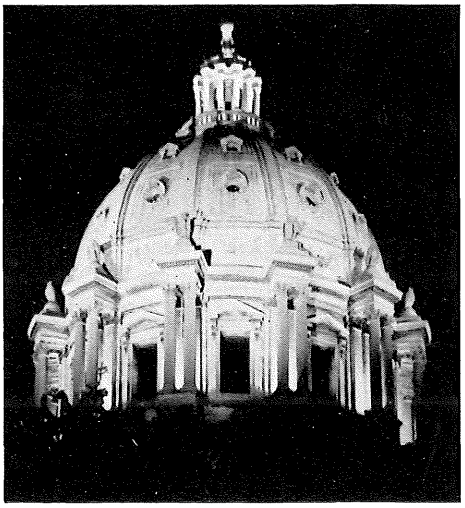
THE MINNESOTA CAPITOL



"When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty, and as one studies the building, inside and out, the surprise and the delight increase. One leaves it with regret and with the hope of return, and it takes its place in one's memory with other works of art that have made a deep impression. It is henceforth, one of the elements of one's artistic culture."

—*Mr. Kenyon Cox in the Architectural Record for August, 1905.*

THE MINNESOTA CAPITOL
Official Guide and History

A revision, with additional materials, of
THE MINNESOTA CAPITOL, OFFICIAL GUIDE AND HISTORY
written and published by Julie C. Gauthier in 1907

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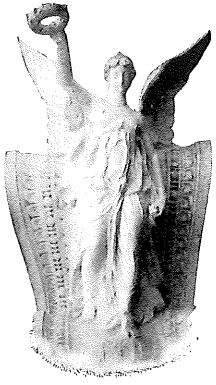

ST. PAUL, MINNESOTA, 1939

FOREWORD

The part of this guide that relates to the Minnesota Capitol is essentially a revision of the Capitol guide written and published in 1907 by Julie C. Gauthier, who taught art in the St. Paul schools for many years. New materials have been added to this section to bring it up to date. The sketch of the Science Museum of the St. Paul Institute was written by Dr. Louis H. Powell, director of the Museum. "A Brief Sketch of Minnesota History" is a condensation of the sketch in recent issues of the Minnesota *Legislative Manual*. The sketch of the Minnesota Historical Building and other sections were written by Mary W. Berthel of the staff of the Historical Society, who also revised the portion relating to the Capitol and edited the guide, under the supervision of Dr. Theodore C. Blegen, superintendent of the Society.

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THE MINNESOTA CAPITOL

Historical Sketch of the Capitol

The first legislature of Minnesota Territory, in accordance with a provision in the organic act that the first session be held at St. Paul, convened on April 3, 1849, in the Central House, a hotel which stood on the corner of Minnesota and Bench, later Second, streets. No provision was made during that session for the location of the permanent capital, but the legislature of 1851, which met in a brick building on Third Street between Washington and Franklin, provided for the erection of the capitol building in St. Paul. There Minnesota's seat of government has remained, although several attempts have been made at different times to remove it elsewhere.

The site chosen for the capitol, the gift of Charles Bazille, included the block bounded by Tenth, Cedar, Exchange, and Wabasha streets, and the building erected thereon was completed for occupancy by the fifth territorial legislature in 1854. Meantime the legislature held its sessions wherever it could find accommodations—in 1852 in a building on Third Street below Jackson, which later became a part of the old Merchants' Hotel, and in 1853 in a two-story brick building on the corner of Third and Minnesota streets. The first capitol, enlarged in 1872 by a wing fronting on Exchange Street and again in 1878 by a wing on Wabasha Street, served the territory and the state until March 1, 1881, when it was destroyed by fire. The second capitol, erected on the site of the first, was completed the following year.

In 1893 the state legislature authorized the appointment of a commission to select a site for and to construct a new building, and provided for an annual transfer, for ten years, of monies from the General Revenue Fund to pay for the site and the building. The commissioners appointed by Governor Knute Nelson were Channing Seabury of St. Paul, chairman; Henry W. Lamberton of Winona; George A. Du Toit of Chaska; Charles H. Graves of Duluth; Eben E. Corliss of Fergus Falls; John De Laittre of Minneapolis; and James McHench of Fairmont. McHench died in 1895 and was succeeded by Daniel Shell of Worthington, who resigned in 1896 and was replaced by Edgar Weaver of Mankato. Graves withdrew in 1895 to become United States minister to Sweden and Norway, and no appointment was made to fill his place. John Ludwig of Winona was appointed to fill the vacancy created by Lamberton's death in 1905, and upon Ludwig's death in 1906

Henry M. Lamberton of Winona was placed on the commission. Frank E. Hanson of St. Paul was elected its secretary. Edmund M. Wheelwright of Boston and Henry Ives Cobb of Chicago were employed by the commissioners as experts to judge the designs submitted in the first competition, and Wheelwright acted alone in the second competition. His choice of the design submitted by Cass Gilbert was adopted by the commission.

Channing Seabury, as chairman of the Capitol Commission, broke ground for the new building on May 6, 1896, in the presence of a large gathering of citizens; and in 1902 he added the finishing touch to the exterior by laying the last gold leaf upon the top of the ball that surmounts the dome. The cornerstone was laid on July 27, 1898, by Alexander Ramsey, the first governor of Minnesota Territory. The first legislature to occupy the Capitol was the thirty-fourth, which convened on January 3, 1905, and John A. Johnson was the first governor inaugurated in the new building, Governor Samuel R. Van Sant having been the first governor to occupy it.

The Capitol cost the state $4,500,000. The cost of the edifice alone was $3,250,000, and $1,250,000 was spent on the furnishings and decorations, the land and its improvement, the boiler house and its site and the tunnel to it, the salary of the secretary to the commission, and minor miscellaneous items. Soon after the building was completed, the following statement was made in a leading architectural journal: "It is probable that no other structure in the United States of its size and stability cost as little money"—a tribute to the integrity, loyalty, and efficiency of the Capitol Commission.

The Architect

Cass Gilbert, the architect of the Capitol, was born on November 24, 1859, in Zanesville, Ohio. He received his education in the public schools of Zanesville and St. Paul, at Macalester College, and at the Massachusetts Institute of Technology. He entered upon his architectural career in 1883 in St. Paul, and later removed to New York.

Besides designing the Minnesota Capitol, Gilbert made plans for the University of Minnesota and the Federal Reserve Bank in Minneapolis, and, early in his career, for the New York Life and Endicott buildings in St. Paul. Among the many structures that he designed outside the state were the Woolworth Building and the United States Customs House in New York City, the state capitols of Arkansas and West Virginia, the United States Chamber of Commerce and Supreme Court buildings in Washington, and the George Washington Bridge across the Hudson River in Manhattan.

Of these buildings, the one that probably contributed most to his fame was the Woolworth Building, a structure that popularized the skyscraper. At the time of its construction it was stated that Gilbert had "done the whole country a great service in the conception of this building, for he has expressed the commercialism of the nation in lines of beauty. He has shown us that a building can be beautiful while retaining all its usefulness. He has shown us that idealism is compatible with efficiency." For his design of the Woolworth Building he was awarded the gold medal of the Academy of Arts and Sciences.

Gilbert was awarded many honorary degrees by colleges and universities in the United States, and he was a member of the Council of Fine Arts and of the National Commission of Fine Arts. In 1926 he was elected president of the National Academy of Design. He died on May 17, 1934, while on a pleasure trip in England. At the time of his death a London newspaper paid him this tribute: "Gilbert will go down as one of the leaders of a school of architects whose novel designs changed not only the appearance of great American cities, but to a large extent the mode of the life of their inhabitants."

Into the Minnesota Capitol Gilbert put the best in architectural design and construction; and he was responsible in large measure for the co-ordination and harmony achieved in the interior decoration, for he combined with his knowledge of architecture a fine sense of color. "In art there should be no 'specialists,' or at least the lines of subdivision should be very slight," he once wrote. "In the old days the architect, the painter and sculptor were frequently one and the same man. There is no reason why this should not be so now." Gilbert had direct supervision over every canvas, statue, and other decoration in the building, and many of the furnishings are the result of his advice and suggestion.

Size and Construction of the Capitol

The Capitol is a three-story building, with a basement which is mostly above ground. Exclusive of the entrance steps, it is 433 feet long from east to west, and 228 feet wide from north to south, through the central portion. The average width of the east and west wings is 120 feet, and that of the north wing, 106 feet. From the ground to the top of the dome it is 220 feet high, and the average height of the outside walls from the terrace level is 69 feet. The building has a steel framework, set in brick and stone walls and supported by granite and marble columns. The steel frame is protected

Front View of the Capitol

by hollow tile, and the floors, partitions, and roof are adequately fireproofed. Between the steel girders extend arches that form a soundproof, dry, and light construction for the tile floors. A subbasement under the entire building insures a dry basement floor and provides space for piping, machinery and storage vaults.

The Exterior of the Capitol

The Capitol stands upon an eminence some two hundred feet above the level of the Mississippi River, facing the south and commanding a wide view of St. Paul and of the beautiful, rolling country surrounding it. It is a fine example of Roman Renaissance—a white marble structure built in the form of a parallelogram, with a square wing projecting from the center of the north side, and surmounted by a large dome of exquisite proportions. Its design expresses the dignity of its purpose, and the exterior indicates the internal arrangement. Kenyon Cox, a noted painter and art critic, has described it as "one of the most imposing and beautiful of modern classic buildings, sumptuous yet severe, a model of good taste and restraint."

The Capitol is built of grayish white Georgia marble, with the foundation, broad terraces, outside balustrades, and steps of gray granite from the quarries of St. Cloud, Minnesota. The first story has broad steps and entrances in the center of each facade, and the basement is also provided with entrances on the four sides of the building.

The basement and the first story have a simple rustication which forms a base for the great order of Corinthian proportions comprising the second and third stories. The facade of the central pavilion on the front of the building contains three large arched openings, above which are double-columned, arched, and open loggias extending over the second and third stories. On both sides of these openings are square, pier-like ends that tend to bind and strengthen the front; these are finished above the roof with a truncated pyramidal form, suggestive of the possibility that each may form a huge pedestal for a heroic group of figures to be erected at some future time. The arched openings of the central pavilion and of the first story re-echo the greater curves of the dome. Upon each of the side pavilions are flat domes of glass, which relieve what would otherwise be a too long and too monotonous line of roof. On the east and west facades large Corinthian columns, extending over the second and third stories, are set in advance of open loggias.

THE DOME is of solid, gray-white Georgia marble and is topped by a circular, columned lantern, over which is a gold ball. Encircling the base of the vaulting is a broad band from which external ribs extend to the balustrade surrounding the lantern, and between these ribs are two rows of dormers. Double columns, on which stand huge eagles, decorate the drum, and its wall is penetrated by pedimented windows. The architect boldly broke away from the conventional placing of the Greek pediment beneath the dome, as in St. Peter's in Rome and St. Paul's in London, and set it squarely upon the central part of the main structure, which is composed of horizontal and vertical lines, the whole giving an excellent impression of solidity, grace, and distinction.

FRENCH'S STATUES. Above the loggias of the main pavilion is a windowless attic, in front of which are six statues representing six virtues that support the progress of the state—the underlying virtues of good citizenship. These figures are the work of Daniel Chester French, an American who was one of the world's great modern sculptors. His most celebrated work is the seated statue of Lincoln in the Lincoln Memorial in Washington. French was an impressionist in his treatment of marble and bronze, and he put into the result only the salient things, ignoring unimportant details. It is evident that he planned with the architect in making his figures for the Capitol, for so well do they fit the space they occupy that they seem to form a part of the building itself.

Wisdom stands alone at the left end of the attic. The figure is early Greek in treatment, with long, straight lines of drapery and conventional arrangement of the hair. She holds a ball in her left hand, and her right arm is slightly extended. This is perhaps the most beautiful of the six statues in its poise and in its expression of severity tempered with kindliness.

Courage is an armed warrior of handsome features and fine muscular development. He holds a sheathed short sword and a shield, and a long cloak falls from his shoulders, making a graceful background for the figure.

Bounty, matronly and sedate, stands by the side of Courage, holding in her right hand a sheaf of wheat and upon her left arm a happy, healthy-looking infant, in perfect proportion to the adult figure. The statue exemplifies French's rare ability to unite strength and great size without loss of grace or beauty.

Truth is a young woman, partly draped by a mantle falling from the left shoulder and leaving the right side uncovered. She gazes into a mirror where, it is safe to say, she sees no blemish.

The Quadriga

Integrity, who stands next to Truth, holds an open scroll symbolizing an unblemished record that may be read by all. His face reveals strength, energy, and profound intellect.

Prudence stands at the extreme right of the attic, and, like Wisdom, faces directly forward. She is one of the wise virgins of the parable, whose lamp was found trimmed and burning. Her position is easy and graceful, and her face serene and intellectual. Her head is tipped slightly to one side, and she clasps a brooch at her shoulder.

THE QUADRIGA. Directly above the attic and at the base of the dome, is a square pedestal that takes the place of the pediment in other buildings of this type. Upon it rests a magnificent gilded quadriga, the work of French and Edward C. Potter, a noted sculptor of animals. The quadriga symbolizes the triumph of government and prosperity, or, as it is entitled, "The Progress of the State." Standing upon a triumphal car drawn by four spirited horses is the figure of Prosperity, holding in one hand the horn of plenty,

containing the various fruits, grains, and vegetables grown in Minnesota, and in the other a banner with the symbols of the state. The horses are guided by two youthful women, full of life, strength, and grace. The group was hammered out of sheet metal, the parts were riveted together over a steel construction, and the whole was covered with copper and overlaid with gold leaf.

Approaches and Grounds. The general features of the approaches to the Capitol—broad walks and terraces, wide, sloping lawns, and shrubs and trees—are designed to harmonize with the building.

Johnson and Nelson Statues. At the head of the main approach are two heroic bronze portrait statues—one of John A. Johnson, governor of Minnesota from 1905 to 1909, and the other of Knute Nelson, governor from 1893 to 1895 and United States senator from 1895 to 1923. The statue of Johnson is the work of Andrew O'Connor. On one side of the granite pedestal supporting the statue are smaller bronze figures of a timber cruiser and a farmer, and on the opposite side are figures of a miner and a smith, symbolic of some of Minnesota's industries. The following inscription is on the back of the pedestal: "John Albert Johnson. July 26, 1861. Sept. 21, 1909. Three times governor of Minnesota. A poor boy. A country editor. A natural leader. Cut off in his prime. The nation mourns his loss. 'His life was gentle and the elements so mixed in him, that nature might stand up and say to all the world, This was a man.' This monument is raised to his memory by one hundred thousand of his friends."

The statue of Nelson was made by John K. Daniels of Minneapolis. On one side of the pedestal the sculptor has placed supporting bronze figures of an immigrant mother with her small child, and on the other a Union soldier, suggestive of Nelson's early life and his Civil War service. The inscription on the back of the pedestal reads as follows: "Knute Nelson. February 2, 1842. April 28, 1923. Three years a soldier in the Civil War. Three times a member of Congress. Twice governor of Minnesota. Five times our United States Senator. A brave son of Norway. A true patriot devoted in his allegiance to America. A wise statesman, uncompromising in support of the principles in which he believed. A distinguished citizen of Minnesota."

Columbus Statue. On the east side of the front lawn of the Capitol, facing the Historical Building, is a large bronze statue of Christopher Columbus, the work of Charles Brioschi of St. Paul. The broad granite base on

which the statue and its supporting pedestal stand was designed by Clarence H. Johnston. "Christopher Columbus discoverer of America" is inscribed on the pedestal; and around the inside wall of the base is the following: "Erected by the people of the State of Minnesota under the auspices of the Columbus Memorial Association. From last will of Columbus: 'Siendo yo nacido en Genova'—'As a native of Genova'."

Memorial Trees. South of the Columbus statue, just inside of the walk, are two elms, one of which was planted in memory of M. Leona Rounds, well known for her splendid work with women's clubs in Minnesota. The tablet under the tree pays her this tribute: "She held aloft the guiding light of wisdom in the path of truth." The other tree commemorates the sixth annual convention of the American Legion, held in St. Paul in 1924. To the west of the statue is another elm planted in memory of Clara Barton, member of the Woman's Relief Corps, Auxiliary of the Grand Army of the Republic, by the Minnesota Department of that organization, on May 8, 1928.

Memorial Benches. On each side of the entrance in the central facade is a memorial bench of Georgian Marble, placed there in 1933 by the National Auxiliary of the Sons of Union Veterans of the Civil War, in tribute to the Grand Army of the Republic.

The Interior of the Capitol

Kasota stone, taken from the quarries of Kasota and Mankato, Minnesota, has formed the basic note of color for all the interior decoration of the Capitol. This stone, a dull buff limestone with a pinkish tinge, durable and susceptible to a very agreeable satin polish, has governed the choice of the many-colored marbles used, and it has even influenced the work of the artists. It has been used for the walls of the rotunda and the corridors, and for piers, pilasters, arches, and entablatures throughout the building. Columns and pilasters, like those of the exterior of the building, have Corinthian capitals into which the moccasin plant—the state flower—has been introduced; and the gold used on the capitals, as well as that used in other decorations throughout the building, has been toned down to harmonize with the Kasota stone. Most of the woodwork in the interior of the building is white oak from Minnesota, although ornate mahogany has been used in some places.

The mural decorations throughout the building and the paintings in the governor's reception room were done by the most eminent artists in the country. Gilbert was the final arbiter among the artists in all matters pertain-

Into the beautiful Corinthian capitals which surmount the forty-four marble columns of the second floor, the architect has introduced a rosette which is a conventionalization of the moccasin plant—the recognized flower of the State of Minnesota.

