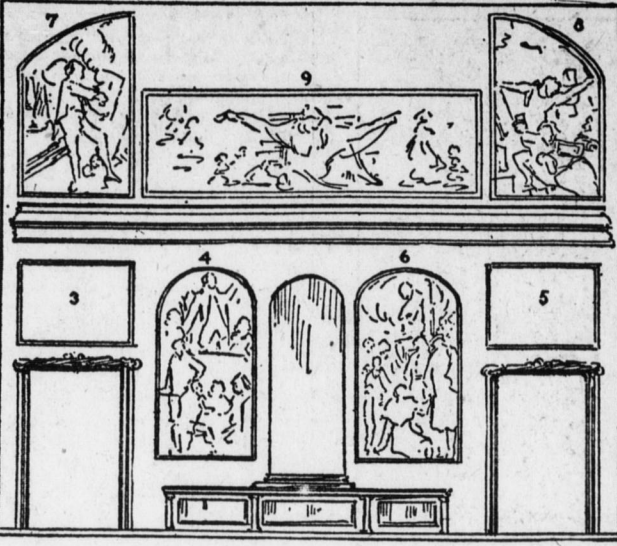


SCHEME OF OAKLEY CAPITOL DECORATIONS



Five of the Senate chamber mural panels, designed by Violet Oakley, will be publicly exhibited in her studio, at 405 Coggles, Aliens Lane, to-morrow, and are shown in this extempore diagram of the Senate wall as Nos. 4, 5, 7, 8 and 9. Panels 1 and 2, on the opposite wall, have not yet been begun; and panels 3 and 6 have been merely sketched. This diagram is not drawn to scale, nor as to the actualities of the Senate rostrum or the actual relationship of the new decorations. Panel No. 4 is the Washington panel, No. 5 the Lincoln, No. 7 the armies of the earth, No. 8 the slaves of the earth, and No. 9 the unity panel, the culmination of the series.

PAINTINGS TO BE SEEN IN EXHIBIT

(Continued From First Page.)

ing of the legislative session in January. The murals now ready for public view are part of Miss Oakley's Capitol commission, which not only includes the nine paintings for the Senate Chamber, but the Supreme Court Chamber, as well, which latter work Miss Oakley has not yet begun, though she has roughly planned out her scheme of treatment and sketched out the general idea. So far as the Senate Chamber goes, out of the nine panels needed to decorate the great green and gold chamber, there are still five paintings to be carried out, minor details of the general decorative scheme, the five which are soon to be put up being the most important, since they make up the decoration on the wall back of the President's rostrum, where they will make a brave display, since they are historic and symbolic pictures of the highest order. Noble in conception, brilliant in execution, they are undoubtedly the most extraordinary mural paintings that have ever been designed for any public building in America, not only from the point of view of their spiritual intent and meaning, but from that of the content, the pictorial design and the working out in colors.

The General Scheme

In detail the scheme for the Senate Chamber is as follows: For the entrance wall the artist has planned two large panels; the first, No. 1, representing "The Protest of the Friends Against Warfare" in the Colonial period, the famous story of the lifted latchkey, which gave the Indians free access to a Quaker home at night and so overcame their hostility, will figure in this historical sketch. The second panel, No. 2, represents "The Protest of the Friends Against Slavery," in 1778, and will be pictorially with the manumission of slaves in Pennsylvania. Neither of these panels is yet begun. Facing them on the rostrum wall are to be seven superb mural paintings, five of which are now ready and will make up the principal decoration of the chamber. The unfinished ones are: No. 3, Washington marching with his troops through Philadelphia on the way to Brandywine, 1777, the troops carrying branches in order to hide their lack of proper uniforms and bad condition. Number 4, the departure of the troops from Gettysburg (Camp Curtin) in 1861, which tells pictorially of the most famous historical episode of the war of the Rebellion. Dealing with war as these do, they, with the five pictures just finished, are conceived by Miss Oakley as part of a great scheme of symbolism which is a true apotheosis of peace or the unity of the nations through their common brotherhood and the mutual relationships as William Penn dreamed was possible when he sought to free all Europe from war, or of securing "peace by war," since he believed in other ways and methods of reaching the end he longed for. Consequently all the paintings in their decorative scheme lead up to the great central panel, No. 9, which spans the arches of the rostrum wall and is devoted to the idea of the supreme manifestation of enlightenment in international unity, the recognition of the unity of the kingdom of God and the moral and material world through peace. This panel is nine feet high and the figure of Unity, a woman bending over the waters of life, which are flowing out from the golden throne, is the one colossal note in the entire decoration and the point of reference for the whole scheme. This symbolic panel is based on this text, which illustrates it along the margin: "And He showed me a pure river of water of life" (Unity) "clear as crystal, proceeding out of the throne, and on either side of the river was there the tree of life and the leaves of the tree were for the healing of all nations." "And

the kings of the earth did bring their glory and their honor into it." As interpreted in design and color you see the tremendous figure of a woman kneeling at the foot of the throne in the most vivid shade of ultramarine blue. The figure is majestic and her uplifted hands are stretched out toward the groups to the right and left, which represent the nations and the people paying homage and offering up their tribute. On the right the kings, in crimson and gold and embroidered cloaks, are nodding up their crowns, while a Dante-like figure offers to the people the fruit of the tree of life, who, black and white, are represented as being removed of all their shackles; while a woman in white as Wisdom holds open to them the book of enlightenment. On the other side the learned of the earth, the scholars in their black robes of the law and the professions, the scholars in red, the surgeons, the trained nurses are all making the supreme sacrifice to the idea of Unity; while at the extreme left the weapons are being visibly beaten into pruning hooks and plowshares in a giant forge. Architectural details in the way of arches give delightful, indefinite, and the crowding figures, with lifted hands all actuated by the same impulse, have a sort of orchestral unison, the whole panel being extremely dignified and impressive and rich in gold and contrasting colors.

