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July 6, 1926.

To the Members of the Capitol Commission and
to the Goodhue Associates:

The scenario which I herewith submit for the symbolism of the Capitol decoration is as nearly complete as my information in respect to the building permits. It is planned as a logical whole and carries out in detail the main lines of the ideas laid down by Mr. Goodhue in the original design of the building.

The principle features have already been submitted to the Commission and have been approved. Many of them are either executed or under way at the present moment. There are others (such as the Memorial to Mr. Goodhue himself) that have been considered but not as yet definitely passed upon. Still others call for modifications of earlier plans while in one case (the Memorial Chamber) nothing has heretofore been offered. In presenting this report I beg, therefore, to call attention to those matters which are new or modify previous action.

First, in the matter of inscriptions. All of the inscriptions here offered have been formally approved excepting in three instances. These are:

(1) The passage from Washington's Farewell Address proposed for the mantel in the Senate Lounge. This was originally proposed for the Governor's room, but the state motto has been used there instead. Mr. Phillip says that it can readily be used as here suggested.

(2) The eight engaged figures about the base of the Tower, for which subjects are here offered, are accompanied by inscriptions. It is my belief that these will aid the symbolism of the images as a group. Mr. Lawrie has expressed approval.

July 6, 1936.

(3) The reliefs, with accompanying inscriptions, proposed for the Foyer, to replace the niches of the original design, will in my opinion greatly aid both the richness and the clarity of the symbolism of this hall. These are new, and have not been approved nor previously submitted.

Second, the suggestion that stone seats be placed in the Foyer between each pair of lateral niches is also a new suggestion.

Third, the suggestion that the Goodhue Memorial be placed on the splay of one of the tower shafts in the Rotunda is a modification of a previous suggestion by Mr. Lawrie. It may call for special treatment of the stone, in preparation for a relief tablet.

Fourth, the suggestion for the Floor, Vestibule to Rotunda, is in part new. I talked this over with Mr. Phillip and he regarded the scheme very favorably. Miss Meiere should be commissioned to prepare the cartoons, as it is this idea which I have worked out in consultation with her as well as with the architects.

Fifth, the scheme for the painted decoration of the Library ceiling seems to me important, not only because of the public nature of the room, but also because it will admirably complete the symbolism of the interior.

Sixth, a matter of great importance is an early contract for the figure of "The Sower" at the summit of the Dome. Mr. Lawrie states that it will require a year to model and another to cast this image, and that it must be hoisted in place while the Tower is still in skeleton. This image is a very important element in the decoration of the Capitol, and it should receive attention.

Seventh, the original design calls for a series of twenty-four engaged figures, with symbols, above the window piers, on the exterior of the Tower. I have arranged subjects suitable for these according to the original idea, that they should typify the industrial life of the state. However, it is my own opinion that the building would gain by the omission of these figures and the substitution of a purely architectural termination for the piers.

Eighth, as stated above, the scheme for the Memorial Chamber and the Turrets is entirely new. I am not aware that the treatment of this unit has previously been considered.

Respectfully submitted,


H. B. Alexander

HBA: AEB

NEBRASKA STATE CAPITOL

SYNOPSIS OF DECORATIONS AND INSCRIPTIONS

Section I. EXTERIOR.

Sculpture and Inscriptions.

Section II. INTERIOR.

Sculpture, Mural Painting, Tile

Mosaic, Marble Mosaic, Bronze,

Inscriptions.

Section 1.

EXTERIOR DECORATION

In relation to its symbolic decoration the exterior of the Capitol falls into two major units, the peripheral Square and the central Tower. Their architectural forms naturally suggest their related significance in a monumental sense. The circuit of the Square is emblematic of the quarters of the Earth and the historic course of human experience. The Tower, in its upward sweep, serves as gnomon of the Heavens and symbol of the more abstract conceptions of life derived from historic experience. Unitedly, they express that combination of action and thought which is the essence of all human life, social as well as individual. It is this broad significance of the architectural form that is elaborated in the program of decorations, which rise from the concrete and historical to the abstract and symbolic with the successive elevations of the monumental structure.

1. THE SQUARE

The Square subdivides into several units: the North Portal, the South Pavilion, the Senate Facade, the House Facade, and the Terrace Circuit. The theme of the symbols is "the Spirit of the Law as shown in its History". The North Portal represents the title. The Senate Facade represents Law in the Ancient World. The House Facade represents Law in its Modern and New World development, down to the admission of Nebraska into statehood. The South Pavilion typifies Written and Constitutional Law. The Terrace Circuit carries the consecutive moments of the History of the Law. In detail the program is as follows:

1. The North Portal.

The North Portal is the monumental entrance to the edifice. In its symbolism it gives the title and theme of the building as a whole -- "the Spirit of the Law". It subdivides into three units: the Stair, the Doorway, and the Pylon. The symbols rise in abstractness with the vertical rise of these elements, thus echoing the symbolic form of the whole building.

(a) The Stairway.

The Balustrades of the Stair form the first unit of symbolism, in their rise from the ground level typifying the foundations of life on the prairies. For this reason, the spirit of the Pioneers is indicated in the inscriptions and the older aboriginal life in the panels on the cheeks of the Balustrades.

1. Inscriptions on the face of the Balustrades:

East: HONOUR TO
PIONEERS
WHO BROKE
THE SODS
THAT MEN
TO COME
MIGHT LIVE

West: HONOUR TO
CITIZENS
WHO BUILD
AN HOUSE
OF STATE
WHERE MEN
LIVE WELL

11. On the cheeks of the Balustrades panels in bas-relief in two patterns, each once repeated, representing respectively a bison bull with hills of maize and a bison cow and calf with hills of maize. The symbolism is primarily Indian, the bison and the maize having been the fundamental food sources of the Plains Indians as corn and cattle are for their white successors. Further, in Plains Indian legend the bison is commonly represented as the giver of the maize, while this animal and plant are intimately associated in the native ritual. These panels symbolize, therefore, not only the first human life of the Plains, that of the Red Man, in relation to its elemental sources, but also the elemental source of the human life which has followed. Decoratively, the idea is Indian, indicated in the conventionalization of the hair in forms suggested by Maya glyphs, in the use of feather forms for grass, and in the mainly pictographic form. Above the bison and on their bodies are inscriptions emphasizing this relation, as follows:

(a) On the outer panels, passages taken from the Pawnee ritual of the Hako, representing the gift of life through corn and children, viz.:

On the panel of the bull:

IN THESE WORDS THEY REMEMBERED THE MAIZE

BORN OF THE EARTH
AND TOUCHED BY THE DEEP BLUE SKY
OUT OF THE DISTANT PAST I CAME UNTO YOU
YOUR MOTHER CORN

On the panel of the cow and calf:

IN THE RITE OF THE CALUMETS THEY SANG

AS ONWARD WE WEND
THINKING OF OUR CHILDREN
MANY TRAILS OF BUFFALO WE BEHOLD
MANY TRAILS OF LIFE

(b) On the inner panels, above names of the principle Indian tribes that have lived or hunted in Nebraska, on the bodies passages from Indian lore, viz.:

On the panel of the bull, below the names a passage from a Navaho hymn sung to celebrate a refreshing shower:

OMAHA OTOE PAWNEE ARAPAHOE KIOWA

IN BEAUTY I WALK
WITH BEAUTY BEFORE ME I WALK
WITH BEAUTY BEHIND ME I WALK
WITH BEAUTY ABOVE AND ABOUT ME I WALK

On the panel of the cow and calf, names of further tribes,
and on the body of the cow a passage drawn from Sioux lore:

SIOUX CHEYENNE WINNEBAGO PONCA ARIKARA

ARISE WITH THE DAWN
BATHE IN THE MORNING SUN
SLEEP WHEN THE BIRDS NO LONGER FLY
AWAKE WHEN THE FIRST FAINT DAWN APPEARS

(b) The Doorway.

