

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

MISSISSIPPI STATE CAPITOL

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Mississippi State Capitol

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior October 31, 2016.

2. LOCATION

Street & Number: 400 Mississippi Street (north side of Mississippi Street, between West Street and President Street)

Not for publication:

City/Town: Jackson

Vicinity:

State: MS

County: Hinds

Code: 049

Zip Code: 39201

3. CLASSIFICATION

Ownership of Property

Private:
Public-Local:
Public-State: X
Public-Federal:

Category of Property

Building(s): X
District:
Site:
Structure:
Object:

Number of Resources within Property

Contributing

buildings 1
sites 1
structures 0
objects 0
Total 2

Noncontributing

buildings 0
sites 0
structures 0
objects 8
Total 8

Number of Contributing Resources Previously Listed in the National Register: 2

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ___ Entered in the National Register
- ___ Determined eligible for the National Register
- ___ Determined not eligible for the National Register
- ___ Removed from the National Register
- ___ Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: GOVERNMENT Sub: Capitol

Current: GOVERNMENT Sub: Capitol

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19TH & 20TH CENTURY REVIVALS
Neoclassical
Beaux-Arts

MATERIALS:

- Foundation: stone (granite), brick, concrete
- Walls: stone (limestone), brick
- Roof: metal, synthetics
- Other: terra cotta, concrete, glass

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Describe Present and Historic Physical Appearance.**Setting**

The Mississippi State Capitol is located in the downtown district of Jackson, Mississippi, at the center of a large, park-like public square that occupies an eleven-acre tract equivalent to four city blocks, bounded by Mississippi Street on the south, High Street on the north, President Street on the east, and West Street on the west. This area, initially laid out as Squares 5 North, 6 North, 14 North, and 15 North of the original 1822 plat of Jackson, was formerly the site of the old state penitentiary, which was built from 1836 to 1840 (at the same time as the Old Capitol) on a design by William Nichols, the architect of the Old Capitol and the Governor's Mansion. The penitentiary, a walled complex of brick buildings, was demolished in 1901 to clear the site for the construction of the new capitol. Facing the Capitol on the south and west are substantial institutional buildings, and on the west and north are state office buildings, dating mostly from the middle to late twentieth century.

The Capitol building occupies the exact center of its site, at what was specified to be the intersection of the continuations of the center lines of Congress Street and College Street. The building is aligned with the street grid, and it is therefore angled about ten degrees east of a true north-south alignment. The main façade of the building faces southward, toward Mississippi Street, and is centered on Congress Street, which extends to the south and resumes two blocks to the north. The lateral axis of the Capitol building is aligned with the center of College Street to the east, which does not continue west of the Capitol grounds.

Overall Composition and Exterior

Extending 402 feet on its east-west axis and 225 feet on its north-south axis, the Mississippi State Capitol is a broad, symmetrical Classical Revival public building, four stories in height, with a lofty central dome. It has a composite structural system, consisting of a steel frame encased by brick walls, which are faced on the exterior by stone.

At first glance, the form of the building appears to be a symmetrical five-part composition, consisting of a square central block, surmounted by a dome, with two lateral wings and two end blocks which contain the two legislative chambers; but a more careful examination shows that the building has a more complex and more elegant shape, which could perhaps more accurately be described as a seven-part composition, in which the extreme ends are the semi-circular colonnaded apses. These apses are unique among existing state capitols, although the old Wisconsin state capitol (no longer extant) apparently had similar peristyles at its ends. The placement and proportion of these apses pick up the line of the primary lateral wall planes that extend between the center block and the projecting pavilions, carrying the wall line around to the other side of the building. This has the effect of enhancing the visual unity of the building. The apses also add to the unity of the design by echoing the form and detailing of the colonnaded drum of the dome. This arrangement gives the Mississippi State Capitol a compositional unity which is rare among domed capitol buildings.

The Mississippi capitol contains four full stories, plus a partial basement. In the original plans, what is now called the basement was identified as the "sub-basement." The ground floor was originally referred to as the "basement" but is now called the first floor. Similarly, the main level of the building was originally referred to as the first floor, but it is now called the second floor, the second floor is now called the third floor, and the top attic story is now called the fourth floor. For consistency, the present-day floor numbering system is used in this document.

These various floor levels are articulated on the exterior of the building. Where the basement is visible on the exterior (in a light well at the west end and in three small exterior stairwells), it has walls of rough, rock-faced Georgia granite. The exterior walls above the basement are clad in warm-toned, light gray Bedford limestone

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from Indiana.¹ The walls of the first story are finished in rusticated blocks with deep channel joints. The second and third story walls are smooth blocks of coursed ashlar. At the top of the third story is a broad continuous entablature, above which are the ashlar walls of the fourth story.

The architectural character of the building is a rigorously disciplined and erudite form of Classical Revival, in the stylistic mode variously called the “Neo-Classical Revival” (Neoclassical Revival) or “Academic Roman Revival,” although it also contains features expressing some other stylistic influences, particularly in the interior, which combines the Neoclassical Revival and Beaux-Arts Classicism with some Art Nouveau and Prairie Style decorative elements.²

At the center of the symmetrical seven-part composition of the building is the main block, which is surmounted by the primary dome, raised upon a high drum that has an encircling colonnade of Corinthian columns. Atop each of the four corners of the central block is a decorative sculpted structure resembling a pedestal, topped by a spherical globe light. These elevated structures contribute to the compositional unity of the building by serving as visual anchors for the dome, providing an intermediary feature between the dome and the roof and relating the dome to the four corners of the center block.³ At either side of the central block, the wall planes step back slightly, forming the east and west wings and expressing the portion of the building which, on all four stories, contains rows of offices along either side of broad central corridors. At the outer ends of these office wings are secondary blocks that contain the chambers for the two houses of the Legislature, the Senate in the east and the House of Representatives in the west. These blocks are expressed externally by projecting pavilions, elaborated on the north and south façades by recessed monumental Corinthian tetrastyle porticoes. These secondary blocks are topped by low, shallow domes topped by skylights providing illumination for the legislative chambers below.⁴ Extending beyond the pavilions, at the east and west ends of the building, are the semi-circular colonnaded apses.

The most prominent feature of the Capitol is the dome, which is set upon a tall drum encircled by a colonnade of twenty-four Corinthian columns, supporting a balustrade. Piercing the wall of the drum behind the columns is a series of tall rectangular windows which illuminate the Rotunda below. The drum continues above the balustrade, where its wall is pierced by smaller rectangular windows which provide light to the space between the internal and external domes. The exterior of the dome is ribbed and is surmounted by a lantern. The lantern is itself capped by a small dome, upon which is positioned a large, sculpted eagle with outstretched wings, made of copper and covered in gold leaf.

At the center of the south façade of the building, a projection in the form of a classical temple extends forward from the square central block, culminating in a broad monumental prostyle portico, two stories in height, surmounted by a pediment with an elaborately sculpted tympanum that was designed by Robert P. Bringhurst of

¹ Mississippi State House Commission, *Proceedings Connected with Laying the Corner Stone of Mississippi's New State House in the City of Jackson on June 3, 1903* (Jackson: Tucker Printing House, the Mississippi State House Commission, 1903), 69; “The New Capitol,” in the State of Mississippi, *Official and Statistical Register* (1904), 207; and “A Guide to the Architecture of the Mississippi State Capitol” (2013), 4.

² Marcus Whiffen, in his widely-used *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Mass.: MIT Press, 1969), 166-171, uses the term “Neo-Classical Revival.” Alan Gowans, in *Styles and Types of North American Architecture: Social Function and Cultural Expression* (New York: HarperCollins, 1993), 87, uses the term “Academic Roman Revival Style.”

³ These pedestal-like structures are analogous to the *tourelles* (so called by Henry-Russell Hitchcock and William Seale) at the four corners of the central block at the base of the dome of the Rhode Island State House (1895-1905), by McKim, Mead and White. See illustrations in Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The State Capitols of the U.S.A.* (New York: Harcourt Brace Jovanovich, 1976), 221; Susan W. Thrane and Tom Patterson, *State Houses: America's 50 State Capitol Buildings* (Erin, Ontario, Canada: Boston Mills Press, 2005), 148; and Richard Guy Wilson, *McKim, Mead & White, Architects* (New York: Rizzoli, 1983), 162.

⁴ These skylights are framed by an elaborate, self-draining system made of sheet copper and are supported by the steel structure.

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St. Louis. The portico is supported by six unfluted Corinthian columns and is approached by a broad, long ascent of granite steps which rises a full story in height. Within the portico are three double-leaf doors which have historically served as the main ceremonial entrance to the building, although this entrance is now used only on special occasions. (For security reasons, the primary south entrance into the building today is through the doors that open directly into the first story from a *porte cochere* located underneath the portico projection.)⁵

On the north side of the building, a similar gable-roofed projection extends out from the central block, but it does not have a monumental portico. Instead, it opens to an upper terrace, from which two matching curved staircases descend to ground level. The usual north entrance to the building today, however, is a door at ground level, between the lower ends of the two staircases.

The monumental portico and its broad steps are the distinctive features of the south façade, and the gable-roofed projection, open terrace, and curved stairs are the distinctive features of the north façade; otherwise, the two façades of the building are identically composed, so that the building is essentially symmetrical on both its north-south and its east-west axes.

The exterior of the building is unified by the exclusive use of the Corinthian order throughout. The six columns of the main portico, the four columns on each of the recessed porticoes of the secondary blocks, and the columns of the peristyle apses are all of the same size and appearance, and a continuous Corinthian entablature, with a modillion cornice, wraps the entire building. The columns of the dome are of the same order, but they are fluted, and they are smaller, helping to convey a sense of height.

Structural System

The Capitol's structural system consists of perimeter masonry bearing walls and an internal steel skeletal frame supporting floor and roof slabs. Today, some of this steel framing is original and some is replacement material installed in the restoration of 1979-82. The steel columns of the skeletal frame bear on the masonry foundation walls and piers just below the level of the first floor. Throughout the building's main body, the steel frame utilizes a consistent palette of compound steel columns composed of plates, Z-bars and angles, riveted together. I-beams span between columns and support the Columbian floor system, patented by the Columbian Fireproofing Company of Pittsburgh, Pennsylvania, for constructing lightweight, fireproof floors in steel frame buildings. To reduce the loads carried by the steel structure, the concrete used for floor and roof slab construction contains lightweight coal cinders in lieu of stone aggregate. The steel columns are embedded within brick masonry walls and piers for fire protection.

The main dome is supported by the steel structural framework. The skirt, or base, of the dome and its colonnade are finished in limestone. The drum, the dome itself, and the lantern are clad in glazed terra cotta.⁶ The original terra cotta cupola above the lantern was replaced by a precast concrete replica in 1970.

Interior, First Floor

As previously noted, the primary present-day south entrance to the building is through the doors that open directly into the first story from a *porte cochere* located underneath the portico projection. This opens into the periphery of the first-story level of the rotunda. This octagonal first-story "lower rotunda" is open to the main

⁵ The inclusion of this *porte cochere* was one of the specific recommendations made by Bernard R. Green in his critique of Theodore Link's original proposed design for the Mississippi Capitol in June 1900. Mississippi State House Commission, *Minutes*, 24 (Official Records Series 637, in the collections of the Mississippi Department of Archives and History). A similar *porte cochere* is located behind the front steps of the New York State Capitol (begun in 1867 and completed in 1899).

⁶ This description of the structural system of the Mississippi State Capitol has been abridged from a more thorough description written by Lawson Newman, AIA, of WFT Architects, Jackson, Mississippi, the project architect for exterior and structural repairs being made to the building beginning in the summer of 2014 and projected to be completed in 2016.

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rotunda, on the story above, through a circular oculus in the ceiling, which is supported by four Tuscan columns made of iron. Extending northward from the first-story rotunda is a broad corridor leading to the lobby inside the north entrance. The north entrance lobby is notable because of its copper ceiling, an original waterproofing measure against leaks that might occur from the open terrace located directly above.

Because what is now considered the first story was originally regarded as a basement area, rather than a ceremonial space, its detailing and surface finishes are much simpler than those of the upper stories. This area has floors of plain encaustic tiles consisting of buff colored field tile overlaid with a diagonal grid of gray tile and bounded by a cream, red and black border. The wainscots of its walls are finished with glazed white “subway” tiles. (The actual tiles in this area are not original, but are reproductions, circa 1979-82, of the original tile surfaces.)⁷

Extending to the east and west from the “lower rotunda” are corridors lined with offices. Along the walls are portraits of Mississippi’s governors. At the end of the eastern corridor are two of the Capitol’s most distinctive and unusual smaller rooms. Directly at the end of the corridor is a broad circular room containing a peristyle of stout, unfluted Ionic columns, paired with pilasters around its perimeter. One lone column stands in the center, supporting the flat ceiling. The columns and pilasters are finished in scagliola. The wainscot is marble with a black marble baseboard and the upper wall is plaster. This room, located directly below the former Supreme Court Chamber, and two stories below the Senate Chamber, was originally designated as the Historical Hall, or Hall of History. It housed the Mississippi Department of Archives and History from 1903 until 1941. (Gradually, as the Department’s collections increased, exhibits expanded out of this room into the “basement” corridors and the lower rotunda.)⁸

On either side of the Hall of History is a side corridor leading to matching vestibules containing side entrances at the northeast and southeast corners of the building. These vestibules have walls and floors of marble and glazed tile ceilings. Opening off the southeast vestibule is the other distinctive room—a small but richly detailed chamber with an apsidal north end. This room was originally designed to be a ladies’ reception room for the United Daughters of the Confederacy (UDC). The wainscoting of its walls and the room’s two Corinthian columns are finished in Rose Claire scagliola, and the floor is decorated with a pattern of pink, white, and gray mosaic tile. Alcoves on the south side of the room have mirrors on their side walls to amplify the light from the windows and create a greater sense of spaciousness. The room is illuminated by two ornate hanging brass light fixtures and brass sconces along the walls. Both this room and the Hall of History are now used as committee rooms for the House of Representatives.⁹

In the north corners of the periphery of the lower rotunda are two elevators providing access to the upper stories. The carriages and mechanical systems themselves have been replaced, but there were elevators in these locations originally, installed by the Otis Elevator Company. Glass panels in the sides of the elevator carriages allow riders to see the white glazed tile walls and stained glass windows in the original elevator shafts.

A broad staircase, consisting of a cast iron structure and railings with marble steps, leads from the lower rotunda to the story above. This staircase is positioned directly under the Grand Staircase that connects the upper stories,

⁷ “A Guide to the Architecture of the Mississippi State Capitol” (2013), 9.

⁸ Original architectural drawings for the Mississippi State Capitol, 1900, Sheet 3 (Mississippi State Building Commission files: “New Capitol Construction, Repairs, and Restoration, 1900-1982,” Official Records, Series 142, Box 5064, Mississippi Department of Archives and History); “A Guide to the Architecture of the Mississippi State Capitol,” 9; and “The New Capitol,” *Official and Statistical Register* (1908), 211. The original plans of the building, prepared in 1900, designated this space as the “Historical Hall,” even though the Mississippi Department of Archives and History was not established as a state agency until 1902.

⁹ “A Guide to the Architecture of the Mississippi State Capitol,” 9; “The New Capitol,” *Official and Statistical Register* (1908), 211; and original architectural drawings for the Mississippi State Capitol, 1900, Sheet 3.

and it can therefore be considered the lowest portion of the Grand Staircase, although its materials and design differ from the upper staircase.

Interior, Second Floor

The staircase from the first story ascends to a vestibule located just inside the northern entrance to the second story. This north entrance is reached, on the outside, from a second-story terrace with curved staircases on either side. (For reasons of security, however, the north second-story entrance and its adjacent terrace and exterior stairs are closed to the public and are seldom used.)

The north vestibule has walls and a ceiling of “blue” (actually gray) Vermont marble above a base of black Belgian marble. On the eastern side wall is a tablet inscribed with the names of the contractors and all their sub-contractors. (The materials and detailing of the northern vestibule match those of the larger and more ornate south vestibule, described later.)

Emerging into the second story from the elevators or from the north vestibule, one enters the north side of the main Rotunda. This vast central space is open to the inner dome high above. The walls and floor of the Rotunda are finished in gray-veined white Italian marble trimmed with black Belgian marble. In its four diagonal corners are huge pedestals that rise a full story in height. Set into the face of each pedestal is a white marble aedicule containing a statuary niche. Upon the pedestals are pairs of colossal Composite Order columns, finished in Pavanazzo scagliola, that support the drum of the dome. These columns have steel cores that are integral parts of the building’s structural frame. Balconies overlook the Rotunda on all sides from the upper floors.

The most surprising and distinctive aspect of the appearance of the Rotunda is its illumination by 750 exposed electric light bulbs. While this might seem strange to a viewer today when electric lighting is commonplace, when the Capitol was completed in 1903, electric lighting was a new and cutting-edge technological development. Architect Theodore Link’s utilization of 4,750 electric lights throughout the building (a very great number of which are exposed bulbs) was a visual celebration of this new technology. This is shown in the minutes of the State House Commission, which recorded that the public was invited to view the spectacle of the illuminated capitol when the electric lights were first fully tested on the evening of September 3, 1903.¹⁰

Immediately south of the Rotunda on what is now called the second story is the vestibule of the historic main entrance to the building, opening from the front portico. The walls and ceiling of this vestibule are finished in “blue” Vermont marble above a base of black Belgian marble. In the east and west walls are large leaded art-glass windows. A plaque on the right-hand south-facing wall lists the members of the State House Commission who oversaw the construction of the Capitol; a matching plaque on the left-hand wall lists the names of the architect, the superintendent, and the contractors.

Extending eastward and westward from the Rotunda are broad corridors flanked by offices. In several of the state capitol buildings of this period, including the Minnesota and Arkansas capitols, the main lateral corridors are interrupted by staircases, but the main corridors of the Mississippi Capitol are uninterrupted axial thoroughfares on all four stories, providing a notable clarity to the interior plan. The corridors on the second floor are the most elaborately embellished in the building. Finished in white Italian marble with black Belgian marble trim, these corridors are lined with Doric pilasters edged with brass, and the beams that span the ceiling are finished as fully-detailed Doric entablatures.

At the end of the eastern second-story corridor is the entrance to the former Supreme Court Chamber. (The Supreme Court relocated to the Gartin Justice Building in 1972, and more recently to the new Supreme Court Building, located north of the Capitol across High Street.) It is entered through an elaborate tripartite,

¹⁰ Mississippi State House Commission, *Minutes*, 582, 594.

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pedimented marble frontispiece supported by Tuscan columns, which opens into a lobby that has wall surfaces similar to the corridor, and a patterned mosaic tile floor. Beyond the lobby is the Supreme Court Chamber itself. This room features a semi-circular rear wall which is positioned within the apse at the east end of the building. The walls of this room are finished in Pavanazzo scagliola with wainscoting of Georgia Verde Antique marble. The peripheral columns and other detailing of this room are in the Greek Doric order, finished in scagliola. A curved wooden balustrade separates the spectators' area from the formal court space. The floor of the spectator's area is surfaced with patterned hexagonal mosaic tile, including a large "M" centered near the entrance. Beyond the balustrade, the formal court space is surfaced with tongue and groove, white oak strip flooring. The justices' bench and the balustrade were made by the Wollaeger Manufacturing Company of Milwaukee, Wisconsin. This room is now used as a Senate committee room.

At the end of the western corridor of the second story is the suite of rooms formerly occupied by the State Law Library. (The library also relocated to the Gartin Justice Building in 1972, and more recently to the new Supreme Court Building.) It is entered through a pedimented marble frontispiece identical in design to the entrance to the Supreme Court Chamber. Just inside this entrance is a lobby that connects at the south to the former Reading Room and at the north to a room that originally contained a reference area and the librarian's office. These rooms now serve as committee meeting rooms for the House of Representatives. Between these two rooms, separated from the lobby by an arched wall containing the library's service counter, is the area that formerly contained the library stacks. This area now contains offices and small meeting rooms.

To the north of the Rotunda is the Grand Staircase. This elaborate marble staircase, embellished with carved marble consoles, ascends to the third and fourth stories. The half-story landing between the second and third stories is the location of one of the Capitol's most dramatic features—a three-panel set of brilliantly colored stained glass windows, made by the studio of Louis J. Millet of Chicago. The center panel shows the image of a woman, symbolizing Mississippi, holding a book and a sword. In the left panel is the image of an American Indian, and in the right is the image of a pioneer settler. One story above this, the upper half-story landing of the Grand Staircase has a vaulted ceiling with elaborate plaster decorations, and the balustrade is adorned with marble lions' heads.