This panel of Unity, while it dominates the scheme, will not perhaps be as popular as the two arched panels, numbered 4 and 6, which are immediately below it and to the right and left of the President's seat in the Senate Chamber, since these panels deal in the case of No. 4 with Washington and in the case of No. 6 with Lincoln. Here the treatment of the historic episode will enhance Miss Oakley's reputation, since a finer Washington and a nobler Lincoln would be hard to find. The legend for the Washington group represents the scene when Washington said: "Let us raise the standard to which the wise and honest can repair. The event is in the hand of God," at the opening of the Constitutional Convention in May, 1787, while the line for the Lincoln group is from the Gettysburg address of November, 1863: "It is for us, the living, rather to be dedicated to the unfinished work."

In the Lincoln group the President is represented as standing with folded arms, looking down from a platform upon those who have crowded to hear him. Except Lincoln, none of the groups on the rostrum or of the ground are likenesses. They are typical in character and costume of the people of the period, the most human accent in the group aside from Lincoln being a widow in black with her fair-haired son, while soldiers life-size, in front, with the colors of the flag, carry the eye by a spiral line back into the vista of a panoramic landscape in which troops innumerable seem to be part. All the accessories are, however, quite secondary to the slightly bowed head of Lincoln, which is full of humility and grief, while an expression of rupture and exaltation lightens those before him.

As a contrast to this solemn and somber Lincoln panel that representing Washington will be said to be almost gay. Everything about it breathes confidence in the future and hope for the consummation of the Union. At the foot of the speaker's stand, which details the familiar background of the interior of Independence Hall, Franklin, in a gorgeous bronze-green coat, James Wilson in dull red and Madison in vivid blue, are seen seated at a table, while on the steps in a vigorous right-to-left swirl are Patterson, of New Jersey, in golden buff; Hamilton, nearest to the President, in red and the two Morris, Gouverneur and Robert; while to the left Dickinson is seated, also in a gorgeous green coat, and Randolph, in blue, the man who didn't sign, is represented sitting with bowed head. Washington stands with the left hand uplifted as if he had lifted it from his heart, and is supposed to be uttering the sentences which rim the arch.

In these pictorial panels mural decoration in America reaches its highest level, and their popularity is likely to be very enduring, especially when the ingenuity with which the painter has introduced a colored boy, a servant, in a rich brown-gold suit, at the foot of Franklin, who is there ostensibly to hand him a pile of books, but is really meant to indicate the fatal element that the race brought into our national history. Curiously enough, having other purposes in view, there is not a colored person in the Lincoln panel, as a more conventional treatment might have suggested would indubitably be the case.

Arms and Slaves When one turns from these three to the spandrel, the semicircular panel either side of the great central panel of Unity, one comes again to the symbolism of the painter, since No. 7 is devoted to the idea of the armies of the earth, who foolishly struggle to secure peace through war, and the legends that illuminate this panel are: "The kingdom of unity suffers violence and the violent will take it by storm," with this from Isaiah: "As a dream of a night vision, so shall the multitude of all nations be that fight . . . that fight against her and her munitions." "They shall look upon me whom they have pierced."

This is a gorgeous panel in color, showing the various armies of the nations, with bayonets fixed, pressing forward, great battleships with their military masts, the smoke of guns and burning places rising high in the sky, with the standards of the principal nations adding color to the scheme, holding up his sword, showing that he has surrendered to the idea of unity, or of peace through other means than war, through the supreme manifestation of enlightenment in international matters, as Penn laid it down.

Opposite this panel and balancing it in a reverse lunette are represented the slaves and toilers of the earth, with this legend: "They did set over them taskmasters to afflict them with burdens, but the more they afflicted

them the more they multiplied and grew." "I have surely seen the afflictions of my people, and have heard their cry, and I will redeem them with an outstretched arm and with great judgments." While the armies of the earth are presented as if scaling fortification, the slaves of

the earth are represented as carrying up chests and burdens from the disembarked products on the seashore. At sea are the old-fashioned sailing vessels, headlands in the distance and this all treated very simply, with the dark skins of the people, makes an extremely agreeable panel, almost

Egyptian in character. Both of these panels have a tremendous rhythmic pictorial effect in a spiral treatment of the design, the one culminating in the rush of the soldiers and of their banners into the smoke that assails the sky, while in the other the burdened slaves climb

a rocky steep and the taskmaster with his whip curves it up into the skyline and gives the keynote of the whole composition. Both balance beautifully with the other five panels, all the color schemes hanging together in and giving the central panel of Unity its proper importance.

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