The Doorway comprises in its decoration the bronze doors, the inscription above the door, the relief panel of the Pioneers, and the decorative frieze above the panel and that which faces the interior of the arch.

1. The Bronze Doors carry further the Indian symbolism, typifying the opening of the way of human life into Nebraska, that to the east representing the old life of the Indians before the white man came, that to the west the contact of the two races. The symbols for each door fall in three vertical tiers, as follows:

East, or Indian door, central scenes underscored:

Papoose (Indian Baby)	Turtle (Symbol of Life)	Priest (Blessing Child)
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Calumet Ritual

Maiden	Deer (Fruitfulness)	Lover
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The Corn Field

Woman with burden	Elk (Cosmic energy)	Hunter with game.
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Buffalo Hunt

Woman as mourner	Bear ("Medicine")	Counsellor or Indian Sage
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Thus the left represents the woman's, the right the man's life activities, while the center represents the tribal labors and rites. From top down the course of life is indicated. Minor emblems are pipes, hoes, bows and arrows. As a whole the door typifies Peace.

West, or Indian-white door:

Indian
Story-teller

Thunderbird
(War symbol)

U. S. Scout
Indian

Ghost Dance

Warrior
mounted

Wolf
(Warrior)

U. S. Soldier
Indian fighter.

Battle

Medicine Man
or Prophet

Owl
(Wisdom)

"Black-robe"
Missionary

Trading

Sign of
Friendship,
Indian

Beaver

White
Trapper or
Trader

The right represents the types of white men in contact with the Indian and the Indian in white service, the left represents Indian types, while the center indicates the forms of contact, together with symbolic animals.

ii. In the panel above the doorway is the inscription:

THE SALVATION
OF THE STATE IS
WATCHFULNESS
IN THE CITIZEN

iii. Above the inscription is the bas-relief of the Panel of the Pioneers, representing a prairie schooner drawn by oxen, guided by a scout (portrait of Col. Cody), and accompanied by the pioneer family -- the four ages of life represented by the old man with the water-finder's wand, the young man with the basket of seed, the pioneer parents and the babe in arms, thus symbolizing the implanting of the whole life of man in a new land. The eagle of destiny, the rising sun, the ox horning the buffalo cranium from his path, the dog, are additional symbols.

iv. The ornament comprises within the frieze above the panel baskets of maize ears and buffalo crania and within the arch alternating rosettes of wheat and corn ears, thus symbolizing the union of the gifts of the Old and the New Worlds.

(c) The Pylon.

The decoration of the Pylon comprises the cornice inscription, the engaged figures of the Guardians of the Law, and the arms of the United States and of the State of Nebraska (each once repeated).

i. The cornice inscription is:

WISDOM JUSTICE POWER MERCY
CONSTANT GUARDIANS OF THE LAW

ii. The engaged figures are in two pairs, the pair to the east representing Wisdom and Justice, the pair to the west representing Power and Mercy. The symbols of Wisdom are the Book of the Law and a lamp-crested crown resembling a mural crown. The symbol of Justice is the scales. That of Power the partially drawn sword. Those of Mercy the lamb and the hand raised to stay the sword of Power. Sequentially these images typify the four great historical sources of civilized institutions as these were brought into the land by the Pioneers, viz.: the Hebrew gift of the Wisdom of the Law; the Greek gift of the Philosophy of Justice; the Roman conception of the Power and Majesty of the Law; the Christian ideal of Justice tempered with Mercy. Collectively they form the initial and title of the series of panels about the circuit upon which are portrayed the History of the Law.

iii. The arms of the United States are portrayed with the established attributes and motto. The arms of Nebraska, above the State motto "Equality Before the Law", are represented by a shield bearing the scales and fasciculus (emblematic of Law) surmounted by a helmet (protection), surrounded by a wreath of ears of maize, and capped by a crest formed of three books set upon a heraldic pillow and supporting a bison head.

2. The Terrace Circuit.

The symbolic decoration of the terrace circuit reads to the right from the North Portal. It comprises:

- (a) The Frieze of the names of the counties of Nebraska, above the window line and following the circuit of the building.
- (b) The series of eighteen bas-reliefs representing the History of the Law in the panels cresting the corner pavilions and the Senate and House Facades, together with the decorations of the South Pavilion. The eighteen relief-panels fall into two groups of nine, each of which is subdivided into threes.

The Western nine (Senate side) symbolizes the Hebrew, Greek and Roman contributions to the Law, or collectively the Ancient World. The Eastern nine symbolizes the spirit of English Law, the growth of Freedom in America, the establishment of law in Nebraska. The groups are as follows:

1. The Western (Senate Facade) group, beginning NNW:

- (1) Moses Bringing the Law from Sinai.
- (2) Deborah Judging Israel.
- (3) The Judgment of Solomon.
- (4) Solon Giving a New Constitution to Athens.
- (5) The publishing of the Law of the Twelve Tables in Rome.
- (6) The Establishment of the Tribune of the People.
- (7) Plato Writing his Dialogue on the Ideal Republic.
- (8) Orestes Before the Areopagites.
- (9) The Codification of Roman Law under Justinian.

In this group the three first represent the Old Testament conceptions of theocratic, inspired and kingly law. The second triad (off the Senate lounge) symbolize the legal foundations of Democracy and Republicanism in Athens and Rome respectively. The third triad indicates the interpretation of law through philosophy, the bringing into law of the spirit of human wisdom and enlightenment, and the final formulation of ancient law in the Corpus Juris Civilis.

11. The Supreme Court Balustrade, panels a jour:

- (a) The signing of the Declaration of Independence -- with portraits of Rush, Stephen Hopkins, Richard Henry Lee, Robert Morris, Wilson, Randolph, John Adams, Roger Sherman, Samuel Adams, Hancock, Huntington, Franklin, Jefferson.
- (b) The Magna Carta -- King John, Archbishop, Retainers, Clerk, Barons.
- (c) The Writing of the Constitution of the United States -- with portraits of Franklin, Washington, Hamilton, Wilson, Madison, Gerry, Edmund Randolph, Pinckney, Rufus King, Gouverneur Morris, Roger Sherman.

The panels representing the great historical documents at the basis of our political liberties are centrally placed here in the series of panels, as they are central in our history and institutions.

111. The Eastern (House Facade) group, beginning SSE:

- (10) The Codification of Anglo-Saxon Law under Ethelbert.
- (11) Milton Defending Free Speech Before Cromwell.
- (12) Burke Defending America in Parliament.
- (13) Las Casas Pleading the Cause of the Indian.
- (14) The Signing of the Pilgrim Compact on the Mayflower.
- (15) Lincoln's Proclamation of the Emancipation of the Negroes.

- (16) The Purchase of Louisiana from Napoleon.
- (17) The Kansas-Nebraska Bill.
- (18) The Admission of Nebraska as a State in the Union.