Interior, Third Floor

The third story of the Capitol (originally the second floor) is the location of the Legislative chambers and the Governor's Office suite. An ascent of the Grand Staircase, past the stained glass windows on its first landing, leads to the second level of the main Rotunda, where the central open space is surrounded by iron balconies overlooking the floor of the Rotunda below.

Opposite the Grand Staircase, on the south side of the Rotunda, is the Governor's Office suite. These rooms, which occupy the area directly over the original main lobby, are now used as a ceremonial office for the Governor, whose working offices are now located in the Walter Sillers Building nearby. Within this area is the ceremonial Governor's Office itself, which was historically referred to as the Governor's Reception Room. This elaborate chamber has a particularly fine marble mosaic floor laid in the style of Ancient Rome. The dado along the lower walls is finished in dark green marble. The two elaborate French Renaissance style mantels were originally probably made of the same marble, but those mantels had been removed at some time prior to the 1970s. They were replicated during the restoration of 1979-82, but replacement in marble was cost-prohibitive, so they were reproduced in wood and painted to simulate a dark marble.¹¹ The most impressive feature of the room, however, is its vaulted ceiling with ornate plaster moldings. In 1930, some alterations to the Governor's

¹¹ Kenneth H. P'Pool, Deputy State Historic Preservation Officer, email communication with Lawson Newman of WFT Architects, project architect, October 29, 2013.

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Office were made under the direction of architect Vinson B. Smith, Jr. At that time, elaborate panels were installed at each end of the vault, adorned with heraldic griffins executed in plaster.¹²

To the east and west of the Rotunda are broad corridors flanked by offices. The corridors on this floor are finished in Rose Claire scagliola framed in greenish-gray Champagne scagliola, with wainscoting of Georgia Verde Antique marble and bases and door surrounds of Belgian black marble or matching material.¹³ At regular intervals along the corridors are fluted Ionic pilasters that match the wainscoting. In the ceilings of the third story corridors are stained glass panels that are illuminated through glass blocks set into the floor of the story above, transmitting light from the skylights that illuminate the fourth story corridors.

Facing each other at the opposite ends of the third-story corridors are the entrances to the legislative chambers. These entrances are identical in design, each consisting of an elaborate frontispiece of Georgia Verde Antique marble composed as a variation of a Serliana or Palladian arch with Ionic columns and pilasters.

The entrance to the Senate Chamber, at the end of the eastern third-story corridor, opens into a lobby with walls of white Italian marble, trimmed with grayish-pink Tennessee marble bases and deeper red Knoxville marble door surrounds, and a patterned mosaic tile floor. At the center of the east wall is a set of three round-arched art-glass windows above a built-in wooden bench resembling a church pew. At the north and south ends of this lobby are doors entering into the Senate Chamber itself.

The Senate Chamber is one of the Capitol's most ornate rooms. It is two-stories in height with an apsidal east end. The room is entered through doors on the west wall at either side of the podium. The curved east wall, with two tiers of windows, forms the rear of the room. The square windows of the upper tier contain stained glass in a Prairie Style pattern. Over the room is a broad dome containing a skylight consisting of twelve stained-glass panels in a sinuous Art Nouveau pattern surrounding a circular center panel. Along the north and south walls of the chamber are monumental Corinthian columns of violet Breccia scagliola. The walls are finished in panels of Pavanazzo scagliola framed by St. Baum scagliola, with Egyptian scagliola wainscoting. Overlooking the room on the north, south, and west sides are visitors' galleries. The wooden President's podium and the matching clerk's desk below it were made by the Wollaeger Company.

At the end of the western corridor of the third story is the entrance to the House of Representatives Chamber. The corridor is shorter in this wing because of the larger size of the House Chamber. Immediately within the entrance is a lobby with walls of Tennessee Pink marble trimmed with Knoxville marble and a patterned mosaic tile floor.

At the north and south ends of this lobby are doors leading into the House Chamber itself. This huge room is two-stories in height with an apsidal west end at the rear, opposite the Speaker's podium. Spanning the room is a broad dome, much larger than the Senate dome. At the top of the dome is a skylight containing eight stained-glass panels in a sinuous Art Nouveau pattern surrounding a circular center panel, somewhat resembling the stained-glass panels in the Senate dome, but much larger and with a different design. The dome is enriched with ornate plaster and pressed sheet metal moldings and is lit by exposed electric lights. Unlike the Senate Chamber, this room does not have columns along its side walls. Instead, the walls of the chamber curve inward at the gallery level to become part of the dome itself, with the visitors' galleries and the western apse opening from it through broad round arches. The walls of the chamber are finished in Sienna scagliola with wainscoting of Belgian black marble. The broad semicircular wall on the west end of the room has two tiers of windows.

¹² "A Guide to the Architecture of the Mississippi State Capitol," 11-12.

¹³ The term "Champagne" here refers to the type of the scagliola, replicating a type of marble, which has a greenish-gray color; and does not indicate a light grayish-gold color, as the word is commonly used today. In some locations, such as certain door surrounds, black-glazed terra cotta or black slate was used in place of black marble.

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The arched windows of the upper tier contain Prairie Style art glass panels. At the eastern end of the chamber is an elaborate three-tiered wooden Speaker's podium made by the Wollaeger Company.

Interior, Fourth Floor¹⁴

The fourth story is arranged similarly to the third story, with wide corridors, lined with offices, extending to the east and west of the Rotunda. At the ends of the corridors are the entrances to the visitors' galleries overlooking the Senate and House chambers. The fourth story corridor ceilings contain stained glass panels which are illuminated by skylights above. The light from these skylights is transmitted to the corridors of the third story, below, through glass blocks set into the fourth-story floor. The glass blocks are arrayed in rectangular panels set into the marble mosaic floor.¹⁵

The fourth-story balcony overlooking the Rotunda is an excellent vantage point for observing the interior of the dome and its drum. The drum contains twenty tall-slender clear glass windows framed by Roman lattice grilles. At four points, above the four pairs of colossal columns below, are solid panels embellished with painted roundels that date to the building's 1934 Civil Works Administration painting project. The four painted panels and twenty columns are aligned with the twenty-four columns that encircle the exterior of the drum. Above the drum, the curved sides of the dome are adorned by ribbed panels enriched by moldings. At the apex of the dome is an oculus illuminated by the cupola above.

Interior Features Located Throughout the Building

Among the notable features of the Capitol are the many fine examples of stained glass and other types of decorative architectural glass, showing several different stylistic influences, primarily Art Nouveau and Prairie Style. The art glass throughout the building was designed by the studio of Louis J. Millet of Chicago. The Mississippi State Capital contains a significantly large and intact collection of Millet's art glass.

Marble is used extensively throughout the Capitol, for floors in some areas; for walls in the Rotunda, the main corridors, and the vestibules; for wainscoting in much of the rest of the building; for baseboards and door surrounds; and even for some ceilings. According to the specifications for the building as shown in minutes of the State House Commission, at least eleven different types of marble were specified. In addition, marble mosaic tiles are used in the floors of the Governor's Reception Room and the fourth-story corridors. The subcontractor for the marble and mosaic work was the N. O. Nelson Manufacturing Company of St. Louis.¹⁶

Another notable aspect of the design is the extensive use of scagliola, or "art marble," which was used instead of marble in many places throughout the Capitol, particularly for the finishes of columns and upper wall surfaces. The use of scagliola allowed the steel piers supporting the dome in the rotunda to be encased within huge Corinthian columns, enabling an integration of the structural system and aesthetic monumentality that would not have been possible otherwise.¹⁷ The scagliola work in the Mississippi Capitol is believed to be among the finest and most extensive in the United States. The scagliola was installed by the Art Marble Company of Chicago.¹⁸

¹⁴ The fourth story was originally called the attic floor, but the term was used in its classical sense, to refer to the top story of a classical building, above the line of the cornice, and not in the modern sense denoting a storage space tucked under the roof.

¹⁵ The inclusion of skylights over these corridors and "floor lights" to illuminate the corridors below were specific recommendations made by Bernard R. Green in his critique of Link's original proposed design in June 1900. Mississippi State House Commission, *Minutes*, 24.

¹⁶ *Proceedings Connected with Laying the Corner Stone*, 74.

¹⁷ The structural advantages of scagliola in certain architectural uses are pointed out by Monica T. Price in *The Sourcebook of Decorative Stone: An Illustrated Identification Guide* (Buffalo, NY: Firefly Books, 2007), 84.

¹⁸ *Proceedings Connected with Laying the Corner Stone*, 74.

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As mentioned earlier, in the description of the Rotunda, one of the most surprising and distinctive aspects of the interior of the Capitol is the presence of hundreds of exposed electric light bulbs. These can be seen not only in the Rotunda, but also in the Senate Chamber, the House Chamber, the Hall of History, and other prominent locations throughout the building.

Historical Integrity of the Mississippi State Capitol

The Mississippi State Capitol possesses an exceptionally high degree of historical integrity in all respects: location, design, setting, materials, workmanship, feeling, and association. The exterior of the building and the major architecturally significant spaces of the interior are original and unchanged in their design, materials, and workmanship, although the private office areas of the building have been reworked to make more efficient use of these spaces for legislative offices. The building has undergone very few changes since its construction. The degree of integrity both inside and out can be readily ascertained by comparing the present appearance of the building to the construction plans of December 1900 and to early photographs, particularly a set of photographs of the building made at the time of its completion in 1903.¹⁹

Its few changes have mostly been either upgrades to its utilities or alterations within the private office areas, with the exception of two notable projects undertaken in the 1930s: a relatively minor remodeling of the Governor's Office in 1930, and a program of interior painting conducted in 1934-35. Neither of these alterations diminishes the architectural integrity of the interior or detracts from the original character-defining features of the building.

The remodeling in the Governor's office suite was done during the administration of Governor Theodore Bilbo, under the direction of architect Vinson B. Smith, Jr. of Gulfport. As a part of that project, two semicircular tympanums adorned with heraldic griffins were added to the already elaborate plaster ceilings in the Governor's Office. These tympanums remain in place today.²⁰

The other change to the original appearance in the 1930s was a program of interior painting done in 1934-35, under the auspices of the Civil Works Administration (CWA) and supervised by the architectural firm of Overstreet and Town. The complete extent of this painting program is not well documented, but it included the creation of the four circular paintings of stylized historical subjects located within the drum of the dome, on the panels positioned above the paired columns in the four corners of the rotunda, and also some additional decorative painting on the ceilings of the House and Senate Chambers.

While the interior plaster was left mostly in its natural state at the time the building opened in 1903, this appears to have been a cost-saving measure rather than a specific design choice. Several commentators at the time the building opened expressed a desire to have the interior painted when funds allowed. Architect Link himself may have overseen the first painting project when he served as supervising architect for the State Bond Improvement Commission from 1920 until his death in 1923. A project completed under this commission in 1922 consisted of "painting, overhauling the heating system, repairs to plumbing, replacing the tile floor on the North Terrace, and

¹⁹ Although the original ink drawings are not known to survive, nor any actual blueprints from the time of construction, a mostly-complete set of xerographic copies of the construction plans is filed in "Mississippi State Building Commission files: New Capitol Construction, Repairs, and Restoration, 1900-1982," Official Records, Series 142, in the archival collections of the Mississippi Department of Archives and History. A set of copies of the photographs made in 1903 is filed in the "Capitols" photograph collection (Collection PI/STR/36), items 448-494, in the archival collections of the Mississippi Department of Archives and History. This collection of photographs can also be viewed on-line through the Mississippi Department of Archives and History web site.

²⁰ "New Offices To Afford Privacy." *Clarion Ledger* (Jackson, Mississippi), October 15, 1930; "A Guide to the Architecture of the Mississippi State Capitol" (2013), 12; and Mississippi Department of Archives and History, Historic Preservation Division. Historic Resources Inventory Database. Artisan files.

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miscellaneous minor repairs.” The extent of painting under this project is also not fully understood.²¹ It seems clear though that the 1934 CWA-funded decorative painting was consistent with Link’s original intent, and it was harmonious with the rich coloration of the marbles, scagliola, art glass, and original painting throughout the building.²²

During the 1950s and 1960s, various superficial modifications were made to the interior of the Mississippi Capitol, mostly in an effort to more fully utilize office space within the building. By the 1970s, the building was showing its age. The original steam heating system was still in use, and the electrical and telephone systems were woefully inadequate. The office areas were congested mazes of temporary partitions and dropped ceilings. These areas were largely out of public sight, however, for the Rotunda, the corridors, and the Legislative chambers still retained their historic appearance.²³

A study was commissioned by the state legislature in 1972 to examine the condition of the Capitol and to make recommendations for repairs and renovations. After several years, a thorough renovation of the Capitol was initiated in 1977. The project, which was to include renovation of the office areas and restoration of the major historic interiors, was planned and carried out by a consortium of firms, bringing together architects, engineers, landscape architects, and interior designers. William Seale, a respected architectural historian and co-author of *Temples of Democracy: The State Capitols of the U.S.A.*, served as a consultant to the project. Work on the project began in July 1979 and was completed in 1982. The building was rededicated on June 3, 1983, eighty years after the original dedication ceremony. The building is open regularly to the public for tours.

The Capitol Grounds

The eleven-acre park-like setting of the Capitol building is considered a contributing historic landscape. The grounds consist of a slightly-terraced lawn with numerous large shade trees, many of which were planted during the original landscaping of the grounds at the time the Capitol was built. The original landscape included a winding drive that ran from the southeast corner of the grounds, around the south front of the Capitol, and curved around the west end to the north side, where it split, one branch circling back around to the front of the building to afford access to the porte cochere behind the front steps, and the other branch curving northeastward to connect to High Street at the northeast corner of the grounds. This northeastern branch of the drive was mirrored by a curved walkway that extended from the north face of the capitol to the northwest corner of the grounds. Besides these, there were also straight axial walkways extending north and south from the main north and south entrances to the building, aligned with Congress Street, and a peripheral walkway around the building itself. Altogether, the Mississippi State Capitol and its associated site comprise an ensemble consisting of one building, one contributing historic landscape, and eight non-contributing objects (three monuments, two flagstaffs, two field guns, and one historic marker).

Although the records of the Capitol’s construction indicate that Granitoid paving was originally installed by Charles A. Babst of New Orleans, detailed examination of early photographs and careful reading of the Minutes

²¹ Wilbur Trueblood, Acting Supervising Architect, “Report of the Supervising Architect” (December 31, 1923), in Mississippi State Bond Improvement Commission, *Final Report of the State Bond Improvement Commission* (1924), Official Records Series 669, Mississippi Department of Archives and History; and State Bond Improvement Commission, “Building Project Files and Correspondence, 1919-1924,” Official Records Series 666, Mississippi Department of Archives and History.

²² “A Guide to the Architecture of the Mississippi State Capitol” (2013), 3, 7-8. There are several photographs, dated December 26, 1934, showing scaffolding for this work in place in the Rotunda. These photographs are cataloged as PI/STR/C36 (the “Capitols” collection), items no. 333 through 339, in the photograph collections of the Mississippi Department of Archives and History. Some of this work is described in “New Capitol Cleaned Up, CWA Workers Repair Structure, First Time in 30 Years,” *Clarion-Ledger* (Jackson, Mississippi), March 26, 1934, 12.

²³ Records documenting many of the minor alterations to office areas are filed in the records of the Mississippi State Building Commission (later Mississippi Bureau of Building, Grounds, and Real Property Management), “Contract Files. 1952-1963,” Official Records Series 1542, and “Project Files. 1942-1971,” Official Records Series 1646, Mississippi Department of Archives and History.

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and the Final Report of the State House Commission indicate that this paving was limited to walkways only, specifically the axial walkways aligned with Congress Street on the north and south sides, and with College Street on the east, and that the serpentine drive was not paved at that time, but instead was surfaced with a granular material, probably crushed stone, and bordered with stone curbs.²⁴ The drives are believed to have been resurfaced with a hard pavement in the 1930s. At some later time, apparently in the 1960s, the walkways on the north side of the building were widened to become part of the system of driveways, to provide space for additional parking. During the rehabilitation of the Capitol between 1979 and 1982, the system of driveways was resurfaced with exposed aggregate concrete (retaining the early stone curbing), and was slightly reconfigured to close off the northeastern opening to High Street, moving the north entrance of the drive to the center of the north side of the grounds (where the former straight axial walkway on the north side had connected to High Street), and shifting the south opening of the drive away from the southeast corner of the grounds to a new position slightly further to the west on Mississippi Street. (The purpose of these most recent changes was to provide better traffic flow by not having the drive connect to the surrounding streets exactly at the street corners.)

The overall landscape plan of Capitol grounds is therefore relatively unchanged from its original design, for the expansion of the system of drives consisted largely of widening existing walkways on the north side of the building to convert them to driveways, and later shifting the positions at which the ends of the drives open to the adjacent streets. The tree canopy has grown substantially from its early appearance, but that is because the trees themselves have grown, which was undoubtedly in keeping with the intent of the original landscape design.

Individual Features on the Capitol Grounds

Located on the grounds of the Mississippi State Capitol are several notable commemorative objects, most of which are considered to be contributing elements of the Capitol as it is listed on the National Register of Historic Places, but because they date from after the period of construction of the Capitol, they are not considered to be contributing elements of the National Historic Landmark designation.

The Prow Ornament of the Second USS *Mississippi*.

(one noncontributing object) (permanently placed on the Capitol grounds circa 1914)

Located on the Capitol grounds, at the eastern edge of the parking area immediately north of the building, is a monument consisting of the prow ornament of an early twentieth century battleship, the second U.S.S. *Mississippi*, mounted on a concrete base.

The USS *Mississippi* (BB-23) was launched in 1905 and formally commissioned in 1908. At the time of its commissioning, it was adorned with an elaborate prow (or bow) ornament (also referred to as figurehead). At the end of the nineteenth century and into the earliest years of the twentieth century, most of the larger vessels of the U.S. Navy had ornaments of this type, which could be removed when a ship was prepared for combat. In 1909, however, an order was issued by Secretary of the Navy George Mayer requiring that these ornaments be removed from all Navy ships.

The *Mississippi* made a visit to Pascagoula, on the Mississippi Gulf Coast, in 1909, at which time Governor Edmund P. Noel, on behalf of the state, presented a magnificent silver service to the ship. Evidently he learned,

²⁴ Mississippi State House Commission, *Minutes*, 547; and "Report of the State House Commission of Mississippi to the Legislature of the State of Mississippi, 1904" *Journal of the House of Representatives of the State of Mississippi, 1904* (Nashville, Tenn.: Brandon Printing Co., 1904), 44. The surface material of the drive is clearly visible in a photograph of the Capitol made circa 1918, in the Daniel, Al Fred, Photograph Collection, PI/1999.001, item no. 50, in the Mississippi Department of Archives and History photograph collections.

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about that time, that the bow ornament had been removed, or was soon to be removed, for in August of that year he requested that the figurehead be lent to the state to be placed on display at the Capitol. The ornament was sent to Mississippi by rail from the Philadelphia Navy Yard in December of 1909. About six months after its arrival, it was mounted on a temporary stand and placed on display at the Capitol. Several years later, in 1914, the ship (by that time rendered obsolete by British developments in warship design) was decommissioned and sold to Greece. At about that time, the prow ornament of the *Mississippi* was permanently affixed to a concrete base and placed on display on the Capitol grounds, where it remains today.²⁵

The Monument to the Women of the Confederacy.

(one noncontributing object) (completed in 1917)

Located in the center of the paved walkway directly in front of the Capitol, on the south side of the grounds, the Monument to the Women of the Confederacy is an elegant bronze sculpture portraying a woman attending a wounded soldier while a second woman places a wreath upon her head. The sculpture is raised upon a tall base of carved stone, with inscriptions on each of its four sides, honoring the mothers, wives, sisters, and daughters of the men who fought for the Confederacy. The cornerstone for the monument was laid in 1912, and the bronze sculpture, designed by noted sculptor Belle Kinney and cast by Tiffany Studios, was made and installed in 1917.²⁶

Flagstaffs.

(two noncontributing objects) (placed on the Capitol grounds in 1922)

Two flagstaffs, located on either side of the front approach to the Capitol, were purchased and erected in 1922 under the auspices of the State Bond Improvement Commission. The 80-foot poles were manufactured by the Pole & Tube Works, Inc., of Newark, New Jersey.²⁷ The particular significance of these flagpoles is that they were purchased under the direction of Theodore C. Link, while he was the supervising architect for the State Bond Improvement Commission. They are the only visible features related to Link's second period of association with the Capitol.

The flags of the United States and the State of Mississippi are flown from these two flagstaffs year-round. (There are also flagpoles on the domes over the House and Senate chambers on the Capitol building, but flags are only flown atop the Capitol when the Legislature is in session.)