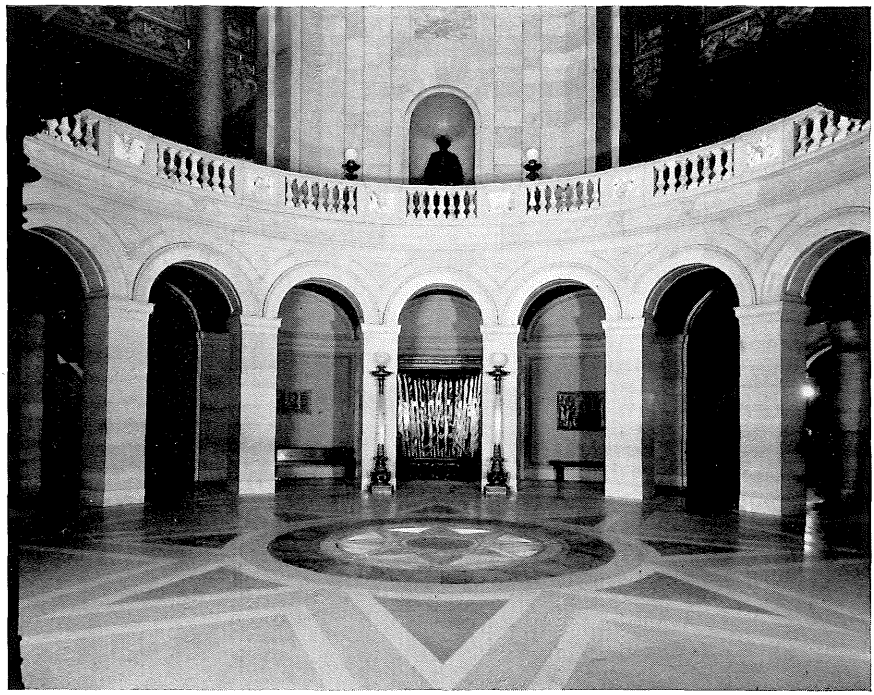
ing to decoration and design; but at his suggestion, in order to assure a unity of effort, he and other artists engaged to decorate the Capitol—Daniel Chester French, John La Farge, Elmer E. Garnsey, Edwin H. Blashfield, and Edward Simmons—were constituted a Board of Design, to whom questions or matters of dispute might be referred. The Board of Design held no formal meetings and only twice was it called into council, each time to pass on preliminary sketches submitted by the artists. It served, however, as an assurance to the artists that their work would not be injured by nonprofessional interference, and it united them in an effort toward a harmonious result. Each artist agreed to acquiesce in the judgment of the majority, working for the general idea, rather than to make his individual work prominent; to avoid making detached blotches of color; and to contribute his part toward a building that would live as a monument to art.

Elmer E. Garnsey, who had had charge of similar work in the Library of Congress in Washington and in other fine buildings in the East, was appointed by the Capitol commissioners to take charge of the general decoration of the interior and to make a number of figure subjects in which the forests, mines, fields, rivers, and commercial interests of the state should be typified; and to him was also assigned the decoration of the House chamber and its retiring room and of the Supreme Court room and the Senate chamber, with the exception of the large lunettes in the last two rooms.

The Rotunda

The rotunda, which is under the dome, is 60 feet in diameter and 142 feet from the first floor pavement to the top of the inner vaulting. The marble floor curves slightly upward toward the center, where a large glass star—the symbol of the North Star State—is inserted in a framework of brass; and this design is repeated in the colored marbles of the floor surrounding it. The heavy square piers and arches of the rotunda are of Kasota stone. Above them, at the second story, is a circular balustrade of Hauteville marble imported from France, with balusters of Skyros marble from Greece.

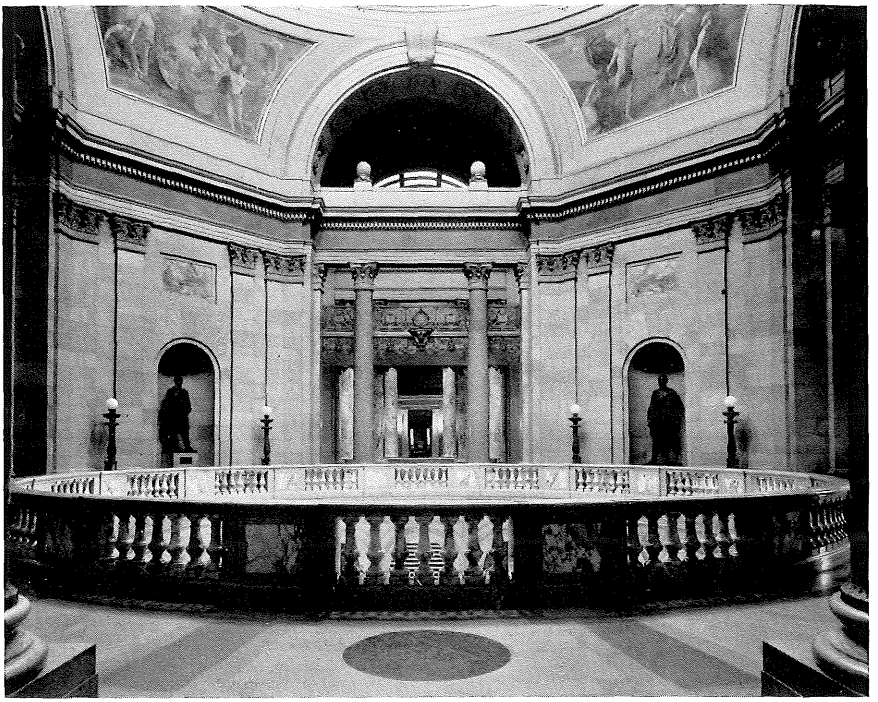
About ten feet back from the balustrade the circular form of the rotunda becomes octagonal, with four walls of Kasota stone forming the piers which support the dome. In each of these piers, between double pilasters with Corinthian capitals, is a niche containing a bronze statue of a Minnesotan who served prominently in the Civil War: William Colvill, colonel of the First Minnesota Volunteer Infantry and later colonel and brevet brigadier general of the First Minnesota Heavy Artillery; Alexander Wilkin, colonel



Rotunda, First Floor

of the Ninth Minnesota Volunteer Infantry, who was killed in the battle of Tupelo, Mississippi, in 1864; Major General James Shields, who served with distinction in the Mexican and Civil wars, and who was a United States senator at various times from three states—Minnesota, Illinois, and Missouri; and John B. Sanborn, colonel of the Fourth Minnesota Volunteer Infantry, who later attained the rank of brigadier general and brevet major general. The statues of Sanborn and Wilkin are the work of John K. Daniels. The statue of Colvill was modeled by Mrs. George J. Backus, and that of Shields by Frederick C. Hibbard. Above each statue is an inlaid panel of Sienna marble imported from the Old Convent quarries in Sienna, Italy, and below each is a seat of Skyros marble. Tall bronze candelabra stand on the floor on each side of the benches.

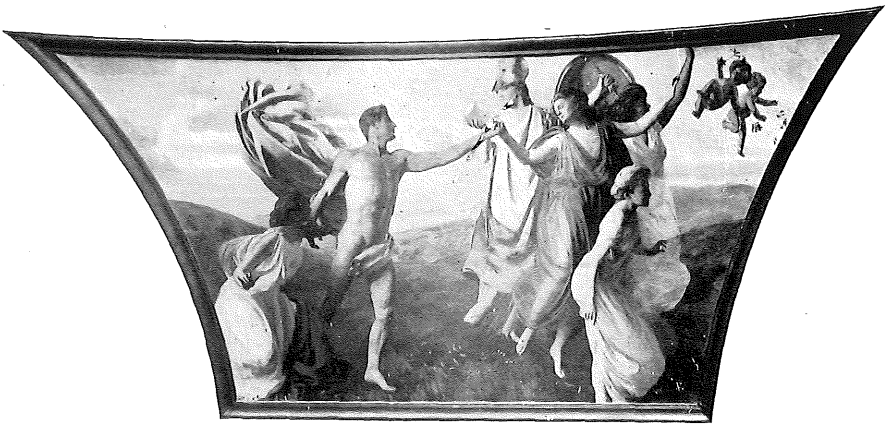
Between the piers are four open spaces, in each of which are two dull polished monoliths of Minnesota granite, with Corinthian capitals covered with dull gold leaf. Four of these superb columns, of purplish gray, came from Rockville near St. Cloud; the other four, of deep bronze brown resembling



Rotunda, Second Floor

the antique porphyry of Rome, are from the quarries at Ortonville. Each is in a solid piece twenty feet high and three feet in diameter, weighing over nine and a half tons. Behind these columns appear the dull gold balcony rails of the third story. In the entablature, which is of Kasota stone, is inserted a frieze of rose red Minnesota pipestone.

The transition from the octagonal form to the circular dome results in four pendentives over the piers, which are filled with a series of rich and brilliant paintings by Edward Simmons. Above these paintings, and under the dull gold railing of the balcony encircling the rotunda, is a frieze of deep blue bordered with gold. From the balcony up to the base of the dome the rotunda is painted in tones of the stone below, with panels of pale blue between the twelve windows. Above the windows are lunettes representing the signs of the zodiac upon shields held by cupids. The crown of the dome and the twelve vertical panels supporting it are deep blue, and the heavy ribs dividing the panels, as well as the enriched members of the entablature, are in dull gold. Suspended from the center of the ceiling on a chain twenty-



The Civilization of the Northwest—First Panel

eight feet long is a great spherical electrolier of prismatic glass, seven feet high and six feet wide.

SIMMONS' PAINTINGS. The task of filling in the pendentives above the piers of the rotunda was assigned to Edward Simmons, whose murals in public buildings in the East had won high recognition. The shape and the prominence of the place, and the close proximity of many different colors, made Simmons' task a difficult one; but the result is evidence that he was more than equal to it. The paintings, which are characterized by their simplicity, strength, and dignity, embellish the walls and at the same time keep them in their proper place. The dominant colors in the canvasses are the blue and gold of the dome, and combined with them are strong greens, purples, and flesh tones, producing an effect at once daring and harmonious.

Simmons painted the canvasses for these panels in Paris. He was supplied with samples of the marbles and of all the colors that were to be used near them. Each painting was done on a seamless canvas placed on a temporary stretcher, and when finished it was taken off and rolled to be shipped. Upon its arrival in St. Paul it was unrolled and smoothed over the curved surface of the wall, which had previously been given a thick coat of white lead to act as a gum or paste. The canvasses were put on and taken off many times before they were properly placed, and each time the creases were smoothed out as they are in mounting photographs. This method of illuminating walls, which was used also by the other painters who made murals for the Capitol, allows the artist to place his canvas in a good light and to

The Civilization of the Northwest—Second Panel

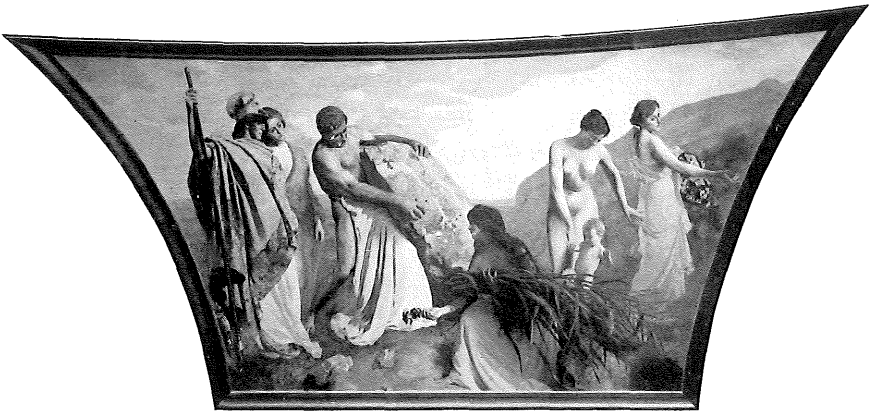
work in comfort; and in case of injury to the walls, the work of art can be saved.

The theme of the four paintings is "The Civilization of the Northwest." The first, or southeast panel, shows a youth leaving home—the East, indicated by the sea. Timidity, or Convention, tries to hold him back, but he follows the beckoning of Hope, a lithe, graceful figure in transparent green. Near him stands Wisdom, with helmet and shield, and draped in a long blue cloak, which she wears also in the succeeding two pictures.

In the second panel Wisdom and Hope are in the lead, while the youth scourges from the land a bear, typifying savagery; a cougar, representing cowardice; a woman with the head of a fox, carrying the plant deadly nightshade, signifying sin; and a man with an ape-like head, holding a sprig of the noxious plant stramonium, representing stupidity.

The third panel pictures the man, no longer a youth, breaking the soil by removing an immense boulder bearing crystals and gold. Hope and Wisdom are still with him. From the broken soil have sprung figures carrying maize and flowers. A woman with a child indicates fertility.

In the fourth and last picture of the series the man sits enthroned, with the cloak of Wisdom on his shoulders and her shield at his knee. Hope no longer leads him, but sits near, bedecked with flowers and jewels. The man gives orders to the four winds, represented by four maidens who bear to the corners of the earth products of the state—grain, minerals, the fine arts, and knowledge.



The Civilization of the Northwest—Third Panel

War Flags. On the first floor of the rotunda, against the walls, are four large glass cases in which are displayed flags carried by Minnesota units in the Civil, Spanish American, and World wars.

Boeckmann's Painting. On the wall east of the north entrance of the rotunda is a large painting by Carl L. Boeckmann, entitled "The 8th Minn. Infantry (mounted) in the Battle of Ta-Ha-Kouty." It shows the troops of General Alfred Sully's expedition against the Sioux in the battle with the Indians which took place at Killdeer Mountain, North Dakota, on July 28, 1864. The white soldiers are in the foreground, firing upon the Indians dashing toward them on horses. In the background, under the bare hills, is the Indian encampment.

Memorial Tablets and Bench. A bronze tablet dedicated to the memory of the First Minnesota Volunteer Infantry hangs on the wall of the rotunda west of the north entrance. The tablet, which was designed by Mrs. George S. Backus and executed by F. S. Hibbard, bears portrait figures in bas relief of the five colonels who at various times commanded the regiment, and inscribed on it is an enumeration of the twenty major engagements, from Bull Run to Gettysburg, in which it took part. The inscription reads, in part: "This was the first regiment tendered to President Lincoln at the outbreak of the Civil War and it served three years in the Army of the Potomac . . . . The loss of the regiment on July 2, 1863, in the charge against the Confederate Brigades of General Barksdale and General Wilcox, was 82 per cent of the men engaged. General Hancock says: 'I ordered the men to charge because I saw I must gain five minutes time. Reinforcements

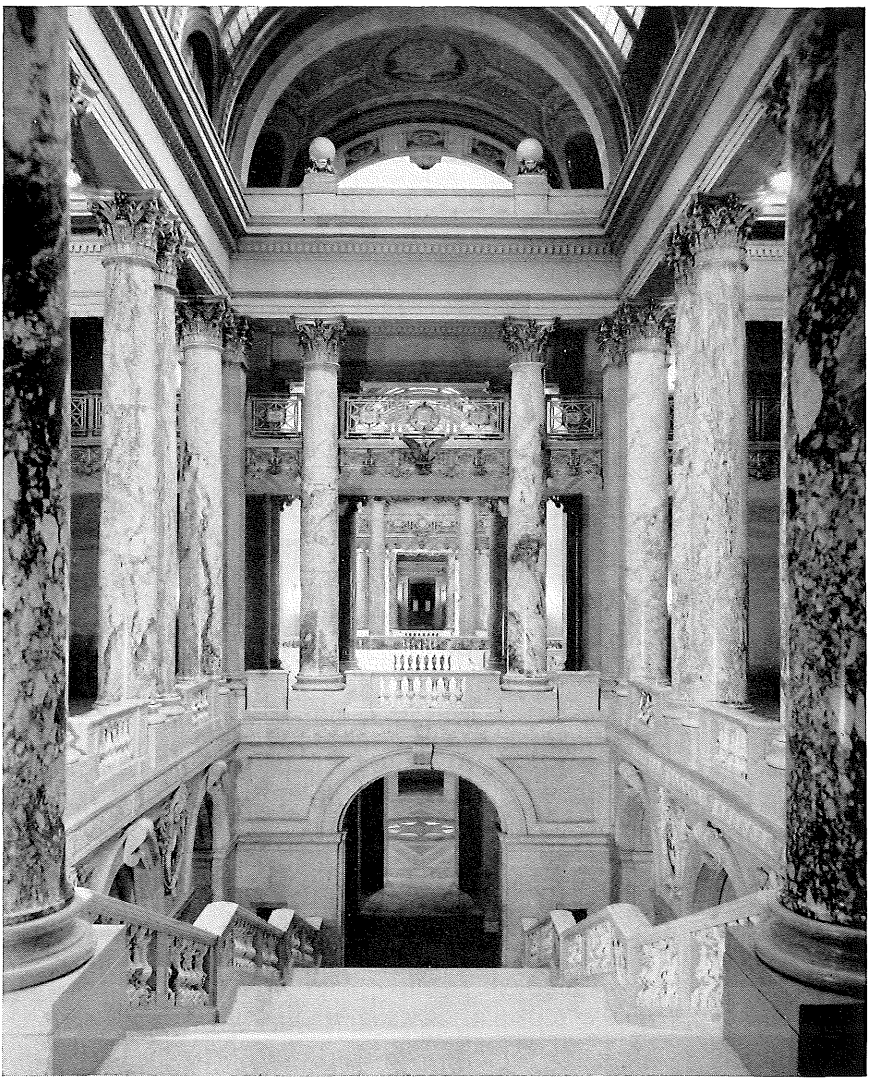
The Civilization of the Northwest—Fourth Panel

were coming on the run, but I knew before they could reach the threatened point the Confederates, unless checked, would seize the position. The charge was necessary. I was glad to find such a gallant body of men willing to make the terrible sacrifice.' . . . "

Under the tablet is a memorial to the Grand Army of the Republic, in the form of a marble bench. On the wall just north of the west entrance is a bronze tablet erected to the memory of Mrs. Andreas Ueland, in recognition of her work in behalf of woman suffrage and her other unselfish public service in Minnesota. On the tablet is Mrs. Ueland's portrait in bas relief and the following tribute to her: "May her memory save us from all pettiness, all unworthy ambition, all narrowness of vision, all mean and sordid aims. As there was no weakness in her words, no weariness on her brow, no wavering in her loyalties, so may there be none in us. As she fought ever without malice and without hatred so may we fight."

The Main Stair Wells

The rotunda and the grand staircase wells leading from it in the east and west wings of the Capitol form one great composition. The vista from the stairways across the rotunda, from one end of the building to the other, is magnificent. Garnsey describes it thus: "The atmosphere is golden in tone, ranging from the dull ochres in the stone below to the gilded capitals above, and this is accented by the complementaries in the violet in the columns and the sumptuous color in the painted decorations."