In this group of nine the first triad represents the founding of English law in the first codification which appeared of Northern law in a Germanic language and its spirit as shown in the defense of liberty by Milton and Burke. The second group represents the proclamations of the rights of the red, white and black races in North America. The third represents the three steps by which Nebraska became respectively a part of the territory of the United States, an established Territory, and a State in the Union. The last of these panels, on the NNE corner, completes the return to the North Portal.

3. The South Pavilion.

The South Facade is the front of the Law Chambers and the theme of its decoration is primarily that of the written law. Thus at the extremes of this front (SW and SE corner pavilions) are the two panels representing respectively the final codification of Roman and the first written promulgation of English law. The central decoration is, however, that of the South Pavilion which houses the Supreme Court and corresponds in dignity on the south to the great Portal on the north. The decoration of this pavilion embraces:

- (a) The cornice inscription, imitated from Aristotle (Politics VII.i)

POLITICAL SOCIETY EXISTS FOR THE SAKE OF NOBLE LIVING

- (b) The engaged images of the great Legislators of the Western World, eight on the south front and two on the courts, as follows:

Hammurabi -- with cuneiform inscription from the Code.
 Moses -- with Hebrew inscription from the Commandments.
 Akhnaton -- called the "first individual in history", Pharaoh.
 Solon -- The Athenian lawgiver.
 Solomon -- with image of the Temple.
 Julius Caesar -- representing the spread of Roman power.
 Justinian Caesar -- the emperor of the East and West.
 Charlemagne -- founder of the Holy Roman Empire and Feudalism.
 Napoleon -- the modernizer of Europe, for the modern age.
 Minos -- mythical king of Crete and Judge of the Dead.

- (c) The Balustrade, with the panels of the Magna Carta, Declaration and Constitution, as described above.

4. The Senate Facade.

The decoration of the Senate Facade comprises two elements, the continuation of the series of Terrace panels and the decorations at the top corners of the lateral buttresses.

(a) The panels embrace the group of three, over the Lounge windows, devoted to the founding of the Athenian Democracy and the Roman Republic, and the two lateral panels, symbolizing in Solomon practical wisdom and in Plato theoretical understanding.

(b) The corners of the buttresses call for four ornaments. These are:

North, the Mural Crown, emblematic of the Law as a Wall of Protection.

Central (repeated, one to each buttress), a tripod bearing Lamp with flame, symbol of the Illumination of the Law.

South, Corinthian Helm and Sword, the active Protection of the Law.

5. The House Facade.

The decoration is similar to that of the Senate Facade, viz.:

(a) The central group of panels representing the liberties of red, white and black man in America, and the lateral panels devoted to Burke (English) and Napoleon (French), representatives of the two pioneer races.

(b) The buttress ornaments are:

Four urns, representing ballot urns, classical in form.

South, Phrygian Cap and Laurel Wreath, emblems of the Political Revolutions and the Freeing of Peoples.

Central (repeated, one to each buttress), an urn typifying the Balloting Urn.

North, the Anvil, emblem of Nebraska, introducing the panels devoted to the history of the State.

II. THE TOWER

The Tower subdivisions comprise, the Base, formed of the Tower Transepts, the Crown of the Tower, and the Dome. The symbols of the Tower Transepts follow the circuit of the building parallel to the Terrace Circuit, and like this are emblematic of the course of Human Civilization, although more abstractly. The symbols of the Crown typify "the Vision of the Plains" -- the Elements of Nature and the Discovery. The symbols of the Dome are the final representation of "the Life of Man" on the Plains. In detail, the program is as follows:

1. The Tower Transepts.

At the upper corners of the buttresses, on each of the four sides, are engaged figures, eight in all, best to be seen from the four courts of the building. These form a circuit around the base of the Tower, as it were, upholding its symbolism of present ideals rooted in a living past. The series of figures, beginning from the NNW and reading to the right, represent the genius of human civilizations, as embodied in typical heroes of its great epochs, thus recapitulating the spiritual history of man's past, of which the more strictly political record is embodied in the series of reliefs which follow the Terrace below. The series with accompanying inscriptions are:

(1) "The Dawn of History" -- an Egyptian scribe, possibly the poet Pentaour, who celebrated the Battle of Kadesh.
Inscription:

EVEN O F OLD MAN REMEMBERED HIS PAST
HE BETHOUGHT HIM OF LETTERS
HE RECORDED THE DEEDS OF HIS FATHERS

(2) "Cosmic Tradition" -- a Semitic Seer, gifted with Apocalyptic Vision, perhaps the Prophet Ezekiel, with inscription:

HE TURNED HIS EYES UNTO THE HEAVENS
HE SAW THAT THEY WERE ONE
AND IN THAT ONE HE BEHELD THE IMAGE OF GOD

Insert page 12 (Tower Transepts, Cont.)

- (5) "The Glorification of Faith" -- a the Apostle John, emblematic of Christianity, with inscription:

WITH THE EYE OF FAITH HE GAZED WITHIN
HE SOUGHT OUT THE SPIRIT OF MAN
HE PRAYED THAT IT MIGHT BE FOUND PURE

- (6) "The Age of Chivalry" -- a Mediaeval Knight, preferably Louis IX ("St. Louis"), emblematic of the chivalric virtues, with inscription:

HE SWORE WITH THE OATH OF HIS HONOUR
TO BE COURAGEOUS BEFORE ALL PERIL
TO ABHOR EVIL, TO BE MERCIFUL, TO BE GENTLE

- (7) "The Discovery of Nature" -- a Renaissance Scientist, Isaac Newton, who set the form of modern scientific thought. Inscription:

WITH THE STARS FOR HIS TEACHERS
WITH TRUTH FOR HIS GOAL
HE ASKED OF NATURE WHAT IS POSSIBLE FOR MAN

- (8) "The Liberation of Peoples" -- the Emancipator, Abraham Lincoln in his younger days. Inscription:

STRONG IN THE LOVE OF LIBERTY
HE DEMANDED FREEDOM FOR ALL MEN
THAT HUMANITY MIGHT REIGN IN THEIR SOULS

- (3) "The Birth of Reason" -- a Greek philosopher, preferably Socrates, with inscription:

INTO THE HOUSES AND THE AFFAIRS OF MEN
HE BROUGHT UNDERSTANDING
BEFORE THEIR EYES HE SET THE PATTERN OF THE GOOD

- (4) "The Reign of Law" -- a Roman Emperor, Marcus Aurelius, emperor-philosopher. Inscription:

HIS FORTRESS HE FOUNDED IN THE LAW
HIS EMPIRE IN WISE ADMINISTRATION
PERCEIVING THAT HE WHO WOULD RULE ALSO MUST SERVE

3. The Crown of the Tower.

The Crown of the Tower embraces three decorative subdivisions, as follows:

- (a) The Caps of the Window Piers. These are engaged figures bearing symbols emblematic of the basic industries of the State, grouped as follows (six to the front): North front, the Frontier Days Industries; West front, Agriculture; East front, Labors and Crafts; South front, Professions.
- i. North: Hunter with Rifle; Trapper with Pelt; Cavalryman with Saber; Surveyor with Theodolite; Freightier with Ox-yoke; Carrier with Mail-pouch.
- ii. West: Rancher with Sombrero and Lasso; Plowman with primitive Plow; Harvester with Scythe; Thresher with Flail; Haymaker with Fork; Farmwife with Churn.
- iii. East: Woodworker with Saw; Metalworker with Horseshoe; Leatherworker with "Horse"; Mason with Trowel; Printer with Case; Clothworker (Woman) with Sewing Machine.
- iv. South: Education, Academic Costume and Scroll; Medicine, Mortar and Pestle; Law, Scales; Clergy, Book with Cross emblem; Commerce, Weights; Transportation, Link and Pin.
- (b) Engaged figures at the Turret Corners, three to each turret:
- i. At the four corners of the building, Indians with Eagle-feather Bonnet, representing the Four Winds.
- ii. Lateral to these, two to each front, images of the Explorers of the Plains, as follows:
- North -- Coronado (1541) and the Sieur de Borgmond (1714).
West -- Lewis and Clark (1805).
East -- General Fremont (U.S. Survey) and Manuel de Lisa (First Indian Agent).
South -- Father De Smet (Jesuit Missionary-Explorer) and George Catlin (Artist-Explorer).