German field howitzers from World War I.

(two noncontributing objects) (placed on the Capitol grounds in 1925)

Located near the flagstaffs in front of the Capitol building are two German field guns from World War I. Both are examples of the 150-millimeter heavy field howitzer, model 13 (15cm *schwere Feldhaubitze* 13). They represent two variations of the design, one having a longer barrel than the other. The two field guns are war

²⁵ Documentation, including a xerographic copy of an article, "Monument to an Old Battleship," *Ships and the Sea Quarterly* (Winter 1958): 47, filed in the Subject File "Mississippi, U.S.S. (2nd) (1905)," Mississippi Department of Archives and History. The second USS *Mississippi*, after having been sold to Greece in 1914, was renamed the *Kilkis*. She was sunk in an attack by German aircraft during the German invasion of Greece in World War II. A new USS *Mississippi* (BB-41), the third ship to bear that name, was commissioned in 1917 and saw service in the Second World War.

²⁶ Subject file, "Monument to the Women of the Confederacy," Mississippi Department of Archives and History; and Elise L. Smith, "Belle Kinney and the Confederate Women's Monument," *Southern Quarterly* 32, no. 4 (Summer 1944): 6-31.

²⁷ Records of the State Bond Improvement Commission, Old Capitol file, Series 666.

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trophies from the First World War that were allocated to the State of Mississippi by the federal government in 1924. They were placed on the grounds of the Capitol in 1925.²⁸

Liberty Bell replica.

(one noncontributing object) (placed on the Capitol grounds in 1950)

In 1950, as part of a national Savings Bond drive, each state and territory of the Union was presented with a full-size, functional replica of the Liberty Bell, commissioned by the U.S. Treasury Department but paid for by private contributions. The bells were cast at the Paccard Foundry in Annecy-le-Vieux, France. Mississippi's Liberty Bell was presented to the state on July 4, 1950.²⁹ It is displayed at the front of the main entrance walk on the south side of the Capitol Grounds. Identical replicas of the Liberty Bell, presented to other states and territories at this same time, have been placed on public display at or near numerous other state capitols, including the capitols of Alaska, Colorado, Delaware, Hawaii, Idaho, Iowa, Oregon, and South Dakota.

Freedom Trail Marker

(one noncontributing object) (placed on the Capitol grounds in 2015)

In 2015, this marker was erected as part of the Mississippi Freedom Trail to commemorate the "March Against Fear," which began in Memphis and ended at the Mississippi State Capitol on June 26, 1966. After James Meredith, who had begun the march, was shot just outside of Memphis, other civil rights leaders took up the march and brought it all the way to Jackson, including Martin Luther King, Jr., Stokely Carmichael, and Floyd McKissick. State officials arranged for marchers to amass at the back (north) side of the Capitol, where they listened to speakers and sang freedom songs. The crowd, around 15,000, is estimated to have constituted the largest civil rights demonstration in Mississippi's history.

²⁸ *Biennial Report of the Adjutant General of the State of Mississippi for the Years 1924-1925*, 57-58 and 68. The report specifically mentions two 150-mm howitzers that were to be placed on the grounds of the New Capitol.

²⁹ "State Accepts Liberty Bell in Formal Ceremony," *Jackson Daily News* (Jackson, Mississippi), July 5, 1950. A xerographic copy of that article is filed, along with other information, in the Subject file, "Liberty Bell," Mississippi Department of Archives and History.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: __ Locally: __

Applicable National

Register Criteria: A__ B__ CX D__

Criteria Considerations

(Exceptions): A__ B__ C__ D__ E__ F__ G__

NHL Criteria: Criterion 4

NHL Theme(s): III. Expressing Cultural Values
5. architecture, landscape architecture, and urban design

Areas of Significance: Architecture

Period(s) of Significance: 1900-1903

Significant Dates: June 3, 1903 (laying of cornerstone and dedication)

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Link, Theodore C., architect
Wells, W. A. and A. E. (Wells Brothers Co.), general contractor

Some others involved in the design and construction:

Barnes, J.F., superintendent for the State House Commission

Bringhurst, Robert P., sculptor

Dugan, George, stone contractor

Grieve, A.R., sculptor

Green, Bernard R., consultant to the State House Commission

Millet, Louis J., art glass contractor

Art Marble Co., scagliola

Schlader, Theodore H., contractor's superintendent

Historic Contexts: XVI. Architecture

M. Period Revivals

5. Neo-Classical

6. Beaux Arts

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Introduction**

The Mississippi State Capitol, designed by Theodore C. Link of St. Louis and built from 1901 to 1903, is nationally significant under National Historic Landmark Criterion 4, as an exceptionally fine example of Academic Classical Revival architecture, providing a remarkably vivid illustration of the nationwide spread of Academic Classicism following the World's Columbian Exposition of 1893. It is particularly notable among state capitol buildings for its unity of design and construction, having been built by a single general contracting firm, under the direction of a single architect, within a single three-year program of construction. It was completed before any of the other state capitols that are important examples of American Academic Classicism. The building is notable as well for its large and important collection of art glass by Louis J. Millet, and for its extensive use of scagliola (art marble). In addition, the Mississippi State Capitol is remarkable for the degree to which it embraced and exhibited the latest technical developments of its time, most vividly evident in its thousands of prominently exposed electric light bulbs, making a clear statement of modernity in the rural South at the dawn of the twentieth century.

Its period of significance corresponds to the span of years of its design and construction, from 1900 to 1903. Although it is unusual for a period of significance to begin before the actual start of construction of the building, in this case it is important because it shows the early date of the formulation of this design in relation to other major examples of Academic Classical architecture and to other comparable state capitols in particular; because it demonstrates the swiftness with which the complex plan was created and subsequently executed; and because it encompasses the important contributions of Bernard R. Green in the selection of the architect and the refinement of the design.

Historical Background: Jackson as the State Capital and the Old Capitol

When the State of Mississippi was established in 1817, much of its land area, particularly in the central and northern parts of the state, was under the control of the Choctaw and Chickasaw Indians. The state government met first at Natchez and then, temporarily, at Columbia while a commission sought a suitable location for a permanent capital near the center of the state. In 1822, the legislature approved the recommended location and had a plat drawn up for a town named for General Andrew Jackson. The legislature convened in December of that year in a temporary brick statehouse that was used for the next seventeen years.³⁰

In 1833, the Mississippi Legislature authorized funding "for the erection of a State House and suitable offices for the secretary of state, state treasurer, auditor of public accounts, and attorney general, therein."³¹ The construction of a state capitol having a Gothic architectural character was begun in 1834 under the direction of architect John Lawrence; however, his work was found to be unsatisfactory. The government dismissed Lawrence and replaced him with William Nichols, who had been the architect of state capitols in North Carolina and Alabama. Nichols developed a new Greek Revival design, construction began in 1836, the building was complete enough for the legislature to meet there in 1839, and the building was finished the following year.³²

³⁰ Skates, *Mississippi's Old Capitol*, 7-11.

³¹ *Ibid.*, 21.

³² *Ibid.*, 22-25. After the completion of the Capitol in 1903, the Old Capitol was largely abandoned and fell into disrepair. It was renovated in 1916-17 to become a state office building and renovated again in 1959-61 to become the State Historical Museum. It was listed on the National Register of Historic Places in 1969 and designated a National Historic Landmark in 1990. The Old Capitol suffered serious damage from Hurricane Katrina in 2005, and subsequently underwent an extensive restoration from 2006 to 2009. The building serves today as the Old Capitol Museum, administered by the Mississippi Department of Archives and History.

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The antebellum capitol was not significantly harmed during the Civil War, but the building suffered from poor and deferred maintenance. It underwent an extensive renovation in 1870-71. Following these renovations, it continued to serve as the state capitol for another thirty-two years. Over that period, however, the building suffered increasingly severe problems from insufficient maintenance and from some inherent structural weaknesses in the design.³³

By the mid-1890s, the building was in very poor condition, and it was much too small to meet the needs of the state government. In 1896 the Legislature began to consider proposals for erecting a new capitol building. A proposal made in 1897 to erect a new capitol (designed by James Riely Gordon) was vetoed by Governor Anselm J. McLaurin, but the idea of building a new capitol continued to gain support for the next several years. In 1900, under the leadership of newly-elected Governor Andrew H. Longino, the legislature passed "an act to create a State House Commission, to secure drawings, plans, and specifications for, and to authorize and provide for the building and erection of a State House." The building that was subsequently erected is the present Mississippi State Capitol.³⁴

The Design and Construction of the "New" Mississippi State Capitol, 1900-1903

When the Mississippi Legislature passed the authorization for the design and construction of a new capitol, it included a provision allowing the governor to issue bonds for up to one million dollars to fund the project. However, before the bonds could be issued, they suddenly became unnecessary. Not long before, the State of Mississippi had filed suit against the Illinois Central Railroad and two of its subsidiaries, the Yazoo and Mississippi Valley Railroad and the Gulf and Ship Island Railroad, to claim unpaid taxes in the amount of \$1,000,000. This lawsuit eventually led to an appeal which was considered by the United States Supreme Court. The case was heard before the court in October 1900, and a decision in favor of the State of Mississippi was issued on January 7, 1901.³⁵ The Legislature subsequently allocated the proceeds from the settlement of the lawsuit to the new capitol project, with the result that there was no need to issue the bonds. Funding for the construction of the new capitol came almost entirely from the settlement of the lawsuit.³⁶

The site selected for the new capitol building was the four-block area that was occupied at that time by the old state penitentiary. The Legislature had been intending to close the antiquated prison for some time, and using its site would provide more space than the site of the Old Capitol and would also allow the Old Capitol to remain in use while the New Capitol was being built.

The legislation of 1900 created a State House Commission, with Governor Longino as its *ex officio* president. The commission promptly began its work, holding its first meeting on April 7, 1900. Prior to this meeting, in accordance with the legislation, the Governor had already arranged for advertisements requesting design proposals from interested architects. Architects were invited to submit proposals for what was, in effect, an architectural competition to select a project architect.³⁷

³³ Ibid., 85-107, and Richard J. Cawthon, "Comprehensive Historical Report on the Architectural History of the Old Mississippi State Capitol and the Restoration of 2005-2008, Part I: Architectural History" (unpublished report prepared for the Mississippi Department of Archives and History, 2009), Section A-2.

³⁴ Skates, *Mississippi's Old Capitol*, 107-111; and Robert J. Bailey, a history of the Mississippi State Capitol (unpublished draft manuscript prepared for the Mississippi Department of Archives and History, 2004), 9-20. The proposal to erect a new capitol building in 1897 and its subsequent veto are discussed in detail in Chris Meister, *James Riely Gordon: His Courthouses and Other Public Architecture* (Lubbock, Texas: Texas Tech University Press, 2011), 145-148.

³⁵ "Yazoo & Mississippi Railroad Company, Pltffs., in Err., v. Wirt Adams," in *The Supreme Court Reporter*, vol. 21 (November 1900-July 1901) (St. Paul: West Publishing Co., 1901), 240 ff.

³⁶ The cost of the actual construction of the building was paid entirely from the proceeds of the lawsuit, but some additional costs associated with earthmoving and some later costs for furnishings were paid using other state funds.

³⁷ Mississippi, State House Commission, *Minutes*, 4-5.

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Fourteen architectural firms submitted preliminary proposals:

1. Moad & Bramlet, of Dallas, Texas
2. E. E. Meyers, of Detroit, Michigan
3. J. W. Gaddis, of Vincennes, Indiana
4. Bruce & Morgan, of Atlanta, Georgia
5. Theodore C. Link, of St. Louis, Missouri
6. Weathers & Weathers, of Memphis, Tennessee
7. H. Wolters, of Louisville, Kentucky
8. George R. Mann, of Little Rock, Arkansas
9. James B. Cook, of Memphis, Tennessee
10. Bryan & Gilbert, of Atlanta, Georgia
11. J. Riely Gordon, of Dallas, Texas
12. Alfred Zucker, of New York, New York.
13. G. W. Bunting, of Indianapolis, Indiana
14. E. O. Murdock & Company, of Omaha, Nebraska³⁸

Faced with the difficult choice of selecting between these proposals, the commission decided to seek professional advice. They hired Bernard R. Green, the superintendent of construction for the Library of Congress in Washington, D.C., to serve as a consultant. He was asked to examine all the proposals and to make recommendations to the commission. Green met with the commission on June 7, 1900, and began his examination of the plans, which were presented to him with the names of the submitters hidden, the plans being identified only by number, from 1 to 14. He completed his examination of the plans and made his report to the commission on June 11.³⁹ In his report, Green prefaced his comments about the specific proposed designs with some general observations about the design of capitol buildings, noting that “the object and function of a State Capitol are mainly to furnish accommodations of due dignity and convenience for the Legislative, Executive and Judicial branches of the Government and the building should be so designed as to give architectural prominence and expression to this trinity of objects and functions.” He expressed the opinion that the areas utilized for different governmental functions should be spatially separated and observed that “several of the designs submitted follow out this idea more or less distinctly, by means of a symmetrical three-part plan or three-dome motive, while others treat the building as practically a single rectangular house with no expression of its unique significance.” He offered this summation of the architectural requirements of a state capitol:

A Capitol, of all buildings, should be strikingly massive, grand, noble—typifying the power, honor, stability and superiority of the government over all individual, corporate or other institutions whatsoever in the state. It should, therefore, be at once recognizable, over all other buildings in the neighborhood, as the Capitol—regardless of its mere relative size, which may even be small—and never by any possibility be legitimately mistaken for any other institution whatsoever.⁴⁰

Green clearly embraced the architectural ideals of Academic Classicism, encouraging clarity and unity of design and disparaging some of the proposals for having “many windows, thin walls, trifling domes or domed

³⁸ “Report of the State House Commission to the Legislature of Mississippi, 1902,” published as an appendix to *The Official and Statistical Register of the State of Mississippi* [Volume 1], 1904, 654 (available on Google Books). The list is also included in Mississippi State House Commission, *Minutes*, 15-17.

³⁹ Mississippi State House Commission, *Minutes*, 17-19; and “Report of the State House Commission to the Legislature of Mississippi, 1902.”

⁴⁰ Mississippi State House Commission, *Minutes*, 20-22.

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towers, pinnacles and rattling unrestful sky lines.” Of particular interest are his comments about the dome and rotunda:

The dome or domes should be full, well rounded, with quiet outlines and not too high. The rotunda should be ample unobstructed by stairs or columns and of moderate height, that it may be a *rotunda* in fact, and not a well hole. It should always be available for an assembly room and meeting place for special occasions and the space it occupies thus rendered useful as well as architecturally imposing.⁴¹

Upon Green’s recommendation, the commission selected proposal no. 5, which had been submitted by Theodore C. Link. In his report, Green made recommendations about changes that he believed would improve the design. (These were all subsequently adopted in the final design). He further urged that the architect “should be appointed with the understanding that he shall enter *de novo* with the commission on the preparation of a complete design,” using the original proposal only as a conceptual model.⁴²

Green also offered comments on several of the other proposals, including no. 8, which had been submitted by George R. Mann. Formerly from St. Louis, but residing at that time in Little Rock, Arkansas, Mann had recently completed the design of the Arkansas State Capitol, and was involved at that time with the early stages of its construction. Some years later, in 1937, Mann claimed that Link’s final design for the dome of the Mississippi State Capitol had been based on his own original design, but this claim is questionable for several reasons, not the least of which is that Bernard Green had said of Mann’s Mississippi proposal that “the domes are weak and thin in appearance.”⁴³

Link came to Jackson and met with the commission on June 13. The following day, the commission formally accepted his design as a preliminary plan, and officially selected him to be the project architect. His contract was approved on June 30. Link spent the next three months preparing the plans and specifications, though he apparently had finalized the design of the exterior as early as August, when an illustration of the building was published in a Kentucky newspaper.⁴⁴

The final design had numerous changes from Link’s original proposed design. Some were made upon the specific recommendation of Bernard Green. Other changes were likely made at the request of the Commission, and some changes were made by Link himself as he refined the design. The most evident change, made at the recommendation of Green, was the removal of a tall tower which had been the dominant feature of the original design. Two other changes that were made at Green’s suggestion were the addition of an attic story (now the fourth story) and the inclusion of a porte cochere behind the front entrance steps. The center dome was increased in height and placed upon a colonnaded drum, similar to the dome of St. Paul’s Cathedral in London. The end pavilions were changed by the substitution of recessed porticoes instead of prostyle porticoes, and by the lowering of their domes and the removal of pediments at the base of the domes. These changes to the end pavilions had the effect of reducing their visual prominence and increasing the visual prominence of the center of the building.

⁴¹ Mississippi State House Commission, *Minutes*, 20-22.

⁴² *Ibid.*, 23-25.

⁴³ *Ibid.*, 24.

⁴⁴ *Ibid.*, 29-30 and 32-33. The actual contract is filed in Mississippi State House Commission, “Commission Files, 1900-1903” (Official Records, Series 634, Mississippi Department of Archives and History). The illustration of the design was published in the *Daily Public Ledger* (Maysville, Kentucky), August 21, 1900 (from the *Chronicling America* web site of the Library of Congress, <http://chroniclingamerica.loc.gov/lccn/sn86069117/1900-08-21/ed-1/seq-3/>). A very similar illustration of the Mississippi State Capitol was published in *The Cook County Herald* (Grand Marais, Minnesota), on October 27, 1900.

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Link presented his plans and specifications to the commission on October 15. The commission carefully examined the plans and specifications, and approved them the following day, when they also approved the advertisement for bids. The bids for the project were opened on December 10, but all were too high, so the commission asked Link to make some modifications to the plans and requested revised bids from the applicants.⁴⁵

Nine contractors submitted revised bids, which were received on December 12. On December 13, the commission accepted the bid of W. A. and A. E. Wells, of Chicago. This firm was an experienced and highly-regarded construction company that had built important steel-frame commercial buildings in Chicago and other Midwestern cities, for such prominent architects as Holabird and Root. Their contract was signed on December 18, 1900.⁴⁶

The contract became effective as of January 1, 1901. That date has been cited in some sources as the beginning of construction, but the actual work of construction by the contractors apparently began in March.⁴⁷ On March 14, 1901, the State House Commission voted to hire J.F. Barnes, a building contractor from Greenville, Mississippi, to be their on-site construction superintendent. Barnes arrived in Jackson and reported for work the next day.⁴⁸

After some initial delay related to site preparation and excavation for the foundations, construction work proceeded quickly and efficiently. In his monthly reports to the commission, Barnes, himself an experienced building contractor, seems to have been continually impressed by the professionalism and skill of the contractors and subcontractors and their workmen. In 1901, no project of this size, complexity, or technical sophistication had ever been undertaken in Jackson, or even in the entire state of Mississippi.

The subcontractors for the construction work were all selected by the contractors and reported to them, so there is little record of them in the commission minutes, but they are all listed in the booklet that was prepared as a record of the rather belated cornerstone-laying ceremony that took place on June 3, 1903.⁴⁹ The subcontractors were:

George Dugan, of Bedford, Indiana	Cut Stone
N. O. Nelson Manufacturing Co., of St. Louis	Marble and Mosaic
American Bridge Co., of New York	Steel, Iron, and Bronze
Columbian Fireproofing Co., of Pittsburgh	Fireproofing
The Northwestern Terra Cotta Company, of Chicago	Terra Cotta

⁴⁵ Mississippi State House Commission, *Minutes*, 37-39 and 41-45. The complete specifications are indexed in the Minutes on pages 45-49; the drawings are itemized on page 50, the complete specifications are transcribed on pages 51 to 177, and the advertisement for bids is shown on pages 178-179.

⁴⁶ Mississippi State House Commission, *Minutes*, 184-186. The contract is filed in Mississippi State House Commission, "Commission Files, 1900-1903" (Official Records, Series 634, Mississippi Department of Archives and History). By this time, the senior partner of the firm, W.A. Wells, had died. The firm was reorganized shortly afterwards as the Wells Brothers Company, but the State House Commission insisted that all business with regard to the Mississippi Capitol project be conducted using the name "W. A. and A. E. Wells" (Mississippi State House Commission, *Minutes*, 449).

⁴⁷ The *Proceedings Connected with Laying the Corner Stone* states, on 71, that "Actual work on the building was begun Jan. 1, 1901," but the "Report of the State House Commission to the Legislature of Mississippi, 1902" uses somewhat more ambiguous wording, saying "The Messrs. Wells began operations under the contract on the 1st day of January 1901." A report about the building in the 1908 *Official and Statistical Register*, however, on 213, says "The actual work was commenced on the building in March 1901 and was completed by the contractors in July 1903." E.C. Clark, in the article "Mississippi State Capitol," published in *The Inland Architect and News Record*, 42:3 (October 1903), 22-23, used exactly the same wording: "The actual work was commenced on the building in March 1901 and was completed by the contractors in July 1903."

