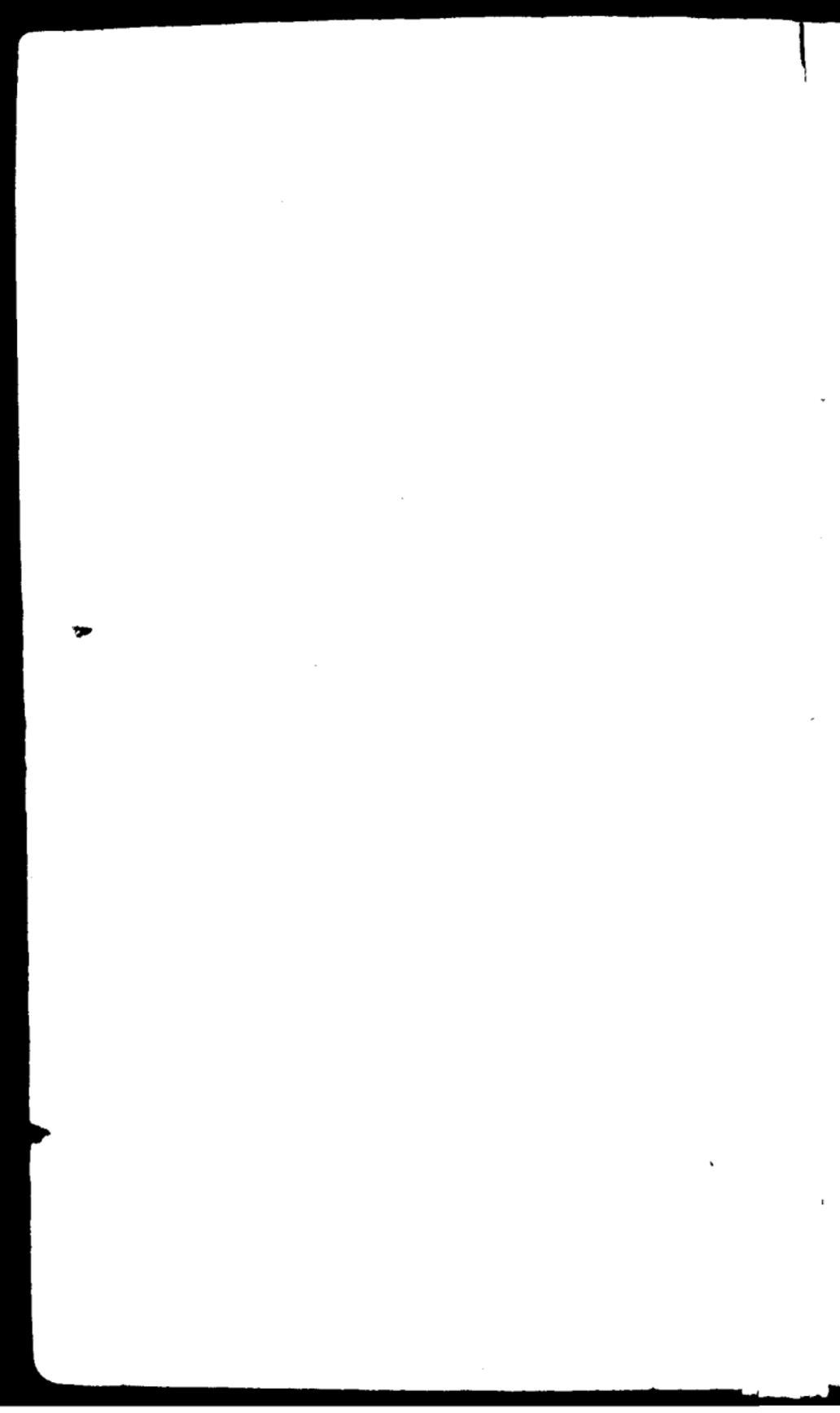


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# KEIM'S CAPITOL INTERIOR

AND  
DIAGRAMS:

A COMPLETE GUIDE TO ALL PARTS OF THE CAPITOL,

INCLUDING

DESCRIPTIONS OF THE LEGISLATIVE AND OTHER HALLS, FRESCOED  
ROOMS AND CORRIDORS, BRONZE DOORS, AND ALL PAINTINGS,  
STATUARY, AND OTHER WORKS OF ART WITHIN THE  
BUILDING.

## LIST OF DIAGRAMS.

THE CAPITOL—

PRINCIPAL STORY.

ATTIC STORY.

BASEMENT STORY.

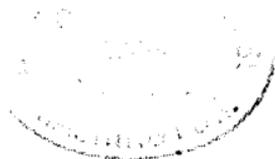
ROGERS' BRONZE DOOR.

SENATE CHAMBER, WITH LIST OF  
SENATORS.

HOUSE OF REPRESENTATIVES, WITH  
LIST OF MEMBERS.

CRAWFORD BRONZE DOOR.

**CORRECTED TO APRIL 20, 1874.**



WASHINGTON:  
FOR THE COMPILER.  
1874.

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Entered according to Act of Congress, in the year 1874,

BY DEB RANDOLPH KEIM,

In the Office of the Librarian of Congress, at Washington.

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M'GILL & WITHEROW,  
PRINTERS AND STEREOTYPERS,  
WASHINGTON, D. C.

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# KEIM'S

## CAPITOL INTERIOR AND DIAGRAMS.

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THE design of the following pages is to furnish the visitor to the Capitol with complete and reliable PLANS AND DIAGRAMS, with references to and accurate descriptions of all objects of interest within the building.

The *floor plans* of the Capitol have been carefully corrected to embrace all the latest modifications and alterations. The *diagrams of the Senate and House of Representatives* are the only ones published which can be relied upon at all times, as they are revised to cover the changes which are constantly occurring in the seats of Senators and Members. The *diagrams of the bronze doors* will enable the visitor to thoroughly comprehend the chain of historical events portrayed upon those superior works of art.

The CAPITOL is open every day, except Sunday, and at night when night sessions of either House. Strangers, when in doubt, should make inquiries from the Capitol Police, Doorkeepers, or Watchmen, who will be found in all parts of the building, and who will courteously answer all questions. Committee Rooms, though not public, when not occupied, are kindly opened to inspection. Those possessing interest are fully described.

The CAPITOL, in all its imposing dimensions, exhibits symmetry of architectural design, beauty of construction, and magnificence of exterior and interior finish unsurpassed by any edifice used for similar purposes in ancient or modern times. Within its walls are also many works of art. The majority of these are of undoubted beauty and merit. Taken in its aggregate character, the *Capitol of the United States* is without doubt one of the most interesting structures in the world. The people have every reason to be proud of it, as an evidence of their taste and liberality; and as it becomes, in the course of years, associated with the traditions, wealth, and genius of the nation, it will rival in historical interest the Parthenon of the Greeks or the Forum of the Romans.

A full description of the Capitol, its exterior as well as interior, its history, art, and uses, will be found at length in—

## KEIM'S HAND-BOOK

FOR

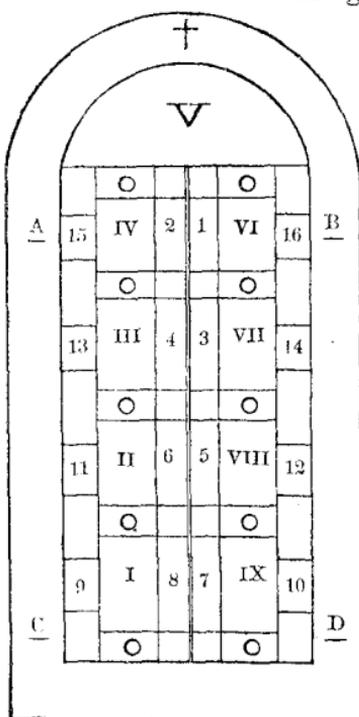
WASHINGTON AND ITS ENVIRONS.

This popular hand-book is the only complete work of the kind ever published. The aim is to constantly revise it, adding to its valuable and interesting information and illustrations, keeping it in advance of all competitors, and to make it a household book for every American interested in the present beauty and prospective magnificence of the capital.

The *description of each floor* of the Capitol is preceded by its appropriate plan, the numbers in which correspond with the number of description in the text.

### CENTRAL BUILDING.

**Main Bronze Door.**—The great Bronze Door, designed and



MAIN BRONZE DOOR.

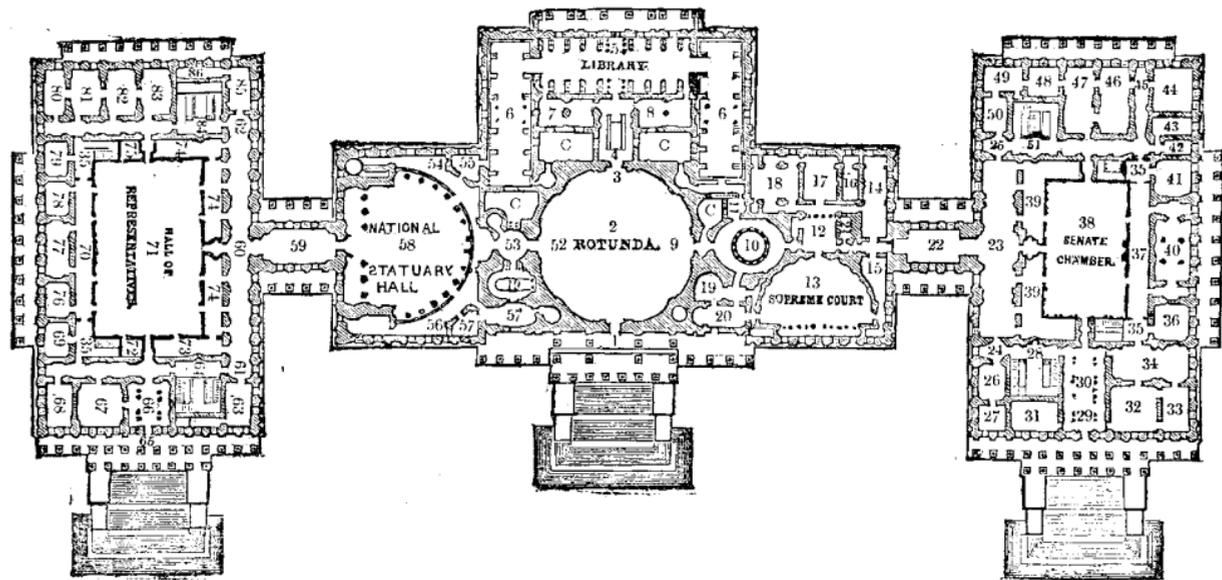
(See pages 68, 69.)

modeled in Rome, in 1858, by Randolph Rogers, and cast in bronze in Munich in 1860 by F. v. Miller, fills the main doorway, from the grand Portico into the Rotunda. The leaves or valves of the door, which is double, stand in a superbly enriched casing, also of bronze, and, opened, fold back into suitably fitted jambs. The entire height is 19 ft.; width, 9 ft.; weighs 20,000 lbs, and cost \$28,000. Each leaf is divided into 8 panels, in addition to the transom-panel under the arch. Each of these contains a complete scene, in *alto relievo*. The back of the door is finished with a simple star in the centre of each panel, corresponding with the front. A plain molding relieves the blank space of each.

In every respect the great Bronze Door is a credit to the magnificence and magnitude of the edifice in which it holds so conspicuous a part. The statuettes and reliefs are wrought

in the highest style of art. In 1862, contrary to the views of Mr. Walter, the Architect of the Capitol, the door was placed

THE CAPITOL OF THE UNITED STATES OF AMERICA.



PLAN OF PRINCIPAL STORY.  
(For references, see pages 4 to 44.)

PRINCIPAL STORY.

in the doorway leading from the old Hall of Representatives, now the Hall of Statuary, into the corridor leading to the New Hall. In 1871 it was removed to its present position, and properly constitutes the main door to the edifice. In event of the extension of the portico, so as to bring it in harmony with the wings of the building, the Bronze Door, it is suggested by the architect, should form the inner or vestibule door, where the architecture will be consistent with its form and in harmony with its design.

The events portrayed on the door constitute the principal events in the LIFE OF COLUMBUS and the DISCOVERY OF AMERICA, with an ornate enrichment of emblematic designs. On the key of the arch of the casing is a *Head of Columbus*; a very excellent piece of facial execution. On the sides of the casing are four admirable typical statuettes, placed in niches at the top and bottom of the door, and arranged chronologically: A, *Asia*; B, *Africa*; C, *Europe*; D, *America*. The rest of the casing is embellished with a running border of ancient armor, banners, and heraldic designs; and at the bottom, on either side, an anchor—all in *basso relievo*, and emblematic of Navigation and Conquest. On the frame of each leaf of the door, set in niches, are sixteen statuettes of the patrons and contemporaries of Columbus. They are given as nearly as possible in the order of the importance of their association with the promulgation and execution of his theory, or in the extension of the range of geographical exploration inaugurated by him. The first 8 figures are associated in pairs when the doors are closed; when opened, they are divided, but should be examined in the order of the references.

1. Alexander VI, Roderigo Lenzoli Borgia, a native of Spain, Pope of Rome 1492-1503.

2. Pedro Gonzales de Mendoza, Archbishop of Toledo, and Grand Cardinal of Spain, a man of great influence at court, and early patron of Columbus.