- (c) Capping the Turret Piers, three to each turret! Thunderbirds, done after Indian Patterns, bearing emblems in the aboriginal style of the Sun, the Moon and the Morning Star -- the three most notable heavenly bodies in Plains Indian lore.

3. The Dome.

The decoration of the Dome embraces the supporting pillars, the finials at the corners of the octagon, and the weathervane image surmounting the Dome. Their themes are:

- (a) The columns with capitals to represent bundles of Indian corn, the stocks forming the fluting of the column, the ears uniting to form the capital (analogous to the Lotus Bud column of Thotmes III at Karnac), -- thus harmonizing in structure with the finials above.
- (b) The finials at the corners of the octagon are formed of the Roman fasces with the blade of the az turned to the corner.
- (c) The weathervane is a bronze image of "The Sower", symbolizing not only the foundations of the life of man in agriculture, but also the fact that the chief purpose of men in forming societies is to sow for nobler modes of living. Turning with all winds this image will symbolically carry its message to every direction and sow to all fields. The pedestal upon which the Sower is mounted is to be formed of a sheaf of wheat rendered with an outline analogous to the finial of the Monument of Lysicrates.

Section II.

THE INTERIOR

In ground plan the Capitol is a Greek cross within a square. The monumental features of the interior decoration follow the stem of the cross from the Vestibule, through the Foyer, into the Rotunda -- these chambers forming the central unit, -- thence via the lateral arms into the Senate and the House chambers, and at a second elevation along the south transept in the State Library. In the figure thus formed the progress is from the Vestibule to the Rotunda, thence right and left to the legislative chambers, and lastly into the Library. This sequence is followed in the symbolism of the decorative motives, the Vestibule typifying the Gifts of Nature; the Foyer the Past, Present and Future of the Life of Man on the prairies of Nebraska; the Rotunda the Virtues which sustain Society; the House the life of the first dwellers upon the plains, the Indians; the Senate the Coming of the White Race in the periods of the settlement; and lastly, the Library, typifying the Gifts of the Spirit of Man from all continents and in all times. In addition to this primary suite, the Interior embraces as decorative units the Governor's Suite (in the NE sector of the square), the Law Chambers (S and SE), and the Memorial Chamber under the Dome at the summit of the Tower.

III. THE MONUMENTAL ENTRANCE

Vestibule - Foyer - Rotunda.

The Monumental Entrance of the building is composed of the Vestibule, Foyer and Rotunda, leading from the North Portal to the heart of the Tower. In theme and type of decoration these form a single division, embracing the three apartments as subordinate units. The decorative elements employed are sculpture, mural painting, tile mosaic, marble mosaic (with graffito features), bronze and onyx grilles, and inscriptions. The structural units are the Floors (marble mosaic), the Ceilings (tile mosaic), the Walls (murals, sculpture, inscriptions), the Entrances (bronze). The symbolism of the three apartments is intimately consecutive: the major themes are the "Gifts of Nature" (Vestibule), the "Life of Man" (Foyer), the "Virtues of the State" (Rotunda), but the development of the details in each chamber follows the same axis as that of the group as a whole, while vertically the symbolism builds up from the concrete to the abstract following the general plan of the exterior symbolism. The symbolism thus reads in two ways, from floor to ceiling in each room, and along the line of progress from chamber to chamber. Thus the Ceilings give consecutively Nature - Man - Society; the Floor, beginning with the Cosmic Star of the Vestibule, from which issues a decorative stem leading into the Foyer, follows with panels symbolic of Inorganic Matter and Organic Forms, and, like the blossom of the plant, in the Rotunda fans out into the symbol of the Life of the Soil; while the corresponding sequence of the murals begins (Vestibule) with the Homesteader, proceeds to History (Foyer), and emerges in the abstract Ideals of

Society (Rotunda). The color schemes of all decoration should follow this major symbolism: the warmest coloring should fall in the Vestibule, the Foyer should be intermediate, while cool tones should govern all decoration (Ceiling, Floor, Murals) in the Rotunda. The same regard for unity should dominate the execution of all subjects: the murals, in particular, should be primarily architectural in feeling, with flat color, clear-pencilled design, and a dominant concern for pattern; they should be nowhere realistic, but at the same time simple and bold and easily read in their symbolism.

1. The Vestibule.

The symbolism of the Vestibule is the Gifts of Nature to Man on the Plains of Nebraska. This is carried in three themes, corresponding to the ceiling, walls, floor; viz.:

(a) The Ceiling.

The Ceiling with the Window Arches which are integral with the Dome in treatment is decorated in tile mosaic, dominantly in warm coloring, thematically as follows:

- i. Crown of the Dome, symbol of the Sun.
- ii. First concentric, the Four Seasons together with the Signs of the Zodiac, the seasonal signs emphasized.
- iii. Second concentric, Frieze of the First Fruits of the Soil, in eight panels separated by repeats of altars and temple doors. The panels are: Cattle, Sheep, Swine, Maize, Wheat, Grasses, Fruits, Flowers.
- iv. Border inscription:
BEHOLD THEY COME AS HOUSEHOLDERS BRINGING EARTH'S FIRST FRUITS, REJOICING THAT THE SOIL HATH REWARDED THEIR LABORS WITH THE ABUNDANCE OF ITS SEASONS
- v. Four pendentives, representing the four moments of agriculture: Plowing, Sowing, Cultivating, Reaping.
- vi. Window arches, a border pattern in which circular panels contain representations of the native fauna alternating with conventionalized sunflowers.

(b) The Floor.

The Floor is in marble mosaic in the form of a central star surrounded by geometric pattern with four nodes, in guilloche, containing circular panels, as does also the heart of the star. This Star may be conceived as a Cosmic Sun: upon it, in graffito, a Celestial Sphere in symbolic pattern; while in the four panels, graffito symbols of celestial forms, a Spiral Nebula, a Comet, a Planet of the Saturn type, a Solar Group. The whole floor will then be a symbol of the Creation, and an appropriate root for the symbols which will grow out of it in the succeeding floors.

(c) The Walls.

The Walls contain panels for three large murals, east, west, and north. The capitals of the columns, where wheat and maize are introduced into designs of Corinthian and Persian general form, also form part of the wall symbolism. The murals (warm tones predominating) have the following assigned subjects, to be treated as indicated above, flat and without realism:

i. East: "The Homesteader's Campfire" -- an evening scene, representing the first arrival of a pioneer family (a natural sequent to the Panel of the Pioneers above the outer door).

ii. West; "The First Furrow" -- Representing the breaking of the prairie sod, early morning.

iii. North: "The House Raising" -- representing the neighbors rearing the beams of the settler's cottage.