Vista Through Center of Building

The steps, rails, and bases of the staircases are of Hauteville marble, which resembles Kasota stone in color but is harder and susceptible of a higher polish. The balusters are of Skyros marble, and the panels in the balustrades at the landings are of breche violette. The oval medallions between the arches at the side of the stairs are of breche violette in the west

Staircase in West Wing

wing and of Old Convent Sienna marble in the east wing, framed in heavily carved Kasota stone.

Surrounding each stair well on the second floor are eighteen highly polished columns of breche violette, which were imported in the raw from Italy and polished in Baltimore. The eighteen columns in the east end of the corridor are mottled greenish gray; those around the west staircase are darker and the mottled spots are larger. These fine columns, like those of granite around the rotunda, have bases of Hauteville marble and Corinthian capitals of dull gold. Above the columns are entablatures of Kasota stone.

Hung from the ceiling above each stairway is a metal frame, in the form of a half cylinder, filled with amber-tinged glass in a simple pattern, which

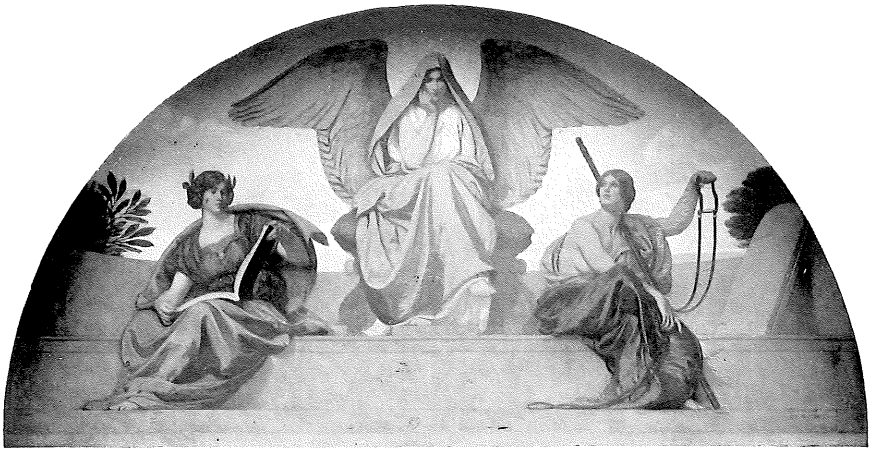
Winnowing

effectively lights the stairways and corridors with a warm, soft light that plays upon and unites the many colors of the marbles and other decorations.

WILLETT AND GARNSEY'S LUNETTES. At the base of the skylight vaults are twelve comparatively small lunettes, designed by Garnsey and executed by Arthur R. Willett. They symbolize the various activities and industries of the state—those above the east staircase representing Milling, Stonecutting, Winnowing, Commerce, Mining, and Navigation, and those above the west staircase, Hunting, The Pioneer, Sowing, Dairying, Logging, and Horticulture. A background of blue sky is carried throughout the series, with red recalling the color of the panels on the walls below, and strong blues, greens, and violets.

COX'S PAINTING. At the east end of the skylight and almost directly over the entrance to the Supreme Court room is a lunette painted by Kenyon Cox, one of the most eminent portrait painters of his time and an art critic of note, who was considered especially talented as a draftsman and colorist. The Library of Congress, Bowdoin College in Maine, the Appellate Court in New York, the Iowa Capitol, and the Public Library at Winona are among

Mining



The Contemplative Spirit of the East

the buildings for which he painted mural decorations. In this lunette, which is entitled "The Contemplative Spirit of the East," the artist has cleverly continued the dull yellow of the Kasota stone architrave into his canvas, and upon the two steps thus formed he has placed three well-drawn figures. Thought is a massive figure with violet-gray wings and dark blue drapery over white. Her pose and expression indicate deep study. On one side of her is seated Law, and on the other Letters, each in two tones of dull red. A sharp accent is given by the dark bridle in the hand of Law, which is repeated in the cover of the book held by Letters. The effect of the composition is sculptural, and it is admirably suited to the space and the surroundings.

WALKER'S PAINTING. Henry Oliver Walker's painting in the lunette over the west stairway corresponds in position with Cox's on the east. Entitled "Yesterday, Today, and Tomorrow," it illustrates the transmission of knowledge and of the forces of civilization across the ages. A mass of purplish-gray rocks, repeating the color of the breche violette pillars surrounding it, and a suggested landscape, with heavy white clouds that break at the top and disclose a glimpse of blue sky, form an effective background for three impressive figures. Yesterday, an old crone in green, is crouched over a fire of faggots, which she tries to keep alive. Today, a vigorous, thoughtful young woman, has lighted her torch at the fire of Yesterday and is passing it on to Tomorrow, an airy creature in blue gauze, who has not yet touched the earth. The design is simple, graceful, and dignified, and the coloring is

Yesterday, Today and Tomorrow

strong and rich. The artist's wife posed for the figure representing Today. Walker was a master of mural decoration, and his works adorn the Library of Congress and other public buildings in eastern cities.

The First Floor

The first story of the Capitol has entrances in the center of each facade, opening into large vestibules and broad corridors extending through the length and breadth of the building. On this floor are the offices of the administrative departments of the state government.

The Corridors have walls and pilasters of Kasota stone, with intervening plaster panels painted in Pompeian red and waxed and polished to the luster of the Kasota stone. In front of the panels, reflecting their glowing color, stand tall bronze candelabra. The vaulted ceilings are decorated with painted arabesques, with conventional designs of grains and fruits grown in Minnesota, with soft reds and greens predominating, and panels of blue and violet, against a background which echoes the color of the stone wainscot. The decoration is simple, with no modeling, and it ornaments the surface without disturbing its flatness. The floors are of Illinois limestone, inlaid in large, simple designs with white marble, and with various colored marbles near the entrances to the vestibules. The door casings and the base are of Hauteville marble.

Memorials. On each side of the main entrance, in the south corridor, is an antique bench of white marble, beautifully carved. These benches were imported from Italy and given to the state by John De Laittre, a member of

Cass Gilbert

the Capitol Commission. Above each bench is a bronze tablet, memorials to the Minnesota Department of the Grand Army of the Republic. On one is inscribed the Memorial Day order issued on May 5, 1868, by John A. Logan as commander in chief of the G. A. R., and on the other is Lincoln's Gettysburg Address. At the east end of the south corridor is a bronze tablet giving the cost and dimensions of the Capitol, and at the west end are two more tablets, one inscribed with the names of the Capitol commissioners and of the governors who held office during the construction of the building, and the other giving some historical facts about the Capitol. A white marble bust of Winfield Scott Hammond, who was governor of Minnesota in 1915, stands on a granite pedestal facing the main entrance. Inscribed on the pedestal, under the name and dates, are these words: "The scholar in politics. Executive and statesman."

Opposite the west stairs, in a niche on the south side of the entrance to the rotunda, is a small bronze bust of Cass Gilbert, set on a dark marble pedestal; and in a glass-covered niche on the north side of the rotunda entrance is a Greek flag, "a token and expression of good will from the Republic of Greece to the State of Minnesota," presented in 1931.

In the west corridor, on the wall just east of the entrance to the governor's office, is a bronze tablet in memory of Alexander Ramsey, erected in 1929 by the National Society of the Colonial Dames of America in the State of Minnesota. The tablet bears this inscription: "In honor of Alexander Ramsey, 1815-1903, First governor of Minnesota Territory, 1849-1853. Governor of the State of Minnesota, 1860-1863. Conserver of the state school

lands. First state governor to offer armed troops to President Lincoln for the defense of the Union. United States senator from Minnesota, 1863-1875. Secretary of War, 1879-1881. He laid the corner stone of this Capitol, 1898. Resolute and vigorous in action, far-visioned and sagacious in counsel, he gave the strength and enthusiasm of his life that the foundations of this commonwealth might be well established." On the wall opposite the Ramsey memorial is a bronze tablet erected to the memory of Governor Olson. Under Olson's profile portrait and the dates of his birth and death, 1891 and 1936, is the following inscription: "In honor of Floyd Bjornstjerne Olson. Twenty-second governor of the state of Minnesota. Born in near poverty. Schooled in adversity. Intimate with hunger and want. Out of this crucible came pioneer leadership with purposeful direction and the indomitable courage to seek new frontiers of economic security for the underprivileged. To that which he wrought an enduring memorial is builded in the hearts of his people."

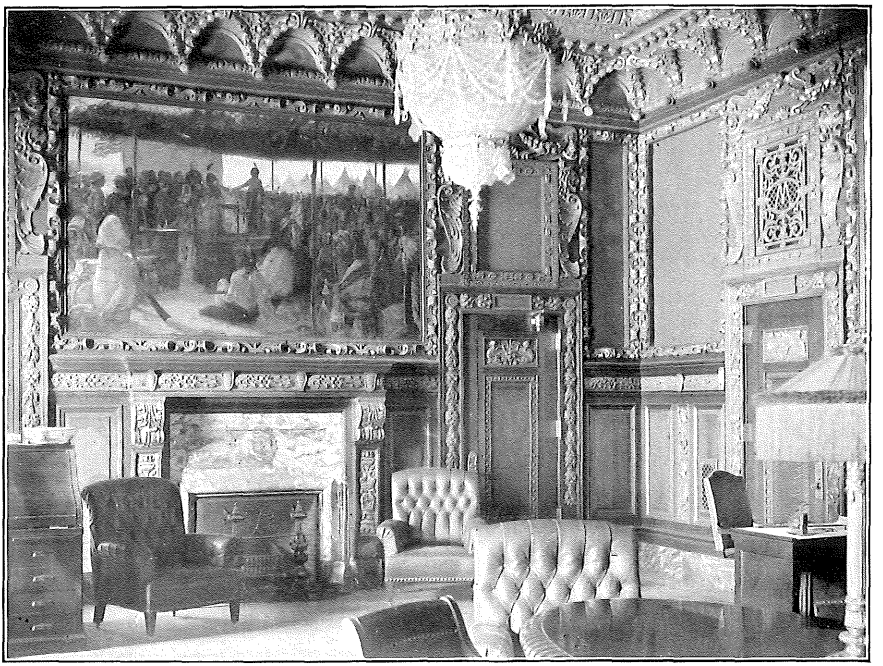
The Governor's Office and Reception Room. The governor's reception room, which is entered from the west corridor on the first floor, is the most ornate and elaborately appointed room in the building. The woodwork in the high wainscot and elsewhere is warm, dark white oak from Minnesota, elaborately ornamented with symbols and figures of plaster of paris covered with dull gold, with touches of color in the deep places of the ornamental designs. The ceiling and the cornice are of dull gold leaf, with suggestions of dull blues and greens in the cornice. From the ceiling hang two heavy electroliers with prismatic glass pendants. The fireplace is of unpolished fleur de peche marble from France, with a base of Italian Levanto marble. The room is furnished with gold-embroidered red window and door hangings, a red rug, brown leather chairs and divans, mahogany desks, and a highly polished, natural-colored mahogany table, carved by hand and imported from San Domingo.

The walls are divided into panels outlined with thick gold moldings, in which are hung paintings illustrating episodes in the history of Minnesota. As the panels were designed to hold pictures, the artists were unhampered by the laws controlling and limiting mural decoration—which should represent ideas rather than objects—and could paint "representative," or "naturalistic," works.

Blashfield's Painting. On the east wall of the anteroom of the reception room hangs a painting entitled "The Fifth Minnesota Regiment at Corinth," the work of Edwin H. Blashfield, one of the most distinguished and schol-

The Fifth Minnesota Regiment at Corinth

The Third Minnesota Regiment Entering Little Rock

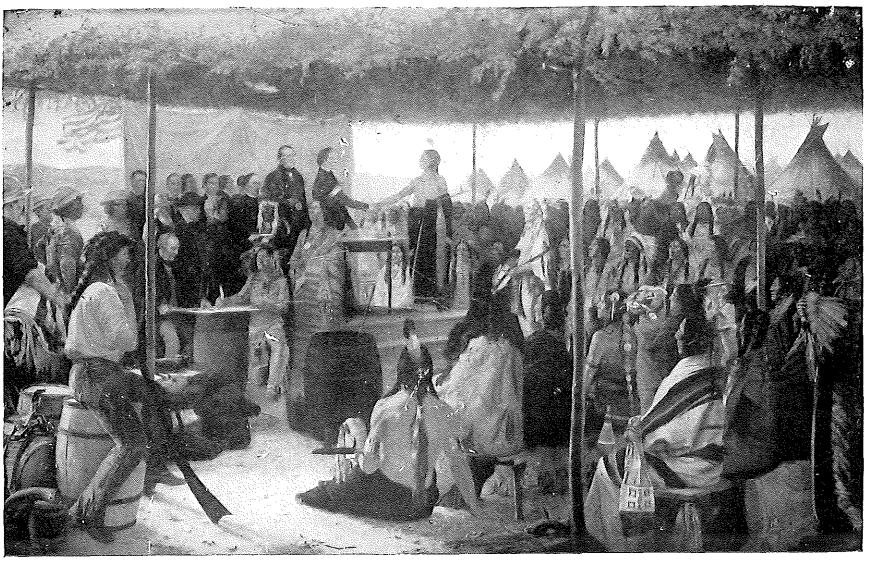


The Governor's Reception Room, West End

arly artists whom this country has produced. His most famous work is the group of figures in the apex of the dome in the Library of Congress, typifying the nationalities of the world; and among his most beautiful productions are the two lunettes in the Senate chamber of the Minnesota Capitol. The painting in the reception room shows troops of the Fifth Minnesota, under General Lucius F. Hubbard, as they rushed in to close the gap made in the Union lines by Confederate troops under Generals Van Dorn and Price.

Arthurs' Painting. Opposite Blashfield's picture is Stanley M. Arthurs' "The Third Minnesota Regiment Entering Little Rock." The regiment, which had been detailed to preserve order in Little Rock, is shown just after it had crossed the Arkansas River over a pontoon bridge, with General Christopher C. Andrews in the lead. The artist, to attain a picturesque effect, has shown the regiment in some disorder, lacking the appearance of military precision and discipline for which it was known.

Millet's Paintings. On the west wall of the reception room is "The Treaty of Traverse des Sioux," painted by the versatile Francis D. Millet, eminent painter, illustrator, author, and war correspondent. The picture

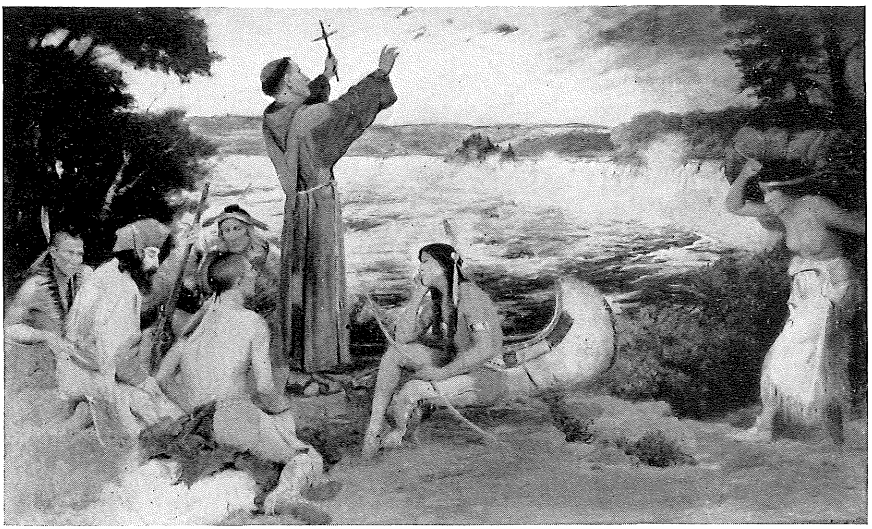


The Treaty of Traverse des Sioux

represents the signing of the treaty by which the Sioux Indians in 1851 ceded to the government some thirty-five million acres of land in Minnesota, Iowa, and Dakota for $1,665,000. Upon a platform near the center of the canvas stand Governor Ramsey and the federal agent, Commissioner Luke Lea, and to the left is a group of white men. Governor Ramsey holds several medals in his hand, one of which was given to each chief as he signed the treaty and shook hands with Commissioner Lea. General Sibley and other well-known early residents of the state are back of the platform, and to the left is a table at which a chief is sitting, about to sign the treaty. The Indians are seated in front and at the right of the platform. Over the entire group is a canopy of dried leaves and boughs. The boughs were green when they were put up three weeks before the signing of the treaty; and Millet, in order to make his painting accurate, built a similar one at his home and waited three weeks before painting it. The bright colors of the Indians' blankets and headgear contrast with the sober dress of the white men. Most of the figures are in the shade of the canopy, but the sun shines upon those seated toward the front and upon the Indian tepees in the distance. The artist has centered attention upon the standing group by making it the cynosure of all figures in the picture.

The Fourth Minnesota Regiment Entering Vicksburg

On the south wall is another painting by Millet—"The Fourth Minnesota Regiment Entering Vicksburg." The Fourth Minnesota, commanded by General John B. Sanborn, entered Vicksburg on the afternoon of July 7, 1863. Guided by the courthouse which, standing on a bluff, was a landmark for miles around and had been the target of the artillery for weeks, the troops, with polished rifles and tidy uniforms, marched along the Baldwin Ferry road to the courthouse square, stacked arms for an hour, and then marched back to camp. The residents who had stood the long siege came out of their caves and bombproofs and reopened their houses. Although Millet was a veteran soldier who had fought in many battles, he chose for this painting a peaceful moment, when the head of the regiment was passing between lines of entrenchments outside the town. General Sanborn, on horseback, is shown in the lead, followed by Company A, which was commanded by Captain E. U. Russell. To make the picture harmonize with the architecture of the room and the heavy gilded carving, Millet drew his foreground figures on a large scale. He selected as spectators some wounded Confederate soldiers, a few Negroes, a woman wearing the straw poke



Father Hennepin Discovering the Falls of St. Anthony

bonnet of the day and a beautiful cashmere shawl, and a Minnesota soldier laden with full haversack, canteen, extra boots, and blankets. The troops had left their kits in camp, and carried only their rifles and cartridge boxes.

Volk's Paintings. Douglas Volk, the founder of the Minneapolis School of Fine Arts, painted two of the panels in the governor's reception room—"Father Hennepin Discovering the Falls of St. Anthony," which hangs on the east wall, and "The Second Minnesota Regiment at Mission Ridge," on the north wall. In the Father Hennepin painting, the missionary priest stands in profile, upholding a cross and blessing the falls; one of his companions, Picard du Gay, kneels in reverence, while several Indians, with shaven heads, look on with interest. To the right of the canvas a squaw approaches with a pack upon her back, suggesting a portage around the falls. The grouping in the picture is skillful and the color is fresh, with a good open-air effect.