3. Ferdinand, King of Spain, royal patron of the undertaking of Columbus.

4. Isabella, Queen of Spain, and royal patroness of Columbus.

5. Charles VIII, King of France, an enlightened monarch and friend to the cause of discovery.

6. Lady Beatriz de Bobadilla, Marchioness of Moya, and friend of Columbus. It is said that the likeness is of Mrs. Rogers, wife to the sculptor.

7. John II, King of Portugal, the monarch who rejected the proposals of Columbus.

8. Henry VII, King of England, appealed to by Bartholomew Columbus on behalf of his brother; meantime the discovery was accomplished under the auspices of Spain.

9. Juan Perez de Marchena, prior of the Convent of La Rabida, and friend to Columbus.

10. Martin Alonzo Pinzon, commander of the *Pinta*, the second vessel in the first fleet across the ocean.

11. Hernando Cortez, early companion of Columbus, and conqueror of Mexico.

12. Bartholomew Columbus, brother to Christopher, advocate of his theory at the

court of Henry VII, and first Adelentado of Hispaniola. It is said that the likeness is of the sculptor.

13. Alonzo de Ojeda, a companion of Columbus in his first voyage of discovery, and one of the most daring of his contemporaries.

14. Vasco Nuñez de Balboa, discoverer of the Pacific Ocean from the Isthmus of Darien.

15. Amerigo Vespucci, one of the earlier discoverers of the main land of America, author of the first account of the New World, and from whom the continent takes its name.

16. Francisco Pizarro, conqueror of Peru.

The *panels* illustrate in *alto relievo* the leading events in the career of Columbus, beginning at the lower panel of the r. or S. leaf of the door.

I. Columbus examined before the Council of Salamanca respecting his theory of the globe, which was rejected.

II. Departure of Columbus for the Spanish court from the Convent of La Rabida, near Palos.

III. Audience at the court of Ferdinand and Isabella.

IV. Departure of Columbus from Palos on his first voyage of discovery.

V. Transom panel, Columbus landed on the Island of San Salvador, and taking possession in the name of his sovereign.

VI. Encounter with the natives.

VII. Triumphal entrée of Columbus into Barcelona.

VIII. Columbus in chains.

IX. The death-bed of Columbus. He died at Valladolid May 20, 1506, aged 70 years. His last words were: "*In manus tuas, Domine, commendo spiritum meum.*" "Into thy hands, O Lord, I commend my spirit." Thirty years after his remains were transferred to the Cathedral of San Domingo, on the island of that name. In 1796, when the Spaniards lost their hold on the island, they were removed to Havana.

Between the panels are a series of heads, representing the historians of the voyages of Columbus and his followers. That above the lower or N. panel of the door is *Washington Irving*, and in the corresponding position opposite *W. H. Prescott*.

The most celebrated bronze doors of Europe are in Florence, in the Church of the Baptistery of St. John, opposite the Duomo. They are three in number, the centre one, by Lorenzo Ghiberti, about 1420-1450, consumed thirty years in execution, and illustrates scenes in the Old Testament. Michael Angelo declared this gate worthy to be the portal of Paradise. The earliest of the remaining two is by Andrea Pisano, 1330, and the other by Ghiberti, 1400-1420, consumed 20 years in execution, and was the first of the sculptor's works illustrating scenes in the New Testament.

2. *Rotunda*.—From the main Portico, passing through the great Bronze Door, the visitor stands under the lofty canopy of the Rotunda. The height from pavement to canopy is 180 ft., and diameter 96 ft. The circuit of the sides is divided into eight panels, separated by massive Roman pilasters, supporting an entablature ornamented with wreaths of olive. Festoons of elaborately traced flowers, scrolls, and wreaths embellish the upper portions of these panels. The

wreaths on either side, over the panels on the r. and l. of the E. and W. doors, encircle busts of *Columbus*, *Cabot*, *Raleigh*, and *La Salle*, four names most conspicuously identified with the history of the early discovery and exploration of the N. American continent. They were executed by Capellano and Caucici, Italians, both pupils of Canova, were ordered in 1827, and, with the frieze of wreath-work, cost \$9,500. That over the panel on the l. of the W. door is Columbus; in the corresponding position on the r. is Raleigh; over the panel on the l. of the E. door is Cabot; and corresponding on the r. La Salle. Over the four entrances are smaller panels, containing historical subjects in *basso relievo*.

*E. Door.*—*The Landing of the Pilgrims on Plymouth Rock*, 1620: Caucici, a pupil of Canova.

*W. Door.*—*Pocahontas Saving the Life of Captain Smith*, 1606: Capellano, 1821, a pupil of Canova.

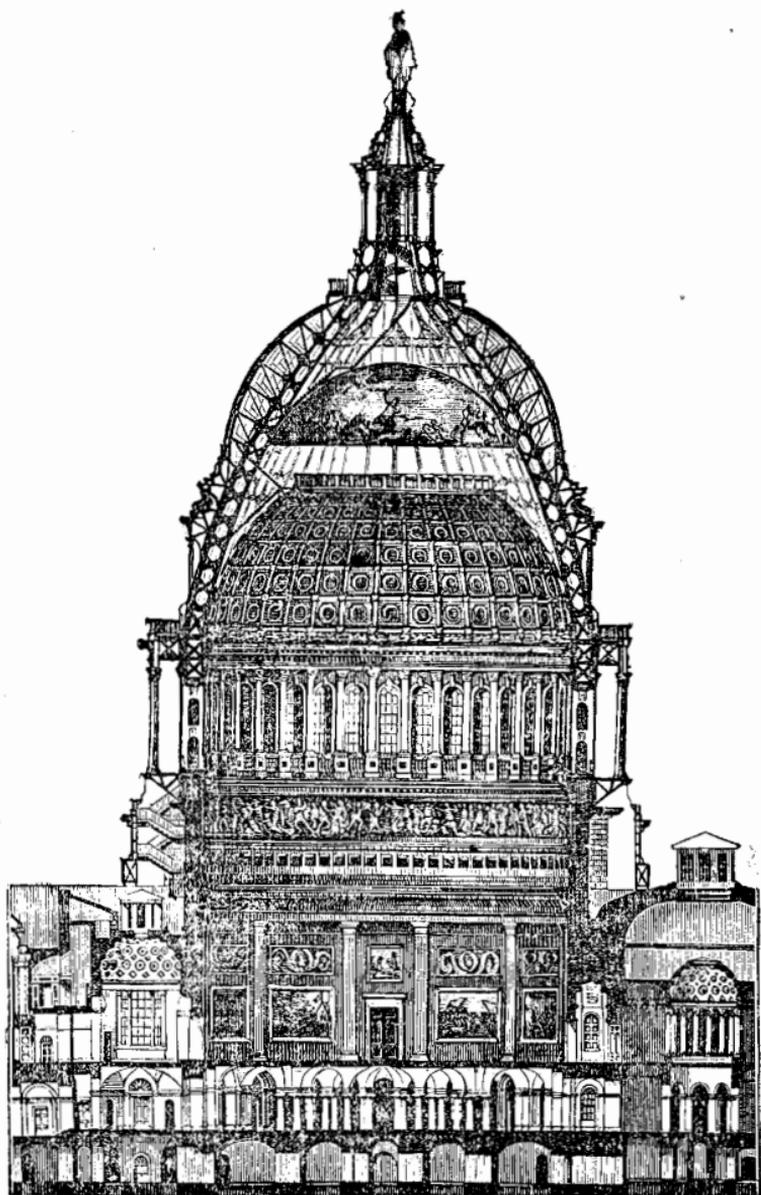
*N. Door.*—*William Penn (the founder of Pennsylvania) Holding a Conference with the Indians*, 1682: Gevelot, 1827.

*S. Door.*—*Daniel Boone in Conflict with the Indians*, 1773: Caucici.

All these sculptured subjects are wretched caricatures, and disfigure the conspicuous places they were designed to embellish. They were ordered in 1826, and cost \$3,500 each, or \$14,000.

It is designed to ornament the frieze, 300 ft. in length, with sculpture, representing the History of the United States, and make other improvements necessary to the appropriate finish of this part of the Capitol. In the eight large panels between the four doors of the Rotunda are a corresponding number of *historical paintings*, four illustrating the discovery and settlement of North America, and four the leading events in the struggle for independence. The first executed were by Trumbull, ordered in 1817. The last of which was completed in 1824. The artist, Colonel John Trumbull, of Connecticut, in 1775 was an Aid-de-Camp to Washington, and in 1776 Deputy Adjutant General of the N. Department, under Gates. He first cultivated the art of painting in America, and later studied in Europe. In 1786 his picture of the Death of General Warren at Bunker Hill was completed in London. John Adams, at the time, was residing in that city as Minister of the United States, and Jefferson, in the same capacity, was at Paris. The artist expressed to them his intention to commemorate the leading events of the Revolution in a series of historical paintings. In 1789 he returned to his native land to carry out his purpose. He at first established himself at New York, then the seat of government, and secured life portraits of the leading actors in

THE CAPITOL OF THE UNITED STATES OF AMERICA.



SECTIONAL VIEW OF THE DOME.  
(From "Washington Inside and Outside.")

the stirring scenes he proposed to transfer to canvas. Having finished there, he traveled from New Hampshire to South Carolina, completing his collection of portraits, and sketching the localities of the events. In 1794 he had nearly completed this preliminary work. In 1817 Congress ordered the execution of the four revolutionary paintings now in the Rotunda. If the paintings do not exhibit the artistic touch and spirit of a master, they are at least faithful representations of great events in our national history. The majority of the portraits are from life.

**THE DECLARATION OF INDEPENDENCE, JULY 4, 1776.**—Trumbull. Ordered 1817, cost \$8,000. The painting in the panel on the r. of the S. door represents the memorable Congress of 1776 at the moment of signing that instrument of American liberty. In the disposition of the characters the artist consulted Jefferson and Adams, both of whom were present. The style of dress, the furniture, and the hall itself, are exact reproductions of the time and place. The prominent group of figures on the r. in the painting are Jefferson of Va., the author of the instrument before named, Adams of Mass., Franklin of Penn., Hancock of Mass., Rutledge of S. C., and Thompson of Penn. For variety of composition, the Committee of Five are represented as having advanced in a body to the President's table, instead of reporting in the usual form, through their chairman. The rigid dignity of the scene and the expression of determination on every countenance will be observed.

The names of the individuals represented, commencing on the observer's left (the right of the picture) and following the line towards the r. are—

1, George Wythe, of Va.; 2, William Whipple, and 3, Josiah Bartlett, of N. H.; 4, Benjamin Harrison, of Va.; 5, Thomas Lynch, of S. C.; 6, Richard Henry Lee, of Va.; 7, Samuel Adams, of Mass.; 8, George Clinton, of N. Y.; 9, William Paca, and 10, Samuel Chase, of Md.; 11, Lewis Morris, and 12, William Floyd, of N. Y.; 13, Arthur Middleton, and 14, Thomas Heyward, of S. C.; 15, Charles Carroll, of Md.; 16, George Walton, of Ga.; 17, Robert Morris, 18, Thomas Willing, and 19, Benjamin Rush, of Penn.; 20, Elbridge Gerry, and 21, Robert Treat Paine, of Mass.; 22, Abraham Clark, of N. J.; 23, Stephen Hopkins, and 24, William Ellery, of R. I.; 25, George Clymer, of Penn.; 26, William Hooper, and 27, Joseph Hewes, of N. C.; 28, James Wilson, of Penn.; 29, Francis Hopkinson, of N. J.; 30, John Adams, of Mass.; 31, Roger Sherman, of Conn.; 32, Robert L. Livingston, of N. Y.; 33, Thomas Jefferson, of Va.; 34, Benjamin Franklin, of Penn.; 35, Richard Stockton, N. J.; 36, Francis Lewis, N. Y.; 37, John Witherspoon, of N. J.; 38, Samuel Huntington, 39, William Williams, and 40, Oliver Wolcott, of Conn.; 41, John Hancock, of Mass.; 42, Charles Thompson, of Penn.; 43, George Read, Del.; 44, John Dickinson, of Penn.; 45, Edward Rutledge, of S. C.; 46, Thomas McKean, of Del.; and 47, Philip Livingston, of N. Y.

**THE SURRENDER OF BURGOYNE, OCTOBER, 1777.**—Trumbull. Ordered 1817, cost \$8,000. The painting in the panel on the l. of the W. door represents the surrender of the

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British Gen. Burgoyne to the American Gen. Gates at Saratoga. The scene portrayed represents Burgoyne, attended by Gen. Phillips and other officers, dismounted, and near the marquee of the American commander, offering his sword to Gen. Gates, who advances, but declines to receive the token of submission, and invites the fallen general into his quarters. On the r. of Gates is a group of the principal officers of the American army of the N. In the background will be observed the British army at the confluence of Fish Creek and N. River. The troops, in long lines, under the direction of Col. Lewis, Quartermaster General of the American army, and headed by American, British, and German officers, are moving across the creek and meadows towards the place of surrender in the foreground.