3. The Foyer.

The Foyer subdivides structurally into three sections, each with its domed ceiling and buttress separation and each with two doors on each side opening into the lateral galleries. These three sections are devoted sequentially to the Past, the Present, and the Future of the Life of Man on the Soil of Nebraska, under the titles: "Traditions of the Past," "Life of the Present," "Ideals of the Future." The sections are joined, however, at the springline of the arches by relief and tile panels connecting the symbols of the several sections.

(a) The Ceiling.

The Ceiling with the connected Window Arches is in mosaic tile, thematically divided as follows:

i. The Crowns -- tondi with sibylline figure: "Traditions of the Past," with tablet as symbol; "Life of the Present," with thread and distaff as symbols; "Ideals of the Future," with crystal as symbol.

ii. The Window Arches, each with two panels facing:

First section; East, "The Family," with "The Homebuilder" north and "The Pioneer Mother" south. West, "The School," with "The Teacher" north and "The Student," south.

Second section: East, "Recreation," with "The Flower Girl" north and the "Ball Player" south. West, "Reflection," with the "Scholar" north and the "Scientist" south.

Third section: East, "The Sense of Beauty," with the "Architect" north and the "Artist" south. West, "Reverence for Truth," with the "Statesman" north and the "Philosopher" south.

iii. Belonging to the ceiling also are the four tile panels just above the springline of the arches, facing the axis of the Foyer. These panels are devoted to the great activities of society, their subjects being: NE, "Labor" represented by the Farrier; NW, "Law" represented by men of three races (White, Indian, Negro) casting the ballot; SE, "Public Spirit" represented by the cultivator being summoned to the service of the state; SW, "Religion" represented by a baptism.

(b) The Floor.

The Floor of the Foyer continues in marble mosaic the geometrical motive of the Vestibule, modified in color to quieter tones and with a greater use of open spaces, especially laterally. The total effect should be of a continuous stem developing three large panels in the center of each section of the Foyer. These panels, corresponding in position to the tondi crowning the domes, are the looi of mosaic pictures, in simple treatment, representing: N, the "Spirit of the Soil," a Terra Mater, symbolic of the structural Earth, in its rock foundations; center, "Spirit of Vegetation," a Flora, with the flower and tree forms; and S, the "Spirit of Animal Life," a guardian of the animal kinds, conceived as their fosterer. These represent the natural foundation of human life, and the successive steps in creation, following the cosmic symbols of the Vestibule.

(c) The Walls.

Sculpture in relief and painting form the primary decorations of the walls. In addition, the recessed doors, six to the side, are adorned with decorative grilles. The thematic treatment follows the sections of the Foyer. Thus:

1. Murals above the lateral galleries:

First section: E, "The U. S. Survey" (this is in the subdivision of "The Family" and represents the first step toward "Homesteading"); W, "The Blizzard of '88" representing the episode in which Minnie Freeman saved her school-children by tying them together with a rope made of her cloak and guiding them to safety (this is in the subdivision devoted to the schools, and may be called "The Spirit of the Pioneer Schools").

Second section: E, "The Tree Planting," commemorating the tree -planting activities that followed the sod-breaking and house building. (Since "Arbor Day" has become a festival this appropriately falls in the recess devoted to "Recreation"). W, "The First Railroad," devoted to the opening of transportation, the beginnings of the definite mastery of the Plains for civilization.

Third section: E, "The Building of the Capitol," in the niche devoted to "The Sense of Beauty" (as a symbol of public taste and enthusiasm); W, "The Spirit of Nebraska," essentially symbolic, in the niche devoted to "Reverence for the Truth."

ii. Sculpture in bas-relief, viz.:

(1) Four panels at the springline of the arches, representing: NE, "Childhood"; NW, "Youth"; SE, "Maturity"; SW, "Age." These reliefs tie together the several sections of the Foyer, symbolizing the course of the Life of Man, to which in a historical sense the whole chamber is dedicated.

(2) Six panels in intaglio relief, resembling glyptic pictography or graffito decoration on the walls beneath the gallery rails and between each pair of doors (to replace the niches shown in the blue prints). The subjects should correspond to the themes of the several niches, viz.:

NE, "The Family," with inscription: THE HALE LIFE OF THE FAMILY IS THE HAPPINESS OF THE STATE

NW, "The School," with inscription: THE PUBLIC SCHOOLS ARE THE GUARDIANS OF CIVIC FREEDOM

E, "Recreation," with inscription: JOY IS THE BIRTHRIGHT OF MEN WHO ARE WELL BORN

W, "Reflection," with inscription: THE PURSUIT OF KNOWLEDGE ENLIGHTENS ACTION

SE, "The Sense of Beauty," with inscription: IN WORKS OF BEAUTY MEN GLORIFY THEIR HUMANITY

SW, "Reverence for Truth," with inscription: REVERENCE FOR TRUTH IS THE GATEWAY TO WISDOM

The inscriptions in this group are not to be borders, but intrinsic features of the reliefs themselves.

111. The Doors.

There are six doors on each side of the Foyer, leading into the galleries. These should be single panels, grille, with designs drawn from the trees and shrubs native to or acclimated within the state. Thus:

E series, beginning N: Western Pine, Willow, Cottonwood, Osage orange, Ash, Oak.

W series, beginning N: Pasque Flower, Cat-tail, Wild Rose, Thistle, Sumach, Milkweed.

In the first of these series the Pine and Willow represent the two climates of the state and the early period, the Cottonwood and Osage the tree-planting period, the Ash and Oak the later and more permanent growths. In the second the pasque and the Cat-tail represent spring, the Wild Rose and Thistle summer, the Sumach and Milkweed autumn -- in a general fashion.

In this scheme for the Foyer each division builds up into unity. North, under the sibyll of the Past, the Pioneer Family and the Pioneer School are memorialized, representing the first great conquest of Nature for civilized habitation. Central, under the Sibyll of the Life of the Present, Recreation and Reflection with the accompanying murals and panels stand for the conditions of wise and healthful action. South, leading into the Rotunda, under the Sibyll of the Future, the several themes unite to celebrate the higher aims of human life in the cultivation of the Sense of Beauty and Reverence for Truth -- Art, Science, State craft, Religion. Uniting these are the central bonds: Labor, Law, Public Spirit, Religion, in mosaic panels above the reliefs devoted to the four divisions of a human life.

3. The Rotunda.

The third and climacteric division of the monumental entrance into the Capitol is the Rotunda. The structural subdivisions, from the standpoint of decoration, are the Dome, the Floor, the Walls, lower and Upper, and the Entranceways. The decoration comprises Tile Mosaic, Marble Mosaic, Sculpture, Murals, Onyx Rails, Bronze Inscription, Bronze Grilles. The theme for the symbolism is the Virtues of the State upreared above the Ancient Earth by the Labors of Man. Incidental themes deal with the architect and with the functions of the chambers introduced by the passageways.

(a) The Dome.

The decoration of the Dome is in tile mosaic, blue and gold tones predominating. The theme is the cluster of Virtues fundamental to civilized society, here grouped as a sort of Celestial Rose composed from a repeated form of winged genius. There are eight of these winged forms, each standing upon an emblematic pedestal bearing the name of one of the Civic or Sacred Virtues, as follows:

TEMPERANCE COURAGE JUSTICE WISDOM MAGNANIMITY FAITH
HOPE CHARITY

(b) The Floor.