⁴⁸ Mississippi State House Commission, *Minutes*, 210 and 212.

⁴⁹ *Proceedings Connected with Laying the Corner Stone*, 74.

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August Zander Co., of Chicago	Plastering
Art Marble Co., of Chicago,	Scagliola
J. C. McFarland & Co., of Chicago	Roof and Skylights
Hoben & Doyle, of Philadelphia	Plumbing
W. P. Nelson Co., of Chicago	Painting
Louis J. Millet, of Chicago	Art Glass
Otis Elevator Co., of Chicago	Passenger Elevators
Mosler Safe Co., of Hamilton, Ohio	Burglar proof vault
Orr & Locket Hardware Co., of Chicago	Hardware
Cassidy & Sons Manufacturing Co., of New York	Electric Fixtures

Many of these firms were from Chicago, where they had undoubtedly already had experience working with the W. A. and A. E. Wells Company.

Not listed among these subcontractors was Robert P. Bringhurst, of St. Louis, the sculptor who designed the tympanum of the portico, who was apparently working directly with Theodore Link.⁵⁰ Also missing from that list is A.R. Grieve, of St. Louis, the sculptor and metalworker who created the gold-leafed copper eagle that adorns the top of the dome.⁵¹

There were also several contractors hired directly by the State House Commission to carry out parts of the project other than the construction of the building itself. As listed in the booklet, they were:

Frank J. Butler, of Greenville and Jackson, Miss.	Steam Fitting and Power Plant
Frank Adam Electric Co., of St. Louis	Electric Wiring and Electric Work
J. Kennard Sons Co., of St. Louis	Electric and Gas Light Fixtures
General Fireproofing Co., of Youngstown, Ohio	Metal Stacks for State Library
George D. Barnard Co., of St. Louis	Metal Furniture for State Officers
Wollaeger Manufacturing Co., of Milwaukee	General Wood Furniture and Cabinet Work
Charles A. Babst, of New Orleans	Granitoid pavements
Evans & Hamilton, of Jackson	Grading
Board of Control of the State Penitentiary, Jackson	Grading
E.S. Gordon, of Jackson	Grading
Illinois Central Railroad Company ("at no cost to the state")	Railroad Track to New Capitol ⁵²

Construction proceeded remarkably quickly and smoothly for a project of its size and complexity. On April 3, 1902, Barnes reported to the commission that the stonework of the exterior walls was complete except for around the dome, and that was expected to be done within the next month. On August 7, 1902, he reported that the brickwork had been completed, the stonework was complete except for carving, the structural steel was

⁵⁰ According to the *Minutes*, 422-424, Link himself presented the proposed design for the tympanum to the commission on February 7, 1902, by means of a written description and plaster model.

⁵¹ The only documentation that has been found thus far specifically identifying A.R. Grieve as the creator of the sculpted eagle is the caption and accession information of a photograph, made in 1903, showing Grieve standing next to the sculpture. The photograph is cataloged as PI/HS/1982.0095 ("Grieve, A.R."), item no. 1 (though it is the sole item in that folder) in the photograph

collections of the Mississippi Department of Archives and History.

⁵² *Proceedings Connected with Laying the Corner Stone*, 75. The railroad track mentioned at the end of the list was a construction spur that proved indispensable for transporting the vast amount of structural steel, cut stone, and brick used in the project.

The spur was laid specifically to provide rail access to the site, and was taken up after the heavy construction work had been completed.

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complete, the copper roofing was done, and the marble work and plastering in the interior was well underway. On December 4, Barnes reported that “the principal work now being done is the marble and scagliola work which continues with the same degree of excellence and unabated zeal by the contractors.” He added, “The Roman mosaic floor in the Governor’s Reception Hall has been completed and is a magnificent piece of work.” The windows had all been fitted by that time, so that the building was closed to the weather. In April 1903 he reported, “The stone carving is practically completed, and the eminent sculptor in charge of the tympanum has just been here and approved the work with some slight changes, which have all been done in a satisfactory manner.”⁵³

The building was largely complete by June 3, 1903, when an elaborate ceremony was held to lay the cornerstone. This ceremony was, in effect, the dedication ceremony for the building. It drew an enormous crowd, despite rainy weather. Among the speakers that day was Governor Andrew H. Longino, who made this observation:

I deem it due to say ... that by singleness of purpose and untiring vigilance on the part of the commission, who at all times have enjoyed the confidence, co-operation, and friendship of the architect, Mr. Theodore C. Link, of St. Louis, Mo., and the contractors, Mssrs. Wells Bros. Co., of Chicago, Ill., together with the superintendents, sub-contractors, and all others connected with the work, that it has been possible to complete the building within the contract time, within the contract price, without labor disturbances or disagreements of any kind, and without the issuance of a dollar of bonds to be used in payment on the building.⁵⁴

The building was not yet complete, however, for some work remained to be done on the interior by the marble and scagliola workers. On August 20, 1903, Barnes reported that the construction work was nearly complete, and that he had examined the building with the Assistant Supervising Architect (who by that time would have been William T. Schmitt) and the Contractor’s Superintendent (Theodore H. Schlader) and had prepared a list of the minor items left to be done. He added, “The contractors have exhibited great wisdom in selecting the very best sub-contractors to be found in the country.” After receiving Barnes’s report, the members of the commission made a thorough inspection of the entire building, accompanied by the architect and a senior representative of the contracting firm. The commission then determined to formally accept the building from the contractor. On the evening of September 3, 1903, the commission invited the public to view the spectacle of the illuminated capitol when the electric lights were first fully tested.⁵⁵

At a special meeting on September 23, 1903, the commission adopted a resolution to begin the relocation of the state offices and records from the Old Capitol to the new building. The relocation set off a round of squabbling among state officials about space requirements and room assignments, which necessitated some reassignments. Surprisingly, the legislative chambers were initially furnished with desks and chairs brought over from the Old Capitol, instead of new furniture. In January 1904, some additional “metallic furniture” (filing cabinets) still needed to be purchased, but most of the furnishing of the building was complete. On April 7, 1904, the State House Commission held its last meeting, authorizing the final payments on its remaining accounts and transferring the remaining balance of \$283.37 to the state treasury.⁵⁶

The architect and the contractors were justifiably proud of the magnificent building. In 1902, while it was under construction, Theodore Link had entered his design for the Mississippi State Capitol in the Annual Exhibition of the Saint Louis Architectural Club, where it was displayed among the finest recent works of his fellow

⁵³ Mississippi State House Commission, *Minutes*, 433-435, 466-467, 500-502, and 548-549.

⁵⁴ *Proceedings Connected with Laying the Corner Stone*, 17.

⁵⁵ Mississippi State House Commission, *Minutes*, 582, 584, and 594.

⁵⁶ Mississippi State House Commission, *Minutes*, 580-584, 596, 620, and 629.

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architects in his home city. It is unclear how much of the design was exhibited, but the catalog of the exhibition included a reproduction of the drawing of the south elevation (the front façade) from the construction plans. The contractors, the Wells Brothers Company, had two full pages in the advertising section of the catalog of that exhibition, including a full-page photograph of the Mississippi Capitol under construction.⁵⁷

The completion of the New Capitol was met with great popular acclaim and admiration. One indication of its favorable reception was the degree to which it was emulated by other buildings throughout the state. The impact of the new Capitol on the architecture of Mississippi was immediate and profound. Almost immediately following its construction—even while it was being built—architectural tastes swiftly changed throughout the state. The Romanesque Revival style, which had been the preferred style for public buildings in Mississippi since the mid-1880s, fell out of fashion virtually overnight, supplanted by the Classical Revival. How much of this sudden popularity of the Classical Revival for governmental and institutional architecture in Mississippi is attributable directly to the construction of the Capitol, and how much to other influences, is impossible to determine, but it is certainly clear that the construction of the Capitol coincided with an abrupt and substantial change in architectural fashion.

The New Capitol had prominent admirers in other states as well. Shortly after its completion, the Mississippi State Capitol was the subject of a favorable article, with photographs, in *The Inland Architect and News Record*, a monthly architectural journal published in Chicago. The article provided detailed descriptions of the building and the process of its construction, and praised the work of the contractor, the major subcontractors, and the architect. It observed that the Mississippi Capitol “emphasizes the advent of prosperity and modern progress in the South, and its educational mission will be far-reaching in its salutary effects upon future public buildings throughout the Southern States.”⁵⁸

The Mississippi Capitol was regarded as a model by the capitol-building commissions of other states. When it was nearing completion, in May 1903, the building was visited by the Arkansas Capitol Commission in order to “obtain all the information that in their judgment would be of value in the prosecution of our work.”⁵⁹

In 1905, a delegation from Idaho’s capitol building commission, on a tour to examine the capitols of some other states, came to Jackson to see the new Mississippi Capitol. According to a report in *The Idaho Daily Statesman*, they were very impressed with the building. “The members of the commission agree that the Mississippi Capitol building is more nearly such a one as is contemplated here and would require less changes to answer for Idaho’s needs than any other single building inspected.”⁶⁰

Architectural Context: Historical Background of Academic Classicism

The thirty-five years from the end of the Civil War in 1865 until the end of the nineteenth century comprised a period of great architectural change and experimentation in the United States. The architecture of those years reflected a wide diversity of styles, and it was not uncommon to see features from several different styles combined in the same building. Although classically-inspired styles were widely used, many of the major public buildings erected during this period, including several state capitols, were built in non-classical styles. The Connecticut state capitol, designed by Richard M. Upjohn and built from 1872 to 1879, was an elaborate

⁵⁷ “Mississippi State Capitol, Jackson, Mississippi, Theodore C. Link, Architect,” in the *Catalogue of the Annual Exhibition of the Saint Louis Architectural Club* (1902). The illustration of the drawing of the façade is on page 66; the advertisement for the Wells Brothers Company is on pages 92-93.

⁵⁸ E.C. Clark, “Mississippi State Capitol,” *The Inland Architect and News Record*, 42:3 (October 1903), 22-23, with a photograph on 23 and six other photographs on accompanying plates.

⁵⁹ Blake Wintory, “A Tale of Two Domes: Mississippi and Arkansas” (Part I), *Preservation in Mississippi*, August 22, 2011, <http://misspreservation.com/2011/08/22/architectural-twins-mississippi-and-arkansas-state-capitol-domes/>.

⁶⁰ “About the History of Idaho’s Capitol,” a brochure published by the Idaho Capitol Commission, <https://capitolcommission.idaho.gov/wp-content/uploads/sites/85/PDFs/The-Master-Plan.pdf>.

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display of High Victorian Gothic. Louisiana's Gothic Revival state capitol, completed in 1849, had burned during the Civil War, but it was rebuilt within its ruined walls in 1880-82 under the direction of William A. Freret in an even more imaginative expression of the Gothic style. The New York state capitol, begun by Thomas W. Fuller in 1868 but largely built in the 1880s under the direction of Leopold Eidlitz and H. H. Richardson, has a distinctly French Renaissance or Chateausque character on the exterior, while the interior expresses Gothic and Romanesque styling.⁶¹

Many of the United States post offices and federal buildings constructed during the late nineteenth century under the direction of the office of the Supervising Architect of the Treasury were expressions of the Romanesque Revival (particularly the vigorous Richardsonian Romanesque style) or the English mode of the Queen Anne style.⁶² A large proportion of county courthouses and city halls of the 1880s and 1890s were built in the Romanesque style or in a mixture of the Romanesque with other styles.

Although the popularity of classically-inspired architecture waned during this period, it never completely fell out of fashion, particularly for major public buildings such as state capitols; but the classically-inspired public buildings that were built from the 1870s through the early 1890s largely exhibited an approach to classical design that was heavily influenced by the High Victorian Italianate, French Second Empire, and French Renaissance styles. Henry-Russell Hitchcock and William Seale, in *Temples of Democracy: The State Capitols of the U.S.A.*, refer to the state capitols of the period from 1866 to 1890 as "Gilded Age" capitols. Alan Gowans, in *Styles and Types of North American Architecture*, characterizes these buildings as examples of "Picturesque Classicism." These classically-inspired state capitols and other major public buildings tended to have highly articulated exteriors, with a distinct vertical emphasis, and their features, particularly windows and columns, were often vertically elongated. They often had Italianate features, such as exaggerated quoins and heavily molded window surrounds, and Second Empire features such as mansard roofs, square domes, and external expression of each story as a distinct tier. Many of those characteristics are expressed in the capitols of Kansas (1866-1903), Illinois (1868-88), Iowa (1871-86), Michigan (1872-78), Indiana (1878-88), Texas (1882-88) (NHL, 1986), Colorado (1886-1908), and Wyoming (1887-88 and 1889-90, enlarged 1915-1917) (NHL, 1987).⁶³

It was during the last third of the nineteenth century that the custom of placing large, prominent central domes on state capital buildings became well established. This architectural motif, the secularization of a feature borrowed from European cathedrals of the Renaissance and Baroque periods, had been used in the design of numerous state capitols before the Civil War, including the Old Capitol of Mississippi (1836-40), but these buildings tended to have relatively low domes, set upon short drums, apparently following the example of the United States Capitol as it had been completed by Charles Bullfinch in about 1826.⁶⁴ It was the completion of the new dome of the U.S. Capitol (finished on the exterior in 1863 and inside in 1866) that established the main precedent, and to a great extent the model, for the large, monumental domes topping the great majority of the

⁶¹ Hitchcock and Seale, *Temples of Democracy*, 162-166 and 194-196; Thrane and Patterson, *State Houses*, 120-125.

⁶² Examples of buildings expressing these styles are pictured in Antoinette Lee, *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* (New York: Oxford University Press, 2000), 111-162. Regarding the use of the term Rundbogenstil" in this context, see William H. Pierson, "Richard Upjohn and the American Rundbogenstil" in *Winterthur Portfolio* 21, no.4 (Winter 1986): particularly pages 229-230.

⁶³ Hitchcock and Seale, *Temples of Democracy*, 166-167, 187, 198-200; Gowans, *Styles and Types of North American Architecture*, 87. Gowans pictures the Colorado State Capitol as an example of Picturesque Classicism and contrasts it with the Missouri State Capitol as an example of the later academic Classicism, which he refers to in this instance as "the majestic, learned early-twentieth-century Academic Roman Revival Style." The design and construction of these capitols is discussed in Hitchcock and Seale, *Temples of Democracy*, 126-129.

⁶⁴ The U.S. Capitol, as it as it appeared in 1847, is pictured in Hitchcock and Seale, *Temples of Democracy*, 121. There were some exceptions to this general pattern of low domes; several antebellum capitols, most notably the Vermont capitol as rebuilt in 1857-59, had domes set upon higher drums, but lower domes were more typical during that period.

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state capitols that were built from the late 1860s through the 1920s. The new dome of the U.S. Capitol, designed by Thomas U. Walter, was built of cast iron, and was inspired, in part, by the dome of St. Paul's Cathedral in London and the dome of the Panthéon in Paris.⁶⁵ Apparently inspired by the U.S. Capitol dome, a new dome was added to the New Hampshire capitol in 1863-66, and a dome much more like that of the U.S. Capitol was designed about 1866 for the (old) Wisconsin capitol (no longer extant). The California capitol (completed in 1878) also had a similar dome. The presence of large, monumental domes gives many of the state capitols built between the 1860s and the 1920s a certain similarity of form, but the architectural character of the individual buildings varies greatly.⁶⁶

Beaux Arts Classicism

By the 1890s, under the leadership of architects who had been educated at the *École des Beaux-Arts* in Paris, American architects had begun to embrace a new approach to the design of public buildings that was more rigorous and disciplined in its composition and more erudite and deliberate in its interpretation and application of the vocabulary of classical design. A similar movement was also occurring in the fine arts. Broadly, these developments are referred to as the "American Renaissance."⁶⁷

In the philosophy of design espoused by the *École des Beaux-Arts*, architectural style was not a decorative scheme applied to a building for picturesque effect but was an integral aspect of the overall compositional unity of the building.

Beaux-Arts training in architecture was broadly based and did not promote the exclusive use of classical style. Instead, it instilled principles of overall design or composition, a consideration that many critics felt lacking in public architecture in the United States: "*Composition* was the French academic system's term for what it considered the essential act of architectural design. What *composition* signified was not so much the design of ornament or of façades but of whole buildings, conceived as three-dimensional entities and seen together in plan, section and elevation."⁶⁸

The classical architecture of ancient Greece and Rome, and of the Renaissance, Baroque, and Neoclassical eras, was favored by architects trained in this design philosophy because its emphasis on order, symmetry, and monumentality enabled a clear expression of Beaux-Arts design principles. Additionally, the return to classicism indicated an emphasis on clarity and disciplined design in contrast to the novelty, variety, and picturesqueness favored by Victorian designers.

Another important aspect of the Beaux Arts design philosophy was the integration of the full range of visual arts into architectural design, so that architecture embraced not only the composition and structure of the building

⁶⁵ Henry Hope Reed, *The United States Capitol: Its Architecture and Decoration* (New York: W.W. Norton and Company, 2005), 15-18 and 31; and William C. Allen, *History of the United States Capitol: A Chronicle of Design, Construction, and Politics* (Honolulu, Hawaii: University Press of the Pacific, 2005), 225-226, 324-327, and 340. There is an excellent photograph of the U.S. Capitol, as it appeared about 1885, in *American Victorian Architecture* (New York, Dover Publications, 1975), which is a translation of *L'Architecture Américain*, originally published in 1886.

⁶⁶ Hitchcock and Seale, *Temples of Democracy*, 148. The Statehouse as an architectural type, and particularly the form characterized as a "domed, low cross" is addressed in Chapter 2 of Charles T. Goodsell, *The American Statehouse: Interpreting Democracy's Temples* (Lawrence, Kansas: University Press of Kansas, 2001).

⁶⁷ Hitchcock and Seale, *Temples of Democracy*, 210-212.

⁶⁸ Sally Webster, in "The Civilization of the West," Chapter 6 of *Cass Gilbert, Life and Work: Architect of the Public Domain*, ed. Barbara S. Christen and Steven Flanders (New York: R. W. Norton, 2001), 102, quoting David van Zanten, "Architectural Composition at the Ecole des Beaux-Arts from Charles Percier to Charles Garnier," in Arthur Drexler, ed., *The Architecture of the Ecole des Beaux-Arts* (New York: Museum of Modern Art, 1977), 112.

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itself, but also painting, sculpture, mosaics, and art glass as well as the traditional crafts of architectural ironwork, woodwork, and stone carving.

In order to employ classicism as an integral unifying theme in the design of buildings as complete compositions, an architect had to understand the underlying principles as well as the vocabulary of classicism. This understanding was best achieved through a rigorous architectural education—in contrast to the then-typical vocational approach of builders becoming architects through experience—and this erudite approach to classical design was therefore termed “Academic” classicism. Although it could be applied to a wide range of building types, it was most effectively employed in the design of monumental public buildings.

Initially, this new approach to monumental public architecture was largely confined to the major cities of the Northeast, particularly New York City, the “epicenter of American Beaux Arts Classicism.”⁶⁹ The leading architects in this development were the firm of McKim, Mead and White of New York. They were the designers of one of the earliest and most influential works of Academic Classicism, and the first to receive widespread acclaim—the Boston Public Library, which was begun in 1887 and completed in 1895. McKim, Mead and White were also the architects of the original buildings of Columbia University in New York City, most notably the Low Library, designed in 1894 and completed in 1898.⁷⁰

Popular appreciation for the architecture and urban planning of the American Renaissance was greatly stimulated by a series of World’s Fairs held in various American cities in the 1890s and early 1900s, most notably the World’s Columbian Exposition, held in Chicago in 1893.⁷¹ The significance of the World’s Columbian Exposition was summed up by Hitchcock and Seale:

The producers of Chicago’s great show changed the history of American architecture, extending, if only nominally, the professional climate of New York and Chicago to the whole of America. In turn the fair sold the public on Beautiful Architecture, with the corollary that real beauty could only be created by established professionals. The Chicago exposition also proved that a city could be clean and safe and lovely. Americans willingly accepted the idea that architecture would lead them into the Age of the City Beautiful. Over and over again, in the remotest places, mayors and businessmen pored over pictures of the White City and imagined what their own towns might become.⁷²

During the two decades following the World’s Columbian Exposition, the architecture of the American Renaissance became increasingly popular throughout the United States. Of the several styles encompassed by the movement, the Neoclassical Revival came to be the most widely-adopted style for public buildings throughout the United States, although many fine examples of the other modes of Academic Classicism were built as well. The largest and finest of these buildings, particularly state capitol buildings, demanded skills in design, engineering, and project management that were beyond the capabilities of most small, local architectural firms of that time; so larger and more experienced firms, with regional or national reputations and résumés, usually based in the larger cities of the Northeast or the Midwest, were often called upon for these large-scale projects.