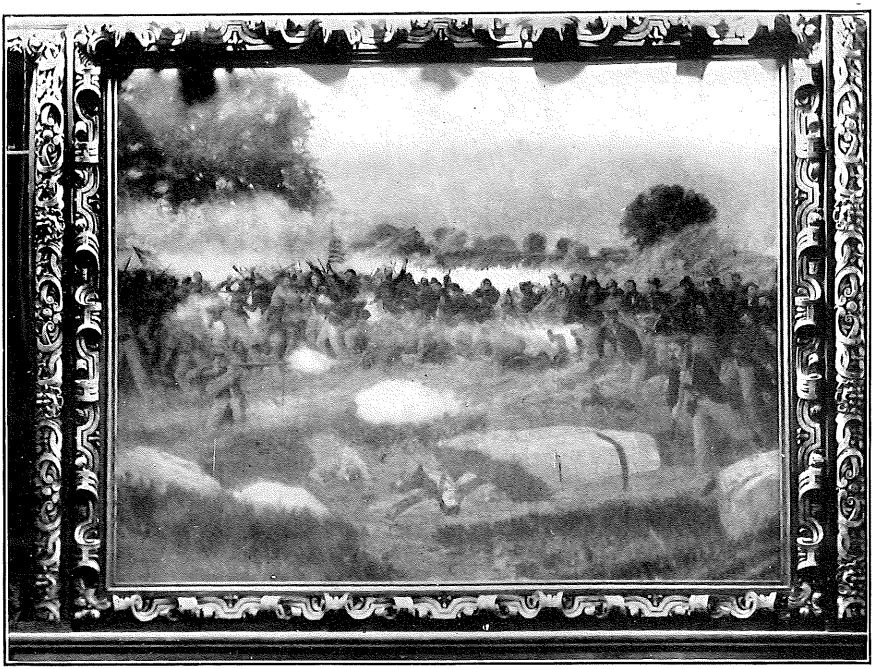
In depicting "The Second Minnesota Regiment at Mission Ridge," which, under Colonel J. W. Bishop, charged up the ridge in the face of the enemy's fire, Volk dealt with a subject at variance with his usual peaceful and domestic scenes. The men of the regiment are pictured at the summit of the slope, grouped about the color-bearers. Colonel Bishop stands prominently in the near middle ground, urging his soldiers on, and a view of the enemy through the smoke is cleverly suggested. To be true to the unities

The Second Minnesota Regiment at Mission Ridge

of time and place, Volk visited the battlefield on the forty-second anniversary of the battle.

Zogbaum's Painting. "The Battle of Gettysburg" on the south wall was painted by Rufus H. Zogbaum, who devoted many years to studying and painting military and naval subjects and wrote several books on army and navy life. Against a bright sunset sky—the battle took place at seven in the evening—the historic red house and the trees appear almost in silhouette. Below, against a mass of light smoke, a line of the First Minnesota men meets a line of Confederate soldiers, the two lines forming a sharp angle. Shells are bursting all about, and one soldier is deliberately taking aim at a boy in blue—the artist's repudiation of the oft-repeated assertion that in war soldiers never take particular aim. The men are earnest and full of life, and the approaching twilight is well depicted.

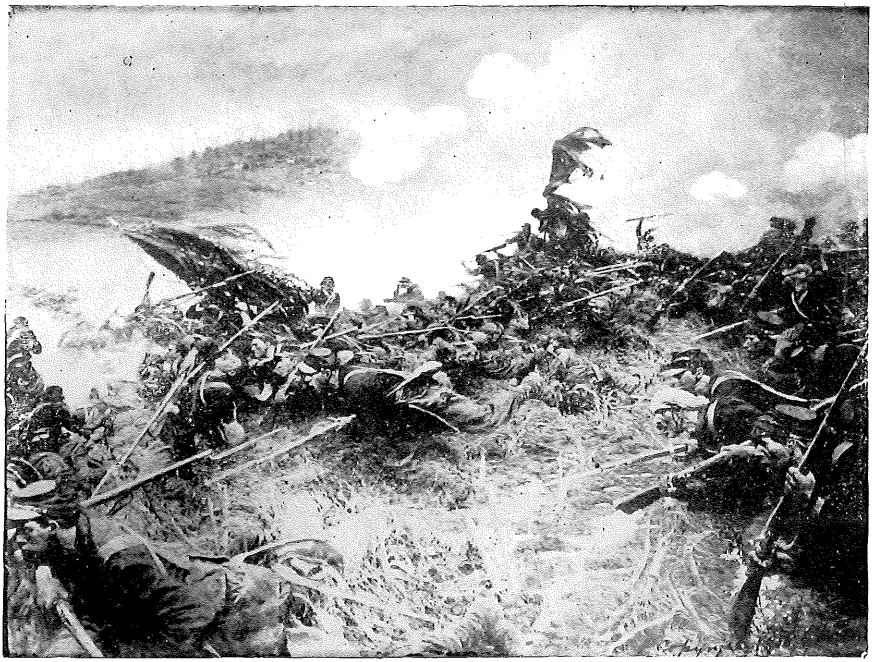
Pyle's Painting. Howard Pyle, who was well known for his fascinating and original illustrations of knights, pirates, fairies, and other figures in line drawing and color, and who often wrote the text that he illustrated, painted "The Battle of Nashville" on the north wall. The picture represents troops



The Battle of Gettysburg

of the Fifth, Seventh, Ninth, and Tenth Minnesota regiments, under the command of Colonel Lucius F. Hubbard, in fierce action. The composition, with the long, sloping line of barren hill against the sunset glow and the dark broken line made by the soldiers, the guns, and the flags against the dense clouds of light smoke, is masterly. The soldiers are massed together, and it is only after intent observation that one sees that each possesses strong individuality. The soldiers, the tattered flags, the smoke—all give the impression of motion and unity; and the color, being Pyle's, is rich and beautiful, although somber enough for the subject. All is subdued except the glow of the sunset and the yellow stubble of the cornstalks in the foreground, which repeat the dull gold of the room, and the blue coats and touches of color in the flag. In the near foreground are little pools of water in which the sky is reflected, for it had rained in the morning of the battle. When the painting was exhibited in New York before it was brought to St. Paul it was pronounced by leading art critics the greatest war painting of modern times.

The Governor's Private Rooms are somewhat less ornate than the reception room. The wainscot is of paneled mahogany, dull finished, and a frieze



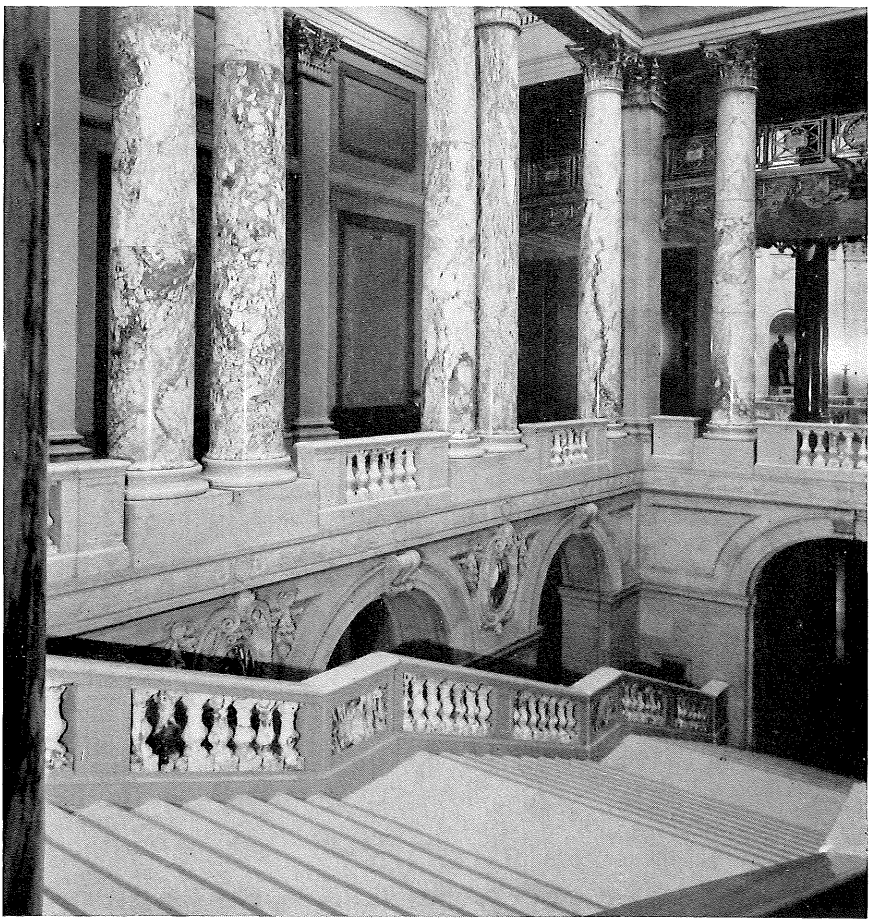
The Battle of Nashville

just below the cornice forms a festoon, in relief, of flowers, fruits, grains, and ribbons, with an occasional star in the background. It is of greenish gold like the cornice, and just below it is a broad picture molding of mahogany. The furnishings are similar to those in the reception room, and the artificial lighting is supplied by electroliers and double side brackets of satin-finished brass.

The Second Floor

On the second floor, the "grand floor" of the Capitol, are the chambers of the Senate, the House of Representatives, the Supreme Court, and the justices, and the principal committee rooms and offices of the House and Senate. A private corridor extends along each side of the House, the Senate, and the Supreme Court, giving access to the various rooms used in conjunction with them.

The Main Corridors. On the walls of the corridors, opposite the marble columns and balustrades surrounding the staircase well, are pilasters with dull gold Corinthian capitals, grouped in twos to correspond with the col-



Glimpse of Staircase, Corridor, and Rotunda

umns. In the ceilings, extending from the columns to the pilasters, are decorated beams, between which are deep coffers with blue backgrounds and decorated moldings and rosettes in dull gold. The floors are of Illinois limestone, like those of the first story, but the various colored marbles are used more extensively than in the floors below. The door casings and the base are of Hauteville marble. On the walls between the pilasters are two rows of panels. The lower panels are painted in Pompeian red, with borders of grain, fruits, and flowers in rich yellow. The upper panels, which are much smaller than those below, are gilded and carry the following inscriptions—selected by Gilbert and Garnsey, and approved by the commission—in red letters, taken from the speeches or writings of great men:

The true grandeur of nations is in those qualities which constitute the true greatness of the individual.—SUMNER.

Labor to keep alive in your heart that little spark of celestial fire called Conscience.—WASHINGTON.

The proper function of a government is to make it easy for the people to do good, and difficult for them to do evil.—GLADSTONE.

No government is respectable which is not just.—WEBSTER.

The liberty of a people consists in being governed by laws which they have made themselves.—COWLEY.

Education is a better safeguard of liberty than a standing army.—EVERETT.

Eternal vigilance is the price of liberty.—JEFFERSON.

True Liberty consists in the privilege of enjoying our own rights, not in the destruction of the rights of others.—PINCKARD.

If we mean to support the liberty and independence which have cost us so much blood and treasure to establish, we must drive far away the demon of party spirit and local reproach.—WASHINGTON.

Equal and exact justice to all men, of whatever state or persuasion, religious or political; peace, commerce and honest friendship with all nations, entangling alliance with none.—JEFFERSON.

Next in importance to freedom and justice is popular education, without which neither justice nor freedom can be permanently maintained.—GARFIELD.

Education is our only political safety.—H. MANN.

Let us ever remember that our interest is in concord, not conflict, and that our real eminence rests in the victories of peace, not those of war.—McKINLEY.

Nothing is politically right which is morally wrong.—O'CONNELL.

Eternal good citizenship is the price of good government.—ROOT.

Votes should be weighed, not counted.—SCHILLER.

War's legitimate object is more perfect peace.—SHERMAN.

To be prepared for war, is one of the most effectual means of preserving peace. —WASHINGTON.

Let us have peace.—GRANT.

Justice is the idea of God, the ideal of man.—PARKER.

Law is the embodiment of the moral sentiment of the people.—BLACKSTONE.

The people's safety is the law of God.—OTIS.

The absolute justice of the state, enlightened by the perfect reason of the state, that is law.—CHOATE.

Good laws make it easier to do right, and harder to do wrong.—GLADSTONE.

Laws are the very bulwarks of Liberty; they define every man's rights and defend the individual liberties of all men.—HOLLAND.

Justice delayed is justice denied.—GLADSTONE.

The law is the standard and guardian of our liberty.—CLARENDON.

Law can discover sin, but not remove it.—MILTON.

Justice without reason is impossible.—FROUDE.

The science of jurisprudence, the pride of the human intellect, with all its defects, redundances and errors, is the collected reason of ages.—BURKE.

Of law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world.—HOOKER.

Ignorance of the law excuses no man.—SELDEN.

The best way to get a bad law repealed is to enforce it strictly.—LINCOLN.

First make him obey the law, then remove the cause that incites him to law-breaking.—WILSON.

Law is a science which employs in its theory the noblest faculties of the soul, and exerts in its practice the cardinal virtues of the heart.—BLACKSTONE.

Justice is the constant desire and effort to render to every man his due.—JUSTINIAN.

Impartiality is the life of justice, as justice is of all good government.—JUSTINIAN.

Reason is the life of law, nay, the common law itself is nothing else but reason.—COKE.

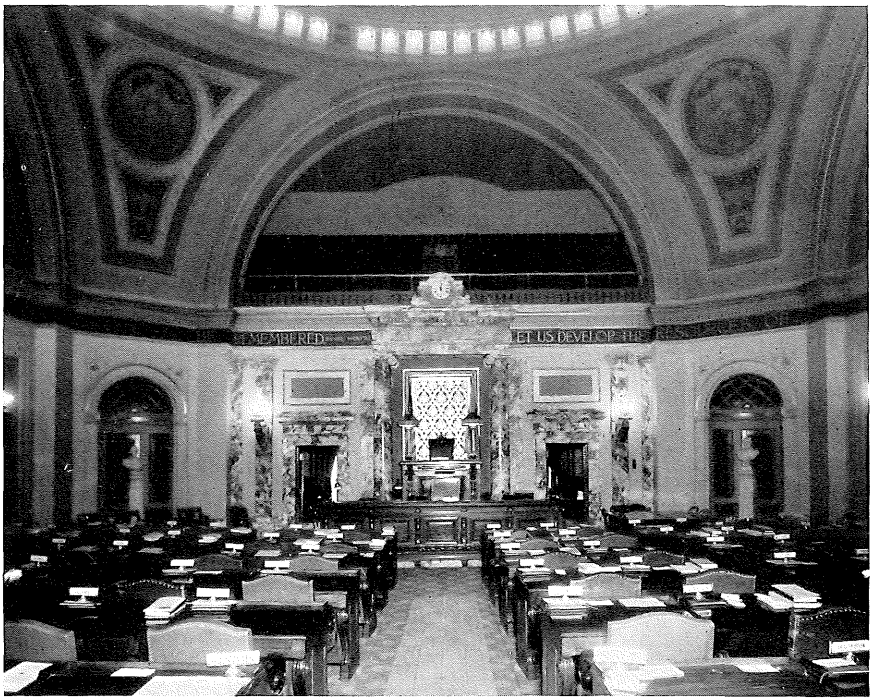
The law is made to protect the innocent by punishing the guilty.—WEBSTER.

To embarrass justice by a multiplicity of laws, or to hazard it by confidence in judges, are the opposite rocks on which all civil institutions have been wrecked.—JOHNSON.

Empires place their reliance upon sword and cannon; republics put their trust in the citizens' respect for law. If law be not sacred, a free government will not endure.—ARCHBISHOP IRELAND.

THE SENATE CHAMBER, a square room crowned with a dome, occupies the center of the west wing. The furniture is mahogany and the general color of the room is dull ivory. All the decorations are in low tones of color to form a suitable setting for Blashfield's exquisite lunettes on the north and south walls. Opposite the main entrance, forming a background for the platform and desk of the presiding officer, are columns and pilasters of fleur de peche marble, with strong violets and rich reds on a soft, creamy ground. The cornice supported by the columns, the door architraves, and the base of the room are of the same stone, and the wall panels below the entablature recall the color of the marble. Between the columns and back of the presiding officer's desk is a deep blue wall panel elaborately decorated in gold. At the four corners of the room are niches decorated with blue, gold, and violet, in three of which are busts of United States senators from Minnesota—Henry Mower Rice, Knute Nelson, and William D. Washburn. Below the entablature is a frieze of old blue, with the following inscription lettered in gold: "Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation may not perform something worthy to be remembered. Daniel Webster." Over the door casing of the main entrance are inscribed these words: "The noblest motive is the public good."

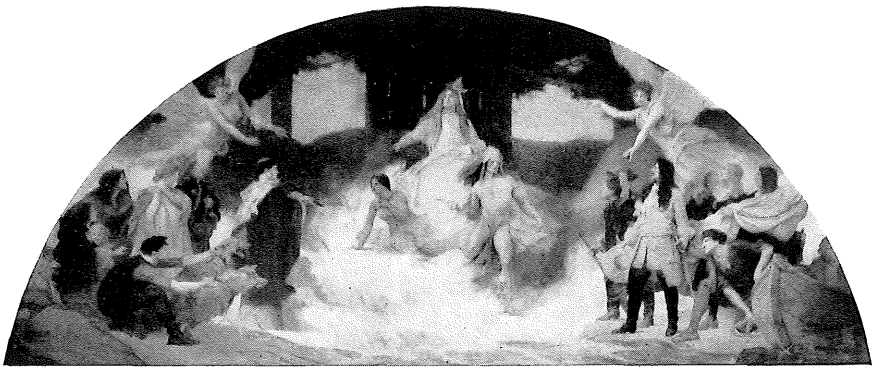
Above the presiding officer's desk and above the main entrance to the room, corresponding in position with Blashfield's lunettes, are arched openings to galleries for spectators. The pendentives between the arches are decorated with figures of Freedom, Courage, Justice, and Equality, designed



The Senate Chamber

by Garnsey and executed by Willett. The dome has panels of deep violet, with gilded borders, and in the center is a skylight.