The portraits introduced, beginning on the observer's left, are—

1, Maj. Lithgow, of Mass.; 2, Col. Cilly, and 3, Gen. Starke, of N. H.; 4, Capt. Seymour, of Conn., of Sheldon's Horse; 5, Maj. Hull, and 6, Col. Gration, of Mass.; 7, Maj. Dearborn, and 8, Col. Scammell, of N. H.; 9, Col. Lewis, of N. Y., Quartermaster General; 10, Maj. Gen. Phillips, of the British army; 11, Lieut. Gen. Burgoyne, Commander of the British forces; 12, Gen. Baron Reidesel, of the British army, (German); 13, Col. Wilkinson, Deputy Adjutant General of the American army; 14, Gen. Gates, Commander of the American forces; 15, Col. Prescott, of Mass. Volunteers; 16, Col. Morgan, of the Va. Riflemen; 17, Brig. Gen. Rufus Putnam, and 18, Lieut. Col. Brooks, of Mass.; 19, Rev. Mr. Hitchcock, of R. I., Chaplain; 20, Maj. Robert Troup, of N. Y., Aid-de-Camp; 21, Maj. Haskell, of Mass.; 22, Maj. (after Gen.) Armstrong, Aid-de-Camp; 23, Maj. Gen. Philip Schuyler, of N. Y.; 24, Brig. Gen. Glover, of Mass.; 25, Brig. Gen. Whipple, of the N. H. Militia; 26, Maj. Clarkson, of N. Y., Aid-de-Camp; and 27, Maj. Stevens, of Mass., commanding artillery.

THE SURRENDER OF CORNWALLIS, OCTOBER, 1781.—Trumbull. Ordered 1817, cost \$8,000. The painting on the r. of the W. door represents the closing scene in the contest between the Colonies and the mother country, the surrender of the army of Lord Cornwallis to the Americans at Yorktown, Virginia.

The event is associated with an incident which should be borne in mind in order to comprehend what might seem out of keeping. About 18 months before the surrender, Gen. Lincoln, in command of the American forces at Charleston, S. C., had been obliged to capitulate to the British. Lord Cornwallis at that time refused to allow the American commander to march out of the city with colors flying and other honors customary under the circumstances. The terms of surrender accorded to Lord Cornwallis in this instance were the same as he had granted to Gen. Lincoln. Gen. Washington, the Commander-in-Chief, and to whom the honor of receiving the surrender was due, appointed Gen. Lincoln to superintend the submission of the British, in the same man-

ner as the American Gen. and his troops had been treated at Charleston.

The American forces will be seen in order of battle on the r. of the road leading into York; Washington and the American general officers resting on the r. of the line. The French troops face the Americans from the opposite side of the road, with Gen. Rochambeau and the chief officers of the French army and navy on their l. The British troops, with shouldered arms, colors cased, and drums beating, are filing out of the town, approaching the two lines of the victorious Americans and French to the place of surrender, from whence, having grounded and left their arms, they will march back unarmed to their quarters.

The scene itself represents Lord Cornwallis and his chief officers, under the direction of Gen. Lincoln, passing the opposite groups of American and French generals and entering between the two lines of the victors. By this disposition the chief actors in the scene are brought out boldly. In the distance the town of York is visible, with the conquered troops marching out. York River and the Chesapeake Bay are also brought in, and afford a general idea of the topographical surroundings. It may be added, with respect to the French officers, that their portraits were obtained from Paris, in 1787, and were taken from life, at the residence of Mr. Jefferson, then Minister of the United States to France.

The following are the portraits given, commencing on the observer's l.:

1, Count Deuxponts; 2, Duke de Laval Montmorency, and 3, Count Custine, Cois. of French Infantry; 4, Duke de Lauzun, Col. of French Cavalry; 5, Gen. Choizy; 6, Viscount Viomeuil; 7, Marquis de St. Simon; 8, Count Fersen, and 9, Count Dumas, Aids-de-Camp to Count Rochambeau; 10, Marquis Chastellux; 11, Baron Viomeuil; 12, Count de Barre and Count de Grasse, Admirals in the French Navy; 14, Count Rochambeau, Gen.-in-Chief of the French forces; 15, Gen. Lincoln, American Army; 16, Col. Stevens, American Artillery; 17, Gen. Washington, Commander-in-Chief; 18, Thomas Nelson, Gov. of Va.; 19, Marquis Lafayette; 20, Baron Steuben; 21, Col. Cobb, Aid-de-Camp to Gen. Washington; 22, Col. Trumbull, Secretary to Gen. Washington; 23, Maj. Gen. Clinton, of N. Y.; 24, Gen. Gist, of Md.; 25, Gen. Wayne, of Penn.; 26, Gen. Hand, of Penn., Adjutant General; 27, Gen. Peter Muhlenberg, of Penn.; 28, Maj. Gen. Knox, Commander of Artillery; 29, Lieut. Col. Huntington, acting Aid to Gen. Lincoln; 30, Col. Timothy Pickering, Quartermaster General; 31, Col. Alexander Hamilton, commanding Light Infantry; 32, Col. Laurens, of S. C.; 33, Col. Walter Stuart, of Penn., and 34, Col. Nicholas Fish, of N. Y.

RESIGNATION OF GENERAL WASHINGTON, Dec. 23, 1783: Trumbull. Ordered 1817, cost \$8,000. The painting on the l. of the N. door represents Washington returning his commission to the President of Congress. The great contest was over. Peace had been proclaimed. That great patriot had withdrawn from the army at New York, on which occasion many of those who were thus to be forever deprived of

his leadership shed tears. It was Dec. 23, 1783, in the State House at Annapolis, Maryland. The patriot commander was surrounded by his officers, in the presence of the Congress of the infant Republic, and was now about to restore to Congress his commission, and with it the authority with which they had invested him in the dark and trying times of the war. He had completed a touching address. After congratulating Congress upon the successful issue of the conflict, expressing his obligations to the army, and committing the future to the protection of Almighty God, he closed with the words: "Having now finished the work assigned me, I retire from the great theatre of action, and bidding an affectionate farewell to this august body, under whose orders I have so long acted, I here offer my commission, and take my leave of all the employments of public life." It may be mentioned, as a coincidence, that the President of Congress was, in 1775, the first aid-de-camp to the illustrious general.

The portraits introduced, commencing on the observer's left, are—

1, Thomas Mifflin, of Penn., President of Congress; 2, Charles Thompson, of Penn.; 3, Elbridge Gerry, of Mass.; 4, Hugh Williamson, of N. C.; 5, Samuel Osgood, of Mass.; 6, Edward McComb, of Del.; 7, George Partridge, of Mass.; 8, Edward Lloyd, of Md.; 9, R. D. Spaight, of N. C.; 10, Benjamin Hawkins, of N. C.; 11, A. Foster, of N. H.; 12, Thomas Jefferson and Arthur Lee, of Va.; 14, David Howell, of R. I.; 15, James Monroe, of Va.; and 16, Jacob Reed, of S. C., all members of Congress; 17, James Madison, of Va., spectator; 18, William Ellery, of R. I.; 19, Jeremiah Townley Chase, of Md.; 20, S. Hardy, of Va.; and 21, Charles Morris, of Penn., members of Congress; 22, General Washington, of Va.; 23, Cols. Walker and Humphreys, aids-de-camp; 25 and 26, Gens. Smallwood and Williams, and 27 and 28, Cols. Smith and Howard, of Md.; 29, Charles Carrell and two daughters, of Md.; 30, Mrs. Washington and her three grandchildren; and 31, Daniel Jenifer of St. Thomas, of Md., spectators.

In the corresponding panels on the opposite or E. side of the Rotunda, beginning on the l. of the S. door leading to the House of Representatives, are four paintings of historical events connected with the discovery and early settlement of America.

**BAPTISM OF POCAHONTAS, 1613:** Chapman. Ordered 1836, cost \$10,000. The scene is at Jamestown, in Virginia, the first permanent white settlement on the American continent. Pocahontas, the daughter of the Indian king Powhatan, had already given evidence of her attachment for the whites, and had saved the settlement from extirpation at the hands of her ruthless people. The Indian princess is in the act of receiving the sacred rite of baptism. John Rolfe, her future husband, stands by her side. The relatives of the princess are present. Her uncle, with revengeful look, watches the scene.

The portraits introduced, commencing on the observer's l., are—

1, Standard Bearer; 2, the Page; 3, John and Ann Laydon, first married in the country; 4, Sir Thomas Dale; 5, Alexander Whitaker; 6, Hans Spilman; 7, Pocahontas; 8, Mr. and Mrs. Forrest, first settlers; 9, John Rolfe; 10, Sister to Pocahontas; 11, Nantequas, brother to Pocahontas; 12, Opechancanough; 13, Opachisco, uncle to Pocahontas; 14, Richard Whiffin.

**DISCOVERY OF THE MISSISSIPPI RIVER BY DE SOTO, May, 1541: Powell.** Ordered 1850, cost \$12,000. The painting is intended to represent De Soto and his party arriving on the banks of the Mississippi, after a toilsome march through swamp and forest from distant Florida. The painting, however, does not verify history. The discoverers had endured great privations, and, ragged and worn, took to the river in canoes, in hopes of escape from their sufferings. De Soto succumbed to the fatigues of the march, and was buried in the river. On the r. will be seen the Mississippi, filled with green islands, and canoes laden with savages approaching or landing on the banks near at hand.

The portraits and prominent characters and objects represented, commencing on the observer's l., are—

1, Soldier dressing his wounded leg; 2, a young Spanish cavalier; 3, a confessor; 4, a group of standard bearers and helmeted men; 5, a cannon being placed in position by artillerymen; 6, a Moorish servant; 7, De Soto mounted; 8, camp chest, with arms, helmets, and other accoutrements and implements of war; 9, two young Indian maidens; 10, Indian chiefs bringing the pipe of peace; 11, old priest blessing the cross; 12, ecclesiastic bearing the censer; 13, stalwart men planting the cross.

The first engagement for a picture to fill this panel was with Henry Inman. The artist however died before the completion of his work, and the picture was abandoned.

**LANDING OF COLUMBUS, October 12, 1492: Vanderlyn.** Ordered 1842, cost \$10,000. This painting represents Columbus, accompanied by his principal officers and a few attendants, already landed on the Island of Guanahani, one of the Bahama Islands, and the first land discovered. The successful discoverer is in the act of proclaiming possession in the name of the king and queen of Spain. In the distance groups of seamen are giving expression to their joy; two figures near are contending for glittering particles in the sand. The fleet at anchor in the distance. A peculiarly tropical haze pervades the atmosphere.

The following are the principal characters represented, commencing on the observer's l.:

1, Alonzo de Ojeda; 2, cabin boy kneeling; 3, Rodrigo Sanchez, inspector; 4, Vincent Yanez, standard bearer; 5, Martin Alonzo Pinzon, standard bearer; 6, mutineer repentant; 7, Rodrigo de Escobedo, notary; 8, Columbus; 9, soldier looking at the natives; 10, sailor's veneration of Columbus; 11, friar bearing the cross.

**EMBARKATION OF THE PILGRIMS from Delft-Haven, in Holland, July 21, 1620, O. S.: Weir.** Ordered 1836, cost \$10,000. Represents the Puritan fathers about to brave the

dangers of the stormy Atlantic for an asylum in the wilds of America, where they might enjoy the blessings of civil and religious liberty.

The following portraits are introduced, commencing on the observer's l. :

1, boy of Mrs. Winslow; 2, Mr. and Mrs. Winslow; 3, Mr. and Mrs. White; 4, boy of Mrs. Winslow; 5, Mrs. Brewster and child; 6, Elder William Brewster; 7, Mr. and Mrs. Fuller; 8, William Bradford; 9, Gov. Carver; 10, nurse and child; 11, Mrs. Carver and child; 12, William Robinson, pastor of the congregation; 13, Mrs. Bradford; 14, Captain Reynolds; 15, boy of Gov. Carver; 16, Miles Standish and wife Rose.

The domical ceiling, viewed from the pavement of the Rotunda consists of an inner shell, over which is the massive iron covering of the Dome. The *canopy* stands at a height of 180 ft. above the pavement, and measures 65½ ft. in diameter, and 21 ft. perpendicular height. The canopy is ornamented with a variety of figures in fresco, combining allegory and history, executed by C. Brumidi. The central group, which occupies the apex of the ceiling, represents a deification of Washington, the Father of American Liberty. On his r. is Freedom, and on his l. Victory. In the foreground are 13 female figures, representing the original States of the American Union. These figures form a crown and support a band, upon which are the appropriate words *E Pluribus Unum*. The figures begin with New Hampshire, on the l. of Victory, and follow in semi-circular procession, according to their geographical order. The drapery, decoration, and coloring are designed to indicate the products and situation of the States represented. Around the base of the canopy, which measures about 204 ft., are 6 emblematic groups, designed as an allegory of the Revolution, 1776-'83. These groups begin at the W.

1. THE FALL OF TYRANNY.—Represented by Freedom and an Eagle battling with Tyranny and Priestcraft; a mailed soldier vainly struggling to uphold the ermine robe of royalty. Discord stands by; also Anger and Revenge, with the incendiary torch.

2. AGRICULTURE, towards the N.—Represented by Ceres, with cornucopia. America, wearing a red Cap of Liberty, turning over to Ceres the mastery of a pair of horses attached to a reaper. Flora is gathering flowers, and Pomona bears a basket of fruit.

3. MECHANICS.—Represented by Vulcan, resting his r. foot on a cannon, and around are the various instruments of his art, with mortars and cannon balls.

In the E. is—

4. COMMERCE.—Represented by Mercury, holding a bag of gold, and directing attention to it. The figure thus called is Robert Morris, the financier of the Revolution. Merchandise, with men at work, and two sailors, pointing to a gunboat, complete the allegory.