Two important factors enabled the construction of large, complex public buildings throughout the United States in the 1890s and early 1900s. One was the rapid and efficient transportation of people and materials that was made possible by the development of the vast American railroad network. This transportation system allowed the shipment of such materials as structural steel, factory-produced furniture and building supplies, and distinct

⁶⁹ Hitchcock and Seale, *Temples of Democracy*, 210-212.

⁷⁰ *Ibid.*

⁷¹ Whiffen and Koeper, *American Architecture 1607-1976*, 273-275; and Kidney, *Architecture of Choice*, 18-20.

⁷² Hitchcock and Seale, *Temples of Democracy*, 215.

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varieties of marble and other building stones to any city in the United States; and it also made it practical for architects, building contractors, and skilled artisans to travel easily from one area of the country to another. The other factor was the cumulative effect of many significant advances in building technology, including structural steel framing, electric lighting, and steam heating systems. Without these technological advances, such large, complex, and ornate buildings could not be feasible.

The Earliest American Renaissance State Capitol Buildings

The first state capitol to express this new approach to Classical architecture was the Rhode Island State House, designed by McKim, Mead and White of New York, which was begun in 1892 and completed in 1904. It is a large, monumental Classical Revival building, clad in ashlar, and surmounted by a dome set upon a tall drum encircled by a Corinthian peristyle. It combines elements of Beaux-Arts Classicism, the Neoclassical Revival, and the Second Renaissance Revival into a distinctive and unified design. It became an important model for the design of other state capitol buildings for the next three decades.⁷³

The second of the American Renaissance state capitols to be designed, and the first to be started after the World's Columbian Exposition, was the Minnesota State Capitol in St. Paul. Begun in 1896 and completed in 1905, it was designed by Cass Gilbert. Like the Rhode Island State House, the Minnesota capitol was a highly refined example of Academic Classicism in the Beaux Arts tradition. Other state houses begun during the next decade included the capitols of Montana (1896-1902; enlarged 1909-12), Arkansas (1899-1915), Pennsylvania (1902-06), Idaho (1905-20), Kentucky (1905-09), South Dakota (1907-10), Wisconsin (1906-17). The Mississippi State Capitol, which was begun in 1901 and completed in 1903, is among the earliest and finest of the American Renaissance capitol buildings built during this period.

In February 2009, the National Landmarks Program of the National Park Service issued a brief paper, "Capitols as National Historic Landmarks: A National Historic Landmark Special Study," by James A. Jacobs, which examines some of the issues involved in assessing a state capitol building for national significance.⁷⁴ The paper begins with a recognition of the importance of state capitol buildings. After addressing some early designations of capitols as National Historic landmarks for their historical associations, the paper returns to the theme of architectural significance, observing that "because they are generally among the highest profile buildings in a capital city or, at times, an entire state, and often designed by noted architects or firms, arguing the national significance of capitols based on architecture has at times been relatively straightforward," but noting that "the practical and symbolic functions of these buildings, and the long and often labyrinthine construction histories, make demonstrating national significance and accurately documenting physical integrity a daunting process."⁷⁵

After a summary of the architectural character of some of the older state capitol buildings, the paper addresses the subject of the post-Civil War state capitol buildings distinguished by the presence of a prominent dome:

Between the Civil War and World War I, more than a score of new capitols having prominent domes were completed, and many existing capitols were significantly modified with new wings, larger domes, and extensive remodeling. Without exception, these capitols embody Beaux-Arts planning principles and nearly all are representative of a strain of monumental classicism known most inclusively as American Renaissance. The superficial similarity between this generation of capitols is striking, and underscores both the obvious influence of the U.S. Capitol building, as well

⁷³ Hitchcock and Seale, *Temples of Democracy*, 148; Wilson, *The American Renaissance*, 53; and Wilson, *McKim, Mead & White, Architects*, 161-171.

⁷⁴ Jacobs, "Capitols as National Historic Landmarks."

⁷⁵ *Ibid.*, 3.

as the speed with which the form of a dominant dome became strongly symbolic of democracy in the United States.⁷⁶

Having isolated “domed, Beaux-Arts capitols of the American Renaissance” as a distinctive category, the “Capitols as National Historic Landmarks” paper then mentions the four representatives of that group that have received NHL designation—the capitols of Texas, Michigan, Wisconsin, and Pennsylvania. The paper then addresses the general exclusion of capitols from published histories of American architecture. After listing some earlier buildings, the paper notes the lack of attention given to buildings of the American Renaissance era: “Intriguingly, except for the U.S. Capitol itself, the domed, Beaux-Arts state capitols have been largely ignored in most general architectural histories of the United States, undoubtedly in part because of their physical similarity.”⁷⁷ However, despite having recognized the scarcity of published studies to provide a well-established context for assessing architectural significance, the paper then proceeds to mention several state capitols “that might be significant based on architecture alone” and specifically the capitols of Minnesota, Rhode Island, and West Virginia.

There are certainly very few recognized scholarly works that have examined state capitols within an architectural context. The only well-known work that specifically addresses the architectural history of state capitol buildings is *Temples of Democracy: The State Capitols of the U.S.A.*, by Henry-Russell Hitchcock and William Seale, which was published in 1976. Charles T. Goodsell’s *The American Statehouse: Interpreting Democracy’s Temples*, published in 2001, takes a more analytical and thematic approach to capitol buildings, rather than historical. A more recent book, *State Houses: America’s 50 State Capitol Buildings* (2005), by Susan W. Thrane and Tom Patterson, is mainly a collection of fine color photographs with some historical and descriptive information provided about each building. Broad architectural histories seldom address state capitol buildings, and when they do, it is usually in a brief and cursory manner. The widely-used, but dated, standard reference on architectural styles, *American Architecture Since 1780: A Guide to the Styles*, by Marcus Whiffen, does not cite a single state capitol building as an example of any of the American Renaissance styles. Walter C. Kidney, in his concise but insightful study of the American Renaissance era, *The Architecture of Choice: Eclecticism in America, 1880-1930*, briefly cites the capitols of Wisconsin, Minnesota, and Pennsylvania, before mentioning the later and more unusual Nebraska, Oregon, and North Dakota capitols.

As important as the scant attention given to state capitols in scholarly literature is the fact that no definitive, comprehensive scholarly study of the architecture of American Academic Classicism has yet been published. Broad architectural histories written from the 1940s through the 1960s, such as Henry-Russell Hitchcock’s *Architecture: Nineteenth and Twentieth Centuries*, originally published in 1958, tended to be dismissive or disparaging toward Academic Classicism, regarding it as a dead-end side road on the march toward modernism.⁷⁸ More recent broad architectural histories, such as Marcus Whiffen and Frederick Koeper’s *American Architecture 1607-1976* (Cambridge, Mass.: MIT Press, 1981) have tended to touch only briefly on the classically-inspired architecture of the 1890s through the 1920s, emphasizing the importance of McKim, Mead & White and the World’s Columbian Exposition, but not providing any real basis for evaluating historical or architectural significance. Whiffen’s influential *American Architecture Since 1780: A Guide to the Styles* (1969) provides some information about the major styles of architectural expression, but that book is more useful for description and categorization than for understanding architectural context. The first important work to examine the subject specifically was *The American Renaissance, 1876-1917*, by Richard Guy Wilson, Dianne H. Pilgrim, and Richard N. Murray (New York: The Brooklyn Museum, 1979), but it was written as a group of introductory essays intended to accompany a museum exhibition and was not a comprehensive

⁷⁶ Ibid. 4.

⁷⁷ Jacobs, “Capitols as National Historic Landmarks,” 4.

⁷⁸ Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (in the *Pelican History of Art* series), 4th ed. (Harmondsworth, Middlesex, England: Penguin Books, 1978; originally published in 1958), particularly 530-533 and 541-545.

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overview. Walter C. Kidney's *The Architecture of Choice: Eclecticism in America, 1880-1930* (1974) is informative but provides only a brief overview. Other works, such as monographs about individual architects and firms, tend to be limited in their scope and do not provide a broad view. A comprehensive study of American Academic Classicism that incorporates the vast research of the last four decades remains to be written.

What is required, then, to make a case for national significance for an individual building of the American Renaissance era, and particularly for a state capitol, is for the researcher to become sufficiently well acquainted with the cultural and architectural history of the era to be able not only to interpret a particular building within its broader architectural and historical context, but also to show that the building makes a significant and singular statement about that context. In order to be nationally "significant," a historic building must "signify" a meaningful aspect of American history. In a sense, it must "tell a story" that enriches or elucidates a broader national historical narrative in a way that few other buildings can. A careful consideration of the architectural character and history of the Mississippi State Capitol within the context of the architecture of the United States from the 1890s through the 1910s reveals that the building does, indeed, make a significant and singular statement about academic Classicism at the turn of the twentieth century.

Comparison with other State Capitols from the 1890s through the 1910s

In *Temples of Democracy: The State Capitols of the U.S.A.*, their important and often-cited study of the history of America's state capitols, Henry-Russell Hitchcock and William Seale, separate the classically-inspired capitol buildings of the late nineteenth and early twentieth centuries into two groups: those that were largely built before 1890, which they refer to as the "Gilded Age" capitols, and those that were built from the 1890s through the 1920s, which they characterize as "Monuments of the American Renaissance." As discussed earlier in this document, the "Gilded Age" capitols were generally characterized by composition and detailing influenced by the High Victorian Italianate, French Second Empire, and French Renaissance styles, and they tended to have a distinct vertical emphasis, often expressed by tall, slender windows, attenuated columns, and domes raised upon tall, proportionally slender drums, which in several instances were multi-tiered. Included in this group are the capitols of Kansas (1866-1903), Illinois (1868-88), Iowa (1871-86), Michigan (1872-78), Indiana (1878-88), Texas (1882-88) (NHL, 1986), Colorado (1886-1908), and Wyoming (1887-88 and 1889-90, enlarged 1915-1917) (NHL, 1987). Hitchcock and Seale also include the Georgia capitol (1884-89) (NHL, 1973) in this group.⁷⁹

The "American Renaissance" capitol buildings, built from the 1890s through the 1920s, are characterized by a much more "correct" Academic Classicism. The formal organization and disciplined composition of these buildings shows a strong Beaux Arts approach to design, but their detailing tends to be more expressive of the restrained and austere classicism of the Neoclassical Revival than of the elaborate and ornamental classicism sometimes referred to as the "Beaux-Arts style."

The Academic Classicism of the American Renaissance first appeared in the urban centers of the Northeast. The first state capitol to express this new approach to Classical architecture was the Rhode Island State House (1892-1904). Designed by McKim, Mead & White, one of the most prestigious and respected architectural firms in the country at that time, this building was very highly regarded and influential, serving as an exemplar for many other capitol buildings. However, it does not itself represent or embody the *spread* of American Renaissance Classicism outside of the urbanized Northeastern states and its adoption nationally as the accepted style for public architecture.

⁷⁹ Hitchcock and Seale, *Temples of Democracy*, 126-129 and 168-175.

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The second of the American Renaissance capitols to be designed, and the first to be started after the World's Columbian Exposition, was the Minnesota State Capitol (1896-1905, Cass Gilbert, architect). This was another very significant and highly influential building, and it exemplifies the spread of academic Classicism to the prosperous and rapidly growing cities of the upper Midwest. (At the end of the nineteenth century St. Paul, Minnesota, with a population of 163,065 in 1900, was a vastly larger city than Jackson, which had a population of only 7,816.)

The importance of these two buildings was summed up by Hitchcock and Seale in *Temples of Democracy*:

The Capitols of Minnesota and Rhode Island were both completed in the first decade of the twentieth century. They became important models which were never really copied, but which loomed behind every other project of that kind for a whole generation. If any American capitols ever represented the high style of their period, it is these two.⁸⁰

The Minnesota Capitol provides a distinct contrast to the Mississippi Capitol in several respects. Located in a large and prosperous city in the upper Midwest, it was conceived from the beginning to be a statement of Minnesota's wealth and sophistication. At a final cost of over four and a half million dollars (more than four times the cost of the Mississippi Capitol), it was intended to rival the greatest public buildings of the Northeast in the quality (and cost) of its materials and its artwork, which included murals by several of the most noted artists of its time.⁸¹ The Mississippi Capitol, in contrast, relies more on the architectural elements themselves to convey the building's grandeur, anticipating the more direct and austere Neoclassicism of the 1910s and 20s. Stylistically, the Minnesota Capitol has more of a "Beaux-Arts" character, whereas the Mississippi Capitol has more of a Neoclassical Revival design. The plans differ as well. The Minnesota Capitol has a somewhat T-shaped composition with the Senate on one end, the Supreme Court on the other, and the House of Representatives across the back, whereas the Mississippi Capitol places the Senate and the House of Representatives at opposite ends of a central axis, with Governor's Office near the center, giving a clearer visual expression of the bicameral governmental structure.⁸²

It is interesting to note that the Mississippi capitol, begun in 1901 and completed in 1903, was finished before both the Rhode Island and Minnesota capitols were completed. Moreover, Mississippi's capitol, with its remarkably short, three-year period of construction, possesses clear integrity as a composition and presents a more coherent and unified architectural narrative.

At the same time that the Minnesota capitol was under construction, a state capitol was being built for Montana (1896-1902; enlarged 1909-12) (Charles Emlen Bell and J.H. Kent, original architects). Although classical in design, it is rather austere, and its architectural unity was altered when it was substantially enlarged, giving it a sprawling nine-part façade.⁸³

⁸⁰ Hitchcock and Seale, *Temples of Democracy*, 218.

⁸¹ Thomas O'Sullivan, "The Minnesota State Capitol: Thinking Internationally, Designing Locally," Chapter 5 of *Cass Gilbert, Life and Work*, ed. Barbara S. Christen and Steven Flanders, 87-92, and Sally Webster, "The Civilization of the West," Chapter 6 of the same book, 100-101.

⁸² Information about the Minnesota State Capitol is included in Christen and Flanders, eds., *Cass Gilbert, Life and Work*, particularly 87-112; Hitchcock and Seale, *Temples of Democracy*, 215-226; and a brochure, "Minnesota State Capitol" (St. Paul, Minnesota Historical Society, n.d., circa 1983). Color photographs are included in Thrane and Patterson, *State Houses*, 156-161, and Ruggerio, *State Capitols*, 300-309.

⁸³ Information about the Montana State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 228-231; and color photographs are included in Thrane and Patterson, *State Houses*, 126-131, and Ruggerio, *State Capitols*, 496-507.

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The building most comparable to the Mississippi State Capitol in many respects is the Arkansas State Capitol (1899-1915).⁸⁴ Although begun one year before the Mississippi Capitol, it was not completed until twelve years after it. The initial designer and original architect of the Arkansas State Capitol was George R. Mann, of St. Louis. He was dismissed from the project in 1909, and Cass Gilbert, architect of the Minnesota State Capitol, was subsequently hired to complete the building. The building therefore lacks the architectural unity seen in the Mississippi capitol. This is especially evident in the dome. Mann's design had incorporated a dome based on the dome of St. Peter's Basilica, but the dome that was finally built was designed by Gilbert and has an encircling peristyle like the dome of the Mississippi capitol.⁸⁵ The portico of the Arkansas capitol is smaller and more restrained than the portico of the Mississippi capitol and does not have a sculpted tympanum. It appears to have been copied, almost verbatim, from the main entrance portico of the Palace of Fine Arts at World's Columbian Exposition in Chicago. One of the most evident architectural differences between the Mississippi and Arkansas capitols is that the body of the Arkansas capitol is rectilinear on all four sides, with a portico at each end, where the Mississippi capitol has a semi-circular peristyle at each end. There are important differences in the interior as well. Where the broad corridors of the Mississippi Capitol are uninterrupted linear spaces, the main corridors of the Arkansas Capitol are interrupted by staircases, which break up the axial sightlines.

About a year after construction began on the Mississippi capitol, work was started on the Pennsylvania State Capitol (1902-06) (NHL, 2006). This building is an exceptionally fine example of Beaux Arts Classicism, and it is located within an elegantly composed complex expressing the aesthetic of the City Beautiful movement. It is a superb statement of the architectural and artistic achievement of the American Renaissance; but, like the Rhode Island state house, it does not in itself exemplify the national scope of academic Classicism through its widespread adoption outside of the Northeast.⁸⁶

The Idaho State Capitol (1905-20, Tourtellotte & Hummel, architects) is similar to the Mississippi capitol in its architectural character and in its historical context.⁸⁷ Indeed, it was built in a city even smaller than Jackson and even further away from the centers of development of American Renaissance architecture in the Northeast. (The population of Boise, Idaho, in 1900 was only 5,957, compared to Jackson's 7,816.) It was built, however, somewhat later than the Mississippi capitol, and its supervisory commission regarded Mississippi's capitol as a model for the design of their own building.⁸⁸ The exterior of the Idaho capitol appears to draw heavily on Link's Mississippi capitol, though the interior is quite different. The Idaho capitol was built in two phases, the central block in 1905-12 and the wings in 1919-21, so it, too, lacks the architectural unity of the Mississippi capitol.

The Kentucky State Capitol (1905-09, Frank Mills Andrews, architect) and the South Dakota State Capitol (1907-10, Charles Emlen Bell, architect) are both noteworthy examples of American Renaissance state houses. Like the Mississippi capitol, each of these buildings was built within a short span of years under the direction of a single architect, but they were built slightly later, having been started after the completion of the Mississippi

⁸⁴ Information about the Arkansas State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 231-234, 242-243, and 262; and color photographs are included in Thrane and Patterson, *State Houses*, 192-197, and Ruggerio, *State Capitols*, 388-399.

⁸⁵ The relationship between the domes of the Arkansas and Mississippi capitols is addressed in the Description section of this document. It is rather ironic that Mann's unexecuted design for the dome of the Arkansas Capitol, based on the dome of St. Peter's, was superseded by the dome designed by Gilbert, which was more like the dome of St. Paul's in London; whereas the dome that Gilbert designed for the Minnesota Capitol was based on the dome of St. Peter's.

⁸⁶ U.S. Department of the Interior, National Park Service, National Historic Landmark Nomination, Pennsylvania State Capitol Complex, Harrisonburg, Pennsylvania (September 4, 2012). Additional information about the Pennsylvania State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 243-249; and color photographs are included in Thrane and Patterson, *State Houses*, 150-155, and Ruggerio, *State Capitols*, 132-145.

⁸⁷ Information about the Idaho State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 249-251. Color photographs are included in Thrane and Patterson, *State Houses*, 222-227, and Ruggerio, *State Capitols*, 486-495.

⁸⁸ "About the History of Idaho's Capitol."

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building, and the historic contexts of their construction are different. Although they, too, embody the nationwide adoption of academic Classicism during this period, they do not illustrate this as clearly or as powerfully as the Mississippi capitol.⁸⁹

The Wisconsin State Capitol (NHL, 2001), built from 1906 to 1917, is comparable in many respects to the capitols of Minnesota in the Midwest and Pennsylvania in the Northeast, in terms of both its architectural character and its historic context. Like them, it is a lavishly and expensively adorned building, expressing the magnificence which could be achieved by American Renaissance designers in populous and wealthy states. Its cruciform architectural composition is very different from other capitols of its era.⁹⁰

The capitols of Utah (1912-15), Missouri (1913-17), and Oklahoma (1914-17) were all begun several years after the completion of the Mississippi capitol, by which time the use of Academic Classicism for state capitol buildings had become well established. The exteriors of these three buildings have a strong similarity—the front façade of each is a three-part composition (a porticoed central block with recessed wings, without articulated end pavilions), and the front wall plane of the wings is distinguished by a long, continuous colonnade. This arrangement of the façade is very different from the five-part or seven-part façades of the Mississippi, Idaho, and Pennsylvania capitols, which have distinct end pavilions visually expressing the bicameral composition of legislature. The placement of columns on the façades of the Mississippi, Pennsylvania, and Idaho capitols is limited to the center portico and the end pavilions, with the intervening walls not being colonnaded. (The capitols of Missouri and Arkansas have a composition half-way between these two arrangements—they have five-part compositions with distinct end pavilions, but the intermediate walls are colonnaded.)⁹¹

The Washington Legislative Building (1922-28) and the West Virginia State Capitol (1924-32) were begun more than twenty years after the Mississippi capitol, after the end of World War I. Their architectural and historical context is therefore different from the capitol buildings erected earlier in the century.⁹²

All of the state capitol buildings erected between the 1890s and the 1920s are major governmental buildings expressing the academic Classicism of the American Renaissance, and all of them can be viewed superficially as examples of Beaux Arts-influenced domed capitol buildings; but each has its own individual character and each has its own story. Of all of these buildings, the Mississippi State Capitol most vividly expresses, in a single building, both the fully-expressed architectural character of Beaux-Arts-influenced classicism, as interpreted by

⁸⁹ Information about the Kentucky State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 250-253. Color photographs are included in Thrane and Patterson, *State Houses*, 174-179, and Ruggerio, *State Capitols*, 200-213. Information about the South Dakota State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 230-232. Color photographs are included in Thrane and Patterson, *State Houses*, 180-185, and Ruggerio, *State Capitols*, 530-543.