Blashfield's Paintings. Of Blashfield's lunettes in the Senate chamber, a contemporary critic wrote: "They embody a deeper and yet more gracious beauty than the work of many of his colleagues and for nobility and a certain delicate, suave repose they have no parallel in contemporary mural decoration." In the painting on the north wall, "The Discoverers and Civilizers Led to the Source of the Mississippi," the general color tone is cool white and green in the center, changing to soft warm grays and red toward the sides. In the center of the picture, seated in august dignity upon a slight elevation, is the Manitou, the Great Spirit of the Indians. He holds in his hand an urn from which pours the Father of Waters, the Mississippi. At the right are explorers and pioneers, over whom soars the Spirit of Discovery, holding a mariner's compass in one hand and pointing toward the source of the Mississippi with the other. This group is threatened by a superb Indian in a war bonnet, who stands near an Indian girl seated at the foot of the

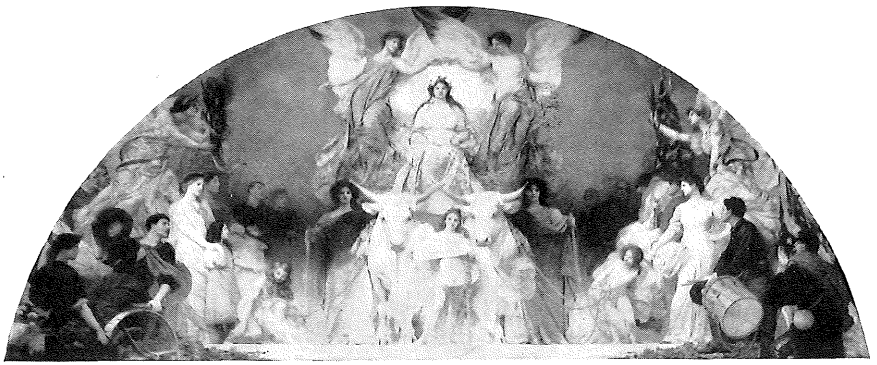


The Discoverers and Civilizers Led to the Source of the Mississippi

Manitou. At the left is a priest, who offers to the Indian salvation in the form of a crucifix, across the rushing waters. Back of the priest are colonists —men, women, and children guided by the Spirit of Civilization, which floats gracefully above them. In the left foreground are dogs held in leash, and in the right foreground is a boat, showing the principal means of travel in the early days. In the background are pine trees, rocks, and sky.

The architectural features of the composition are excellent, and the design is skillfully planned. The strength of the central figure, which is light, is brought out by contrast with the dark trunks of the trees behind it. The mass of greenish light is carried down the front, broadening as it nears the bottom, thus forming a pyramid. The white-gowned spirits make effective backgrounds for the two dark groups, which are perfectly balanced, although entirely unlike in character and pose. The upright figure of the priest offsets the handsome explorer on the opposite side, and the dogs on the left side are offset by the boat on the right.

The companion lunette on the opposite wall—"Minnesota the Granary of the World"—like the painting of "The Discoverers," has a central pyramid of almost iridescent light; but the line of light is carried up in a gentle curve from the base of the pyramid to the upper sides of the lunette, and the prevailing color tone is brilliant and warm, though high in key, verging into cooler, darker colors toward the outer corners. Minnesota is seated on sheaves of wheat upon a harvest cart drawn by two white oxen. She is being crowned by two winged genii draped with gorgeous red and gold brocades. Before the oxen walks a child bearing a tablet with the legend "Haec est Minnesota, Granaria Mundi"—"This is Minnesota, the granary of the world." On each side of the oxen is a woman in warm green, and these

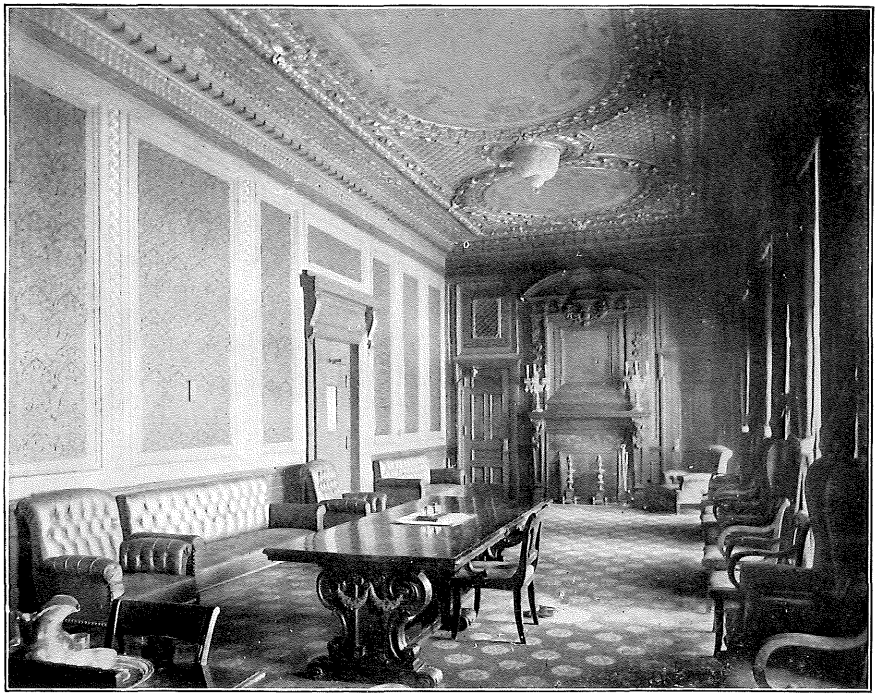


Minnesota—the Granary of the World

figures, though not prominent, aid in giving squareness and solidity to the central group. Festoons of ropes, fastened to the oxen and held by two children, help to carry the eye from the center to the two side groups, which also are pyramidal in form, but lower and less important than the central group. The group at the right represents the Minnesota of 1861, with soldiers, a nurse, a drummer boy, and flags—all presided over by the Spirit of Patriotism. In the left group, which symbolizes the Minnesota of 1900, the balance is kept by men and women engaged in peaceful pursuits, over which the Spirit of Agriculture hovers, carrying corn and other grains.

The Senate Retiring Room communicates with the Senate chamber by doors on each side of the president's desk. Long French windows, partly covered by heavy red velvet draperies embroidered with gold, open on an outside balcony, and at each end of the room is a fireplace of red Numidian marble. The wall panels above the wainscot are crimson, covered with an elaborate Venetian design in dull gold. In the gold ceiling are three medallions of purplish blue in heavily modeled frames of oak and laurel upon an all-over design in low relief.

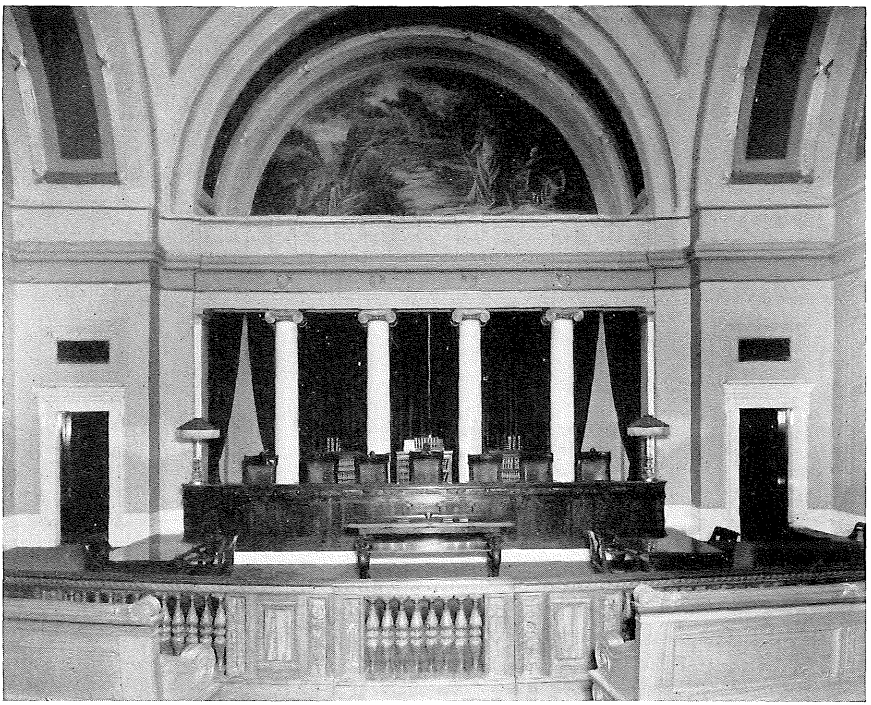
The Supreme Court Room, in the east wing, is directly opposite the Senate chamber, occupying a corresponding, though somewhat smaller, space. Inscribed on the panel above the main entrance are the words of Webster, "Justice is the great interest of man on earth. It is the ligament which holds civilized nations together. Wherever her temple stands and so long as it is duly honored there is a foundation for social security, general happiness, and the improvement and progress of our race." Like the Senate chamber, it is square and is lighted from a dome. The room is beautiful in



The Senate Retiring Room

its dignified simplicity. The general color of the room is low-toned ivory or buff; the panels of the dome are gilded, and gold is used with restraint on the principal architectural members. Forming a background for the justices' bench, which is opposite the entrance, are four Ionic columns of white Vermont marble, between which are hung dark red curtains; and white marble is used also for the door casings and the base of the room. The furniture is mahogany, carved and polished. An inscription over the door casing inside the main entrance reads: "Where law ends tyranny begins."

La Farge's Paintings. The beautiful simplicity of the room is a fitting background for the four superb paintings by John La Farge in the recessed lunettes at the upper portions of the walls. La Farge, who lived from 1835 to 1910, was one of the most important and influential figures in the development of American painting. He was a pioneer in mural decoration in this country; as early as 1876, when there was practically no mural painting in the United States, with a staff of assistants he decorated Trinity Church in Boston. His "Ascension" over the altar in the Church of the Ascension in



The Supreme Court Room

New York was the greatest religious painting produced in his day. Much of his fame rests upon his achievements in stained glass. He was the first to use leaded lines to define and strengthen his design, instead of for construction only; and he was the inventor of opaline glass.

La Farge's lunettes in the Supreme Court room are considered by many critics the most important of all his paintings. The four pictures have no central theme; each represents a special and different historical moment, imaginary but typical, and a very different attitude of mind in the persons portrayed. To accomplish this, the artist used different lights and colors for each picture. Each is painted with a certain degree of realism, to suggest reality in the imaginary incidents and an historical sequence of facts rather than abstractions.

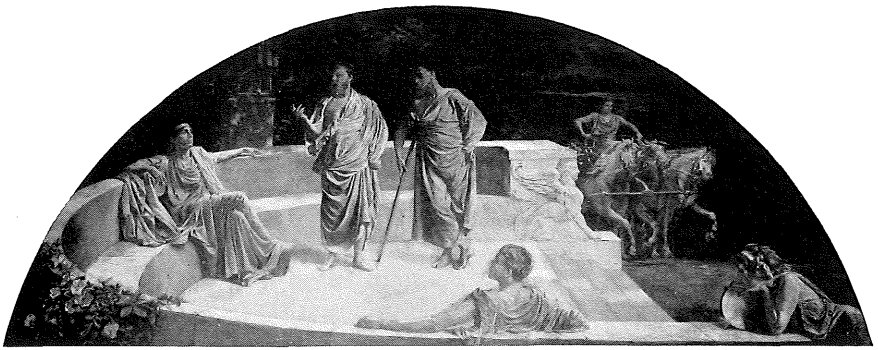
High above the justices' dais, on the east wall, is "The Moral and Divine Law," which pictures Moses on Mount Sinai receiving the Ten Commandments. On a rugged mountain top, against a background of glowing pink clouds, Moses kneels with head bowed and arms outstretched before

The Moral and Divine Law

him. Joshua, draped in rose red and olive green, stands below Moses, at a respectful distance, with hand upheld, warning back the Israelites, who are not shown on the canvas. Aaron, in darker red and mauve, kneels beside Joshua, in awe and reverence, his arm covering his face. Far below, to the left, the rocks are a glowing red, and from them ascend luminous vapors. The mountain is a mass of ragged and barren rocks, with no life except a patch of green moss which fights for existence on a flat area behind Joshua. The object of the artist was to typify "the forces of nature and of the human conscience."

In the painting on the west wall, "The Relation of the Individual to the State," La Farge has been highly successful in his effort "to convey, in a typical manner, the serenity and good nature which is the note of . . . Greek thought and philosophy." The setting, in the open air and sunlight, and the informal attitudes of the characters in the scene exclude any impression of academic formality. The painting represents Socrates at the home of his friend Cephalus, where he is talking to Polemarchus, the eldest son of his host. Another guest, the sophist Thrasymachus, listens, ready to interrupt. The younger son of Cephalus has come in for a moment from the outside; a slave girl with a tambourine has stopped to look and listen; and a charioteer is driving his horses by. The figures—Socrates in mauve, Polemarchus in crimson and gold, Thrasymachus in rose red, and the younger son of Cephalus in turquoise blue—are disposed on a semicircular marble terrace surrounded by a bench, the marble glowing pink in the sunlight. The background is green and russet foliage, and roses climb over the terrace wall at the lower left.

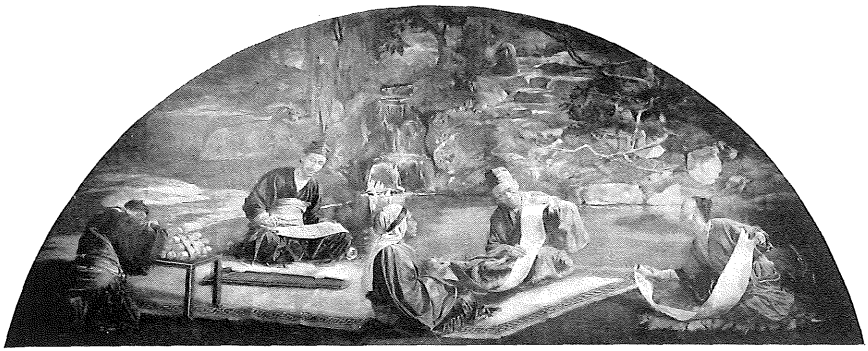
To represent "The Recording of Precedents," the painting on the north wall, the artist chose Confucius, who called himself "a transmitter and not a



The Relation of the Individual to the State

maker, believing and loving the Ancients." In the painting Confucius, clothed in old blue, is represented as a young man, seated with three of his disciples on a gold-colored rug in a Chinese garden beside a river—for it was his custom to teach outdoors. A little stream falls in a cascade over rocks which are partly natural and partly artificial, and the branches of a willow tree hang over the stream. Confucius, to the left of the center of the picture, is studying a manuscript which lies open across his knees. Beside him is a "kin," the musical instrument upon which he played before talk or discussion. Two of his disciples, draped in olive green and rose red, together are unrolling a long manuscript, and on the right another pupil, clothed in brownish red and seated on a leopard skin, has partly unrolled a scroll. On the left of the picture, a servant or clerk with a blue-green robe is presenting a collection of manuscripts to the philosopher. La Farge considered this painting the finest of the series.

Opposite the Confucius painting is "The Adjustment of Conflicting Interests," which pictures the interior of a Roman Catholic church. Count Raymond of Toulouse appears at the altar, swearing allegiance to the pope in the presence of the bishop, two representatives of religious orders, and two civil magistrates. Count Raymond, in a blue garment with gold girdle, sleeves, and sword, and the civil magistrates, in dark red, stand on a red carpet against a wall hanging of rich dark green. The bishop's robes are crimson, white, and gold, and the two priests are clothed in garments of dark brown. There is a suggestion of Romanesque architecture in the columns and arches in the background. Count Raymond was chosen as the subject because the story of his line of sovereign lords—of their struggle to reconcile the demands of the church with the demands of their subjects—is typical of the many difficulties that occurred in medieval times in the adjustment of

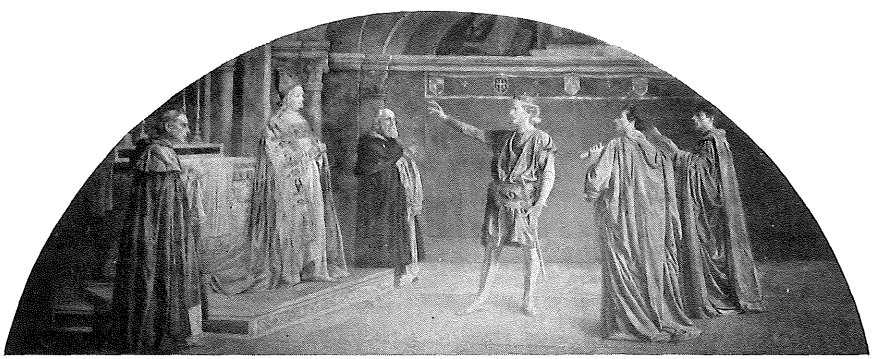


The Recording of Precedents

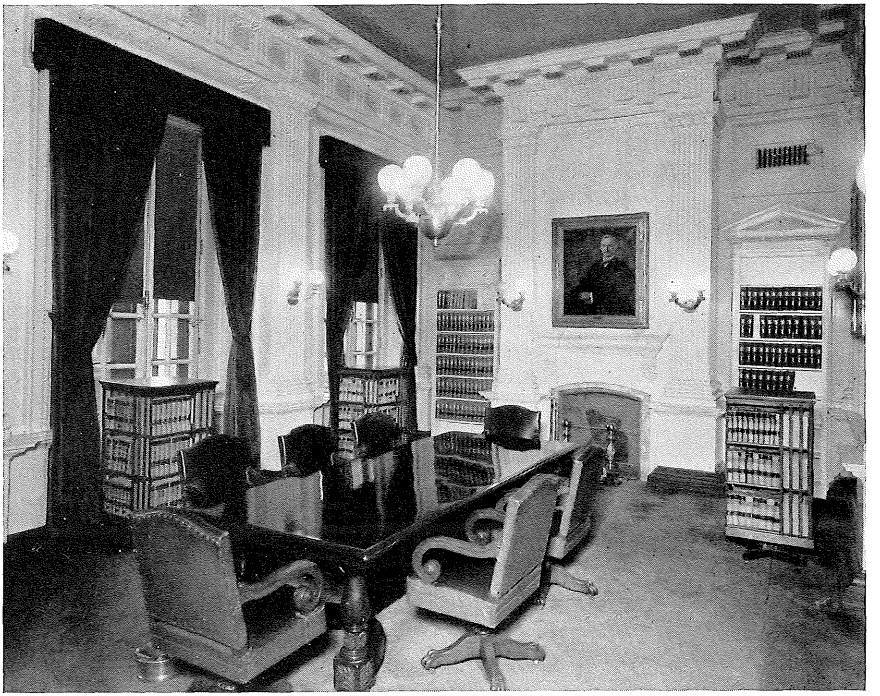
civic and religious matters. In this picture, according to the artist, "the figures in the story, acting within the four walls of a church, represent the organized bodies, whose chiefs and representatives meet in a form of war, wherein strict law and no longer ethical justice is the theme."