5. MARINE.—Representing Neptune in his car, bearing his trident, accompanied by attendants, emerging from the deep. Amphrodite, Venus, is about dropping into the foaming waters an electric cable, which has been handed her by a cherub.

6. ARTS AND SCIENCES.—Represented by Minerva, the Goddess of Wisdom,

surrounded by figures—Franklin, the philosopher; Fulton, the inventor of the steamboat; and Morse, the inventor of the magnetic telegraph. The figures of juveniles indicate teaching.

These frescoes cover nearly 5,000 sq. ft. They may be viewed from different points in the ascent of the Dome. As they are approached they increase in size. Seen from the balustrade beneath the canopy, they are of colossal proportions. Sufficient light by day is thrown in from the openings in the outer shell of the Dome. At night hundreds of gas jets, lighted by electricity, illuminate not only the canopy, but the entire interior of the Dome.

These frescoes were ordered in 1864, and cost \$50,000, of which \$39,000 was paid for compensation of the artist and assistants, and the balance for materials.

3. West Door of the Rotunda, leading to the main door of the *Library of Congress*. This door is also at the head of the staircase leading from the *Western Entrance* of the Capitol to the Rotunda.

4. Western Main Staircase, connecting Western Entrance with the Rotunda.

5 and 6. Library of the United States.—(*Open every day, Sundays excepted, from 9 a. m. to 4 p. m.; during sessions of Congress till hour of adjournment.*)

The *Library Halls* occupy the principal floor of the entire W. projection of the Capitol, consisting of a connecting central hall, 91½ ft. long, 34 ft. wide, and 38 ft. high, completed in 1853, with two wings on the N. and S., each 95 ft. long, 29½ ft. wide, and 38 ft. high, finished in 1865. The interior was designed by Mr. Walter, Architect of the Capitol, who completed the central library, and the wings were carried out by Mr. Clark, his successor, at a total cost of \$280,000. The central library consists of 12 deep recesses, or alcoves, surmounted by 2 upper tiers of cases, with galleries and corridors, all of iron. The hall is lighted by windows in the alcoves and by skylights fitted in the iron frame-work of the roof, and transmitted through the ceiling. This consists of iron frame-work, supported upon massive foliated iron brackets, each weighing 2,600 lbs. The alcoves and shelves are embellished with pilastered and paneled fronts, painted a soft buff color and artistically gilded. The book-shelves are also of iron, and covered with leather. The floors are of tessellated black-and-white marble. The wings are of the same design as the central hall. The former have 4 tiers of shelves instead of 3. Heat and ventilation are supplied from the Senate and House ap-

paratus, 200 ft. distant, on either side. The iron-work was manufactured in New York, and transported in pieces. It is the only completely fire-proof library in the world. The library halls afford accommodation for 172,000 volumes, and with the attic and law library 210,000. The additional space required has been in part supplied by temporary wooden shelves ranged along the galleries.

It is proposed to erect a suitable building in the angle of the E. Park of the Capitol, to be specially devoted to the purposes of the Library of the United States. A special commission, created by act of March 3, 1873, now have this subject under consideration.

In 1874 the Library numbered 260,000 volumes and 50,000 pamphlets. Of this aggregate 30,000 volumes belonged to the law library. The average annual accessions are 10,000 books and 5,000 pamphlets. The sources of supply in the order of numbers are as follows: purchase, copyright, (excluding duplicates,) deposit of the Smithsonian Institution, presentation, and exchange. The whole number of copyrights entered in 1873 was 15,352.

The largest library in the world is the *Bibliothèque Nationale*, Paris, having about 1,400,000 volumes. The second is the *British Museum Library*, London, with 900,000 volumes. The *Royal Library*, at Munich, claims to have 800,000 volumes. It may be generally stated that there are sixteen libraries in Europe larger than the Library of the United States. The latter, numbering 260,000 volumes, is the largest in America. The second is the Boston Public Library, which has about 200,000.

This national collection of books has many distinctive features. It is richer than any other—perhaps than all others combined—in books, pamphlets, journals, manuscripts, and maps relating to the history and topography of America. It is only approximated in this particular by the library in the British Museum in London. It is also well stocked with the printed literature, in various languages.

The Library is also rich in illustrated works, in fine arts, architecture, and natural history. Full sets of all the British and American reviews and magazines are kept up, and bound files of the leading newspapers are also preserved for reference. Among the latter is a complete file, 1665 to date, of the *London Gazette*, then and now the official organ of the British government. Only one other complete set exists. There is also a file of the *London Times* from 1794 to date; also of American colonial and revolutionary, and metropolitan and provincial newspapers. In fact, no department of literature, art, or science is neglected.

In 1866 the Library became the repository of the collection of the Smithsonian Institution, 40,000 volumes, embracing the largest assemblage of the transactions of scientific and learned societies to be found in the world. In 1867 the Force collection of books, manuscripts, maps, and papers relating to American history, numbering 22,520 volumes, or with pamphlets 60,000 titles, was acquired by purchase at a cost of \$100,000. Mr. Force was born in New Jersey in 1790, and died in Washington city in 1868. Among the most rare works in the Library are two great folios written on vellum, with numerous illustrations by hand, executed in the 13th century. The oldest printed book is a constitution of Pope Clement V, of Rome, printed in 1467, by Peter Shœffer, at Mentz. In the Force collection are a copy of Eliot's Indian Bible and 41 different works by Increase and Cotton Mather, printed in Boston and Cambridge, 1671-1735.

A fine view of the business and official portion of the city may be had from the W. Portico, reached through the door in the centre of the W. side of the main hall. Immediately below are the terraces which form the W. face of the eminence upon which the Capitol stands. Pennsylvania av. diverges from the r., and Maryland av. from the l. Towards the W., between these, lie the Botanical Garden, with its conservatories, and the Mall, from which rise the towers of the Smithsonian Institution, the square outlines of the Department of Agriculture, and the unfinished Obelisk to the memory of Washington, all surrounded by beautiful gardens, and the Long Bridge. On the summit of the hill still farther W. are the two domes of the Observatory, and still beyond the Heights of Georgetown. To the S., at the point where the two rivers join, lies the Arsenal. Following the broad bosom of the Potomac, at a distance of 7 m. the shipping and buildings of Alexandria are visible, and upon the river sailing and steam-craft. On the heights overlooking the opposite bank of the river is Arlington, famous as the former residence of the Confederate Gen. Lee, and now the resting place of thousands of soldiers of the national army. A little to the r. and rear stands Fort Whipple. Looking towards the N., on the distant hills may be seen the tower of the Soldiers' Home, and nearer the Howard University. A fine view may also be had of Pennsylvania av., with the Treasury Department, President's House, and the new State, War, and Navy Department, visible at the other end. At various points may be seen the other public buildings, school-houses, and churches, blending with the mass of the city.

7 and 8. Store-rooms for the Library.

## CENTRE BUILDING—NORTH WING.

9. **North Door of the Rotunda.**—On the left of the passage are the *indicators and keys* which operate the wires for lighting the Rotunda. (See 11.) This passage leads into—

10. **Vestibule**, of an elliptical shape, and in imitation of a Greek temple, containing a peristyle, supported on an arched substruction. The capitals of the pillars are ornamented with the leaf and flower of the tobacco plant. Light is admitted through a cupola in the small surmounting dome. The latter is broken by caissons, enriched by the tobacco blossom.

11. **Ascent of Dome.**—At the head of the first flight on the r. is the entrance to the *battery and electric gas-lighting apparatus*. (See ATTIC STORY, 3, 4, and 5.) Returning and continuing the ascent, an opportunity is afforded of studying the mechanism of the immense structure overhead. A small door at the top of an intricate flight of steps opens between the inner and outer shells. On the inside is a range of arches, affording a view of the rotunda and canopy. A short distance above a doorway opens under an imposing peristyle of 36 iron columns. The next door opens upon a balustrade above. The last ascent is by an abrupt flight of steps over the inner shell, which leads to the platform immediately beneath the canopy. This point affords a closer view of Brumidi's allegory, a description of which will be found elsewhere. This platform makes a fine whispering gallery. Another flight of steps leads to the crowning platform, from which the most extensive view of the city may be had.

**Panoramic View of the City.**—With the assistance of the maps of the city and District, the stranger will be able to acquaint himself with the most prominent features in the view. Looking towards the E., on the l. is the Asylum for the Deaf and Dumb, and on the r., beyond the Anacostia, the Asylum for the Insane. On the S. may be seen the Anacostia uniting with the broad current of the Potomac. On the point are the buildings of the Arsenal, and 7 m. below, on the opposite shore, Alexandria. Opposite Georgetown is Arlington House, with Fort Whipple on the r. In the W. is the official quarter of the city. The building on the hill, at the head of New Jersey av., is the Howard University; and the white tower in the distance, on the line of E. Capitol st., is the Soldiers' Home. The railroad which leaves the city on the N. is the Baltimore and Ohio—the r. branch for Baltimore, and the l. for Point of Rocks and the W. The road S. of the Capitol is the Baltimore and Potomac, also for the N. and W., running in connection with the Pennsylvania Central. The Tiber Creek follows the basin of the valley on the N.

12. Vestibule of the Supreme Court.—A door from the vestibule, of Greek design, opens into a second vestibule, from which, on the right or east, opens the main entrance to the Supreme Court. Opposite is a prostyle of Potomac marble.

13. Supreme Court United States.—(*Open to visitors every day, except Sunday.*) The apartment occupied by this tribunal, formerly the Senate Chamber, is semi-circular, with a rather flat dome, enriched with square caissons in stucco, and circular apertures to admit light. The chamber is 75 ft. greatest length or diameter, 45 ft. greatest width, and 45 ft. high. On the E. side a screen of Grecian Ionic columns of *breccia*, or variegated Potomac marble, with capitals of white Italian marble, modeled after those of the Temple of Minerva, polished, extends along the back of the range of seats of the Justices. These columns, with the entablature, support a gallery. The seats of the Justices are raised several feet above the floor, and are ranged behind a low screen, which answers the purpose of desks. The Chief Justice occupies the centre seat. The officers of the court have desks at either end and at the foot of the Justices' platform. The floor is beautifully carpeted, and tables and chairs are placed within the bar for the accommodation of those having cases before the court. Outside the rail are seats for visitors. Against the W. wall are a number of consoles, supporting busts of the departed Chief Justices: John Jay, J. Frazee, 1831; John Rutledge, A. Galt, 1858; Oliver Ellsworth, Anger, 1834; John Marshall, ———, 1836. Busts of R. B. Taney and S. P. Chase ordered by Congress 1874.

The times for holding the *sessions* of the Supreme Court have been subjected to frequent changes by statute since 1789. Under the act of January, 1873, the annual session commences on the second Monday of October in each year. The adjournment usually takes place in May following. Daily sessions from 12 noon to 4 p. m. The Justices, wearing their judicial robes, enter from the N. door of the chamber, and are formally announced by the Marshal or deputy. The people in the room rise and remain standing till the Justices are seated. The opening of the court is then proclaimed by a proper officer.

When the court-room was occupied by the Senate the President's chair stood in a niche in the screen of columns, and was raised on a platform. In front and lower were the desks of the Secretary and Chief Clerk. The entablature of the screen supported a gallery, in front of which was another, following the circle of the room, and supported by iron columns, with bronzed caps, surmounted by a gilt iron balus-

trade. Against the wall over the E. gallery was a fine painting of Washington, by Charles Wilson Peale, richly framed and draped. The chamber was chiefly lighted from the E., and the President's chair, standing on the line of the diameter of the circle, formed the centre of the radiating aisles, between which, in concentric curves, were arranged the Senator's desks. There were accommodations for 64 Senators. In the rear a railing enclosed the bar of the Senate. Outside were sofas for privileged visitors. The offices of the Senate occupied the rooms in the immediate vicinity of the chamber.

Originally there was an upper gallery on the E. side, supported by an attic colonnade, but this was removed in 1828 to admit more light. It was then that the semi-circular gallery was introduced. The approaches to the chamber and galleries were exceedingly dark and gloomy. At night a gas chandelier diffused light. On the W. side of the building, across the main vestibule, were the offices of the Secretary of the Senate, now occupied by the officers of the court. The two rooms on the N. side were assigned to the President and Vice President—now the robing rooms.

Latrobe, the architect, proposed to have one of the galleries supported upon emblematical figures, representing the thirteen original States. The models, by Franzoni, were completed in Italy and brought over, but no further use was made of them, Congress failing to appropriate the funds necessary to the execution of the design.

**14. Robing Room.**—In this apartment the Chief Justice of the Supreme Court and his Associates attire themselves in their court robes, in which they sit on the supreme bench. On the wall is a *portrait of Chief Justice John Marshall, of Va., 1801–1835, Rembrandt Peale, 1825.* The painting was presented to Chief Justice Chase by the Bar Association of New York, was by him bequeathed to the Supreme Court of the United States, and was delivered into the custody of the court in 1873.

From the Robing Room the Justices, in their judicial robes, at the hour of meeting of the court, cross the corridor, and, passing through the

**15. Justices' Passage and Entrance,** enter the Supreme Court Room, where they are properly announced by the Marshal or his deputy.

**16, 17, and 18. Offices of the Clerk of the Supreme Court of the United States.** The entrance is from the vestibule, (12.)

In the Clerk's Office (16) are portraits of *Gabriel Duval*, of Maryland, Associate Justice of the Supreme Court of the United States, 1811-1836, and *William Thomas Carroll*, of the District of Columbia, Clerk of the Supreme Court of the United States, 1827-1863.