⁹⁰ U.S. Department of the Interior, National Park Service, National Historic Landmark Nomination, Wisconsin State Capitol, Madison, Wisconsin (June 10, 2000). Additional information about the Wisconsin State Capitol is included in the Hitchcock and Seale, *Temples of Democracy*, 240-242 and 262-264; and color photographs are included in Thrane and Patterson, *State Houses*, 204-209, and Ruggerio, *State Capitols*, 288-299. It is also pictured in Kidney, *The Architecture of Choice*, plate 24.

⁹¹ Information about the Utah State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 253-254, and 258; and color photographs are included in Thrane and Patterson, *State Houses*, 186-191, and Ruggerio, *State Capitols*, 565-579. Information about the Missouri State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 267-271; and color photographs are included in Thrane and Patterson, *State Houses*, 210-215, and Ruggerio, *State Capitols*, 374-387. Information about the Oklahoma State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 269-271; and color photographs are included in Thrane and Patterson, *State Houses*, 216-221, and Ruggerio, *State Capitols*, 544-555.

⁹² Information about the Washington Legislative Building is included in Hitchcock and Seale, *Temples of Democracy*, 257-261; and color photographs are included in Thrane and Patterson, *State Houses*, 228-233, and Ruggerio, *State Capitols*, 436-449. Information about the West Virginia State Capitol is included in Hitchcock and Seale, *Temples of Democracy*, 271-272; and color photographs are included in Thrane and Patterson, *State Houses*, 240-246, and Ruggerio, *State Capitols*, 618-627.

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a single architect, and the popular adoption of Academic Classicism throughout the United States as a national architectural movement at the turn of the twentieth century.

The Mississippi State Capitol's National Significance within the Context of Academic Classicism

There are two important aspects to the national significance of the Mississippi State Capitol within the context of American Academic Classicism. The first aspect is the architectural character of the building itself. It is a particularly well designed building that clearly expresses the ideals of the American Renaissance. The clarity and elegance of its plan vividly illustrate the order and discipline that were characteristic of the Beaux-Arts approach to architectural design; its careful and refined application of classical architectural elements expresses the erudite approach to design that was a hallmark of American Academic Classicism; and its skillful integration of painting, sculpture, art glass, and building craft into its design expresses the aesthetic ideals of the American Renaissance. It is a fine example of American Academic Classical architecture. What sets it apart from most other American Renaissance state capitols are its relatively early date, having been completed in 1903, and the unity and integrity of its design and execution by a single architect and a single contractor over a short three-year span.

The other aspect of its national significance is its place within the historical development of academic classical architecture in the United States and the broader historical developments of American culture at the beginning of the twentieth century. What the Mississippi State Capitol expresses and represents most vividly is the spread of Academic Classicism out from the urban centers of the northeast and the Midwest to become accepted throughout the United States as a truly national architectural style, achievable in even small agricultural states, and, indirectly, the developments in building technology and transportation that enabled that spreading to occur.

American Renaissance Classicism did not capture the national imagination because a few fine examples were built in Boston, New York, or Philadelphia, but rather, to a great extent, because it was expressed nationally and internationally in a highly visible and widely accessible manner at several enormously popular world's fairs, most notably the World's Columbian Exposition in Chicago in 1893, the Trans-Mississippi Exposition in Omaha in 1898, and the Louisiana Purchase Exposition in St. Louis in 1904. It was in these places that American Renaissance Classicism was embraced by the American public as the national style for monumental architecture. In an age of eclecticism, when many diverse styles were all in vogue at the same time, American Renaissance Classicism was, without question the dominant architectural style for public and institutional buildings—for capitols, courthouses, post offices, city halls, museums, libraries, public auditoriums, military memorials, college buildings, public schools, railroad stations, banks, and even many churches and synagogues—throughout the United States; and its most prominent and most complete expressions were the state capitols of that period. It is this adoption of American Renaissance Classicism outside of the urban centers of the Northeast that the Mississippi State Capitol expresses most strongly and vividly.

Although the earliest works of Academic Classicism were built in the 1890s (and were largely limited to the urban Northeast and the Chicago World's Fair of 1893), the Mississippi State Capitol was nonetheless squarely at the forefront of the movement. The construction of the Mississippi Capitol predated many of the most notable examples of academic Classical Revival architecture in the United States, including the New York Public Library (1902-11), Grand Central Station (1903-13), and Pennsylvania Station (1906-10) in New York City; Roosevelt Hall of the National War College (1903-07), Union Station (1903-08), the National Museum of Natural History (1904-11), the Lincoln Memorial (1912-22), and the U.S. Supreme Court Building (1929-35) in Washington, D.C.; City Hall in San Francisco (1912-15); and the major Neoclassical works of John Russell Pope. The building also predated the construction of other landmark examples of academic Classical architecture in the Deep South, including the former U.S. Post Office and Custom House (now City Hall) (1905-08) in Biloxi; the Louisiana Supreme Court Building (1907-09) and the Old Post Office (1914) in New Orleans; and the Shelby County Courthouse in Memphis (1909).

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At the time the Mississippi State Capitol was built, Mississippi was a poor state, its economy still dependent to a large degree on cotton and timber. It was a very rural state, with only a few small cities. In 1900, the largest and most important were Vicksburg, with a population of 14,834, and Meridian, with population of 14,050. Jackson, the capital city, was scarcely half their size, with a population in 1900 of only 7,816. One advantage Jackson did have was transportation. Jackson was one of Mississippi's railroad hubs, and because of the nation's broad and growing network of railroads, Jackson was linked by rail to cities throughout the United States. Of particular importance was the Illinois Central Railroad, which linked Jackson directly to Chicago and New Orleans.

The development of the American railroad network by the turn of the twentieth century tied Jackson into a transportation system that enabled the shipment of structural steel, high-quality architectural granite and limestone, exotic marbles, custom-made terra cotta, elegant art glass, Mosler safes, and Otis elevators to virtually any city in the United States—and not only the materials, but people as well: architects, contractors, sub-contractors, and skilled craftsmen could move with relative ease all over the country. It is interesting to note that the architect of the Mississippi Capitol, Theodore Link, often traveled back and forth between Jackson and St. Louis by rail to check on the project. It was this transportation network that enabled architects and building contractors of the period to develop far-reaching regional and national practices.

Perhaps the most remarkable aspect of the construction of the Mississippi State Capitol is that such a large, stylistically refined, complex, and technologically advanced building could be built between 1901 and 1903 in the tiny, remote, and provincial city of Jackson, Mississippi, by a prominent St. Louis architect and a leading Chicago construction company, using art glass from Chicago, structural steel from a New York company, limestone shipped by rail from Indiana, terra cotta from Chicago, custom furniture from Milwaukee, and marble from many sources. The national significance of the Mississippi Capitol derives not simply from its physical character as a work of Academic Classical architecture, in and of itself, but also from the achievement of its construction in a small town in a rural area of the Deep South, hundreds of miles away from New York and Chicago. Despite the distances involved and the complexity of moving the necessary workmen and materials, the construction was completed in only three years. That a building of such quality as the Mississippi State Capitol was built in such a small town as Jackson in a state so far removed from the urban Northeast shows vividly that Academic Classical architecture had truly been embraced as a national architectural movement.

Comparison with other National Historic Landmarks

There are several architecturally significant examples of American Renaissance architecture that have already been designated as National Historic Landmarks. Of those, the ones most comparable to the Mississippi State Capitol are the Pennsylvania State Capitol, the Wisconsin State Capitol, and the U.S. Post Office and Court House in San Francisco.

As discussed earlier, the Pennsylvania State Capitol (1902-06) (NHL, 2006) is an exceptionally fine example of American Renaissance architecture, particularly notable for the quality and extent of its artwork. In its grandeur, however, it tells a very different story than is told by the Mississippi capitol. Built as the capitol of a wealthy, populous Northeastern state, in a region rich in professional architects, skilled artists and artisans, and highly capable building contractors and craftsmen, it expresses the highest achievements of American Renaissance architecture; but it does not in itself exemplify the widespread adoption of Academic Classicism to areas outside of the Northeast, as a truly national movement.

The Wisconsin State Capitol (1906-1917) (NHL, 2001), also discussed earlier, was begun three years after the completion of the Mississippi Capitol and was completed eleven years later. The text of its National Historic Landmark nomination quotes Hitchcock and Seale in equating the completion of the installation of the statue atop its dome with the moment the American Renaissance ended. Like the Pennsylvania capitol, the Wisconsin

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capitol is richly adorned with specially commissioned artwork by nationally prominent artists. As such, it expresses the magnificence that could be achieved when monumental Academic Classical public architecture was undertaken by wealthy and populous states. The national significance of the building, however, is derived as much from its close association with the La Follette family and the Progressive Movement as from its architecture.

The former U.S. Post Office and Court House in San Francisco, California (now the James R. Browning United States Court of Appeals Building) was begun in 1897 and completed in 1905 and was designated a National Historic Landmark in 2012. Like the Pennsylvania and Wisconsin state capitols, the San Francisco Court of Appeals Building is a very ornate example of American Renaissance architecture. Its design is expressive of the "Second Renaissance Revival" style based on Italian Renaissance precedents.

Like these three buildings, the Mississippi State Capitol is, a notable example of American Renaissance classicism, but it differs from them in a very significant way, namely that these three buildings were built in prosperous cities in wealthy and populous states, whereas the Mississippi capitol was built in what was then a very small town in a very rural, economically struggling Southern state. Their construction budgets were vastly larger than the funds available for the Mississippi capitol. It is not difficult to achieve grandeur with extensive funding; it is far more challenging to achieve architectural grandeur and a unified, functional composition on a very tight budget. The Mississippi Capitol shows what could be achieved by a talented architect and a skilled contractor with only limited funding. Moreover, Mississippi at that time was culturally about as far removed from Wisconsin and California as it was from the urban Northeast. Around 1900, it would have been expected that fashionable, "cutting edge" architecture would be built in a booming, prosperous city like San Francisco or a progressive Midwestern state like Wisconsin. For a major example of American Renaissance architecture to have been constructed in a small Southern town, however, where architectural tastes were very conservative and provincial, tells a very different story (and perhaps a much more meaningful one from a historical viewpoint) about the breadth and rapidity, and the significance, of the spread of Academic Classicism at the beginning of the twentieth century.

Moreover, because the Mississippi Capitol derives its monumentality more from its architectural elements and materials directly than from applied ornamentation and the installation of works of representational art, such as murals and interior sculpture, it anticipates the austere Neoclassicism of the 1920s early 1930s, and thus exhibits a more "modern" architectural sensibility than those other lavish Beaux Arts buildings. While it displays a Beaux Arts approach to the integration of the arts, in the Mississippi capitol, these are *architectural* arts (marble work, architectural stonework, mosaics, architectural glass, etc.), not applied embellishments such as murals.

Some Persons and Firms involved with Construction of the Capitol 1900-1903

Theodore C. Link, of St. Louis, architect

The architect of the Mississippi State Capitol was Theodore Carl Link (1850-1923) of St. Louis, Missouri. A native of Wimpfen, in what was then the Grand Duchy of Hesse, Germany, Link studied architecture and engineering in Paris before immigrating to the United States in 1869.⁹³ He settled in St. Louis and resided there

⁹³ There is some disagreement among various published sources about which of the major architectural and engineering schools in Paris Link attended. According to a biographical sketch in *The National Cyclopedia of American Biography*, Volume 12 (New York: James T. White & Company, 1904), 104, and several other contemporary sources, he attended the École des Arts et Metiers, but some other publications say that he attended the École Centrale. It is sometimes incorrectly asserted that Link attended the École des Beaux-Arts, but that is an error that is probably derived, in many instances, from an inaccurate biographical sketch of Link that was published in Henry F. Withey and Elise Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, 1970; originally published 1956), 373-374. Many of the published biographical sketches of Theodore C. Link state that he

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for most of his life, though he also worked briefly in Pittsburgh and in New York. He had ties to Mississippi, however, though his wife, Annie C. Fuller, whom he married in 1875. Annie Fuller Link's uncle S. E. Carey was a prominent resident of Holly Springs, Mississippi, and through him and his first wife Annie Walter Carey, Annie Link was related to Irene Walter Johnson, wife of Oscar Johnson, president of the International Shoe Company of St. Louis and one of Link's important clients.⁹⁴ Link and his wife visited Holly Springs on frequent occasions and Link carried out several architectural projects there for Oscar Johnson, including the remodeling of Walter Place (1860, remodeled in 1902-04), the Polk-Cochran House (circa 1850, remodeled circa 1917), and the Featherston-Buchanan House (1837, remodeled circa 1917).

Link worked in partnership with Edward Cameron of St. Louis in 1891. He worked with Alfred Rosenheim and William B. Ittner from 1894 to 1896 and in partnership with Rosenheim from 1896 to 1898. From 1898 to 1911 he practiced independently. In 1911 he formed a partnership with his son Karl, who died in 1913. Link practiced in partnership with Wilbur Trueblood from 1915 until his own death in 1923.⁹⁵

Link was an exceptionally versatile architect, working skillfully on a variety of building types and landscapes, including churches, governmental buildings, exhibition halls, collegiate buildings and college campus plans, hospitals, power plants, commercial buildings, railroad depots, YMCA buildings, public parks, and numerous private residences. These designs spanned a wide range of architectural styles. His religious buildings included several different modes of Gothic and Romanesque architecture as well as Neoclassical Revival. His residential works spanned the Queen Anne, Shingle Style, Richardsonian Romanesque, Tudor Revival, Colonial Revival, Neoclassical Revival, and Renaissance Revival styles, as well as combinations of styles and more individualistic designs, many showing a Prairie Style influence. His office buildings were generally in the Chicago Commercial Style, expressing a confident use of steel frame construction. Several of his designs, including the Palace of Mines and Metallurgy at the St. Louis World's Fair of 1904, were in a free and imaginative style which Link himself called "Secession" in reference to the Vienna Secession Movement. His last designs, for Louisiana State University, were in a freely-interpreted Italian Renaissance style.

The most widely recognized and acclaimed of Link's works in his own lifetime was Union Station in St. Louis (1891-94), and it remains his most recognized and acclaimed building, having been designated a National Historic Landmark in 1970 as "the country's finest surviving example of the High Victorian picturesque eclectic style as applied to railroad stations in the 19th century."

Another of Link's most prominent buildings was the Wabash Terminal in Pittsburgh (1903-04), a lavish Beaux-Arts building that was part railroad station and part high-rise office building. Other railroad buildings included Union Station in Little Rock, Arkansas (1907 and 1920-21) (National Register), and depots for the Wabash Railroad in Missouri, Illinois and Ohio. Link's religious works included several important buildings in St. Louis—Lindell Avenue Methodist Episcopal Church (1896-97; later relocated and rebuilt), Shaare Emuth Temple (1897; not extant), Second Presbyterian Church (1899-1900) (National Register, 1975), and St. John's Methodist Church in St. Louis (1901-03) (in the Holy Corners Historic District, National Register, 1975)—and also First Presbyterian Church in Alton, Illinois (1897) and Niedringhaus Memorial Methodist Church in Granite City, Illinois (1906). Link prepared master campus plans for Washington and Lee University in

came to the United States in 1870, but his passport application, filled out in his own handwriting on May 24, 1895, states that he emigrated to the United States from Havre, France, on or about April 28, 1869 aboard the SS *Paraguay*. The listing of his name on the passenger manifest of the SS *Paraguay*, which arrived in New York on May 17, 1869, confirms this. Both of these documents were downloaded from Ancestry.com on July 31, 2014. The passport application also provides documentation that he was born in Wimpfen, in the Grand Duchy of Hesse, Germany, on May 17, 1850. Wimpfen (now called Bad Wimpfen) is now a part of Baden-Württemberg.

⁹⁴ Information provided by Gary Tetley of St. Louis, Missouri.

⁹⁵ Ibid.

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Lexington, Virginia, and Louisiana State University in Baton Rouge, Louisiana. Among his many collegiate buildings are several buildings at Monticello Seminary (now Lewis and Clark Community College), Godfrey, Illinois (1899); the Hall of Science at Westminster College, Fulton, Missouri (1901); Reid Hall at Washington and Lee University (1904); several buildings at the University of Mississippi, Mississippi State University, Mississippi University for Women, and the University of Southern Mississippi (1920-21); and several buildings at Louisiana State University (1922-23), including the Memorial Tower. (Many of these buildings are listed on the National Register either individually or as parts of historic districts.) The Mississippi State Capitol was Link's most prominent governmental building, but he also submitted a proposed design for the Idaho State Capitol, in 1905, which ranked second place in the design competition,⁹⁶ and in 1912 he submitted a proposed design for the Missouri State Capitol; and he served as a consultant on the Arkansas State Capitol. In addition, he designed the Madison County Courthouse in Fredericktown, Missouri (1899) (National Register) and directed the renovation of the Old Mississippi State Capitol (National Historic Landmark) in 1917.

In 1920, the Mississippi Legislature established the State Bond Improvement Commission to oversee the expenditure of funds generated from a state bond program for construction and improvement of numerous state-owned properties throughout Mississippi. Impressed by Theodore Link from his work as architect of the new Capitol, and more recently as architect for the renovation of the Old Capitol, the Senate Finance Committee hired him to conduct a survey of needs and estimate of costs for the Bond Improvement program, and subsequently the Bond Improvement Commission hired him to work full-time as its supervising architect. In this position, he was responsible for overseeing all the construction and repair work authorized by the Commission, and his firm, Link and Trueblood, was designated to design all of the new buildings to be constructed under the program. The Commission was lavish in their praise of Link and his work, writing, in their first report to the Legislature:

Mr. Link was known to us as a man of national reputation in his profession. For nearly twenty years his name has been associated with the erection of the new capitol of our State. Only recently we had seen monumental expression of his ability, in the preservation, along intensely practical lines, of the Old Capitol. ... He is a man of broad vision, of deep sympathies, and of infinite patience. He has given to the State, though this work, the best that it has been his to give. He has given up his residence in St. Louis, and has devoted his entire time and thought to the problems of your Commission.⁹⁷

When contrasted with the volatile and contentious relations that have existed between many governmental project commissions and their architects, this is high praise indeed!

After the majority of the architectural work for the State Bond Improvement Commission was well underway, no longer needing his direct supervision, Link took a leave of absence from that position in 1922 in order to move to Baton Rouge, Louisiana, to design the overall plan and original buildings for the new campus of Louisiana State University.⁹⁸ While he was in Baton Rouge, he died on November 12, 1923, after a brief illness, at the age of 73.⁹⁹ Following his death, the State Bond Improvement Commission, in their final report to the Legislature in 1924, said of him, "...He was a great architect; a great artist; a gentleman in the truest sense of the term; and a devoted and loyal friend. His attachment to Mississippi, to which he referred as his adopted

⁹⁶ "About the History of Idaho's Capitol," 4.

⁹⁷ Mississippi State Bond Improvement Commission, *First Report of the State Bond Improvement Commission* (1922), 8-9.

⁹⁸ Mississippi State Bond Improvement Commission, *Final Report of the State Bond Improvement Commission* (1924), 14.

⁹⁹ J. Michael Desmond, *The Architecture of LSU* (Baton Rouge: Louisiana State University Press, 2013), 40; and *Final Report of the State Bond Improvement Commission* (1924), 14.

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State, was both deep and sincere.” Link was so highly regarded in Mississippi that after his death the Legislature adopted a Concurrent Resolution officially expressing its sorrow.¹⁰⁰

Theodore Link has generally not been mentioned in the broad published architectural histories. There may be several reasons for that. One reason is that Link was not a polemicist or a theoretician. Unlike some other well-known architects of his time, he did not write books expressing his architectural ideas. He was focused on the creation of well-designed and well-constructed buildings that satisfied his clients. A second reason he is not more widely recognized is that Link practiced out of St. Louis, instead of one of the major cities of the Northeast, so his work was not, and is not today, as visible to East Coast-based architectural historians and architectural commentators, who have therefore tended to regard Link as being only of “regional” prominence. A third reason for his lack of national recognition may have been Link’s very versatility itself: he was so good at so many different things that he has not been considered exceptional in any one area of specialization, except to some extent as a designer of railroad stations, largely on account of his design of Union Station in St. Louis, even though he was by no means a specialist in railroad architecture.