THE JUSTICES' CONSULTATION ROOM, in the rear of the Supreme Court room, is a copy, except in proportion, of the room in Independence Hall in Philadelphia where the Declaration of Independence was signed. The room is simple and restful, with pure white woodwork and marble mantelpiece, gold-framed portraits, and mahogany chairs and tables.

THE HOUSE CHAMBER, in the north wing of the building, is used not only for the sessions of the House of Representatives, but also for governors' inaugurations and for joint sessions of the legislature. It is a semicircular room, with a ceiling in the form of a half dome penetrated by five great arches opening into galleries for spectators. It is lighted by an elaborate skylight



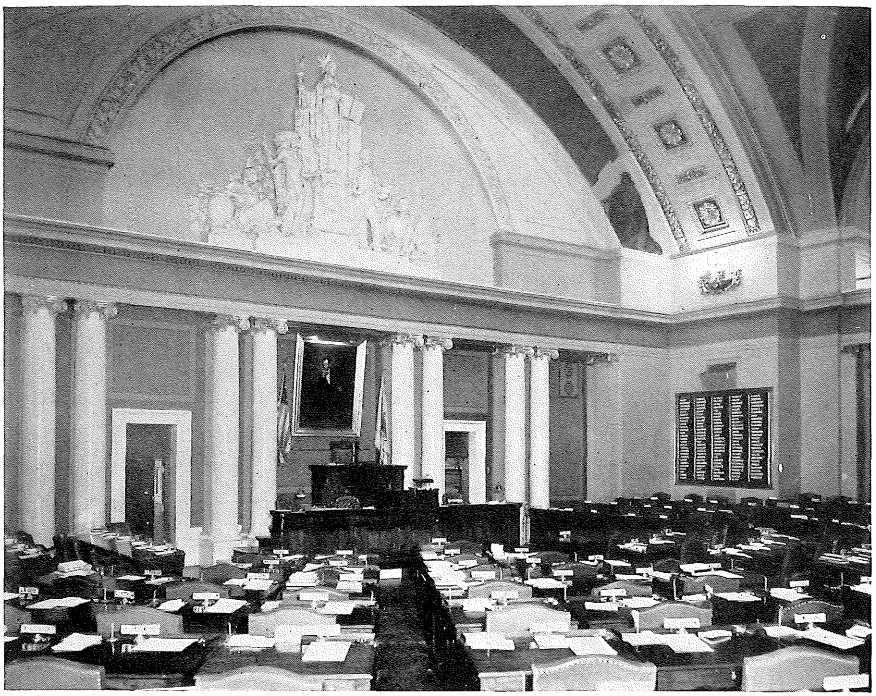
The Adjustment of Conflicting Interests



The Justices' Consultation Room

in the center of the ceiling and by windows in the rear of the side balconies. Surrounding the skylight is a broad frieze, ornamented in ivory, green, and red on a gilded background, and the pendentives between the arches also have an elaborate design on a gold ground. The penetrations are in rich blue, with decorations in green, red, and gold, and the walls and ceilings of the galleries are painted in tones of dusty blue. The walls of the room are a dusty green, with panels of rose red bordered in dull buff.

Opposite the main entrance to the room, in the middle of the only flat wall, is the speaker's desk, on each side of which are white Vermont marble columns, with gilded capitals. Above the speaker's desk is a large sculptured group, the work of Carl Brioschi of St. Paul and his associates. The dominant figure in the center represents government; the sceptre in one hand symbolizes authority, and the open volume in the other bears the dates of the establishment of the territory and the state, 1849 and 1858. On one side of her are an early explorer and a pioneer trader; and on the other, Sakajawea, the heroine of the Lewis and Clark expedition, with an Indian guide. Over the group is a star, expressive of the hopes and aspirations of mankind. The

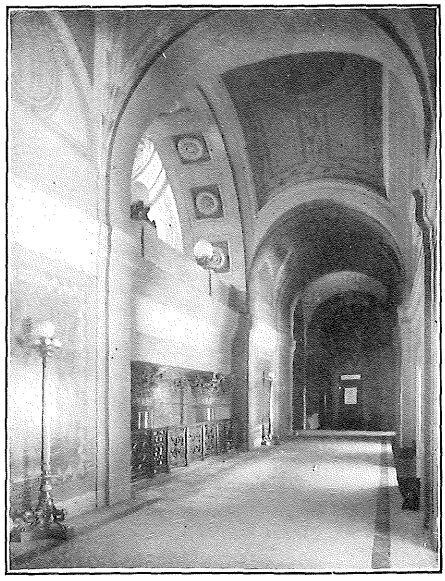


The House of Representatives

great arch above the group bears the following inscriptions: "We hold these truths to be self-evident, that all men are created equal. That they are endowed by their Creator with certain inalienable rights. That among them are life, liberty, and the pursuit of happiness. Thomas Jefferson. No free government or the blessings of liberty can be preserved to any people but by a firm adherence to justice, moderation, temperance, frugality and virtue, and by a frequent recurrence to fundamental principles. Patrick Henry." At each end of this arch, above the supporting piers, are colossal figures, representing Records and History, which were painted by W. A. Mackay under Garnsey's direction.

An inscription inside the main entrance reads: "Reason is the life of law." The furniture in the room is polished mahogany, like that in the Senate chamber.

THE HOUSE RETIRING ROOM. In this room, which resembles a room in a sixteenth century Italian or French chateau, Garnsey has done some of his most attractive decoration. The idea was suggested by Gilbert, who made



South Corridor, Third Floor

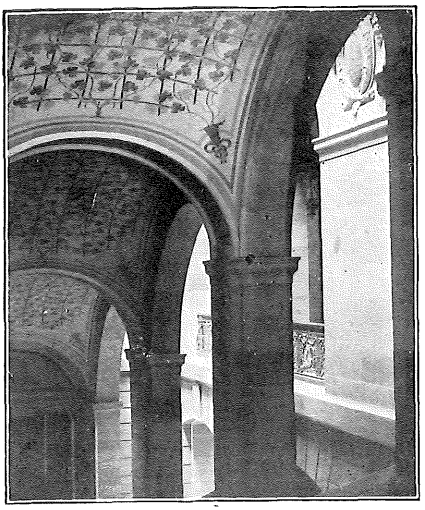
pencil studies for it, which were elaborated and perfected in color by Garnsey. Above a high wainscot of dark Minnesota oak is a frieze resermbling tapestry, which suggests a dense forest in a misty, gray light, with occasional glints of sunshine and a mass of flowers near the lower edge. The trees and flowers, although treated conventionally, can be readily recognized as characteristic of Minnesota. The ceiling is beamed, with carved soffits and brackets; the spaces between are in old blue, and the ornaments in dull gold. Above the mantelpiece, which is of red Numidian marble, unpolished, the following inscription is carved in the wood: "Free and fair discussion will ever be found the firmest friend of truth. G. Campbell." On the wall above is a painted cartouche bearing these words: "Measure not despatch by the times of sitting, but by the advancement of business. Bacon." Since the theme of this room is age, everything is in a dull finish to harmonize with the general pattern.

The House Corridors have vaulted, buff ceilings with bands of laurel along the groin lines. The lunettes on the side show views of historic buildings and scenes of early St. Paul and its vicinity, and the seals of the United States and of Minnesota are painted at either end of the corridors.

The Third Floor

The third floor of the Capitol contains additional committee rooms and the main part of the Law Library. The galleries of the Senate and the House are in this story, and are made accessible by special stairways and by corridors leading from the elevators.

The Corridors surrounding the dome on the third floor have valuted ceilings, with penetrations and small domes at the four corners. Bands of conventional ornament are carried along the constructive lines of this vaulting, and the points opposite the four arches are emphasized by figure paintings, representing the four seasons. Two large wall lunettes opposite the dome



Stairway to Ground Floor

arches bear panels with inscriptions, supported by large figures. The inscription on the north wall reads: "Liberty consists in the right of each individual to exercise the greatest freedom of action up to, and not beyond, that point where it impinges upon the like exercise of freedom of action of every other man. Davis [C. K.]" The supporting figures represent Mining and Transportation. The lunette on the south wall, with figures representing Agriculture and Stockraising, bears this inscription: "The amelioration of the condition of mankind, and the increase of human happiness, ought to be the leading objects of every political institution, and the aim of every individual, according to the measure of his power, in the situation he occupies. Hamilton." These decorations are by Garnsey. The wall panels in the third floor corridors are Pompeian yellow, instead of the red use in those of the two floors below.

The Ground Floor

Staircases. The main staircases leading from the first to the ground floor have steps of Illinois limestone. The balustrades, of Hauteville marble, are solid, with panels of breche violette. Over the stairways are arched ceilings, ornamented with trellises and conventional grapevines in pleasing, low-toned colors.

On the north side of the building, winding from the ground floor to the third story, is a self-supporting stairway, whose only support is its attachment to the wall. It is considered by architectural engineers a very clever feat of engineering.

Corridors. The arrangement of the ground, or basement, floor corresponds with that of the first, with a large timbrel vault under the rotunda surrounded by a rectangle of corridors from which extend the main corridors of the east, west, and north wings. There is little decoration in the corridors of the ground floor, with the exception of the wall panels, which are a lighter

red than those of the story above and are unwaxed. Along the corridors are entrances to various state offices.

CAFETERIA. At the extreme end of the north corridor is a divided, semicircular stairway leading down to a cafeteria, for the use of legislators, employees, and visitors, in the subbasement. The walls are painted in pastel shades, with yellows predominating, and accented with bands of silver. The arched ceiling is a deep blue, with designs in silver surrounding the chandeliers, which are also painted silver. Adjoining the main dining room are private dining rooms for the governor and the Supreme Court justices.

Medallion

THE MINNESOTA HISTORICAL BUILDING

Minnesota was fortunate in having among its pioneer leaders men who recognized the value of providing for the collection and preservation of the historical records of the commonwealth as soon as its foundations were laid. One of the early acts of the first territorial legislature was the incorporation of the Minnesota Historical Society, to collect and preserve "matters and things connected with, and calculated to illustrate and perpetuate the history and settlement" of the territory. The act of incorporation was approved on October 20, 1849, and a few weeks later the society was organized, with Governor Ramsey as its first president.

In 1855 the society was assigned a room in the Capitol, and in the following year an annual grant of five hundred dollars was voted by the legislature to aid the organization in its work. The appropriation was increased from time to time as popular interest in the history of the state developed and demands upon the public services of the society increased. The burning of the Capitol in 1881 resulted in the loss of many of the society's books, museum objects, and valuable papers; fortunately, the larger part of the manuscript collection, kept in a fireproof vault, escaped the flames. The Old Capitol was completed two years later, and for twenty years thereafter the society occupied rooms in that building. In 1905 it was given more commodious quarters in the present Capitol.

With the steady growth of the society's collections and the increasing number of state agencies that required office space in the Capitol, it soon became apparent that the historical society must have new and larger quarters. Plans for a building were formulated and part of the revenue received from membership dues was set aside to meet the cost of a building and a suitable site. By 1913 the society had accumulated enough money to purchase a site, and the legislature appropriated half a million dollars for the building. Construction was begun in December, 1915, according to plans drawn by Clarence H. Johnston, the architect, and the completed building was dedicated on May 11, 1918.

The Minnesota Historical Building, a handsome structure of warm gray granite, is situated on the side of a hill east of and facing the Capitol grounds. The architecture is simplified Roman Renaissance, the central motive being an Ionic colonnade, stately and majestic in scale, projected over a recessed loggia. Broad terraces flank the main facade on both sides, and a huge bronze

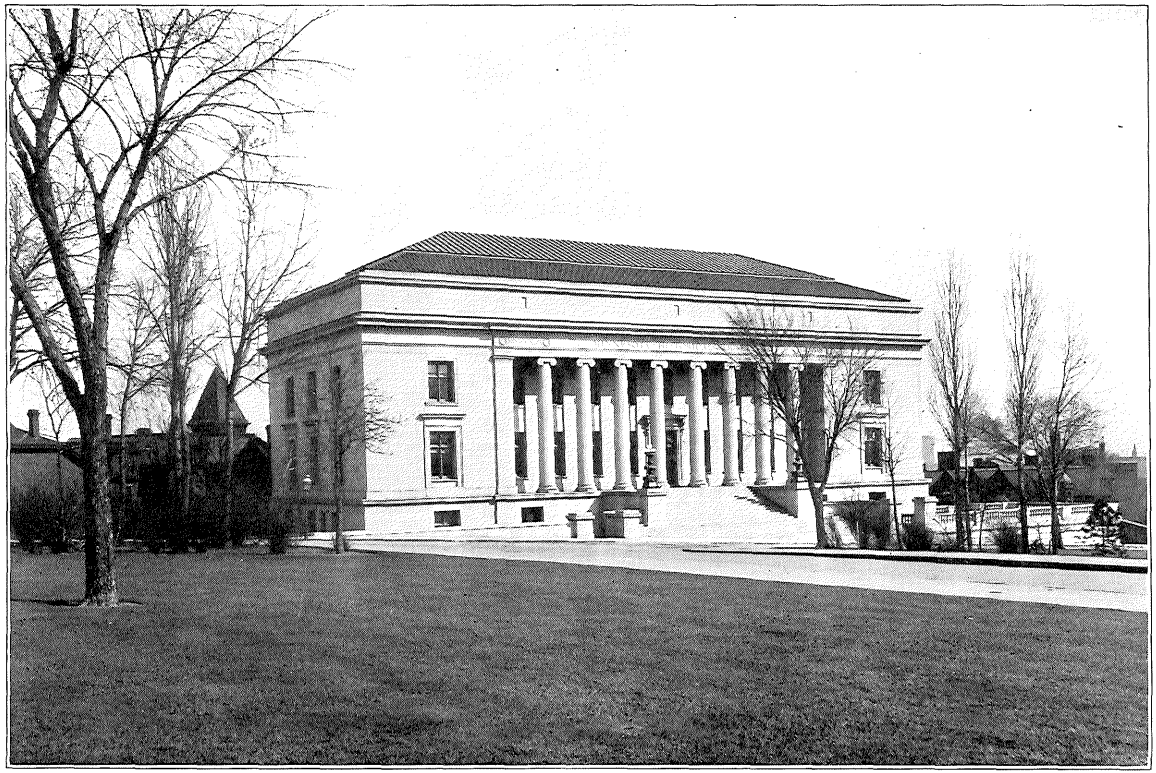
candelabrum stands at each side of the entrance. The building, which is five stories high, including basement and ground floors, and 160 feet long by 100 feet wide, is almost entirely a Minnesota product. The exterior granite is from Sauk Rapids; the brick and fireproofing tile are from Chaska and Minneapolis, respectively; the stone for the walls of the vestibule and the entrance hall on the first floor is from Frontenac; and the marble of the staircases and of the floors of the corridors and stack room is from Kasota.

Dignity and simplicity are the keynote of the interior of the building, as well as of the exterior, and color and decoration have been used with restraint. Opposite the vestibule, on the first floor, is a broad staircase of Kasota stone, with a decorative bronze rail, which gives access to the floors above and below. The corridor floors are of gray terrazzo, bordered with Kasota stone, and the walls, except on the first floor, and the vaulted ceilings are painted ivory. The walls of the first-floor corridor are of light gray stone, with a plaster frieze in a conventional design of urns and festoons painted in ivory, and the paneled ceiling is also decorated with bands of conventional design. On each side of the stairway, windows in bronze frames open into light courts, and artificial light is supplied by handsome candelabra set on the floor at intervals. The woodwork throughout the building is light oak.

THE LIBRARY, which has been built up by gift and purchase, is one of the largest and best historical libraries in the West. It contains the most comprehensive collection in existence in the field of Minnesota history, and it is strong in the general field of Americana, particularly in materials on the history of the West, the Northwest, and Canada. It has one of the largest collections of genealogical and biographical publications in the United States, as well as an extensive collection of materials relating to the Scandinavians in America, which is supplemented by the special library of the Swedish Historical Society of America, on permanent deposit with the state society.

The library is essentially a reference collection. The books do not circulate, but they are available to the public for use in the reading room. While most of those who use the library are Minnesota people, students and readers from many other states and from foreign countries make use of the collection.

THE LIBRARY READING ROOM is on the first floor of the building at the north end. Bookshelves, of the same light oak as that used for the rest of the woodwork, form a dado around the room, and the chairs and tables, which accommodate forty readers, are of dark oak. The beautiful ceiling of



The Minnesota Historical Building

elaborately decorated plaster is painted ivory, and the walls are buff. The delivery desk and the card catalogue of the library are at the east end of the room.

THE STACK ROOM. Back of the reading room desk is the entrance to the stack room, which occupies the entire rear portion of the building and extends through four full stories. This immense room encloses eight tiers of self-supporting bookstacks, constructed of enameled steel and designed to accommodate 383,500 volumes. At both ends of the stack room on each floor are private studies for the use of special students engaged in extensive research.

THE NEWSPAPER READING ROOM is on the first floor north of the main entrance, and has entrances from the corridor and from the library reading room. The room has admirable facilities for conveniently handling the large bound volumes of newspapers. A stairway and a book lift give access to the newspaper collection, which is housed in special steel newspaper stacks built in tiers in the basement and ground floors on the west side of the building. To guard against deterioration of the newsprint paper through exposure to the light, the stacks are kept in darkness, and artificial lights are used only when needed to locate a volume. The newspaper collection includes many thousands of bound volumes, some of which date from 1849, when the first newspapers were published in Minnesota. The society currently receives several hundred Minnesota newspapers as gifts of the publishers, as well as a number of papers published outside the state.

