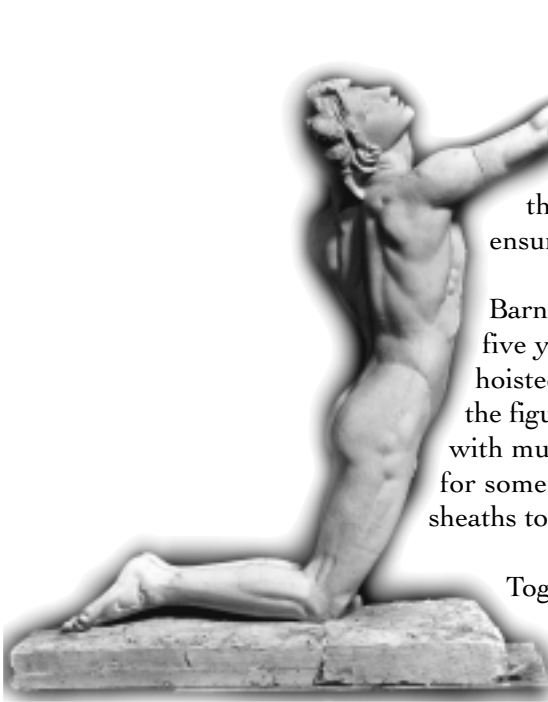


THE CAPITOL'S BARNARD STATUES



Kneeling Youth, from South Group.

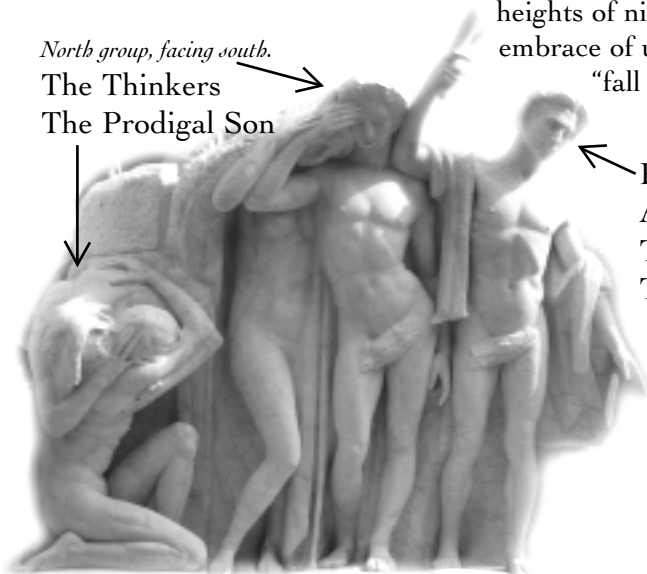
Sculptor and artist George Grey Barnard was commissioned by architect Joseph Huston to create the large statuary groups at the Pennsylvania State Capitol's main westerly entrance. Barnard envisioned an intricate theme for each of the statue groups, with each individual figure having symbolic meaning intertwining within the whole of the work. The statues are massive figures carved out of Carrara marble to ensure lasting durability.

Barnard received his commission in 1901 and his statues were completed in 1911, five years after the Capitol was dedicated. They were shipped to Harrisburg and hoisted into place by the Piccirilli Brothers, the family of marble workers who carved the figure of Abraham Lincoln at the Lincoln Memorial. The statues were welcomed with much fanfare and critical acclaim; however, the statues' nudity proved too much for some residents of Harrisburg. To appease the citizens, Barnard designed marble sheaths to cover the statues and concerns over modesty were quieted.

Together, the north and south groups represent what Barnard allocated as the two classes of humanity: those who follow the laws of Nature and those who do not. He further explained this concept by terming the north group "The Unbroken Law" as those who find prosperity through labor, love, and fraternity by choosing what is good and right. Conversely, the south group, or "The Broken Law" represents those who have rejected the laws of God and Nature and, in turn, suffer despair and sorrow. For example, the biblical figures of Adam and Eve are found on both the north and south groups, each reaching heights of nine and half feet tall. On the north group the couple is found in an embrace of unity while on the south group, after experiencing the "fall of man," they are shown (*cont'd on back*)

North group, facing south.