19. Steps to the Basement and Crypt. (See *Basement story*.)

20. Marshal's Office of the Supreme Court of the United States.

21. Steps to the Senate Library. (See Nos. 6, 7, and 8, Attic Story.)

22. Corridor connecting the main or old Capitol building with the Senate Extension. The *main door* to the *floor* of the *Senate Chamber* is directly opposite. The cornice is artistically executed and the panel of the ceiling is formed by a *fascies border* in stucco. Walls tinted.

#### NORTH OR SENATE EXTENSION.

23. *Southern Corridor*.—Connects the eastern (24) and western (25) corridors, which lead to the rear of the Senate Chamber, the Reception Room and Lobby, and to the grand staircases to the attic story and Galleries. This corridor has a vaulted ceiling consisting of three circular arches, with intervening bands and groined arches, which, together with the walls, are chastely decorated in stucco and tinted. At the eastern end, in the recess formed by the line of windows on the Senate side of the corridor, is a bust, in marble, of *Roger Brooke Taney*, of Maryland, Chief Justice of the Supreme Court of the United States, 1836-1864. At the western end of the corridor is the *Senate office* of the *Official Telegraph*, built in 1873, by G. C. Maynard, under an act of Congress, and connecting the Capitol, the Government Printing Office, and the Executive Departments, and to extend to all the isolated Government offices in the city. The wires are carried from the building across the Capitol grounds by means of a subterranean cable, in order not to mar the prospect.

24. *Eastern Corridor* leads to the Eastern Grand Staircase, (28,) Senate Vestibule, (30,) and Reception Room (34.) Overhead, at the foot of the first, the ceiling is formed of panels of rich white marble. Walls tinted.

25. *Western Corridor*, to the Western Grand Staircase, Senate Offices, and Lobby. At the foot of the former, overhead, is white marble paneling. The rest of the ceiling to

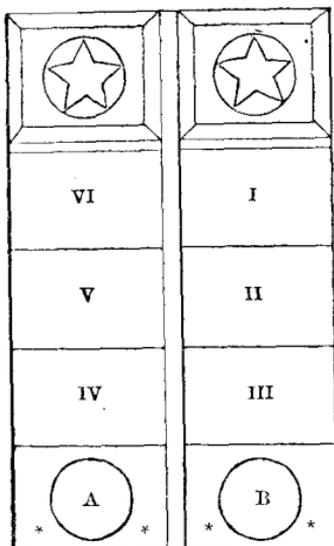
the Lobby consists of barrel arches and lunettes, and paneled walls, the whole tinted and enriched with flowers in stucco.

**26 and 27 Senate Committee on Finance.**—Without special decoration.

**28. Eastern Grand Staircase.**—This leads to the Ladies', Senators' Family, and Diplomatic Galleries. This magnificent staircase is made of highly-polished Tennessee marble. The columns have bronze capitals. The ascent from the main floor is by a broad flight of 16 steps, which divide at the first landing, the rest of the ascent being by a double flight of 18 steps. Overhead is a stained-glass skylight, set in an iron frame, surrounded by an iron casing of trellis work, resting on a heavy cornice of marble. At the foot of the steps, in a niche, stands the semi-heroic statue of Franklin, the philosopher, in marble, by Hiram Powers, 1862, \$10,000. Against the E. wall, over the first landing, is the painting of Perry's Victory over the British on Lake Erie, September 10, 1813, by Powell, of Ohio, 1873, cost \$25,000. The painting represents the Commodore transferring his flag from the *Lawrence*, which had been disabled, to the *Niagara*. In the boat are the Commodore, with his little brother, and a crew of brave seamen. The perilous voyage lasted fifteen minutes, during which time the English commander concentrated his fire upon the party. When they reached the *Niagara*, the oars were shattered, and the little boat bore numerous evidences of the proximity of the enemy's shot. When Perry hoisted his pennant on the *Niagara*, the American fleet was inspired with new courage, and by a prompt movement broke the British line and won the day. The battle took place near Put-in Bay. Perry was but twenty-seven years of age when he gained this signal victory. This painting has been severely criticised. It is a copy from one on a smaller scale, by the same artist, in the State House at Columbus, Ohio. The best view of this painting is from the balustrade at the top of the staircase. A double stairway, which unites at the first landing below, leads beneath the arched support and massive blocking of the upper staircase to the basement. A beautiful stained-glass window, at the head of the second descent, admits light. These grand staircases, of which there are four, two in the North or Senate, and the same in corresponding position in the South or House Extensions of the Capitol, lead to the attic story and galleries, and are among the most beautiful features of the Capitol. A full description of each, with their paintings and statuary, will be described in their proper places. The door immediately beyond the Franklin

statue leads into the Senate vestibule, in the main entrance of which are the

29. Crawford Bronze Door, consisting of a simple post and lintel.



SENATE BRONZE DOOR.

The frame over the door is supported by enriched brackets. The ornamentation consists of scroll-work and acanthus, with the cotton-boll, maize, grapes, and entwining vines. The upper panel of each valve contains a star, surrounded by a wreath of oak leaves, and acts as a ventilator. In the foot panel of each leaf are figures, typical of Peace and War. The door is  $14\frac{1}{2}$  ft. high and  $9\frac{1}{2}$  ft. wide, with two leaves, weighs 14,000 lbs., and was cast by James T. Ames, at Chicopee, Mass. The total cost was \$6,000 for model and \$50,495 for casting. It was put up in 1868.

The remainder of the door is divided into 6 panels, in which, in *alto relievo*, are represented events connected with the revolutionary struggle, the establishment of the Government, and the foundation of the Capitol. The panels containing historical subjects, in chronological succession, begin at the top of the left valve of the door, as follows:

- I. Battle of Bunker Hill and Death of Warren, June, 1775.
- II. Battle of Monmouth, June, 1778, and Rebuke of General Lee, who meditated betraying the American Army.
- III. Battle of Yorktown, October, 1781. Hamilton's Capture of the Redoubt.
- IV. Welcome of Washington at Trenton, April, 1789, on his way to New York to assume the office of President of the United States. This panel contains portraits of the sculptor, his wife, and three children, and of Rogers, the sculptor of the Main Door.
- V. Inauguration of Washington, First President of the United States, in New York, April 30, 1789. The principal figures in this panel are portraits, including John Adams, Vice President, on his right; Chancellor Livingstone administering the oath; Mr. Otis, Secretary of the Senate, presented the Bible. The other distinguished personages represented are Alexander Hamilton, Generals Knox and St. Clair, Roger Sherman, and Baron Steuben.
- VI. Laying of the Corner-stone of the Capitol of the United States at Washington, September 18, 1793. The prominent figures are likenesses.

The order to Mr. Crawford contemplated two doors, one for

the E. Portico of each wing. The sculptor had proceeded no further than to complete the drawing of his designs and the work of his models in clay, when he was overtaken by death. The work, however, was completed by W. H. Rhinehart, of Maryland, an assistant in the studio of the sculptor at Rome. The fortunate exaction of a guaranty from the European founder, who seemed to doubt the ability of the nation to maintain its credit and to cope with the Rebellion, then going on, led to the shipment of the models to the United States in 1863. They were somewhat damaged in removal, but were restored by Silas Mosman, of Massachusetts, under whose superintendence they were cast. The mechanical execution of this work is considered in every respect equal to the great Door, and establishes the skill of American workmen in competition with those of Europe.

**30. Senate Vestibule.**—This door opens into a *vestibule* consisting of a colonnade of 16 fluted marble columns, with capitals of acanthus and tobacco leaves. The columns are disposed in couples, and equally divided on either side with corresponding pilasters. The ceiling is composed of massive blocks of highly-polished marble, ranged so as to form panels, three of which are provided with stained glass for the admission of light. The walls are *scagliola* imitation of Sienna marble, and are broken at suitable intervals into niches, with bases of Tennessee marble. The floor is tessellated in white and blue marble. At the opposite end of this vestibule is a smaller one, leading to the floor of the Senate Chamber. The doors are of bird's-eye maple, with bronze enrichments, and set in bronze frames.

**31. Official Reporters' Room,** used by the reporters of the debates and proceedings of the Senate. The ceiling is frescoed in the Pompeian style of decoration.

**32. Senate Post Office.**—This beautiful apartment is elegantly fitted with cases and other conveniences for the reception and distribution of the Senate mails. This room was originally intended for the Library of the Senate, and was decorated with that view. The vaulted ceiling is embellished with frescoes by Brumidi, the principal pieces representing History, Geography, Physics, and the Telegraph. Three allegorical figures support a tasteful centre-piece, from which drops a chandelier. The walls are finished in oil and gilt.

**33. Sergeant-at-Arms' Room.**—On the walls are four allegorical designs in *basso relievo*: that on the E. representing

Dissolution or Secession, illustrated in the breaking of the fasces or bundle of rods, while on the one side lies cotton, and on the other corn, the rival products of the opposing sections of the country. On the S. is the same figure as War, with the engines of strife. On the W. the bundle of rods are again united, with the motto *E Pluribus Unum* and an eagle. On the N. the implements of war are being destroyed and exchanged for those of peace.

**34. Senate Reception Room.**—The vestibule opens into the *Senate Reception Room*, a brilliant *salon* about 60 ft. long, with a vaulted ceiling divided into two arches, that on the N. being groined, and is divided into four sections, in which are allegorical figures in fresco: N., Liberty; S., Plenty; W., War; E., Peace. The S. half of the ceiling consists of a circular arch, broken by deep caissons, arranged in concentric circles. The fresco in the centre represents youthful figures in a vignette of clouds. Outside the circle are allegorical figures in fresco: NE., Prudence; SE., Justice; SW., Temperance; NW., Strength. All these frescoes were executed by Brumidi, in 1856. The ceiling is heavily gilded throughout, and from it is suspended a fine chandelier. The walls are finished in tint, and enriched with stucco and gilt. They are divided into five panels, with medallion centres for portraits of illustrious citizens. Each medallion is surrounded by wreaths, and is surmounted by an eagle. The base of the walls is scagliola, in imitation of Potomac and Tennessee marbles. Under the arch in the S. wall is a well-executed centre-piece in oil, by Brumidi, representing Washington in consultation with Jefferson, his Secretary of State, and Hamilton, Secretary of the Treasury. On either side is a medallion yet unfilled. In the N. wall of this magnificent apartment, between the windows, is a mirror. The floor is of encaustic tiles, finely laid, and with a beautifully-wrought star as a centre-piece. The room is furnished in rosewood, with damask and lace curtains. In winter the floor is richly carpeted. The mantel is a beautiful specimen of workmanship.

**35. Bronze Staircases**, formed of entwining vines and foliage, relieved with eagles, deer, and cupids. A similar staircase occupies a corresponding place on the W. side of the lobby. These, including two connecting with the lobby of the Hall of Representatives in the S. Extension, cost nearly \$22,500. They are elaborate and artistic specimens of bronze work, and in a part of the building too dark to enable their merits to be fully appreciated. They were manufactured by Archer, Warner & Miskey, of Philadelphia Baudin, artist, 1858-'59.

36. *Vice President's Room.*—The door on the r. within the Lobby opens into the room of the President of the Senate, generally known as the *Vice President's Room*. It is a well-furnished apartment, with plain stuccoed ceilings and tinted walls. In this room is the original of *Rembrandt Peale's painting of Washington*, from life, purchased by the Senate in 1832 for \$2,000. Permission to enter may be obtained from the President of the Senate. When not in use, visitors may be admitted through the courtesy of the Sergeant-at-Arms or one of the door-keepers.

37. *Senate Lobby.*—During the sessions of the Senate admissions to the *Senate Lobby* can only be obtained through a Senator. This, however, is not in strict accordance with the rules of the body. When the Senate is not in session, the Lobby is open to the public. The Lobby is a vaulted passage, with gilt panels and cornice. A chandelier makes up the deficiency of daylight. On the l. are two doors, leading to the floor of the Senate Chamber.

38. *The Senate Chamber.*—This unquestionably magnificent apartment occupies the centre of the principal floor of the N. Extension. It has an entrance for Senators from corridors on the E., S., and W., and two from the lobby on the N. The occupation of this Chamber, devoted to the deliberations of the highest branch of the legislative arm of the Government, took place on Jan. 4, 1859. It is in the form of a parallelogram of the following dimensions: Length, 113½ ft.; width, 80¾ ft.; height, 36 ft.; superficial area of floor, 9,136 sq. ft.; cubic contents, 328,536 cub. ft. The dimensions of the floor of the Chamber, exclusive of the cloak rooms and lobby, are 83 ft. long and 51 ft. wide. On the E., W., and S. sides of the Chamber are the cloak rooms of Senators, and on the N. the Senate lobby. Over these and around the Chamber are the *galleries*, the seats rising and receding in tiers, till brought to a level with the corridors of the second floor, which are reached by two marble staircases. The portion of the N. Gallery over the back of the chair of the President of the Senate is devoted to *reporters of the press*, local and general, being provided with about 40 desks, and seats for as many more. Directly opposite the reporters, in the S. Gallery, a number of seats are set apart for the *diplomatic representatives*. The galleries, from the reporters' to the diplomatic, on the S. side, are devoted exclusively to *ladies*, and gentlemen accompanying them; a portion for the exclusive use of the *families of Senators*. The corresponding galleries on the W. are for *gentlemen*. The galleries will

well seat 1,200 persons. For *plan of galleries*, see *Attic Story*, 15-21.