To regard Union Station as the best example of Link’s work may perhaps not reflect a clear understanding of either the range of Link’s work or of the history of Union Station itself. As Paul Clifford Larson notes in *The Spirit of H.H. Richardson on the Midland Prairies*, Link produced the Union Station in partnership with Edward Cameron, who had worked in Richardson’s office, and it is difficult to say how much of its design is attributable to Cameron. Larson writes:

...[A]fter Richardson’s death, Cameron returned [from Chicago] to his hometown of St. Louis and by 1891 had formed a partnership with the rising architect Theodore Link. Their dissociation in 1894 and Cameron’s untimely death four years later have obscured Cameron’s rightful recognition as co-architect of the Union Station in St. Louis ... one of the crowning achievements of the brief Richardsonian era in American architecture.¹⁰¹

The wide diversity of types of building designed by Link, and the very wide variety of their architectural styles, show that that he was an exceptionally versatile and talented architect. He was a consummate Eclectic in an age of Eclecticism, and the variety and technical skill of his work cannot be properly represented by one single building (even one so notable and widely recognized as Union Station in St. Louis). To appreciate the masterful eclecticism of Link, one must consider any one of his buildings within the broader context of the wide range of his works. In terms of its scale, its complexity, its manner of construction, and its mastery of detail, the Mississippi State Capitol is arguably Link’s finest work.

Karl E. Link and William T. Schmitt, superintendents of construction (representing the architect)

For most of the time that the Mississippi State Capitol was under construction, Theodore Link continued to work out of his offices in St. Louis, making frequent visits to Jackson by railroad to observe the progress of construction and to meet with the State House Commission. Representing the architect on a day-to-day basis at the construction site were two young men who served as architectural superintendents, his son Karl E. Link and William T. Schmitt. Some sources cite only Karl E. Link, but the program for the laying of the cornerstone in 1903 lists both men as “superintendents for architect.”¹⁰²

¹⁰⁰ Mississippi Senate, *Senate Journal* (1924), index, 2209, a xerographic copy of which is located in the Subject file, “Link, Theodore,” Mississippi Department of Archives and History.

¹⁰¹ Paul Clifford Larson, “H.H. Richardson Goes West: The Rise and Fall of an Eastern Star,” in *The Spirit of H. H. Richardson on the Midland Prairies: Regional Transformations of an Architectural Style*, Paul Clifford Larson, editor (Ames, IA: University of Iowa Press, 1988), 27.

¹⁰² *Proceedings Connected with Laying the Corner Stone*, 73.

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Karl Eugene Link (1876-1913) was the eldest son of Theodore C. Link. Trained as an architect, he worked under his father's direction for about ten years before forming a partnership with him in 1910, but not long after that Karl Link became seriously ill, and he died of leukemia on January 28, 1913 at the age of 36.¹⁰³

Apparently, Karl Link was sent to Pittsburgh in the spring of 1903 to supervise construction of the Wabash Terminal Building, and William T. Schmitt, who had been working in Theodore Link's office in St. Louis, was sent to take Karl's place as Link's on-site representative in Jackson. This was apparently William Taussig Schmitt (1880-1965), who moved to Oklahoma City about 1906 and established a successful architectural practice there. He designed several locally prominent buildings in Oklahoma and Kansas including the First Methodist Episcopal Church (now First United Methodist Church) in Salina, Kansas (1916-17), and the Administration Building of Oklahoma City University (completed in 1922).

Bernard R. Green, of Washington, D.C., design selection consultant

Bernard Richardson Green (1843-1914) served a brief but very important role as consultant to the Mississippi State House Commission in the selection of the architect for the Capitol and in making recommendations for changes to the proposed design, which were incorporated into the final design.

Green was a prominent civil engineer most noted for his work as the superintendent of construction for the Library of Congress (now called the Thomas Jefferson Building) in Washington, D.C., which was begun in 1890 and completed in 1897 (NHL, 1965). He was also involved in the construction of the State, War, and Navy Building (later known as the Old Executive Office Building, now called the Eisenhower Executive Office Building) (NHL, 1971) as an assistant to Colonel (later Brigadier General) Thomas Lincoln Casey (1831-1896), who directed the later phases of its construction from 1877 to 1888. Green also worked with Casey on the completion of the Washington Monument from 1879 to 1885.¹⁰⁴

On May 18, 1900, the Mississippi State House Commission, faced with the difficult task of selecting an architect for the Capitol building from the numerous architects who had submitted proposed designs, adopted a resolution authorizing the president of the commission "to employ Mr. Bernard Green, builder of the Congressional library building at Washington, D.C., to come to Jackson and act with this commission in examining the plans and specifications for a New Capitol building." On June 7, 1900, Green met with the commission in Jackson and "entered upon the discharge of his duties." On June 11 he made a report to the commission giving his evaluation of the submitted plans. He recommended the selection of the architect of Design No. 5, which was the original plan submitted by Theodore Link. He made some positive comments about Design No. 8 (which had been submitted by George R. Mann) and Design No. 13 (which had been submitted by G.W. Bunting, of Indianapolis, Indiana), but was dismissive of the other designs. Green also made some specific recommendations for the improvement of Design No. 5, which Link subsequently incorporated into his final design. These recommendations included the omission of the tower shown in the original design, the addition of an attic story, the inclusion of floor glazing in the upper corridors to provide illumination down to the first story corridor, and the placement of a basement entrance within a *porte cochere* located under the front steps.¹⁰⁵

¹⁰³ Genealogical and biographical information about Karl Eugene Link found on Ancestry.com in August 2014; and the death certificate of Karl Eugene Link downloaded in August 2014 from the on-line vital records database of the State of Missouri. <https://s1.sos.mo.gov/records/archives/archivesmvc/deathcertificates#searchdeat>.

¹⁰⁴ "Green, Bernard Richardson," *The 20th Century Biography of Notable Americans*, vol. 4, 387.

¹⁰⁵ Mississippi State House Commission, *Minutes*, 17-26.

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The span of time of Green's involvement with the design of the Capitol was very brief, but his contribution, in selecting Link's proposed design and in making recommendations for its improvement, was of great importance to the success of the project.

From 1901 to 1906 Bernard R. Green served as the superintendent of construction for the Pennsylvania State Capitol (NHL, 2013). He was also the superintendent of construction for the National Museum of Natural History (originally called the United States National Museum), a part of the Smithsonian Institution, in Washington, D.C. (1904-1911, Hornblower & Marshall, architects). Green was widely recognized as a leading authority on the design of libraries and library shelving systems. In 1908 the Snead and Company Iron Works of Jersey City, New Jersey, published a book describing the library stack system devised by Green and citing numerous libraries where the system had been installed. The book was revised and reissued, under a slightly different title, in 1911. Green served as a consultant for the library stacks for the New York Public Library, designed by Carrère and Hastings and completed in 1911. Bernard R. Green died in 1914 and is buried at the Congressional Cemetery in Washington.¹⁰⁶

W. A. and A. E. Wells, of Chicago, general contractors

The firm of W. A. and A. E. Wells, of Chicago, was selected as the general construction contractors for the Capitol on December 13, 1900. The contract was signed on December 18, to become effective on January 1, 1901. Only thirty-two months later, on August 20, 1903, the State House Commission voted to accept the completed building from the contractors.¹⁰⁷

The firm was established in 1880 as a partnership between Warren Ayer Wells (1830-1899) and his eldest son Addison E. Wells (1856-1933). During the 1890s the company was very active in the construction of steel-frame buildings in Chicago, erecting many of the city's major commercial buildings, including the Ayer Building (1899, Holabird & Roche, architects) (National Register) (HABS), the Cable Building (1899, Holabird & Roche, architects) (not extant) (HABS), and the Fine Arts Building (Studebaker Building) (1885 and 1898, Solon S. Bemon, architect). They also erected buildings in St. Louis, Detroit, and Duluth.¹⁰⁸

Following the death of W. A. Wells in 1899, the firm was reorganized in 1901 as the Wells Brothers Company, with A. E. Wells as president, in partnership with and his brothers Fred Amasa Wells (1859-1922) and Judd E. Wells (1865-1946). Although the firm used the name "Wells Brothers Company" during most of the time that the Mississippi State Capitol was under construction, the minutes of the State House Commission indicate that the Commission (desiring consistency in the financial accounts and other public records) insisted that all of the firm's communication with the State in connection with the Capitol contract be submitted using the name "W.A. and A.E. Wells" instead of "Wells Brothers." The Commission minutes show that Judd E. Wells was the

¹⁰⁶ *The State Capitol of Pennsylvania* (Harrisburg, Pa.: The Telegraph Printing Company, 1906), 86, 91-92; Rathbun, *A Descriptive Account of the Building Recently Erected for the Departments of Natural History of the United States National Museum*, 11, 13; and Smithsonian Institution, Archives, Index listing for "United States National Museum, Superintendent of Construction for the United States National Museum Building, Records, 1903-1911" (Smithsonian Institution Archives record unit 81 [RU000081]). http://siarchives.si.edu/collections/siris_arc_216688; Snead and Company Iron Works, *Book Stack and Shelving for Libraries, Designed by Bernard R. Green* (Jersey City, N.J., 1908), and Snead and Company Iron Works, *Library Planning, Bookstacks and Shelving* (Jersey City, N.J., 1911); and "Undertaking Its Destruction," *The Wall Street Journal*, on-line edition (December 3, 2012), <http://online.wsj.com/news/articles/SB10001424127887323751104578151653883688578>, cited in ELMALVANEY [pseud.], "Mississippi's Connection to the New York Public Library," *Preservation in Mississippi* (January 3, 2013), <http://misspreservation.com/2013/01/03/mississippis-connection-to-the-new-york-public-library/>. Biographical information was obtained, in part, from records obtained through Ancestry.com.

¹⁰⁷ Mississippi State House Commission, *Minutes*, 184 and 586.

¹⁰⁸ That these buildings were constructed by the firm of W.A. and A.E. Wells is documented in *A History of the City of Chicago, Its Men and Institutions* (Chicago: Inter Ocean, 1900), 307.

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on-site representative of the company, for business purposes, although the supervisor of construction for the company was Theodore H. Schlader (1856-1919).¹⁰⁹

An advertisement published in 1902 identifies the firm as “Wells Brothers Company, successors to W. A. & A. E. Wells, General Building Construction,” with offices in Chicago, Philadelphia, Baltimore, and Jackson (at the Mississippi State Capitol Building).¹¹⁰ Major works finished by the firm after the completion of the Mississippi State Capitol included the Chicago Building (Chicago Savings Bank Building) (1904, Holabird & Roche, architects) (National Register) and the Republic Building (1905, Holabird & Roche, architects) (not extant) (HABS) in Chicago, and the Belvidere Hotel (1903, Parker & Thomas, architects) (National Register) in Baltimore. The brothers also established a separate firm, Wells Brothers Company of New York, with F. A. Wells as president. This related firm erected numerous prominent buildings in New York City and also major buildings in Syracuse and Philadelphia.

Louis J. Millet, subcontractor for art glass

The original stained glass and other decorative glasswork in the Capitol was executed by the firm of Louis J. Millet of Chicago. However, because he was a subcontractor to W. A. and A. E. Wells, rather than working directly for the State House Commission, there are few documentary records of his firm’s involvement.¹¹¹

Louis J. Millet (1856-1923) was a noted designer and decorative artist specializing in stained glass. A native of New York, he attended the École des Beaux-Arts and the École des Arts Decoratifs in Paris before settling in Chicago, where he and George Healy established an architectural decorative arts firm. Healy and Millet worked closely with the architect Louis Sullivan in creating the interiors of the Auditorium Building (1889) (NHL, 1975) and the Kehilath Anshe Ma’ariv Synagogue (Pilgrim Baptist Church) (1890-91) in Chicago. They also carried out Sullivan’s stencil designs for the Chicago Stock Exchange Trading Room (1894). After the firm of Healy & Millet was dissolved in 1899, Millet continued in practice independently as an architectural decorative artist. After the completion of the Mississippi State Capitol, Millet worked with Sullivan in creating the interiors of the National Farmers Bank in Owatonna, Minnesota (1904-08) (NHL, 1976). He also designed a notable stained glass window for Second Presbyterian Church in Chicago (NHL, 2013), and worked with architect George Washington Maher on several buildings, including the J.R. Watkins Company Administration Building (1911-13) (National Register) in Winona, Minnesota.¹¹²

George Dugan, sub-contractor for exterior stonework

George Dugan (1850-1909) was the sub-contractor for the stonework of the exterior walls of the Capitol.¹¹³ A native of Ohio, he relocated to Kansas City as a young man and worked as a stone cutter and stonework contractor there for some twenty-five years before relocating to Bedford, Indiana, in 1901.

For thirty years he was in the cut stone business, the greater part of the time in Kansas City, but going from that city [to Bedford, Indiana] in 1901. He organized the Dugan Cut Stone Company, which concern had the contracts for some of the most important buildings in the Middle West.

¹⁰⁹ Mississippi State House Commission, *Minutes*, 215, 371, and 449; *Proceedings Connected with Laying the Corner Stone*, 73. For a biographical sketch of Theodore H. Schlader, see his obituary in *Oak Park Oak Leaves* (Oak Park, Ill.), February 15, 1919, 4.

¹¹⁰ An advertisement in *A Catalogue of the Annual Exhibition of the Saint Louis Architectural Club* (1902), 92. Included in the exhibition was Link’s drawing of the main elevation of the Mississippi State Capitol, and a photograph of the construction of the Capitol accompanied the advertisement by the Wells Brothers Company.

¹¹¹ *Proceedings Connected with Laying the Corner Stone*, 74.

¹¹² Sinkevitch, Alice, ed., *ALA Guide to Chicago* (San Diego and New York: Harcourt Brace & Co., 1993), 46-48 and 378-379; U.S. Department of the Interior, National Park Service, National Historic Landmark Nomination, Second Presbyterian Church, Chicago, Illinois (September 4, 2012), 46-47; and Lauren S. Weingarden, “The Colors of Nature: Louis Sullivan’s Architectural Polychromy and Nineteenth-Century Color Theory,” *Winterthur Portfolio*, 20:4 (Winter 1985), 258-259.

¹¹³ *Proceedings Connected with Laying the Corner Stone*, 74. See also *Daily Clarion-Ledger* (Jackson, Miss.), March 28, 1901, 8.

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Among the structures that the company erected were the State Capitols of Mississippi, at Jackson, [and] of Kentucky, at Frankfort, and the Federal Building, County Courthouse, City Hall, and Exchange Building at Kansas City.¹¹⁴

Most of the stone used for cladding the exterior of the Capitol was limestone quarried at Bedford, Indiana. The supplier was the Bedford Quarries Company.¹¹⁵

Robert P. Bringhurst, sculptor, designer of the pediment

Robert Porter Bringhurst (1855-1925) was the designer of the sculptural composition in the tympanum of the front portico of the Mississippi State Capitol. The actual carving of the sculpture was carried out by stone-carvers employed by George Dugan, the stonework contractor, working from Bringhurst's model.¹¹⁶

Bringhurst was a sculptor and art teacher who worked in St. Louis. He executed several large sculptural works for the Trans-Mississippi Exposition (the Omaha World's Fair) in 1898 and the Louisiana Purchase Exposition (the St. Louis World's Fair) in 1904.¹¹⁷ His most recognized surviving works are his bronze statue of Ulysses S. Grant (1888), located on the grounds of the City Hall in St. Louis, and his monument to Elijah P. Lovejoy (1897) in Alton, Illinois.

Wollaeger Manufacturing Company, contractor for custom-made wood furniture

The Wollaeger Manufacturing Company of Milwaukee, Wisconsin, built the custom-made wood furniture for the Capitol, including the Speaker's rostrum in the House of Representatives Chamber, the President's podium in the Senate Chamber, and the Justices' bench in the Supreme Court Chamber. According to an advertisement in a builders' supply directory from 1912, the firm manufactured "special furniture and fixtures for banks, offices and public buildings in wood, marble, and bronze, executed from architects' or our own designs." They produced "special work only; no stock goods." Besides the Mississippi State Capitol, the Wollaeger Manufacturing Company provided custom-made furniture for the Wisconsin State Capitol, the Kentucky State Capitol, the Montana State Capitol, the Washington State Capitol, the Louisiana Supreme Court Building in New Orleans, and the Library of Congress, as well as numerous courthouses and banks throughout the United States.¹¹⁸

J. F. Barnes, superintendent of construction

John F. Barnes (1850-1919) was a building contractor who resided in Greenville, Mississippi, before moving to Jackson in 1901 to become superintendent of construction for the Mississippi State Capitol. In this capacity he served as the on-site agent for the State House Commission, ensuring that the construction work was being done according to the approved plans and specifications and providing monthly reports to the commission on the progress of the work.

Before taking this position, Barnes had been the contractor for numerous notable buildings in Mississippi, including the Old Bolivar County Courthouse (1889, not extant) in Rosedale, the Washington County Courthouse (1891) in Greenville, Temple Gemiluth Chassed (1891-92) in Port Gibson, the Old First Presbyterian Church (1891-92) in Jackson, and the Masonic Temple (1895) in Biloxi. After the completion of the Mississippi State Capitol, he built numerous prominent buildings in Jackson, including the Cowan Hotel

¹¹⁴ *Stone* (magazine), 30:1 (June 1909), 24; viewed on Google Books.

¹¹⁵ *Daily Clarion-Ledger* (Jackson, Mississippi), May 28, 1902.

¹¹⁶ Mississippi State House Commission, *Minutes*, 548.

¹¹⁷ "Sculptors at the World's Fair," in *Brush and Pencil*, vol. 13 (Oct 1903 to March 1904).

¹¹⁸ *Building Trade Catalogs* (New York: Associated Builders Catalog Co., 1912), Section 43A, no. 3, viewed on Google Books.

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(1905), the Pythian Castle (1906), the Carnegie Library at Millsaps College (1906-07), none of which are extant, and several public schools.¹¹⁹

Conclusion

The Mississippi State Capitol building is an exceptionally well-designed, well-executed, and well-preserved example of American Renaissance architecture, combining an exceptionally fine Neoclassical Revival exterior with an interior that in its organization, spatial arrangements, materials, and finishes, and in its integral incorporation of painting, sculpture, and art glass into a cohesive design, beautifully expresses the ideals of Beaux Arts Classicism. It is notable not only for the quality of its design and workmanship, but also for the degree to which it expresses a single, coherent architectural expression, designed by a *single* architect and built entirely within a *single* three-year program of construction. It was completed before any of the other capitols that exemplify American Academic Classicism. Moreover, it retains a remarkably high degree of integrity from its period of construction in all respects: location, design, setting, materials, workmanship, feeling, and association.

A particularly notable aspect of the Mississippi State Capitol is its exceptionally fine and diverse array of architectural glass, made by the firm of noted Chicago artisan and designer Louis J. Millet. A comprehensive study of the work of Millet and his associates has not yet been done, so the glasswork of the Mississippi Capitol cannot yet be assessed within a sufficiently well-developed context, but it is noteworthy that the building contains perhaps the largest and most diverse array of important examples of the artistry of Millet and his firm.

But what is most nationally significant about this magnificent building is that it is a clear and powerful statement that American Renaissance Classicism was a *national* movement—indeed, *the* national “style” of architecture for American public buildings at the beginning of the twentieth century—and not simply a regional phenomenon limited to the urban centers of the Northeast. It is precisely *because* this magnificent building was built in what was then a very small capital city in a rural, agricultural state in the Deep South, less than 40 years after it was economically, socially, and physically devastated by the Civil War, that the Mississippi State Capitol is nationally significant. Because it was built *where* it was built (in small, remote, and provincial Jackson, Mississippi), *when* it was built (1901-03), *by whom* it was built (a prominent St. Louis architect and a leading Chicago construction company, using art glass from Chicago, structural steel from New York, limestone shipped by rail from Indiana, and marble from many sources), it makes a singular statement about the acceptance of Academic Classicism as a national architectural movement and about the historical context within which that architectural movement occurred.

