronze light fixtures are all representative of the best bronze foundries of the day and do much to heighten the grandeur of the building.

THIS PAGE: Entrance lantern, South byphen corridor.

OPPOSITE PAGE:

- A. Pumpkin Ball light, South byphen corridor.
- B. Governor's Reception Room chandelier.
- C. View of the House Chamber showing chandeliers and wall sconces.
- D. Supreme and Superior Court chandelier.





A

B

C

D

E

Additional BRONZE Pieces

- A. Eagle grill, Rotunda second floor above chamber vestibules.
- B. Eagle grill in fourth floor balcony.
- C. Governor's Reception Room light standard.
- D. Senate Chamber light standard.
- E. Rotunda second floor balcony light standard, by Henry-Bonnard Co.

FIGUREHEAD CAPITALS

The first floor corridor capitals represent the vast mixture of countries that have formed the Commonwealth. Below each figure's portrait is the national foliage or flower from their individual homeland.



F

F. Benjamin Franklin - AMERICAN

Multi-talented figure in American history. Some of his accomplishments include signing the Declaration of Independence, publishing *Poor Richard's Almanac*, serving as postmaster of Philadelphia, founding the first American fire insurance company, serving as an American ambassador to France, and numerous inventions like the lightning rod, the Franklin stove, and bifocal glasses.



G

G. Daniel Boone - AMERICAN

He was born in Berks County, Pennsylvania. First to attempt colonizing Kentucky.



H

H. Oneida Chief Swatane - NATIVE AMERICAN

Representative of the "Five Nations" involved in treaties with land purchases between settlers and Native Americans between 1728–1748. Served as a viceroy of government to tributary tribes from Shamokin, now Sunbury, Pennsylvania.

Plaster Capitals in the Capitol



A



B



C



D



E



F



G



H



I

A. David Rittenhouse - DUTCH

Astronomer, mathematician, and clock maker. Member of the convention that formed the State Constitution of Pennsylvania.

B. Daniel Hayes Agnew - FRENCH

Born in Lancaster County with Huguenot descent. Famous physician and surgeon at the University of Pennsylvania, most known for his inventions and medical writings.

C. Heinrich Melchoir Mühlenberg - GERMAN

He was an organizer of the Lutheran Church in U.S.

D. George Keith - SCOTTISH

Converted Quaker who did much to spread the doctrine. He came to the Americas and served as Surveyor General for New Jersey.

E. James Logan - IRISH SCOTCH

Cofounder of Philadelphia with William Penn. Remained in the state spending his time as a public servant and author.

F. David Jones - WELSH

Clergyman of early Baptist church in U.S., served as a chaplain in Revolutionary War. He specifically served under General Anthony Wayne.

G. Gustavus Hesselius - SWEDISH

Earliest painter and organ bulder in America. Received first public commission by a U.S. resident.

H. Count Casimir Pulaski - POLISH

Joined Revolutionary army as a volunteer and was appointed by Congress as a brigadier-general three days later. Became leader of a light horse and cavalry division at Valley Forge called Pulaski's Legion.

I. Tedyuscung - NATIVE AMERICAN

Born in Delaware, he joined the Moravian Indian Mission and was baptized into their faith. He left shortly afterward to address the grievances of his people by settlers. He helped negotiate a short-lived peace treaty to resolve the conflict.