On the *floor* of the Chamber are seats for 74 Senators. The aisles diverge from the President's "desk" like radii, from a centre. The desks are arranged in concentric semi-circles facing the N., with an iron railing investing the whole. The desks are made of the finest quality of mahogany, and the majority were in use in the old Senate Chamber. These were made a half century ago.

The President's desk occupies a raised platform or dais. At his back is a deep niche, and in front a broad desk, upon which lies the gavel when the body is in session. Immediately below, on either side, are the seats of the Sergeant-at-Arms r., and Doorkeeper l. At the desk in front, commencing on the l., are the seats of the Secretary of the Senate, Legislative Clerk, Chief Clerk, and Minute Clerk, in the order given. The two seats on the floor in front and at either end are for the official reporters. These desks are of mahogany, in keeping with the rest of the furniture of the Hall.

The *floor* is raised about 3 in. for each receding semi-circle of desks, and is pierced by numerous double *ventilators*, regulated with the feet, under each Senator's desk. These ventilators are fed from an air-chamber or reservoir beneath the floor, and supplied by fans and steam-coils in the basement with moistened air tempered from 68° to 70° winter, and from 8° to 10° below the outside air in summer, and regulated by thermometers and hygrometers in different parts of the chamber; these are examined at regular and brief intervals by the chief of the ventilating department. The contaminated air passes through the trellis work of the outer range of panels in the ceiling and through spaces provided in the centre panels. A current of air from the ventilators below to those above is constantly passing through the Chamber. (See *Ventilating Department*.)

The *ceiling* is a splendid specimen of taste and skill. It consists of immense cast-iron girders and transverse pieces, forming deep panels, 21 of which are glazed, each with a centre-piece symbolic of the Union, the Army, and Navy, Progress, and the Mechanical Arts. In addition to these, there is an outer row of 24 panels, with trellised centre for ventilation, and outside of all a row of deep caissons and circles, with a star in each. The entire frame rests on a heavy iron cornice. The iron work throughout is bronzed, with gilt decorations. The walls are richly painted, those supporting the galleries being laid off in panels. The walls back of the galleries are pierced by doors on each side. The doors are of bird's-eye maple, elaborately finished with foli-

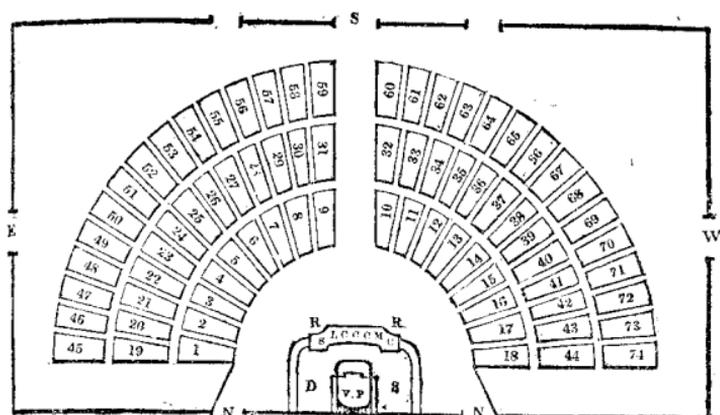


DIAGRAM OF SENATE CHAMBER.

V. P. Vice President. S. Secretary. L. C. Legislative Clerk. C. C. Chief Clerk. M. C. Minute Clerk. S. Sergeant-at-Arms. D. Doorkeeper. R. Reporters.

SENATORS.

- |                              |                            |
|------------------------------|----------------------------|
| 1 W. G. Brownlow, Tenn.      | 38 W. T. Hamilton, Md.     |
| 2 J. J. Ingalls, Kan.        | 39 H. D. Davis, W. Va.     |
| 3 F. T. Frelinghuysen, N. J. | 40 J. F. Lewis, Va.        |
| 4 Simon Cameron, Penn.       | 41 J. B. Gordon, Ga.       |
| 5 J. S. Morrill, Vt.         | 42 G. R. Dennis, Md.       |
| 6 H. B. Anthony, R. I.       | 43 A. S. Merriman, N. C.   |
| 7 G. F. Edmunds, Vt.         | 44                         |
| 8 J. R. West, La.            | 45 H. R. Pease, Miss.      |
| 9 W. A. Buckingham, Conn.    | 46 J. M. Harvey, Kan.      |
| 10 O. P. Morton, Ind.        | 47 R. J. Oglesby, Ill.     |
| 11 L. M. Morrill, Me.        | 48 J. H. Mitchell, Oregon. |
| 12 J. W. Flanagan, Tex.      | 49 B. Wadleigh, N. H.      |
| 13 P. Clayton, Ark.          | 50 D. D. Pratt, Ind.       |
| 14 A. I. Boreman, W. Va.     | 51 A. Ramsey, Minn.        |
| 15 P. W. Hitchcock, Neb.     | 52 Z. Chandler, Mich.      |
| 16 T. J. Robertson, S. C.    | 53 J. P. Jones, Nev.       |
| 17 J. J. Patterson, S. C.    | 54 M. C. Hamilton, Texas.  |
| 18 M. W. Ransom, N. C.       | 55 O. S. Ferry, Conn.      |
| 19 S. B. Conover, Fla.       | 56 J. A. Logan, Ill.       |
| 20 S. W. Dorsey, Ark.        | 57 R. E. Fenton, N. Y.     |
| 21 J. S. Hagar, Cal.         | 58 A. H. Cragin, N. H.     |
| 22 T. W. Tipton, Neb.        | 59 M. H. Carpenter, Wis.   |
| 23 W. B. Allison, Iowa.      | 60 W. M. Stewart, Nev.     |
| 24 G. G. Wright, Iowa.       | 61 G. E. Spencer, Ala.     |
| 25 T. W. Ferry, Mich.        | 62 J. W. Stevenson, Ky.    |
| 26 W. Windom, Minn.          | 63 A. G. Thurman, Ohio.    |
| 27 Carl Schurz, Mo.          | 64 T. C. McCreery, Ky.     |
| 28 G. S. Boutwell, Mass.     | 65 T. F. Bayard, Del.      |
| 29 T. O. Howe, Wis.          | 66 H. Cooper, Tenn.        |
| 30 H. Hamlin, Me.            | 67 J. P. Stockton, N. J.   |
| 31 R. Conkling, N. Y.        | 68 E. Saulsbury, Del.      |
| 32 John Scott, Penn.         | 69 T. M. Norwood, Ga.      |
| 33 John Sherman, Ohio.       | 70 J. W. Johnson, Va.      |
| 34 W. Sprague, R. I.         | 71 J. K. Kelley, Oregon.   |
| 35 A. Gilbert, Fla.          | 72 L. V. Bogy, Mo.         |
| 36 J. L. Alcorn, Miss.       | 73 G. Goldthwaite, Ala.    |
| 37 A. A. Sargent, Cal.       | 74                         |

ated bronze ornaments. Niches for statuary are also sunk in the walls. The iron work was done by Janes, Beebe & Co.

The hall by day is lighted through the paneled ceiling by means of the skylight in the roof. At night innumerable jets ranged above the ceiling around the glass panels, and supplied with gas and ignited by electricity, diffuse a soft light throughout the Chamber.

The public are permitted on the floor of the Chamber when the Senate is not in session. The regular hour of meeting of the Senate during the session is 12 noon every day except Sunday, and adjourns on its own motion: holiday and night sessions are ordered by the Senate. During the session the following persons only are by law entitled to the *privileges of the floor of the Senate*: Officers of the Senate; Members of the House of Representatives and their clerks; President of the U. S. and private secretary; heads of departments; Ministers of the U. S. and Foreign Ministers; ex-Presidents and ex-Vice Presidents of the U. S.; ex-Senators and Senators elect; Judges of the Supreme Court of the U. S.; Governors of States and Territories; General of the Army; Admiral of the Navy; Members of National Legislatures of foreign countries; private secretaries of Senators, appointed in writing; and Librarian of Congress.

**39. Cloak Rooms.**—Beneath the E., W., and S. galleries are cloak rooms for the exclusive use of Senators.

**40. Marble Room.**—From the lobby pass through a small passage or vestibule into the *Marble or Senate Retiring Room*. This elegant apartment is 38 ft. long, 21½ ft. wide, and 19½ ft. high. The ceiling rests upon 4 Corinthian columns of Italian marble, and consists of massive polished blocks of white marble, forming deep panels. The walls throughout are of highly-polished Tennessee marble. In the panels of the walls are large plate-glass mirrors. Those at the ends produce a striking effect. In the E. and W. walls are niches. Two of these contain heads of Indian chiefs, executed in marble. The floors are of encaustic tiles. The room is handsomely furnished, and, without question, is the finest apartment of the kind in the world. In the E. vestibule is a small bronze bust of Abraham Lincoln, President of the United States, 1861-1865, presented by Albert De Groot, of New York. In the E. niche, at the W. end of the room, is a bust of J. J. Crittenden, formerly a Senator of the United States from Kentucky, executed in marble by J. T. Hart, 1849. In the W. vestibule is a small urn of haste pattern.

41. **President's Room.**—Leaving the lobby by the W. door, on the r. is the *President's Room*, assigned to the use of the President of the United States on his visits to the Capitol. This room is rarely used except on the last days of the session of Congress, when the President, with his secretaries and Cabinet ministers, assemble there to expedite the business of legislation, the President signing such bills passed by the Senate and House of Representatives as meet his approval.

The walls and ceiling of this room are richly and appropriately decorated. On the S. wall, under the arch of the ceiling, is a portrait of Washington—a copy from Rembrandt Peale's—with a reclining female figure on either side: that on the r. representing Victory, who holds a shield, bearing the inscription, Boston, Trenton, Princeton, Monmouth, and Yorktown. The figure on the l. Peace, with a laurel wreath. On the four walls are medallion portraits of Washington's first Cabinet: S., Thomas Jefferson, Secretary of State; E., Henry Knox, Secretary of War, and Alexander Hamilton, Secretary of the Treasury; W., Edmund Randolph, Attorney General, and S. Osgood, Postmaster General. Under the cornice are a number of small copper-colored medallions, representing the coats of arms of the States. The rest of the walls are artistically decorated in arabesques. Overhead are four corner-pieces in fresco: the first of Columbus, with a globe and early instruments of navigation, representing Discovery; likeness from a portrait in Mexico. Diagonally opposite, Americus Vespuccius, with charts and telescope, Exploration, from a painting in Florence. William Brewster, with an open Bible, representing Religion; and diagonally opposite, Benjamin Franklin, with manuscript and printing-press, or History. Four medallion pieces between these represent Religion, Liberty, Legislation, and Executive. The medallion from which the chandelier is suspended is enriched with three infant figures, supporting an American flag. The ceilings are further embellished. The entire decoration is by Brumidi. The room is the most richly decorated in the United States. The floors are beautifully tiled. There are three large mirrors in the walls. In winter the room is richly carpeted and furnished.

42. **Senate Committee on Manufactures.**

43. **Closets.**

44. **Senate Committee on Appropriations.**—Tinted walls.

45. *Elevator*.—At the end of the corridor from the lobby is a screw *elevator*, beautifully designed and luxuriously furnished, for the use of Senators. It runs from the basement to the corridors of the attic story, and is fitted up with a double engine: cost \$10,000.

46 to 50. *Offices of the Senate*.—46. Engrossing and enrolling clerks. 47. Chief clerk. 48. Executive clerk. 49. Secretary of the Senate. 50. Financial clerk.

51. *Western Grand Staircase*.—Constructed of white marble. The design is the same as the E. one, already described, and leads directly to the gentlemen's and reporters' galleries. The view of this staircase, looking upwards from the first landing of the steps leading to the basement, is supremely beautiful. The highly-polished white-marble blockings, entablatures, steps, balustrades, and columns, with their exquisitely-wrought capitals, of the same material, strike the eye with the magnificence of its architectural design and execution. The light thrown in from above adds to the charm of the scene which greets the vision. The sombre hue of the Tennessee marble employed in the E. staircase, though presenting a richer appearance, does not effectively bring out the beauties of workmanship bestowed upon these striking features of the interior fitting of the Capitol Extensions.

Opposite the foot of the staircase, in a niche, on the main floor, is the statue of *John Hancock*, President of the Continental Congress which signed and promulgated the Declaration of Independence, 1776. The statue is semi-heroic; executed in 1860, in marble, by Horatio Stone; cost \$5,500.

At the head of the first flight of steps against the W. wall is the *Storming of Chapultepec*, by Walker, N. Y. Ordered in 1860, cost \$6,000. This painting was originally intended for the room of the Committee on Military Affairs. It represents the storming of the castle of Chapultepec, Sept. 13, 1847, by the American army, under Gen. Scott. The castle, one of the defenses of the city of Mexico, crowned an eminence 900 ft. high, and was taken by means of scaling-ladders. The particular moment of the conflict is the consultation between Gen. Quitman and several of the officers of the advance division. The batteries at the foot of the hill were taken, and the approach to the city by the aqueduct lay open. The hill-side is already occupied by the United States rifles. Gen. Quitman, mounted, appears on the l. of the painting. Gen. Shields is without his coat, and wounded. Near at hand are Lieuts. Wilcox and Towers, of the engineers. On the l. stands a section of Drum's battery. In the rear, advancing

to the support of Casey's troops, are the Pennsylvania, New York, and South Carolina volunteers, bearing their State colors, and commanded by Geary, Baxter, and Gladden. Xicotencatl, the Mexican commander, is killed. Gen. Persifor F. Smith, with the rifles, confronts the enemy's breastworks, and points to the retreating Mexicans, who are fleeing by the aqueduct. The artist was pursuing his profession in Mexico when the war broke out, but escaped to the American lines, and joined the army as an interpreter.