The Floor is in marble mosaic and is decoratively the continuation and main element of the design beginning with the Vestibule. It should comprise a central panel surrounded by a pictured border with four nodes, guilloche, the whole symbolically attached by a subordinate panel in the entranceway to the stem pattern issuing from the Foyer. The colors should be everywhere cool and simplified, with accent on the design. The thematic divisions are as follows:

Central, Earth as the Life-giver, in symbolic form.

In the panels formed by the four nodes, the Four Geologic Ages, typified by symbolic Genii of the Waters, the Fire, the Air, the Earth.

In the borders, beginning from the Foyer entrance and reading clockwise: the Marine forms (Water), the Reptilian forms (Fire), the Bird forms (Air), the Mamalian forms (Earth) of the fossil life of the Great Plains.

Entranceway panel, the Genius of Creative Energy, represented by a figure with the lightnings, ruling the Elements.

In this scheme the Floor represents the blossom of the stem issuing from the Cosmic Star of the Vestibule, and at the same time it is symbolically antiphonal to the murals and dome of the Rotunda rising above it.

(c) The Walls.

The decorations of the walls include columns with symbolic capitols on the main floor and again supporting the dome, and intermediate between these a series of mural paintings surmounted by an inscription in bronze letters. There are also onyx railings at the two gallery levels, with symbols in panels.

1. The inscription in bronze letters girdling the Rotunda below the clerestory is composed of translations from Aristotle's Politics (first, second, fifth sentences) and from Plato's Dialogues (third, fourth):

HE WHO WOULD DULY ENQUIRE ABOUT THE BEST FORM OF THE STATE
OUGHT FIRST TO DETERMINE WHICH IS THE MOST ELIGIBLE LIFE....
MEN SHOULD NOT THINK IT SLAVERY TO LIVE ACCORDING TO THE RULE
OF THE CONSTITUTION FOR IT IS THEIR SALVATION.... LAWS AND
CONSTITUTIONS SPRING FROM THE MORAL DISPOSITIONS OF THE
MEMBERS OF THE STATE....LAW AND ORDER DELIVER THE SOUL....
A COMMUNITY LIKE AN INDIVIDUAL HAS A WORK TO DO

11. Murals. There are large panels for murals on the south, east and west sides of the Rotunda. These are on the level of the arch of the Foyer entrance, and on this side should be supplemented by murals in the spandrels formed by the arch. These murals should be highly symbolic, flat in treatment, and cool in tone. Their themes are:

- (1) East: "The Labors of the Hand." (Industrial Enterprises)
- (2) South: "The Labors of the Heart." (Humanitarian Works)
- (3) West: "The Labors of the Head." (Intellectual Works)
- (4) North(Spandrels): "The Workers." (Man and Woman, typifying Humanity)

111. On splay of the SE pier, facing the center of the Rotunda, a bas-relief memorial to the architect, Bertram Grosvenor Goodhue, to be done by Mr. Lawrie, according to his design.

iv. Entranceways.

The doors into the House and Senate corridors and the corridor leading south to the Supreme Court should be closed for the eye by bronze grilles with patterns of a geometrical character, with, perhaps, formal symbols, such as: State Arms for the House, National Arms for the Senate, Scales and Fasces for the Court.

IV THE LEGISLATIVE CHAMBERS

House - Senate

In the cruciform plan of the main floor of the Capitol, the House and the Senate form the two arms radiating from the Rotunda, the House east, the Senate west. The style and elements of the decoration of these two chambers conforms to that of the Monumental Entrance, except as to floor, with dominant motive in the tile mosaic ceilings. Furniture should be designed in conformity with the general decorative idea of each apartment. The thematic conception for the two wings is of the two races which have brought their cultures into the Plains and have further developed them there. The aboriginal life of the Indian is the theme for the House, viewed in its intimate relation to the soil, as in a sense the pattern of the elemental activities of any human society. For the Senate the theme is the White Man's age of settlement, as represented by the successive appearance of the Spanish, French and Anglo-Americans upon the soil of Nebraska. These two themes form, as it were, the historical branches of the main stem, which follows the major idea of the Life of Man as a whole, from Vestibule on into Library. Coloristically the House and Senate ornament may be gorgeous, reflecting the color and variety of the episodes portrayed.

1. The House Chamber.

The decoration of the House includes tile mosaic, marble mosaic, sculpture, painting, and inscription. The general theme of the decoration is Plains Indian, and all decoration, including the design of furniture and fixtures, should be in harmony. The structural units are the ceiling and window arches, the Speaker's throne and bay, and the balconies with their supports.

(a) The Ceiling.

The ceiling of the House is in the form of a quartered dome, decorated in tile mosaic. The general pattern of the geometric setting of the panels is drawn from Plains Indian ornament; the panels themselves follow Plains style. The plan is:

- i. Crown of the dome: The Sun-disc, Indian ornament.
- ii. North Quarter: Main panel, Equestrian Buffalo Hunt; above, Signal-maker; lateral, Wild Duck and Beaver (Water).
- iii. West Quarter: Main panel: Women Hoeing Corn; above, Papoose; lateral, Field Mouse and Owl (Earth).
- iv. South Quarter: Main panel, War Party; above, Scout; lateral, Eagle and Wolf (Air).
- v. East Quarter (over the Speaker's throne): Main panel, Smoking the Peace-pipe; above, Drummer; lateral, Bear and Red-headed Woodpecker (Fire).

(b) Bas-reliefs.

At the corners of the ceiling, decoratively its supports, are bas-relief panels. These have for theme the four rivers associated with the hunting grounds of the four most ancient groups of Indians known as inhabitants of Nebraska, viz.: the Missouri, with the Otoe; the Platte, with the Pawnee; the Niobrara, with the Sioux; the Republican, with the Comanche.

(c) The Speaker's Bay.

The decoration within the Speaker's Bay comprises, the Speaker's chair and niche, the inscription, the engaged statues, the lateral mosaics, the mural. Their themes are:

- i. For the chair, rail, and the lateral mosaics, patterns of a geometric character in harmony with the Indian style.
- ii. Above the chair, within the niche, the Arms of Nebraska.
- iii. The engaged figures flanking the niche: The Counsellor and the Guide, indicative of Wisdom of the Word and Wisdom of Action.
- iv. Inscription above the Speaker's niche, from Lincoln's Cooper Institute speech, February, 1860:

LET US HAVE FAITH THAT RIGHT MAKES MIGHT AND IN THAT FAITH
LET US TO THE END DARE TO DO OUR DUTY AS WE UNDERSTAND IT

(d) The Mural.

The mural in the east end is the main feature of the wall above the Speaker. It is one of the most conspicuous decorations of the room and should be in harmony with the theme of the whole. An Indian Treaty Council (either Lewis and Clarke, 1805, or the Pawnee Treaty of 1854) will both conform to the legislative spirit of the chamber and to the theme of its main decoration.

(e) The Balconies.

The capitals of the supporting columns and the marble mosaic panels should be conventionalized ornament in harmony with the Indian style.

(f) The Window Arches.

The Window Arches over the Balconies are decorated with a border design in which geometric alternate with animal motives, the themes and style of which are drawn from Indian myth and art.