¹¹⁹ Mississippi Department of Archives and History, Historic Preservation Division. Historic Resources Inventory Database. Artisan files.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register. NR#69000086; November 25, 1969
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: HABS# MS-191
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency: Mississippi Department of Archives and History
- Federal Agency
- Local Government
- University
- Other (Specify Repository)

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10. GEOGRAPHICAL DATA

Acreage of Property: 11 acres

UTM References:	Zone	Easting	Northing
A	15	765248	3577724
B	15	765455	3577695
C	15	765423	3577474
D	15	765213	3577507

Verbal Boundary Description: Parcel 35-1 on Tax Map 688, in SE ¼, Sec. 3, T5N, R1E, Hinds County, Mississippi.

Boundary Justification: This is the entire parcel historically associated with the property consisting of the area bounded by High Street, North President Street, North West Street, and Mississippi Street.

11. FORM PREPARED BY

Name/Title: Richard J. Cawthon, consulting architectural historian¹²⁰

Address: P. O. Box 1108
Jackson, MS 39215-1108

Telephone: 601-206-9295

Date: November 12, 2014

Edited by: James Jacobs and Roger Reed
National Park Service
National Historic Landmarks Program
1201 Eye St. NW (2280), 8th Floor
Washington, DC 20005

Telephone: (202) 354-2278

NATIONAL HISTORIC LANDMARKS PROGRAM

September 3, 2015

¹²⁰ Richard J. Cawthon is the retired former Chief Architectural Historian of the Historic Preservation Division, Mississippi Department of Archives and History, having served in that position from 1985 to 2006. In that position he served as manager of the National Register of Historic Places program and coordinator for the National Historic Landmarks program for Mississippi.

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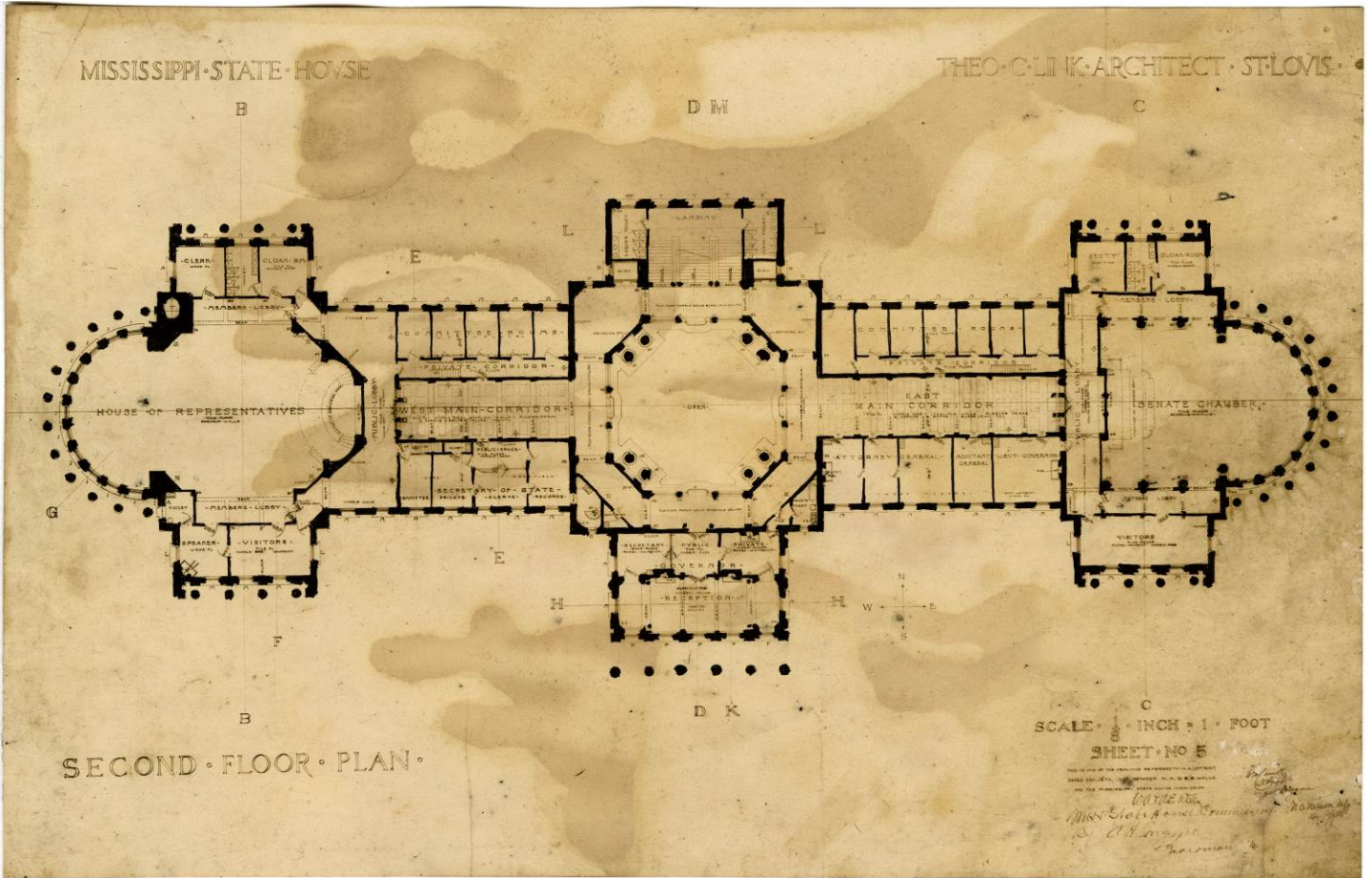


Fig. 1. Mississippi State Capitol. Floor plan of third floor (originally called second floor), from the original construction drawings, 1900. Courtesy of Mississippi Department of Archives and History.

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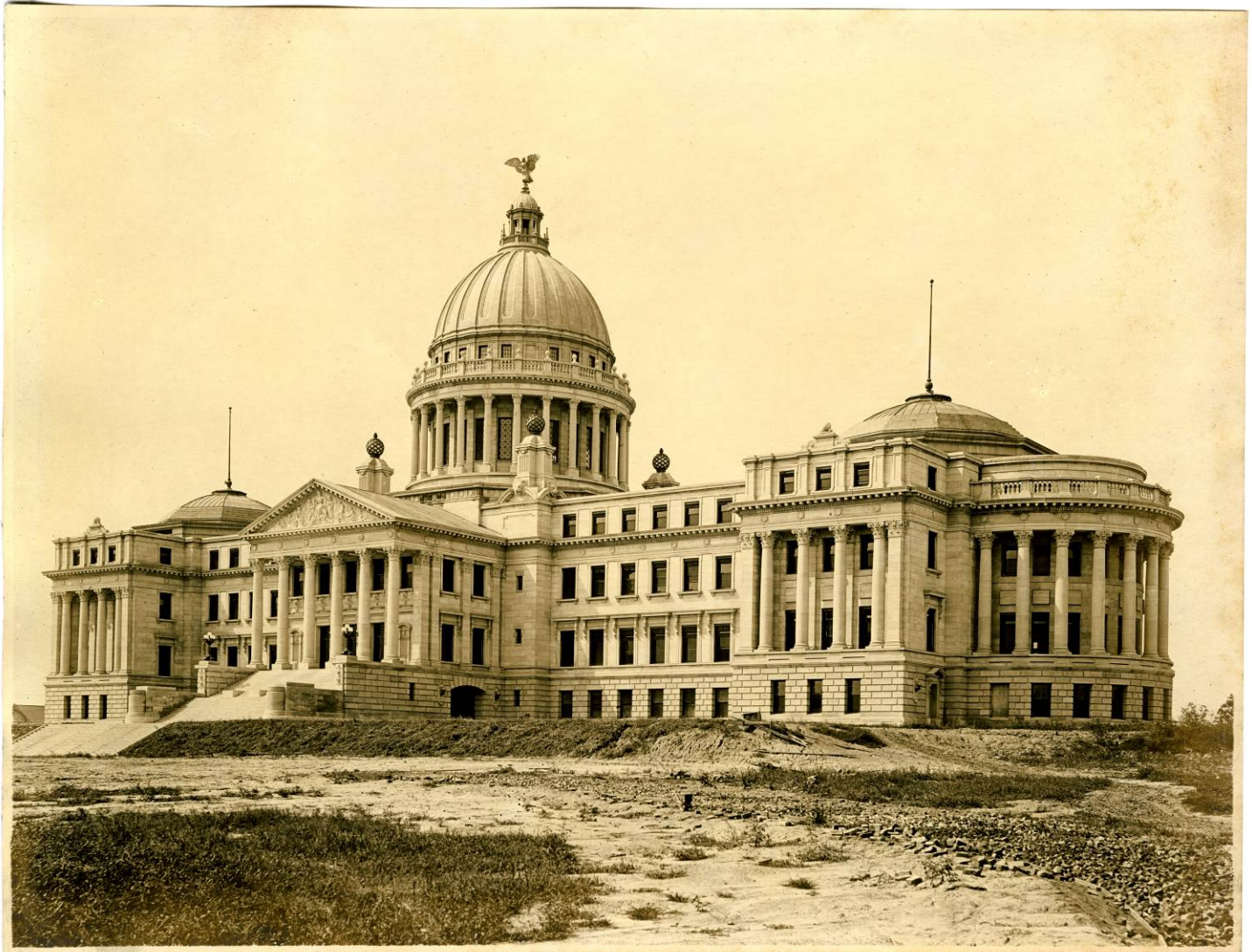


Fig. 2. Mississippi State Capitol. South façade, view toward northwest, 1903. Courtesy of Mississippi Department of Archives and History.

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Fig. 3. Mississippi State Capitol. South (front) façade, view to north, in 2014. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 4. Mississippi State Capitol. North (rear) façade, view toward southwest. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 5. Mississippi State Capitol. View of the exterior of the main dome, with its colonnaded drum, and the roof, showing a skylight, from the western side looking toward the east. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 6. Mississippi State Capitol. Interior of the Rotunda, looking northward toward the Grand Staircase. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 7. Mississippi State Capitol. Looking upwards into the main dome from the first-floor level of the Rotunda. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).



Fig. 8. Mississippi State Capitol. Second-floor western corridor and the entrance to the former State Library, looking westward. (The entrance to the former Supreme Court Chamber, at the end of the eastern corridor, is identical in design.) Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 9. Mississippi State Capitol. Grand Staircase, looking northward from the second-floor level of the Rotunda. Visible beyond the landing are the three prominent figural stained glass windows. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

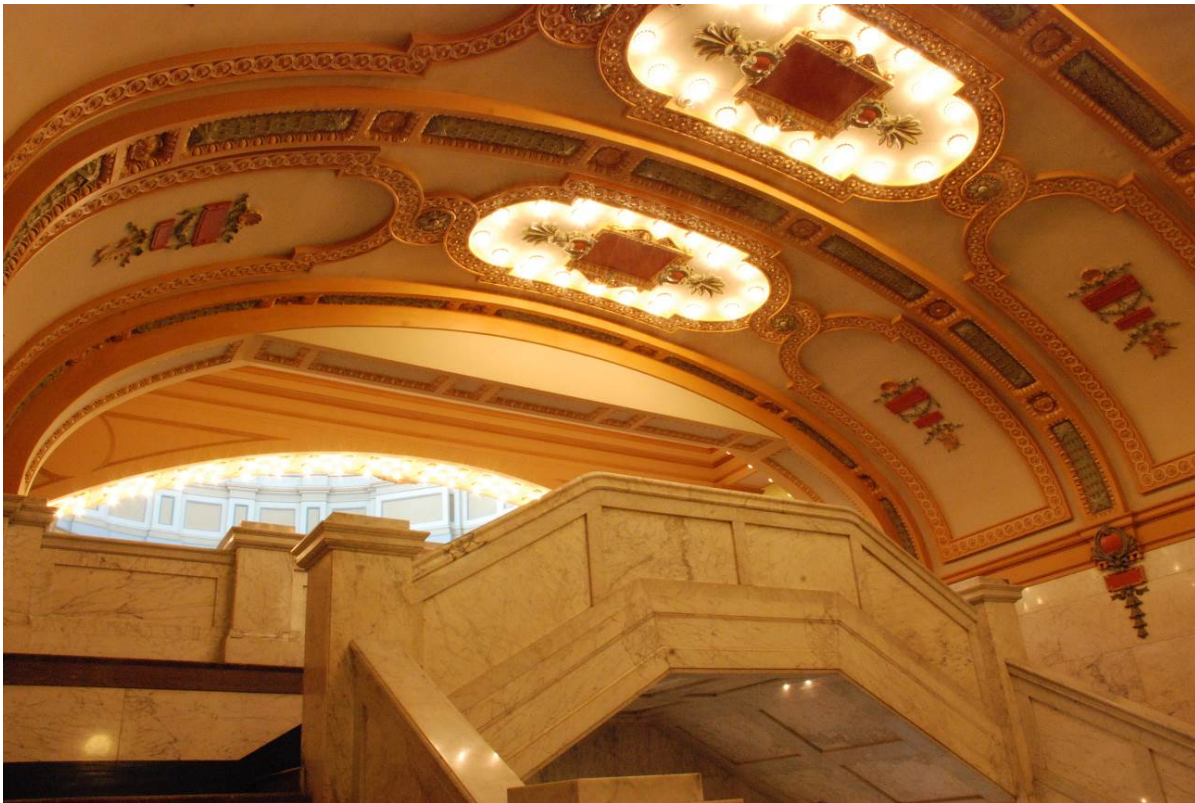


Fig. 10. Mississippi State Capitol. Decorative ceiling above the upper landing of the Grand Staircase, looking southwest. The Rotunda is visible through opening. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 11. Mississippi State Capitol. The third-floor western corridor and the entrance to the House of Representatives Chamber, as seen in 1903. (The entrance to the Senate Chamber, at the end of the eastern corridor, is identical in design.)
Courtesy Mississippi Department of Archives and History.

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Fig. 12. Mississippi State Capitol. Detail of the wall and ceiling of the third-floor corridor, showing the scagliola wall surfaces, an Ionic pilaster, and three of the art glass panels in the ceiling that transmit light from the story above. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 13. Mississippi State Capitol. The interior of the House of Representatives Chamber, looking westward. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).



Fig. 14. Mississippi State Capitol. The dome of the House of Representatives Chamber. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 15. Mississippi State Capitol. The interior of the Senate Chamber, looking westward toward the podium. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

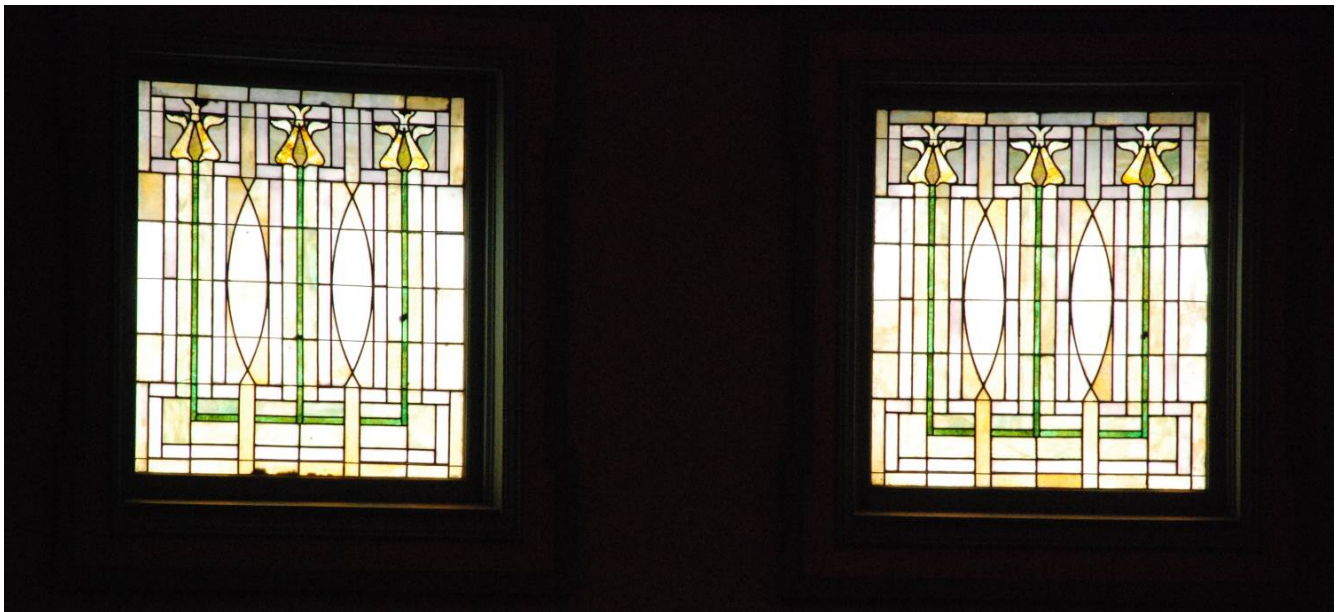


Fig. 16. Mississippi State Capitol. Art glass windows in the east wall of the Senate Chamber. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 17. Mississippi State Capitol. The Governor's Office. View to E. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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Fig. 18. Mississippi State Capitol. The fourth-floor eastern corridor, showing the glass blocks set into the floor to transmit light from the skylights to the story below. Jennifer Baughn, photographer, 2012 (Mississippi Department of Archives and History).

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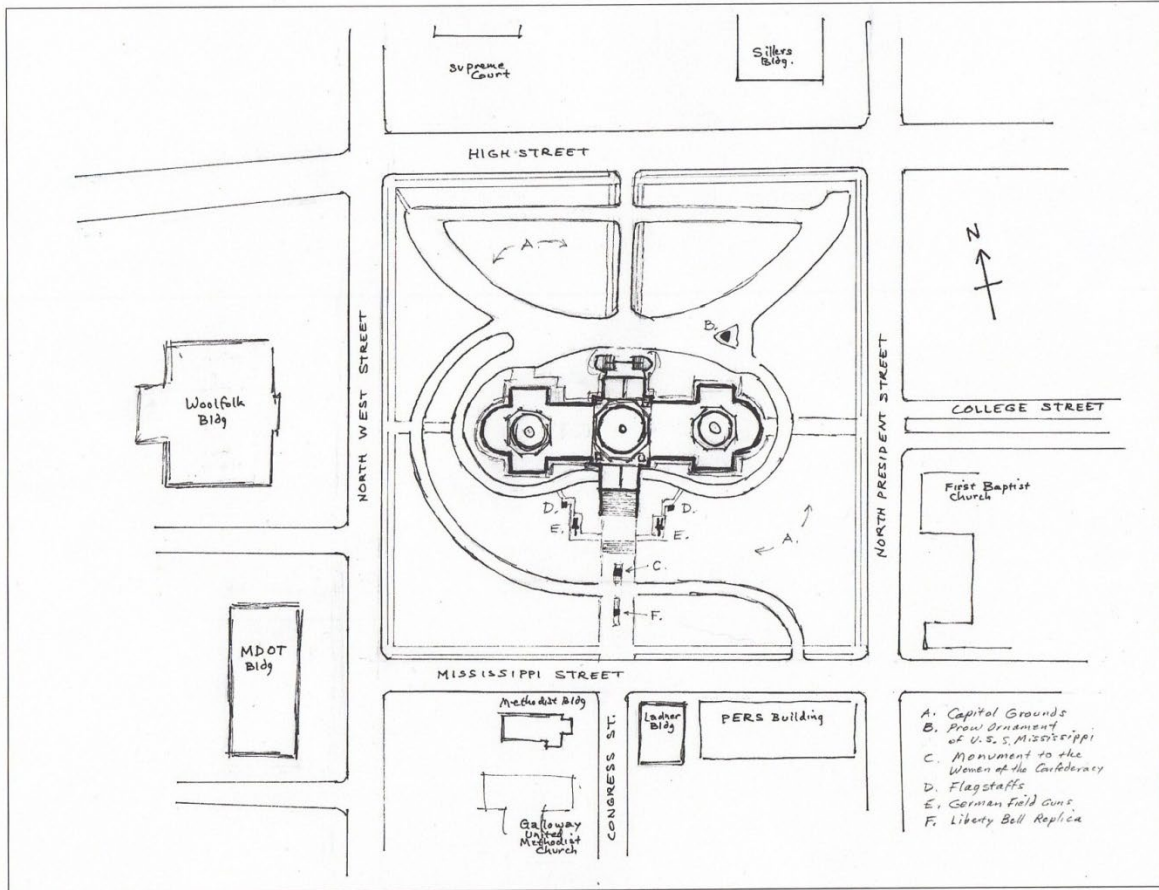


Figure 19. The Mississippi State Capitol, Sketch Plan of Site and Vicinity

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Source: Google Earth; Datum: NAD84

Mississippi State Capitol

UTM References:	Zone	Easting	Northing
A	15	765248	3577724
B	15	765455	3577695
C	15	765423	3577464
D	15	765213	3577507