#### CENTRAL BUILDING—SOUTH WING.

52. South Door of Rotunda, leading to the *National Statuary Hall* and *House of Representatives*.

53. Vestibule, crowned by a dome and cupola, and modeled from a Greek temple. The capitals of the columns are ornamented with the leaf of the cotton plant, instead of the acanthus. The flower of the cotton plant also enriches the centre of the caissons. This vestibule corresponds with that on the N. side. The door on the E. leads to the *basement staircase*, (19,) very beautiful in design.

54 and 55. Document Rooms, House of Representatives.—These are for the supply of bills and documents for the current supply of members of the House.

56. Stationery Room of the House of Representatives.

57. House Committee on Banking and Currency.—When Representatives occupied the old Hall, now the Hall of Statuary, this room was set apart for the use of the Speaker. It was to this room that John Quincy Adams was conveyed after he fell at his seat in the House, February 23, 1848, and it was here that he died, two days after.

58. National Statuary Hall.—This magnificent Hall, formerly used as the place of meeting of the House of Representatives, is Grecian in design, having been planned and adapted, by Latrobe, after the remains of the Theatre at Athens. It consists of a semi-circle of 96 ft. chord. The ends of the prostyle and peristyle are separated by a wide projecting surface of freestone, which rises to the top of the order and supports a segment arch, which corresponds with the segment of the vaulted ceiling that crowns the hall and ends against it. To the top of the entablature blocking is 35 ft., and to the apex of the domed ceiling 57 ft. The semi-peri-

style or circular colonnade on the N. is composed of 14 columns and 2 antæ, of the Corinthian order; the shafts of solid blocks of variegated marble or breccia, quarried from the banks of the Potomac, above the city. The bases are freestone. The capitals are of Carrara marble, executed in Italy, and designed after those in the Temple of Jupiter Stator at Rome—Hadfield says after the capitals of the Lantern of Demos at Athens. The entablature is of the proportions used in the former temple, ornamented with dentils and modillions, enriched with leaves and roses. The floor is of marble. A paneled dome springs overhead. The apex of the dome is pierced by a circular aperture, crowned by a lantern, serving the double purpose of light and ventilation. The dome is similar to that of the Pantheon at Rome. On the S. side of the hall, forming the loggia, are 8 columns and 2 antæ of the same style as the peristyle. Over the entablature of this colonnade springs a beautiful 72 ft. chord. On the blocking of the cornice beneath is a figure of *Liberty*, in plaster, by Caucici, 1829, originally intended for execution in marble. The figure, seen from the galleries in front, produces a striking effect, and is in every respect worthy of the pupil of the great Canova. On the r. is the frustum of a column, around which a serpent, the emblem of wisdom, is entwining itself, and at the feet of the figure is an American eagle. In the frieze of the entablature, under this figure, is sculptured an *eagle* in stone, with outspread wings, the work of Valapertil, and of very superior merit. The gallery over the loggia was set apart for the ladies, having cushioned seats for the accommodation of 200 persons: the general gallery would seat 500. Over the N. door stands an exquisitely designed and beautifully executed *clock* in marble, by Chas. Franzoni, 1830. History, her drapery floating in the air, is represented as standing in the winged car of Time and recording passing events. The car is placed on a globe, on which, in *basso relievo*, are cut the signs of the zodiac. The hours are marked on the face of the wheel of the car.

In July, 1864, a paragraph in an appropriation bill passed by Congress authorized the President of the United States to invite each and all the States to furnish statues, in marble or bronze, not exceeding two in number for each State, of deceased persons who have been citizens thereof and illustrious for their historic renown, or for distinguished civic or military service, as the States determine, worthy of this national commemoration, when so furnished to be placed in the old Hall of the House of Representatives, in the Capitol of the United States, which is set apart for a National Statuary Hall.

It is to be regretted that so many years have already been permitted to pass with so small a recognition of the grandeur of this projected National Gallery.

The *State contributions* in the order received are—

**RHODE ISLAND**—Major General *Nathaniel Greene*, a distinguished officer of the Revolution. Marble, by H. K. Brown. *Roger Williams*, founder of Rhode Island and promoter of civil and religious liberty in America. Marble, by Simmons.

**CONNECTICUT**—*Jonathan Trumbull*, an eminent patriot of the Revolution. From him the term "Brother Jonathan," as applied to the United States, originated. Marble, by Ives. *Roger Sherman*, one of the committee to draft the Declaration of Independence and signer of the same, member of the Constitutional Convention, and a Senator of the United States. Marble, by Ives, 1870.

**NEW YORK**—*George Clinton*, a statesman and officer of the Revolution, Governor of New York, Vice President of the United States 1805-1813. Bronze, by H. K. Brown, 1873. *Edward Livingston*, Secretary of State 1831-1833. Now being executed in Italy. Marble, by Palmer.

The following contributions have been ordered :

**NEW JERSEY**—*Richard Stockton*, a signer of the Declaration of Independence, a Senator of the United States. Marble, by H. K. Brown. Nearly ready. Major General *Philip Kearney*, an officer of the Army of the United States. Killed in the rebellion of 1861-'65. Bronze, by H. K. Brown. Nearly ready.

In addition to the State contributions, the Hall also contains a *plaster copy of the statue of George Washington* at Richmond, by Houdon, 1788, representing the Father of his Country in civil attire, with a staff in his hand, his cloak and sword resting on a bundle of rods, and with a rude plow in the rear. The original was ordered by the General Assembly of Va. A bust of *Abraham Lincoln*, marble, by Mrs. Ames, 1868, \$2,000, mounted on a beautiful pedestal of Aberdeen granite, presented to the Fortieth Congress; a bust of *T. Kosciusko*, the Pole, in marble, by Saunders, 1857, \$500; bust of *Thomas Crawford*, sculptor; the superb statue of *Alexander Hamilton*, in marble, by Horatio Stone, 1868, \$10,000; statue of *Abraham Lincoln*, by Miss Ream, 1866, \$15,000; and *Il Penseroso*, a female figure, executed in marble, by Mozier, \$2,000. The general collection of statuary will doubtless be enlarged from time to time.

The beginning of a collection of paintings has also been made. In the panel at the E. end of the prostyle is Thomas Moran's celebrated painting of the *Grand Cañon of the Yellowstone*, purchased by Congress in 1872 for \$10,000. In

the opposite panel is a life-size portrait of *Henry Clay*, by John Neagle, 1843, \$500, and portraits of *Charles Carroll of Carrollton*, by Chester Harding; one of *Gunning Bedford*, a member of the Constitutional Convention from Delaware, presented; one of *Joshua R. Giddings*, by Miss Ransom, \$1,000; and a mosaic of *Abraham Lincoln*, by Salviati, of Venice, a manufacturer. About 4 ft. from the base of the column, on the W. side of the passage leading through the prostyle to the House of Representatives, may be seen a very striking representation, in nature, of the upper portions of a human face.

At times works of art are placed in this hall on exhibition. This is, however, without the authority of Congress.

It is proposed also to fit up this Hall with upper and lower galleries, with panels and niches, the former to be occupied by portraits of Speakers of the House of Representatives.

When the Hall was occupied by the House, the Speaker's chair stood on the S. side, upon an open rostrum about four feet above the floor, enclosed by a bronze balustrade. Rich crimson curtains fell in elegant folds from the capitals of the columns, and were separated so as to form luxurious draperies as a background to the chair and rostrum. Below and in front of the Speaker's rostrum stood the Clerk's desk, raised on a variegated socle. Upon this stood a rich mahogany table, with damask silk curtains. This platform was reached by steps on either side. Between the columns were sofas and accommodations for twenty reporters.

The members' desks, of mahogany, with arm chairs, were arranged in concentric circles, the aisles forming radii from the centre. The Hall was arranged for 232 members. In the rear of the outer row of desks was a bronzed iron railing with curtains, constituting the bar of the House. Outside of this was the lobby. The panels on either side of the ladies' gallery contained full-length portraits of Washington by Vanderlyn, and Lafayette by Ary Scheffer, a present from the distinguished Frenchman upon his last visit to the United States. These are now in the House of Representatives. Under these were copies of the Declaration of Independence, in frames emblematically ornamented. At night the Hall was lighted by "solar gas" from a chandelier at the apex of the dome. This Hall was occupied by Congress for 32 years. During the first days of the Rebellion, 1861-'65, troops were quartered in it. In 1862 it was used as a hospital for the sick and wounded of the army; and in 1864, by act of Congress, was set apart for its present appropriate purpose.

59. Corridor, connecting the S. wing of the centre or old

building with the S. Extension, occupied by the House of Representatives. This is the same as No. 22. Opposite is the *main door* to the floor of the House of Representatives.

### SOUTH, OR HOUSE EXTENSION.

This portion of the building corresponds, in its general features, with the Senate Extension, the larger size of the Hall of Representatives causing simply a narrowing of the outer corridors.

60. **Northern Corridor**, beautifully designed, especially the ceiling, which is diversified with lunettes and circular and groined arches.

61. **Eastern Corridor**, leading to the Eastern Grand Staircase and House Lobby. At the S. end of this corridor is the office of the Government telegraph, connected, by means of wires under the building, with the office and subterranean cable in the N. Extension. (See No. 23.)

62. **Western Corridor**, leading to the Western Grand Staircase and the offices and Lobby of the House.

63. **House Committee on Military Affairs.**—Here is a series of ten paintings, executed in 1870-'71, by Lieutenant Colonel Seth Eastman, United States Army, representing *Fort Knox*, Maine; *Fort Trumbull*, Connecticut; *Forts Tompkins and Wadsworth*, New York; *Fort Lafayette*, New York; the United States *Military Academy, West Point*, New York; *Fort Delaware*, Delaware; *Fort Snelling*, Minnesota; and *Fort Sumter* before and after the war, and the interior after the bombardment. The artist was retired from active duty in the army in 1863, after thirty-one years' service. There is also a fine photograph of *John Kitts*, 108 years old, the last soldier of the revolution, presented by himself to the House of Representatives as an evidence of his appreciation of their kindness and liberality. A case of improved breech-loading arms used in the army stands against the west wall.

64. **Eastern Grand Staircase**, leading to the galleries. (For their division, see *Plan of ATTIC STORY*, Nos. 50 to 55.) The staircase is of Tennessee marble, bronze capitals and white marble steps, and in every particular of design, measurement, and execution similar to that in the same position in the Senate Extension. In the niche at the foot is the superb *Statue of Jefferson*, by Powers, 1863; cost \$10,000, executed in Italy. The lineaments of the face and hands are

extremely beautiful, and develop in every particular the touch of genius. Against the E. wall, over the first landing, is an *Equestrian Portrait of General Scott*, by Troye: not the property of the Government, however. It was originally ordered by the Virginia Legislature, but the rebellion broke out before it was delivered.

**65. Main Door.**—This very prominent entrance is still without the embellishments of art. Mr. Crawford, the designer of the bronze door of the N. Extension, at the same time received an order for one for the S. The death of the sculptor, who had already completed the designs, prevented the execution of work on the second door. The models, however, were completed by his pupil, Rhinehart, for which the latter received \$9,000, but have been since their completion stowed away in a dark vault on the l. of the passage to the Undercroft. The door will represent scenes in the life of Washington.

**66. Vestibule.**—This beautiful vestibule consists of 8 fluted columns in couples, two on either side. The capitals are enriched with leaves of acanthus, tobacco, and corn. The ceilings are paneled, and the walls tinted and broken by 8 niches, with Tennessee marble bases.

**67. House Committee on Ways and Means.**—A fine apartment, richly decorated in the renaissance style, diversified with American shields, foliage, birds, and fruits.

**68. House Committee on Appropriations.**—Room decorated and paneled in distemper and encaustic by Strieby, 1873. The fruit pieces and representation of moulding are particularly well executed. The door near by leads to a vestibule which opens into the House Lobby. The *bronze staircase* (35) is the same as those adjacent to the Senate Lobby.

**69. Reporters of Debates.**—This room was originally used as the Members' Reception Room. The walls are tinted, and the groined arches overhead are decorated in arabesque in fresco.