3. The House Lounge.

On the mantel-piece, with a legislative symbol at the center, the inscription:

PRIVATE HONOR : PUBLIC GOOD

3. The Senate Chamber.

In structure the Senate resembles the House, the domed ceiling being the outstanding decorative feature. The Chamber is, however, smaller, leading to differing treatment of Balconies and Speaker's bay. The decorative elements are the same as in the House except that there is no mural, while a greater number of engaged images adorn the walls. The theme is the coming of the White Men, in their several nations, into the Prairies, and the permanent transformation of the virgin sods into perennial fields.

(a) The Dome Ceiling.

The ceiling is in tile mosaic, in conventional pattern of Renaissance type, dividing into eight major panels separated by minor symbols. The subjects are:

i. Crown of the Dome: the Seal of Nebraska, set upon a group of banners representing the various sovereignties that have laid claim to the territories of which Nebraska is a portion, viz.: the Spanish royal banner, the French fleur-de-lis, the French tri-color (Napoleonic), the Stars and Stripes.

ii. Frieze of eight panels with intervening symbols:

- (1) The Spaniards, Expedition of Coronado, 1541. Spanish saddle.
- (2) The French, Exploration of the Missouri by De Bourgmond, 1714. De Bourgmond's escutcheon.
- (3) The Oregon Trail, Lewis and Clarke, 1805. Sabers and Peace-

- (4) The Overland Trail, and the Freighters. Ox-yoke.
- (5) The Range Period, and the Cattlemen. Sombrero and Lariat.
- (6) The U. S. Survey. Transit and Chain.
- (7) The Railroad Builders. Spade and Pick.
- (8) The Homesteaders. The Plow.

iii. Inscription at the springline of the dome:

HITHER THEY HAVE COME FROM MANY LANDS AND FROM MANY PEOPLES
TO BUILD FOR THEMSELVES AND FOR THEIR CHILDREN THEIR HOUSE
OF LIFE

iv. Pendentives to the Ceiling at the four angles of the chamber:
Scenes representing the early modes of transportation,
namely, the Missouri River Steamboat, the Prairie Schooner,
the Overland Stage, the Pony Express.

- (b) The Window Arches and the Arch of the Balcony over the Speaker:
Emblems illustrative of the advancement of society should form
the symbolic elements in the decorative borders. These emblems
should begin with horse furniture (saddle, bridle, stirrup,
spur), be continued with the implements of hunting and trapping,
thence proceed to agricultural and mechanical tools, and end
with symbols of the professional activities of society. Alter-
nating, either stars or shields, as emblems of the Union.

- (c) Lunette in the balcony above the Speaker, the Arms of the
United States, in tile mosaic.

- (d) Walls and Balconies.

1. Eight engaged images carved in the pilasters of the Bal-
conies, two to each side, having for themes the pioneer virtues,
viz.: Neighborliness, Fair Play, Generosity, Integrity, Inde-
pendence, Fortitude, Fidelity, Chivalry.

ii. Capitals of columns: Ox-head capitals, emblematic of the
introduction of Old World Life into the New World.

iii. Marble Mosaic. Geometric decoration, Renaissance style.

- (e) Entrances.

Over the three Senate doors are inscriptions for the Political
Virtues -- Justice, Law, Liberty:

- 1. Justice, from Justinian's Corpus Juris Civilis:

JUSTICE IS A FIRM
AND UNREMITTING
WILL TO RENDER
UNTO EACH HIS DUE

ii. Law, from Heraclitus (1) and from Rousseau (2):

LAW IS THE RAMPART
OF THE CITY : LAWS
ARE THE REGISTERS
OF THE PUBLIC WILL

iii. Liberty (original) :

LIBERTY IS THE RIGHT
OF INTELLIGENCE
TO ASSUME ITS OWN
RESPONSIBILITIES

4. The Senate Lounge.

Inscription for the mantel-piece, from Washington's Farewell Address:

THE BASIS OF OUR POLITICAL SYSTEM IS THE RIGHT OF THE PEOPLE TO MAKE AND TO ALTER THEIR CONSTITUTIONS OF GOVERNMENT : BUT THE CONSTITUTION WHICH AT ANY TIME EXISTS, TILL CHANGED BY AN EXPLICIT AND AUTHENTIC ACT OF THE WHOLE PEOPLE, IS SACREDLY OBLIGATORY UPON ALL : THE VERY IDEA OF THE POWER AND THE RIGHT OF THE PEOPLE TO ESTABLISH GOVERNMENT PRESUPPOSES THE DUTY OF EVERY INDIVIDUAL TO OBEY THE ESTABLISHED GOVERNMENT

V. THE STATE LIBRARY

The State Library is on the floor of the Rotunda first gallery, from which it leads the length of the South arm of the cruciform plan. Structurally it is a single long Chamber with four domed ceilings; at the ends, north and south, are lunettes for murals. The main theme of the decoration continues from the Entranceway series, its idea being the Gifts of the Spirit of Man in All Continents and in All Times. The decoration is painting on plaster, and is to be schematic in character, with flat tones and symbolic forms, its general spirit, for the domes, being governed by the map crowns.

(a) South Dome.

i. Crown: Map of Africa.

ii. Pendentives: Egyptian Pharaoh; Abyssinian or Ethiopian "Lion King"; Black Tribe Chieftain; Moorish Sultan. These symbolize the primitive forms of Rulership. These figures will be shown on thrones.

(b) South Central Dome.

i. Crown: Map of Asia.

ii. Pendentives (enthroned figures): Buddha, Confucius, Mohammed, Christ. These symbolize the great personal religions of mankind, all of Asiatic origin.

(c) North Central Dome.

i. Crown: Map of Europe.

ii. Pendentives (enthroned figures): Justinian, Charlemagne, Alfred the Great, Innocent III. These symbolize the enlightenment of Rulers of European Civilization in its several developments.

(d) North Dome.

i. Crown: Map of America (showing northern S.A.).

ii. Pendentives (seated figures). Washington, Bolivar, Tecumseh, Guatemotzin. These are the Heroes of the Struggle for Independence of both the White and the Red Races in Anglo and in Latin America.

(e) The Murals.

- i. South lunette: "The Administration of the Law."
- ii. North Lunette: "The Philosophy of the Law."

VI THE EXECUTIVE AND THE LAW CHAMBERS

Governor's Suite - Court Rooms

The Governor's Suite in the NE sector of the Square and the Court Rooms in the S front are richly ornamented, though not in the monumental style of the Entrance Way and the Legislative Halls. Their decoration has no symbolic relationship to the remainder of the building.

1. The Governor's Suite.

The decorated chambers comprise the Governor's Office and Ante-Room, the Waiting Room, and the Hearing Room. The Waiting Room is the most elaborately decorated, the murals in this and in other rooms of the suite being in the hands of Mr. Tack. Sculpture plays a minor part in the decoration, being represented by brackets, capitals, and medallions, all by Mr. Lawrie. The wood and metal work is without symbolism other than the employment of maize and wheat motives. On the Governor's mantel-piece is the state motto, "Equality Before the Law."

2. The Law Chambers.

The decorated rooms are the two Court Rooms, the Lawyers' Consultation Room, and Judges' Offices. The decoration is largely in wood, with symbolic elements in the motives employed. Brass and some stone are also used. The principle decorations of symbolic significance are:

(a) Supreme Court Room.

Inscription from Heraclitus, over the Judges' Bench:

EYES AND EARS ARE POOR WITNESSES WHEN THE SOUL IS BARBAROUS

Above this the Arms of Nebraska done in colored relief, by Mr. Lawrie.

(b) Lawyers' Consultation Room.