THE MANUSCRIPT DIVISION, with its public reading room and adjacent workrooms, occupies the south end of the building on the second floor. In this division is a large and constantly growing body of documents left by men and women who have played some part, great or small, in the making of Minnesota. The collection includes letters, diaries, and other papers of Alexander Ramsey, Henry H. Sibley, Lawrence Taliaferro, Ignatius Donnelly, Knute Nelson, Henry B. Whipple, William W. Folwell, and hundreds of other Minnesotans; records kept by business firms and by social, civic, religious, and other organizations; photostats, photographs, films, and written transcripts of documents of institutions elsewhere; manuscript maps; and noncurrent state and local archives, for which the historical society was made a depository by a law enacted in 1919. The great bulk of the collection is kept on the top floor of the stack room, which is accessible from the manuscript reading room. Considerable use is made of this material by professional

scholars and students, novelists, local historical investigators, journalists, state officials, lawyers, doctors, architects, genealogists, and others.

THE MUSEUM. In the museum, which occupies the entire third floor of the building, as well as four rooms at the south end of the first floor, are exhibited articles that visualize the external conditions of life in Minnesota's past. Of special interest are a full-size log cabin, completely furnished, illustrating domestic life on the Minnesota frontier in the fifties; a number of miniature groups depicting scenes characteristic of the past of the state, such as activities in a large open-pit mine, a frontier main street, a Red River cart caravan, and a lumber camp; an original Red River ox cart; Indian beadwork, basketry, and utensils; clothing worn at different periods; and numerous articles of daily life that men and women have used in the past. A large picture collection is filed in the museum, and a detailed catalogue makes the pictures readily available to the user. On the walls of the museum, and of other rooms in the building, hang portraits of men and women who have played some part in the making of Minnesota, including the governors of the state. Among the many thousands of visitors who come annually to the museum are several thousand school children whose teachers bring them in groups to study the historical materials displayed.

OTHER DEPARTMENTS AND ACTIVITIES OF THE SOCIETY. The general business office of the society and the superintendent's office are entered from the north end of the corridor on the second floor. On the north side of this floor are also the librarian's office and the accessions room, where the work of acquiring and recording additions to the library is carried on. This department also prepares books and periodicals for binding.

The catalogue department occupies rooms in the west central portion of the second floor. In this department books, pamphlets, and periodicals are classified and catalogued. The system of classification used is that of the Library of Congress. Books received before 1915 were classified according to the Cutter System, but these are gradually being reclassified.

The editorial offices of the society are on the first floor, south of the main entrance. In this division are prepared for publication the society's quarterly magazine, *Minnesota History,* which was established in 1915 and contains articles and documents of moderate length pertaining to the history of Minnesota, book reviews, and notes on historical activities in Minnesota and elsewhere; volumes of *Narratives and Documents* and of *Minnesota Historical Collections,* both of which are series of documents relating to Minnesota history; and small paper-bound *Special Bulletins.*

The society holds an annual meeting in January and conducts a series of summer historic tours. It promotes the organization of local history work, co-operates with county and municipal historical societies, sponsors surveys of historic sites and records in the state, encourages the teaching of Minnesota history in the schools, and conducts an information bureau.

ORGANIZATION OF THE SOCIETY. The society is supported mainly by legislative appropriation, which is augmented by dues from its thirteen hundred (1938) members. Membership, which is open to all, may be secured through application and payment of dues, which amount to three dollars for annual, ten dollars for sustaining, and fifty dollars for life members. The expenditure of these funds and the determination of policies are directed by the executive council of the society, which consists of thirty life members who are elected for three-year terms, together with six ex officio members—the governor, the lieutenant governor, the secretary of state, the state auditor, the state treasurer, and the attorney general. A superintendent, who is also the secretary of the society, has immediate supervision over the several departments.

THE STATE OFFICE BUILDING

The rapid increase in the population of Minnesota, the development of the state's natural resources, and the general growth and progress of the commonwealth have necessarily multiplied the functions and activities of the various departments of the state government and increased them in size. Before the construction of the State Office Building several state departments and bureaus occupied space in office buildings in the downtown business section of St. Paul—an arrangement both inconvenient and expensive. To remedy this unsatisfactory situation the legislature, following the precedents of other states, authorized the erection of a state office building.

A building commission, appointed by Governor Christianson, made careful studies of state office buildings elsewhere, selected the contractors, and approved the bids submitted. Vacancies on the commission created by the resignation of two of the original members were filled by Governor Olson. The members of the commission during the construction of the building were Walter Butler of St. Paul, chairman; E. H. Berg of Eveleth, vice chairman; Henry Rines of Mora, secretary; Oscar Subby of Albert Lea; Walfried Engdahl of Minneapolis; H. W. Austin of St. Paul; and A. J. Peterson of Dawson. Clarence H. Johnston of St. Paul was the architect.

The site, on the southwest corner of Park and Aurora avenues, was purchased for $158,936.67. One year was required to construct the building, which was completed on November 15, 1932. The cost of the building was $1,326,063.33, and the total cost, including the site and the furnishings, was $1,500,000. The cost of construction per cubic foot was 41½ cents, a very low figure compared with costs of other public buildings elsewhere.

The building is rectangular in shape, 160 feet wide and 227 feet deep. On the north and south sides it is indented 10 feet in the center by recesses 102 feet long. In the center of the structure is an extensive light court bisected laterally by a corridor and elevator section 40 feet wide and 71 feet long. The two large courts thus formed extend from the first floor to the top of the building, which is six stories in height, not including two basements below the ground floor level. The sixth floor is in reality an attic, but the location of the light courts makes possible the utilization of the spaces surrounding them for office purposes. The penthouse, or seventh story level, a space approximately 35 feet square, houses the elevator and ventilation machinery. The building has a superficial floor area of 35,716 square feet, a total gross

The State Office Building

floor space of 230,238 square feet, and a net office area of 177,387 square feet, or seventy-seven per cent of the total area—a considerably higher percentage than that of most modern office buildings.

The architecture is Roman Renaissance and it harmonizes closely with the Historical Building, which faces it directly across the Capitol plaza. The facade, on Park Avenue, is emphasized by a colonnade of eight granite Ionic columns. Immediately below the colonnade are the deeply recessed triple doorways of the main entrance, which are accented by heavily carved frames. Above each doorway carved rondels, emblematic of the cardinal branches of Minnesota's resources—Industry, Agriculture, and Mining—serve to emphasize the main portals of the building.

The building is constructed almost exclusively of materials produced and fabricated in the state. The exterior surface is faced with light gray Minnesota granite from the quarries at Cold Springs. Most of the floors are of terrazzo, but in the first floor lobbies, vestibules, and passages Tennessee marble is used. Both the marble and the terrazzo floors are bordered with green Tinos marble in all public places, and the main stairway is also of green Tinos. The elevator lobbies throughout and the vestibules and passages on the first floors are wainscoted with Mankato travertine stone. The woodwork, including doors, counters, railings, and other fixtures, is of American walnut.

The building has an auditorium with a seating capacity of three hundred, which was carefully constructed to insure good acoustics. Elevator service to all floors is supplied by a battery of four full automatic passenger elevators, with a speed of five hundred feet per minute, located near the center of the building. A tunnel approximately 730 feet long connects the Office Building with the Capitol. The tunnel is divided into two passages, one of which serves as a public corridor and the other for mechanical service piping from the Capitol power plant, which serves all buildings in the Capitol group.

Housed in the State Office Building are the Agriculture, Dairy and Food, Banking, Conservation, Education, Health, Labor and Industry, and Rural Credit departments; the Barbers' Examining, Compensation Insurance, Live Stock Sanitary, Nurses' Examining, Parole, and Poultry Improvement boards; the Closed Bank, Insurance, Oil Inspection, and Securities divisions; the Public Institutions Department of the Board of Control; the Railroad and Warehouse Commission; the Criminal Apprehension Bureau; the Surveyor General of Logs and Lumber; the Employees' Retirement Association; and the Disabled American Veterans' and Spanish War Veterans' bureaus.

THE SCIENCE MUSEUM

The Science Museum of the St. Paul Institute is located across University Avenue from the State Capitol in a red sandstone house that once was the residence of Colonel John Merriam, father of the eleventh governor of Minnesota, William Merriam. It is open to the public without charge from 9 A. M. to 5:30 P. M. weekdays, and from 2 P. M. to 5:30 P. M. Sundays.

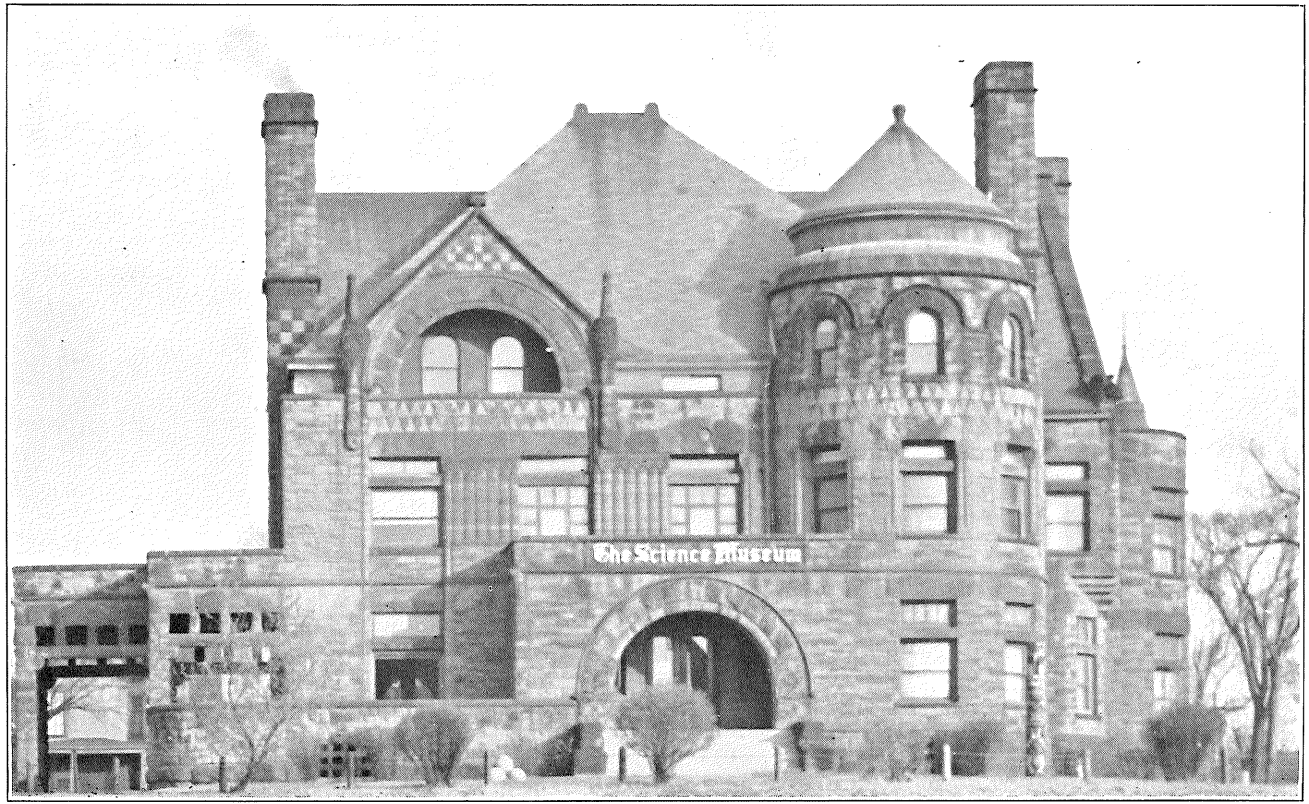
Within the building the visitor receives an impressive feeling of the enormous sweep of time encompassed in the past history of the earth and its inhabitants. The interrelationship of the sciences of geology, biology, and anthropology is the theme of the museum and the essential principles of these sciences is the subject matter of the exhibits.

The Science Museum serves the community as no other institution can, for only in such an institution can the city-raised child receive first-hand impressions of the materials of the earth and of its inhabitants. The museum's reference library and study collections permit the student to compare textbook descriptions with actual specimens—an achievement impossible except in a great university or a public museum of science.

During 1938 the museum's educational facilities have been enormously increased by the construction of a city-owned wing housing a lecture theater and almost doubling the exhibition space.

DEPARTMENT OF ANTHROPOLOGY. The exhibits in this department of the museum trace our heritage of civilization back along two lines to primitive man on the one hand, and the civilizations of the dawn of history—the Egyptian, Sumerian, and Indus Valley civilizations—on the other. The origin of man in the remote past which preceded the great Ice Age, and his gradual peopling of the earth are suggested in a unique key exhibit which confronts the visitor entering the museum. A study collection of ethnological specimens from Australia, Melanesia, the Philippines, Africa, and North America is rapidly being made available for students.

DEPARTMENT OF BIOLOGY. The exhibits in this department feature the advance of life from the remote geologic past to the present, and suggest the diverse groups of animals and plants of the present. The key exhibit for this department is a "tree of life," which suggests at once the advance of life from the primitive one-celled animals to the highly specialized and advanced primates. It provides a connecting link between the study of man and the study of lower forms of life.



The Science Museum

A series of African exhibits uses the abundant fauna of East Africa to emphasize the essential balance between competing forms of life—in this example the fleet antelopes, the predatory lions, and primitive man with his herds of domesticated animals. A section of a Douglas fir, over six hundred years old, introduces a small series of exhibits of plant life of the past and present.

Study collections in this department include an identification set of water-color sketches of common Minnesota wild flowers, a collection of common birds' eggs, an identification series of song birds of Minnesota, ten thousand species of modern mollusk shells from all regions of the world, and a small collection of sponges and corals.

Department of Geology. The emphasis in the public exhibits in this department of the museum is laid on fossils which provide a connecting link between the science of the earth and the science of life. Key exhibits emphasize the portion of the record of the past preserved in Minnesota and show, both by actual specimens and restored scenes, common animals of the past preserved as fossils in the rocks of St. Paul. In this department are also exhibits illustrating the common properties of rocks and minerals, twenty-five hundred mineral and rock specimens, and five thousand specimens of vertebrate and invertebrate fossils.

The Museum Library. A science branch of the St. Paul Public Library is located in the museum building and is open to all visitors. It contains splendid files of the publications of the United States Geological Survey, the Smithsonian Institution, the United States National Museum, and the Bureau of Ethnology, as well as files of other museum periodicals and popular and reference works on the sciences dealt with in the museum.

The Visual Education Department. The museum maintains an extension service providing science films to the St. Paul and Minneapolis schools.

A BRIEF SKETCH OF MINNESOTA HISTORY

The name of the white man who first entered the region that is now Minnesota may never be known; but Radisson and Groseilliers were the first to leave written records of their visits, which occurred soon after the middle of the seventeenth century. Many Frenchmen followed Radisson and Groseilliers into the Minnesota country. Best known among them were Nicolas Perrot, who in 1686 built a fort on Lake Pepin; Du Lhut, who between 1679 and 1689 explored the country between the Kaministiquia, Mississippi, and St. Croix rivers; Michel Accault and Father Hennepin, who explored the upper Mississippi region in 1680, when Hennepin discovered and named the Falls of St. Anthony; Le Sueur, a companion of Perrot at Lake Pepin in 1686, who built a post on Prairie Island in 1695 and Fort L'Huillier on the Blue Earth River in 1700; and La Verendrye, who with his sons and his nephew, La Jemeraye, opened the canoe route from Lake Superior to Lake Winnipeg between 1731 and 1743.

Peace between Great Britain and France in 1763 brought eastern Minnesota under the British flag. It brought also freer trade with the Indians—the Chippewa and the Sioux, or Dakota—and many traders built their posts on Minnesota rivers and lakes. Noteworthy among traders and explorers of the British period were Jonathan Carver, who, after spending the winter of 1766-67 on the Minnesota River and journeying the following summer from Prairie du Chien to Grand Portage, published an account of his travels which gave to thousands on both sides of the Atlantic their first information about the Minnesota country; Peter Pond, who in 1773 and 1774 operated as a fur trader on the Minnesota River; Jean Baptiste Perrault, who spent most of the time from 1783 to 1800 in the region; Jean Baptiste Cadotte, who in 1792 led an exploring expedition far into central Minnesota; and David Thompson, who crossed northern Minnesota in the winter of 1797-98 and whose travels for the combined purposes of trade and exploration resulted in a great map of northwestern North America and in the earliest scientific information known on Minnesota topography, which is recorded in his diaries.

The peace of 1783 gave the United States the region between the Mississippi and Lake Superior, and the Louisiana Purchase in 1803 made American territory of Minnesota west of the Mississippi; but it was not until after the War of 1812 that British traders withdrew from the Minnesota country. In 1819, to protect American traders in the region, Fort St. Anthony,

later called Fort Snelling, was established on land obtained from the Sioux by a treaty made in 1805 by Lieutenant Zebulon M. Pike. With the establishment of the fort a new era began. Trade relations were opened with the Selkirk colony on the lower Red River in Canada; steamboats appeared on the upper Mississippi in 1823, making possible communication with the settlements to the south and east; an Indian agent, Lawrence Taliaferro, settled at the fort and exercised a wise influence over the Indians for twenty years; and the fort was the objective or point of departure for explorers—among them Lewis Cass and Giacomo C. Beltrami, who in 1820 and 1823, respectively, attempted to find the source of the Mississippi; Stephen H. Long, who in 1823 explored the Minnesota and Red River valleys; Henry R. Schoolcraft, who discovered Lake Itasca, the source of the Mississippi, in 1832; George Catlin, who in 1836 journeyed to the famous pipestone quarry; and Joseph N. Nicollet, whose tours in the late thirties resulted in the first scientifically accurate map of the Minnesota country.

Missionaries began to appear among the Indians about the time the fort was founded. The Catholics, Dumoulin and Edge, were at Rainy Lake and Pembina as early as 1818. They were followed in 1829 by the Presbyterians, Coe and Stevens, and in 1831 and 1833 by the Congregationalists, Ayer, Ely, and Boutwell. In 1836 three Swiss Protestants, Gavin, Dentan, and Rossier, began a mission at the Indian village on the site of Red Wing; and the following year the Methodist elder, Brunson, opened a station at Kaposia, near South St. Paul. Other prominent missionaries were Dr. Williamson, Stephen Riggs, Father Ravoux, and Gideon and Samuel Pond, who labored among the Sioux; and Father Pierz, who established a church and school for the Chippewa at Grand Portage in the early forties.