The Thinkers
The Prodigal Son

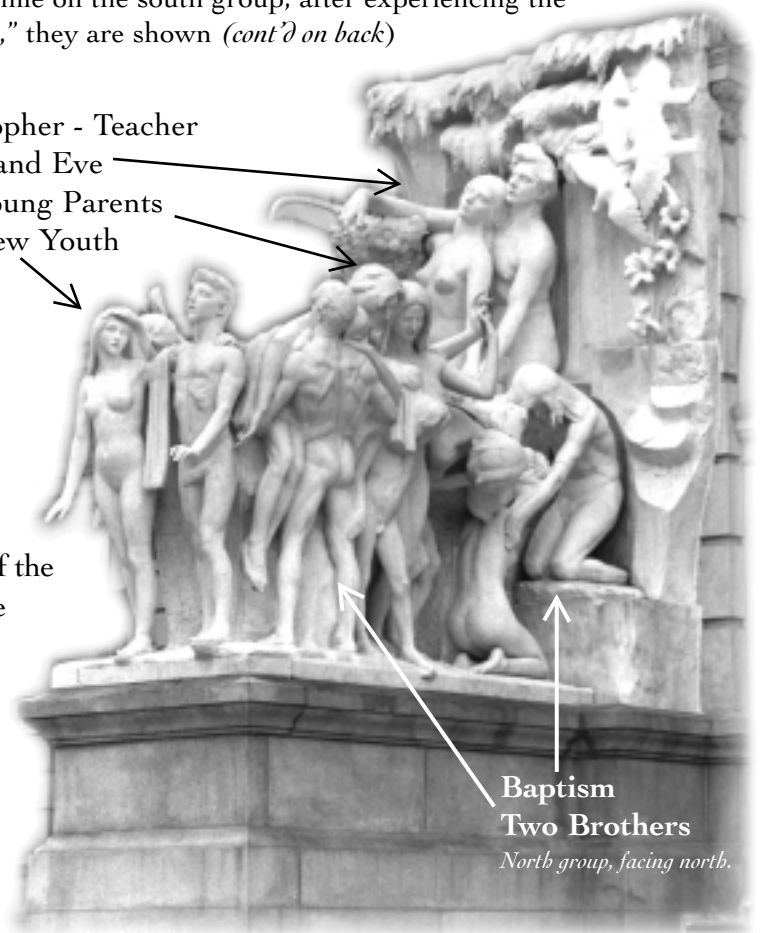


Philosopher - Teacher
Adam and Eve
The Young Parents
The New Youth

LOVE AND LABOR: THE UNBROKEN LAW is the title of the entire series of sculptures on the north pediment. The subjects for the North group are as follows:

AGRICULTURE: THE REWARDS OF LABOR

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



Baptism
Two Brothers

North group, facing north.

THE BURDEN OF LIFE: THE BROKEN LAW is the title of the entire series of sculptures on the south pediment. The subjects for the South group are as follows:

THE LOST PARADISE: ADAM AND EVE

Angel of Consolation
Burden Bearer

Kneeling Youth
Foresaken Mother
Two Brothers
Mourning Woman
Despair and Hope

Adam and Eve
Kneeling Youth

South group, facing south.

From south group, facing north.

apart with hands uplifted in anguish. This counter-balance of hope and despair is presented among all of the statuary figures. Barnard desired to depict these opposing views of mankind because he believed the character of the state rests upon the unique will of those who labor within the Commonwealth. He described this passionate belief in detail: *"I saw that the ideal of the Greeks was to make gods. They created beautiful forms, beautiful symbols which they set on pedestals, but in their statuary they stopped short, deliberately, at anything that was individual or characteristic of humanity. The day of the gods has passed. This is the day of the people and it is the people that I want to fix in sculpture."*

Barnard stated *"the subjects, [bearing 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."*

Likewise, he sought to convey the spirit of Pennsylvania's founder William Penn's desire to create a place where peace and brotherly love form the foundations of popular government.

Barnard, a native of Pennsylvania, was one of the most renowned sculptors of his day, and was even compared to Michelangelo at the dedication ceremonies. Though he did numerous other sculptures and statues in bronze and marble at both home and abroad, it was his final wish that he could be buried near the Capitol sculptures. On April 24, 1938 he was interred at Harrisburg Cemetery, about a mile from what he considered his greatest work.

*All information supplied by the Capitol Preservation Committee.
Room 630 Main Capitol Building <http://cpc.legis.state.pa.us>*