The ceiling by Mr. Lawrie, with wheat border, two medallions, and two ornamental outlets, all in relief plaster. The inscribed details are:

1. Image of Poseidon, with fasces and trident, bearing the inscription: INTERNATIONAL REPRESENTATION.

ii. Image of Mercury, with caduceus and fasces, also the domes of the National and the State Capitols, inscribed: INTERSTATE REPRESENTATION.

iii. Outlet with scales and lion's head symbols and inscription: JUSTICE COURAGE.

iv. Outlet with book and star symbols and inscription: WISDOM TRUTH.

VII THE MEMORIAL CHAMBER

The Memorial Chamber at the summit of the Tower is the most purely monumental feature of the building. It has no utility, and gains its whole effect from its monumental uses, both for the interior and the exterior. It should, therefore, combine a maximum of dignity and significance, finding its justification in the importance of what it commemorates and in the high character of its decorations. Being a Memorial Chamber it is necessarily dedicated to the forms of heroism called for in the public service and in devotion to humanity; and belonging to an edifice which is not only as broad as the state in its significance, but is also erected to endure probably for centuries, the Memorial Chamber should be as comprehensive as possible in the types of heroism which it commemorates. These naturally include the forms of military service, but the symbolism should not be confined to these, since in other activities men serve the public at the risk and cost of life. The program of the decoration centers, therefore, in the conception of heroic service in the interest of the state and of mankind. Structurally the Chamber divides into the main Hall, under the central dome, and the four corner turrets, each with its own dome and decoration. The elements of the decoration are the tile domes, the marble mosaic floors, the marble panels, and the murals. There is opportunity for free sculpture and trophy displays in both the large and the small chambers. Structural sculpture is limited to the capitals of the pilasters in the central chamber. In this chamber also is a long inscription at the springline of the dome.

1. The Central Chamber.

The units for decoration in the central chamber are the Dome, with cupola; the Floor; the lower Wall; and the Cornice. As the apartment is octagonal the decoration largely follows this form.

(a) The Dome.

At the crown of the dome is a cupola from which is suspended the chandelier. This crown could be decorated only with border designs giving the needed emphasis to the construction. The main decoration of the Dome would therefore be in the form of a frieze or a series of panels conforming to the arc from the cornice to the cupola. The design should consist of a series of Olympian figures, preferably with a dramatic accent and a continuous treatment (like the figures on a Greek patera), typifying the ideal moments of the heroic career and the consolation of noble commemoration. Thus, as successive motives: the Consecration of the Hero; Fortitude in Peril; Devotion to Duty; Self-immolation; Sorrow and Farewell; Commemoration of the Dead; the Crown of Victory; Heroic Tradition. The artistic ideal should be of the serenity and stately eloquence of the best Greek design.

(b) The Cornice.

Inscription from Lincoln's Second Inaugural:

WITH MALICE TOWARD NONE : WITH CHARITY FOR ALL : WITH
FIRMNESS IN THE RIGHT AS GOD GIVES US TO SEE THE RIGHT?
LET US STRIVE ON TO FINISH THE WORK WE ARE IN : TO BIND
UP THE NATION'S WOUNDS : TO CARE FOR HIM WHO SHALL HAVE
BORNE THE BATTLE AND FOR HIS WIDOW AND HIS ORPHAN : TO
DO ALL WHICH MAY ACHIEVE AND CHERISH A JUST AND LASTING
PEACE AMONG OURSELVES AND WITH ALL NATIONS

(c) Murals.

Below the grille windows are eight murals, these should commemorate heroic enterprises associated with state history; in each case symbolizing the meaning of the enterprise rather than any historical episode. The panels of primary significance would be those devoted to the four Wars in which Nebraskans have taken part, during our territorial and state history. These should be placed above the four panels in the lower wall which are without break and which therefore form the natural backgrounds for trophies and other memorials. Alternating with these and placed above the panels pierced by doors into the turrets should be murals indicative of the perils which in civil life call for heroic response, namely, fire, flood, plague, and the hardships of nature. The themes for the murals are:

- i. The Indian Wars. "The Conflict of the Races."
- ii. The Perils of Fire. "Fighting the Prairie Fire."
- iii. The Civil War. "Emancipation."
- iv. The Perils of Flood. "Missouri River Ice Jam."
- v. The Spanish War. "Chivalry for the Oppressed."
- vi. The Scourge of the Plague. "Fighting the Pest."
- vii. The World War. "Crusade for Freedom."
- viii. The Scourge of Famine. "The Grasshopper Plague."

(d) The Lower Walls.

The lower walls, beneath the murals, are formed of a marble wainscoting, in eight panels following the octagonal form of the room. Four of these are pierced by doors leading into passageways behind the elevator and other closets in the turrets. Since there are no doors, the opening being direct, it might be appropriate to place upon these passageway walls, opposite the door opening, a panel in two tones, with a symbolic or military figure, representing the types of service. Within the chamber the four unpierced panels are the natural settings for the chief commemorations in the way of trophy cases and sculpture. The French statue of Lincoln might possibly be placed here, under the Civil War mural.

(e) The Floor.

The Floor is in marble mosaic. Since the walls are occupied by memorials there should be a series of panels or borders without design following the sides of the room. The center under the chandelier should be reserved for a circular or an octagonal seat, and therefore should be without ornament. Between these elements may be placed a frieze of trapezoidal panels with pictorial treatment like that proposed for the Rotunda floor, these scenes to commemorate episodes of heroic note. The division could be in four or eight. This would be peculiarly appropriate to a Memorial Chamber, where every decoration should be rich in significance.

3. The Turret Chambers.

The four turret chambers have marble floors and walls and tile ceiling. As these chambers are intrinsic with the Central Chamber the decoration should be continuous with this in symbolism, devoted to special phases of the heroic. The structural decoration includes tile mosaic domes, marble mosaic floors (in one turret broken by stair), and marble panels between the windows, three to each turret. In three

of the turrets movable memorials may be placed beneath two of the windows, doors occurring beneath the others. Classical simplicity should govern the decoration of these chambers, single figures in the mosaic panels and a central idea in dome and floor. Since the dominant theme of the central Chamber is heroism in war, the theme of the turrets should be the forms of heroism or of public devotion called for by other enterprises of society. Each of these will be appropriately introduced from the central chamber by the mural above the turret door. The scheme is as follows:

(a) First Turret (entered from "Prairie Fire" door).

The organized protection of society in military or semi-military bodies in the public service:

- i. Three panels: Policeman, Militiaman, Fireman.
- ii. Dome: "The Protectress of the State" (Athena type).
Floor: "The Upholder." (Atlas type, head and shoulders sustaining the Earth).

(2) Second Turret (entered from "Ice Jam" door).

Transportation service:

- i. Panels: Aviator, Engine-Driver, Pilot.
- ii. Dome: "Perils of the Air" (Daedalus type).
Floor: "Perils of the Land" (Phaethon type).

(3) Third Turret (from "Fighting the Pest"):

Medical Service:

- i. Panels: Nurse, Physician, Chemist.
- ii. Dome: "Health" (Hygeia type).
Floor: "Gift of Healing" (Aesculapius type).

(4) Fourth Turret (from "Grasshopper Plague").

Industrial service:

- i. Panels: Steelworker, Electrician, Winter Herdsman.
- ii. Dome: "The Builder" (Thor, the Hammerer, type).
Floor broken by stairway.