Soon after the establishment of Fort Snelling, settlers, including voyageurs and others from the Red River colony, began to collect about it. A settlement grew up at St. Peter's, later called Mendota, when it was made headquarters for the American Fur Company by the arrival there in 1834 of Henry H. Sibley, the company's agent. After 1837, when the government purchased from the Indians the land between the lower St. Croix and the Mississippi, lumbering camps began to dot the pine forests, and settlements were begun at Stillwater, Marine, and St. Croix Falls. A few miles down the Mississippi from the fort a settlement grew up about a log chapel, which was built in 1841 by Father Galtier and dedicated to St. Paul, the name by which the settlement came to be known. A land boom started at St. Paul in 1848, and a year later immigration had increased the population to the number

The settlement of Minnesota continued until the early twentieth century. First the southeast and middle sections of the state were settled, then the south and west, and, finally, the northeast, which still remains sparsely requisite for a territory. In 1849 Minnesota Territory was organized, with its capitol at St. Paul and Alexander Ramsey as its first governor.

In 1851 the treaties of Traverse des Sioux and Mendota opened for settlement a large tract of Sioux land in the southern and western parts of the territory, and in 1854 and 1855 the Chippewa gave up a large area in northern Minnesota. Thereafter immigrants poured into the territory and settled in large numbers in the Mississippi and Minnesota valleys.

During the territorial period, from 1849 to 1858, the foundations of the state were laid. Counties were established, roads were built, large tracts of the public domain were surveyed and sold, and the lumber industry was extensively developed. The majority of settlers were native Americans, largely from New England, New York, and Pennsylvania, and the traditions and customs that they brought with them gave to the new settlements much of the atmosphere of eastern villages. Education was stressed from the start. The first territorial legislature evolved a comprehensive system of free public schools and in 1851 incorporated the University of Minnesota; and some of the religious denominations early founded schools and colleges. The villages had lyceums, reading circles, and lecture programs, and a high standard was set for journalism by the early newspapers.

By 1857 settlement had progressed so far that statehood was a possibility. The desire for land grants, which Congress would make only to states, and the need of representatives in Congress to urge the building of a Pacific railroad through Minnesota led in that year to a demand for statehood. The story of the rival conventions, Democratic and Republican, that met in St. Paul in July, 1857, held separate sessions, and produced two constitutions almost identical in phrasing is a dramatic one. Even more so is that of how Congress kept Minnesota waiting until "Bleeding Kansas" had been ministered unto. Finally, on May 11, 1858, Minnesota took its place among the states.

In 1862 immigration received a temporary setback when the Sioux Indians, goaded on by lack of food, the tardiness of their annual payment, and other causes, rose against the whites and massacred scores of settlers in the Minnesota Valley. Two engagements with soldiers sent out from St. Paul under General Sibley were necessary before the Sioux were quelled. Many of the newer settlements were almost depopulated as a result of this uprising and

it was many years before the hysteria and hatred of the Indian to which it gave rise subsided.

populated. The immigration of Irish, Germans, Norwegians, and Swedes, which had begun before the Civil War, increased, and in the later period Finns, Poles, Czechs, Slovacs, Russians, Italians, Greeks, and other nationalities were added to the population.

The movement for railroads, begun in the territorial period, was retarded by the panic of 1857 and the Civil War, and it was not until the seventies that extensive construction was carried on. The first railroad in Minnesota, which connected St. Paul and St. Anthony, was built in 1862 by the road that eventually became the Great Northern. The first road to connect Minnesota with the Pacific coast, the Northern Pacific, was completed in 1883.

The exploitation of Minnesota's lumber resources continued with increasing intensity until 1905, when lumber production reached its peak with the cutting of two billion feet of timber. Thereafter, as the forests dwindled under the lumberman's ax, it declined. Meanwhile another great natural resource was made available when iron ore was discovered in northeastern Minnesota in the seventies and eighties. In 1884 the first shipment of ore was made from the Vermilion Range to Two Harbors, and shipments to Duluth from the Mesabi Range, beginning in 1892, and from the Cuyuna Range, beginning in 1911, made that city an important lake port. Minnesota became a national center for iron mining.

Agriculture, which in the early sixties emerged from the frontier subsistence type of farming, in the next two decades developed into commercial farming, devoted largely to wheat, and Minnesota became one of the world's great wheat-producing centers. Beginning in 1880 wheat gradually gave way to corn as the staple produce, and agriculture became diversified. The rise and decline of wheat raising in Minnesota are reflected in the story of the Minneapolis flour mills, which between 1870 and 1890 won undisputed leadership in the milling industry, which they held until 1915. Since then the output of the mills has declined. Dairying became an important industry in the early eighties, and its development since has been rapid. Minnesota is a leading butter-producing state, and there has been a remarkable growth of marketing through farmers' cooperative creameries.

No brief sketch can gather up the many forces that have played parts in developing the commonwealth of Minnesota or call the long roll of its distinguished sons and daughters. The people of the state naturally have been influenced by all the fundamental factors in modern American life. To

the national life, too, the state has made notable contributions both in wars—Civil, Spanish-American, and World—and in the pursuits of peace—statesmanship, religion, science, invention, the arts and professions. From the day of the explorers to the present time, Minnesota has been intimately bound to the larger world in which its transition from wilderness to commonwealth has had its setting.

THE GOVERNMENT OF MINNESOTA

The government of Minnesota is based on the state Constitution, which was adopted in 1857 and which has been amended frequently to meet the demands of changing conditions. To become a part of the Constitution, a proposed amendment must be passed by a majority of all votes cast at a general election. The Constitution provides for the division of the government into three branches—the legislative to make the laws, the judicial to interpret them, and the executive to enforce them.

THE LEGISLATURE is composed of two houses—the Senate and the House of Representatives. Senators are elected for four years and representatives for two. The number of members in the Senate and the House is prescribed by law, and it must never exceed one senator for every five thousand inhabitants and one representative for every two thousand. The legislature meets once in two years, and special sessions may be called by the governor on extraordinary occasions; but no session may last more than ninety legislative days. Both houses keep and publish journals of their proceedings. Every bill passed by the Senate and the House must be presented to the governor for his approval or veto before it becomes a law, and a vote of two-thirds of the members of each house is necessary to pass a bill over the governor's veto. The legislature makes all appropriations for the expenses of the various state departments and establishes the rate of taxation for state purposes.

THE JUDICIARY. The Constitution vests the judicial power of the state in a supreme court, district courts, courts of probate, justices of the peace, and such other courts, inferior to the supreme court, as the legislature may from time to time establish. Under this power the legislature has established municipal and conciliation courts.

The Supreme Court consists of a chief justice and six associate justices, each elected for six years. It has original jurisdiction in such remedial cases as may be prescribed by law, and appellate jurisdiction in all cases, both in law and equity. Appeals may be taken to it from all district courts and from municipal courts in some of the larger cities. One term of court is held each year, beginning on the first Tuesday after the first Monday in January and continuing to the end of the year, with such recesses as the court may order. The clerk of the court, elected for four years, keeps the necessary dockets,

journals, and other court records. A reporter is appointed by the court to report all cases decided by it and to prepare the opinions of the court for publication.

District Courts. The state is divided by the legislature into judicial districts, each of which has one or more judges elected for terms of six years. The district courts are courts of general jurisdiction and have jurisdiction in all civil actions and criminal prosecutions, including appeals from probate courts, municipal courts, and justices of the peace.

Probate Courts. Each county in the state has a probate court, presided over by a judge elected for four years, which has jurisdiction over the estates of deceased persons and persons under guardianship.

Justices of the Peace are elected in cities, villages, and towns. They have jurisdiction over actions at law arising within their counties which involve amounts not exceeding one hundred dollars, and over criminal prosecutions involving punishment not exceeding a fine of one hundred dollars or imprisonment for not more than three months.

Municipal Courts are established in cities and villages, and generally have jurisdiction in civil actions at law involving amounts not exceeding five hundred dollars, and in criminal prosecutions involving punishment not exceeding a fine of one hundred dollars or imprisonment for not more than three months. The jurisdiction of a municipal court is coextensive with the county wherein it is located.

THE EXECUTIVE branch of the government is composed of the governor, the lieutenant governor, the attorney general, the state auditor, the secretary of state, and the state treasurer, all of whom are chosen by popular election and serve for two years, with the exception of the state auditor, whose term is four years. The duties of these officers are fixed by the Constitution and by statute, and they are not subject to the control or direction of the judiciary.

The Governor is commander-in-chief of the military and naval forces of the state, which he may call out when necessary to execute the laws, suppress insurrection, and repel invasion. On extraordinary occasions he may convene the legislature. It is his duty to communicate by message to each session of the legislature such information about the state as he may deem expedient. He has a negative upon all laws passed by the legislature, and a vote of two-thirds of each house is necessary to pass a law over his veto. He has the appointment of elective officials to fill vacancies, of all appointive state officials, of notaries public, of commissioners of deeds and other instruments,

and, with the advice and consent of the Senate, of a state librarian. He may require the written opinion of executive officials upon any subject relating to the duties of their respective offices.

The Lieutenant Governor is ex officio president of the Senate. In case of a vacancy in the governor's office he becomes governor for the remainder of the term.

The Secretary of State is the recording officer of the state and the custodian of official papers. All private and public corporations are recorded in his office, and the official bonds of state and county officers are filed there. He is the custodian of the volumes of laws and journals and of all other legislative records, as well as of the United States government surveys of Minnesota; and it is also his duty to prepare the volumes of law for publication and to care for and dispose of all printed executive documents. The department of motor vehicle licenses is under his supervision.

The State Auditor has charge of the auditing and accounting of all fiscal concerns of the state, and is required to report upon the affairs of his office to the legislature. The auditing department keeps a record of all public accounts, audits all claims presented, and issues warrants in payment; and the making and recording of all deeds and conveyances for the disposition of lands. The department is required to keep a classified account of all money transactions connected with state trust fund lands.

The State Treasurer is the receiving and disbursing officer of the state. He must keep an accurate account of the receipts and disbursements of the treasury, specifying the names of persons from whom amounts are received, to whom they are paid, on what account they are received and paid out, and the dates of receipts and payments.

The Attorney General is the chief law officer of the state. He appears for the state in all civil actions and in the Supreme Court in all criminal appeals; he is legal adviser to all state officers and departments and renders opinions to them and to county, city, village, town, and school-district attorneys on legal questions; he prepares all state contracts and bonds; he passes upon the form and execution of bonds given by state and county officers and by depositaries of state funds, upon applications for loans from the state trust funds, and upon requests for the rendition of fugitives from justice; he determines and collects inheritance taxes; and he has charge of the bureau of criminal apprehension.

The Executive Council is composed of all the state executive officers except the lieutenant governor, and the governor acts as chairman. Specific

duties and authority are delegated to it from time to time by the legislature. Among its duties are the transfer of title to state lands and the extension of state benefits for relief needs arising from unemployment or from calamities, such as fire, flood, drouth, and famine. There is a definite tendency in the legislature to assign more and more responsibility to the executive council.

The State Board of Investment is composed of the president of the board of regents of the University of Minnesota and all the state executive officers except the secretary of state. The board invests the permanent trust funds of the state, the sinking funds of the highway department, and the principal of the teachers' insurance and retirement fund.

The State Pardon Board, which includes the governor, the attorney general, and the chief justice of the Supreme Court, is vested with authority to pardon convicts and to lessen sentences according to its judgment.

The State Board of Allotment, which apportions, according to legislative instruction, the income from motor vehicle and gasoline taxes to the various counties and to the highway department, is composed of the highway commissioner, the state treasurer, and the state auditor.

Other Administrative Agencies. With the general growth and progress of Minnesota, the powers and duties of the state government have been broadened and extended to meet the requirements of changing conditions and new social points of view; and the increased activities and functions of the government have necessarily multiplied and enlarged the various state departments. With the exception of the three members of the railroad and warehouse commission, who are elected by popular vote, the heads of most of the various departments, boards, and commissions of the state government are appointed by the governor.

GOVERNORS OF MINNESOTA

Territorial

Alexander Ramsey	June 1, 1849
Willis A. Gorman	May 15, 1853
Samuel Medary	April 23, 1857

State

Henry H. Sibley	May 24, 1858
Alexander Ramsey	January 2, 1860
Henry A. Swift	July 10, 1863
Stephen Miller	January 11, 1864
William R. Marshall	January 8, 1866
Horace Austin	January 9, 1870
Cushman K. Davis	January 7, 1874
John S. Pillsbury	January 7, 1876
Lucius F. Hubbard	January 10, 1882
Andrew R. McGill	January 5, 1887
William R. Merriam	January 9, 1889
Knute Nelson	January 4, 1893
David M. Clough	January 31, 1895
John Lind	January 2, 1899
Samuel R. Van Sant	January 7, 1901
John A. Johnson	January 4, 1905
Adolph O. Eberhart	September 24, 1909
Winfield S. Hammond	January 5, 1915
Joseph A. A. Burnquist	December 30, 1915
Jacob A. O. Preus	January 5, 1921
Theodore Christianson	January 6, 1925
Floyd B. Olson	January 6, 1931
Hjalmar Petersen	August 24, 1936
Elmer A. Benson	January 4, 1937
Harold E. Stassen	January 3, 1939

STATE EMBLEMS

THE STATE SEAL of Minnesota is similar in design to the territorial seal, which shows the Falls of St. Anthony in the background, a man plowing in the foreground, and an Indian riding toward the sun in the east. On the state seal, the Indian is shown, more plausibly, riding westward toward the setting sun; it bears the words "The Great Seal of the State of Minnesota, 1858," instead of "The Great Seal of Minnesota, 1849," the inscription on the territorial seal; and the motto "L'Etoile du Nord" ("The Star of the North") is substituted for the territorial motto, "Quo sursum velo [*volo*] videre" ("I wish to see what lies beyond"). This modified territorial seal was used by state officers before it was made the official seal of the state by legislative mandate in 1861.

THE STATE FLAG, which was provided for by a legislative act in 1893, is of white silk, with a blue silk lining and a border of heavy gold braid. In the center is a reproduction of the state seal, wreathed with white moccasin flowers on a blue ground. A red ribbon bearing the motto "L'Etoile du Nord" and the dates 1819 and 1893—the dates of the establishment of Fort Snelling and of the adoption of the flag—is entwined through the wreath and continued on both sides of the lower portion of the flag. On the upper part of the wreath is the date 1858, the year of the admission of the state. Grouped about the seal are nineteen stars, significant of the fact that Minnesota was the nineteenth state, exclusive of the original thirteen, to be admitted to the Union. The gold standard of the flag is surmounted by a golden gopher, another emblem of the state.

THE STATE FLOWER of Minnesota is the showy pink and white moccasin flower (*Cypripedium reginæ*), one of the many species of the orchid family found in cool, moist woods and bogs in the state. The legislature of 1893 designated the *Cypripedium calceolus*, a species not native to Minnesota, as the state flower. The error was rectified in 1902, when the legislature changed the designation to *reginæ*.

SOME FACTS ABOUT MINNESOTA

Minnesota derives its name from the river called by the Sioux Indians "Minisota," which is usually translated "sky-tinted water."

The state includes the geographic center of North America, as well as the northernmost point in the United States—the Northwest Angle north of the Lake of the Woods.

In area Minnesota ranks eleventh in size among the states, with a total area of 84,682 square miles, of which 3,324 are water surface. Its average length from north to south is about 350 miles, and its average width is 240 miles. The average elevation is 1,200 feet above sea level. The highest point, in the Misquah Hills north of Lake Superior, is 2,230 feet, and the lowest point is 602 feet. Only in the Red, Minnesota, and Mississippi river valleys does the altitude drop below 800 feet.

In the north central part of the state is a divide which determines the courses of three great continental river systems—the Mississippi, the Red, and the St. Lawrence.

Originally the southern part of the state was open prairie dotted with groves of oak and other deciduous trees. Extending up the Minnesota Valley to the big bend of the river was the "Big Woods," composed of hard wood trees. The northern part, with the exception of the treeless Red River Valley, was a dense coniferous forest of white, Norway, and jack pine, interspersed with birch, poplar, maple, and oak. Much of the area, outside of the forest reserves, has been cleared or the best timber cut; but the great reforestation programs of the federal and state governments, it is hoped, will eventually return much of the land to forest, the use to which it is best suited.

As a result of glacial action, the state has more than ten thousand lakes, the largest of which is Red Lake.

The soil of most of the state is glacial drift—a dark brown or black sandy loam of great fertility, especially suitable for cereal crops. The soil in the east-central part of the state is sandy and is well adapted to potato growing.

Minnesota has a comparatively low mean annual temperature, but it is subject to great variation. The cold increases from east to west, as well as from south to north. Rainfall decreases from east to west, varying from over 30 inches to less than 25. In all parts of the state, however, there is enough moisture for humid farming; and the largest amount of precipitation occurs during the growing season.

Waterfowl are abundant in the lake regions, and grouse, English pheasants, and quail are among Minnesota's upland game birds. White-tailed deer are plentiful, and bear and moose are found in some parts of northern Minnesota. The smaller animals are the lynx, bobcat, mink, skunk, muskrat, raccoon, weasel, wolf, red fox, gray fox, and beaver. Many varieties of fish abound in the lakes and streams.

Minnesota's public domain, which came to the state through eight separate grants from the federal government, amounted to nearly eight and a half million acres. The income from the sale and lease of these lands, with their wealth of forests and minerals, has given to Minnesota one of the largest public trust funds of any of the states. The Constitution requires that the principal of this trust fund be kept "forever inviolate and undiminished." The interest of the invested funds is used for the purpose of the original trust—for public schools, the University of Minnesota, the College of Agriculture, internal improvements, public buildings, educational and charitable purposes, a geological survey, and an experimental forest.

Minnesota outranks the other states of the Union in the production of iron ore, and the manganiferous ores of the Cuyuna Range are the greatest source of the nation's manganese. The state's quarries produce granite, marble, limestone, jasper, sandstone, and travertine; and large clay and shale deposits produce high-grade pottery, tile, and brick. There are several billions of tons of fuel peat in the state, and in the Northwest Angle are large deposits of high-grade feldspar and mica.

Minnesota has twenty-one state parks, ten monument sites, thirty-one state forests, and three federal forests.

The state's highway system is extensive and complete. It provides well-made and well-maintained farm-to-market highways, and brings the most distant wilderness within a few hours of the metropolitan centers.