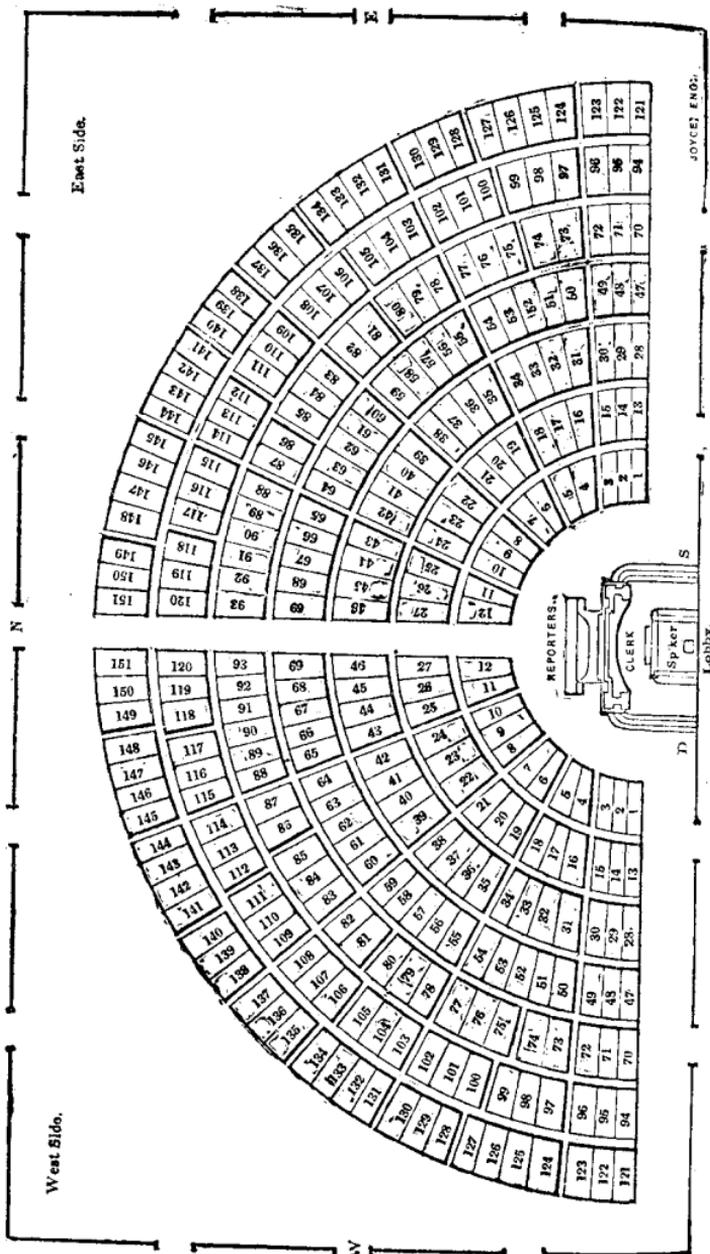
**70. Lobby of the House of Representatives.**—The *lobby*, which may be entered in company with a member during the sessions of the House, has an iron-paneled ceiling, highly enriched in oil, the decoration being that in vogue during the 15th century. On the r. are doors opening into the Hall.

71 **Hall of the Representatives**—or the “House of Representatives,” occupies the centre of the main floor of the S. Extension of the Capitol. The dimensions of this superb legislative hall, the finest in the world, are: length, 139 ft.; width, 93 ft.; height, 36 ft. The measurement of the floor is 115 ft. by 67 ft. The form of the hall is a parallelogram, with a range of galleries on the four sides, and capable of seating about 2,500 persons. Beneath these galleries, against the N., E., and W. walls, are cloak and retiring rooms. Under the galleries, over the back of the Speaker’s chair, is the lobby.

Upon *the floor* of the Hall are oak desks for 302 members and delegates, arranged in 7 concentric semi-circles, facing the S. The aisles diverge from the Speaker’s “desk.” The latter is raised about 3 ft. from the floor. In front are desks for the clerks of the House, and still in front desks for the official reporters. These are made of white marble, with a base of Tennessee, and are extremely beautiful. The clock marks the morning hour and limit of debate. E. of the Speaker is a circular pedestal of Vermont marble, upon which the *mace or insignia of authority* is placed when the House is in session. When not in use, this may be seen in the room of the Sergeant-at-Arms in the SE. end of the lobby. It consists of a bundle of licitor’s rods, bound together by silver ligatures, and surmounted by a silver terrestrial globe, crowned by the American eagle. Against the wall on the same side is a full-length portrait of Washington, by Vanderlyn, 1834, and in the corresponding position on the W. a similar portrait of the Marquis de Lafayette, by Ary Scheffer, 1822, the celebrated French artist. The latter was presented to Congress by Lafayette upon his last visit to the United States. In the W. panel of the S. wall, under the gallery, is a fresco by Brumidi, representing Washington at Yorktown receiving the officer sent by Cornwallis to ask a two days’ cessation of hostilities, and in place of which two hours were granted. The fresco was necessarily finished in great haste. The location is also unsuitable. Over the N. door is a clock, surmounted by an eagle, and supported on either side by figures of an Indian and hunter.

*The ceiling* of the Hall is of cast iron, paneled, and highly enriched with gilt moldings, and supported on a decorated cornice. There are 45 panels, filled with glass of appropriate design, 37 with stained centre pieces, representing the coats of arms of the States. There are two outer rows of panels, that nearest the walls consisting of open work with massive pendants in the centre. The iron frame-work of the panels is beautifully painted and gilded. Between the ceiling and

HOUSE OF REPRESENTATIVES—DIAGRAM OF DESKS.



## ALPHABETICAL LIST OF REPRESENTATIVES.

*East (Democratic) Side.*

1 A. R. Cotton	Iowa	32 L. B. Gunckel	O.	62 L. T. Neal	O.	92 J. H. Platt, Jr.	Va	122 W. Wilshire	Ark
2 J. W. Begole	Mich	33 A. H. Smith	Pa	63 R. Hamilton	N. J.	93 J. R. Hawley	Conn	123 C. Y. Thomas	Va
3 W. H. Lamport	N. Y.	34 T. Whitehead	Va	64 M. I. Southard	O.	94 J. M. Hagens	W. Va	124 M. Armstrong	Dak
4 J. Schumaker	N. Y.	35 W. M. Robbins	N. C.	65 F. Wood	N. Y.	95		125	
5 A. H. Willie	Tex	36 J. M. Leach	N. C.	66 R. P. Bland	Mo	96 H. W. Barry	Miss	126 W. S. Moore	Pa
6 M. Saylor	O.	37 L. Q. C. Lamar	Miss	67 J. Wilson	Iowa	97 J. H. Blount	Ga	127 N. P. Chipman	D. C.
7 W. P. McLean	Tex	38 J. B. Beck	Ky	68 E. R. Hoar	Mass	98 H. B. Banning	O.	128 W. E. Arthur	Ky
8 T. Swann	Md	39 C. A. Eldredge	Wis	69 S. W. Kellogg	Conn	99 C. W. Mifflin	Ky	129 J. H. Caldwell	Ala
9 H. W. Parker	N. H.	40 W. R. Roberts	N. Y.	70 C. C. Sheats	Ala	100 C. W. Kendall	Nev	130 S. J. Randall	Pa
10 S. S. Cox	N. Y.	41 P. Cook	Ga	71 S. F. Hewsey	Me	101 S. S. Marshall	Ill	131 J. W. Nesmith	Ore
11 R. M. Speer	Pa	42 W. J. O'Brien	Md	72 E. K. Wilson	Md	102 R. Q. Mills	Tex	132 A. Sloan	Ga
12 A. H. Stephens	Ga	43 W. S. Holman	Ind	73 M. W. Field	Mich	103 J. A. Magee	Pa	133 S. K. Wolfe	Ind
13 H. B. Smith	N. Y.	44 S. Archer	Md	74 J. Berry	O.	104 P. M. B. Young	Ga	134 J. D. Young	Ky
14 J. Coburn	Ind	45 C. Pelham	Ala	75 J. McNulta	Ill	105 R. A. Hatcher	Mo	135 J. K. Luttrell	Cal
15 I. W. Scudder	N. J.	46 D. M. DeWitt	N. Y.	76 A. M. Waddell	N. C.	106 E. Crossland	Ky	136 J. M. Bright	Tenn
16 J. B. Storm	Pa	47 J. R. Lofland	Del	77 T. S. Ashe	N. C.	107 W. Whitthorne	Ten	137 L. Todd	Pa
17 J. B. Clarke, Jr.	Mo	48 T. J. Creamer	N. Y.	78 J. H. Sloss	Ala	108 J. Whitehouse	N. Y.	138 E. Hunton	Va
18 A. H. Buckner	Mo	49 J. R. Eden	Ill	79 T. T. Crittenden	Mo	109 W. R. Morrison	Ill	139 J. J. Davis	W. Va
19 R. B. Vance	N. C.	50 G. Barrere	Ill	80 J. Y. Brown	Ky	110 F. Morey	La	140 R. T. Bowen	Va
20 A. White	Ala	51 J. Q. Smith	O.	81 W. B. Read	Ky	111 C. B. Farwell	Ill	141 A. R. Howe	Miss
21 De W. Giddings	Tex	52 D. W. Gooch	Mass	82 R. M. Knapp	Ill	112 W. H. Stone	Mo	142 J. Hailey	Id. T.
22 W. S. Herndon	Tex	53 S. Hooper	Mass	83 J. T. Harris	Va	113 C. N. Potter	N. Y.	143 L. A. Sheldon	La
23 J. D. C. Atkins	Tenn	54 E. D. Standeford	Ky	84 J. C. Robinson	Ill	114 H. J. Jewett	O.	144 F. G. Bromberg	Ala
24 G. M. Adams	Ky	55 H. P. Bell	Ga	85 E. Perry	N. Y.	115 J. A. Smith	Va	145 R. McCormick	Ar. T.
25 J. Hancock	Tex	56 H. R. Harris	Ga	86 Hiester Clymer	Pa	116 W. Townsend	Pa	146 W. R. Steele	Wg T.
26 J. M. Pendleton	R. I.	57 A. Comingo	Mo	87 C. N. Lamison	O.	117 L. K. Bass	N. Y.	147 O. McFadden	Wn T.
27 J. W. Killinger	Pa	58 J. M. Glover	Mo	88 F. Hereford	W. Va	118 A. F. Pike	N. H.	148 G. Q. Cannon	U. T.
28 D. A. Nunn	Tenn	59 M. J. Durham	Ky	89 E. Wells	Mo	119 I. R. Sherwood	O.	149 M. Maginnis	M. T.
29 C. St. John	N. Y.	60 A. Mitchell	Wis	90 H. L. Pierce	Mass	120 W. H. Barnum	Conn	150 F. Clark	N. Y.
30 C. L. Cobb	N. C.	61 W. E. Niblack	Ind	91 C. Hays	Ala	121 A. Hodges	Ark	151 J. B. Sener	Va
31 H. Maynard	Tenn								

*For West Side see next page.*



the roof of the building is the illuminating loft, which also accommodates the truss-work connecting the frame of the ceiling with the roof, in order to secure increased strength. Inside the panels are gas jets, numbering about 1,500, lighted by electricity, and which, during night sessions, shed a mellow light upon the Hall beneath. The Hall is heated and ventilated by the same means as devised for the Senate.

During a recess or adjournment of the House visitors can enter upon the floor. If the other doors should be found closed, one of those in the lobby is generally open. When the body is in session, the rules allow the privileges of the floor to the following persons: Senators; their Secretary; Judges of the Supreme Court; Foreign Ministers; Judges of the Court of Claims; Governors of States; heads of departments; Secretary of the Senate; President's private secretary; Senators and Representatives elect, and such persons as have by name received the thanks of Congress, and ex-members not interested in any claims before Congress and who shall so register themselves.

72. Hall Library, for the use of members in debate.

73 and 74. Cloak Rooms.

75. Key and Store-Room.

76. Sergeant-at-Arms.—In this room the *Mace*, or insignia of authority of the House of Representatives, is kept when the House is not in session.

77. Speaker's Room.—This room is set apart for the use of the Speaker of the House of Representatives. It is finished in iron. The pilasters, cornice, and ceiling are of iron, enriched with gilt. In the centre panel, overhead, is a massive representation of a cluster of acorns. On the walls are engravings or photographs of the Speakers of the House of Representatives since the first organization of the body. The mirrors, hangings of the curtains, and furniture are all in keeping.

78. House Committee on Post Offices and Post Roads.

79. Closets.

80 to 83. Offices of the House of Representatives.—80, Clerk of the House; 81, Chief Clerk; 82, Engrossing and Enrolling Clerks; 83, File Room.

84. **Western Grand Staircase.**—This staircase is the same in material and construction as that on the E. At the foot is the head of Bee-she-kee, The Buffalo, a *Chippewa warrior* from the sources of the Mississippi, from nature by F. Vincenti, 1854; copied in bronze by Joseph Lassalle, 1858. Opposite, over the first landing, is *Westward Ho*, a chromo-silica, by Emanuel Leutze, 1862, \$20,000. The best view is from the balustrade at the top of the staircase. The painting represents an emigrant train crossing the Rocky Mountains. The figures are excellent, and the face of nature in those high altitudes is faithfully portrayed. A guide to these wild regions leads the way. The faces of the travel-worn emigrants beam with hope. In the distant valley in the rear is an emigrant camp. The snow-clad peaks and rugged rocks all appear in their wild sublimity. Above are the words "Westward the Course of Empire takes it way," and below is the "Golden Gate," the entrance to the harbor of San Francisco. The entire picture is surrounded by an appropriate border. In that on the N. is a portrait of Daniel Boone, and below the words—

"The spirit grows with its allotted space,  
The mind is narrowed in a narrow sphere."

Opposite is a portrait of Capt. William Clarke, and beneath the words—

"No pent-up Utica contracts our powers,  
But the whole boundless continent is ours."

The view of the Golden Gate was painted as an act of friendship by Albert Bierstadt, he being more familiar with the subject than Mr. Leutze.

85, 86. **Committee on Naval Affairs.**—Room without decoration.

c. c. c. c.—Courts.

The floors of both extensions are paved with encaustic tiles laid in beautiful patterns.

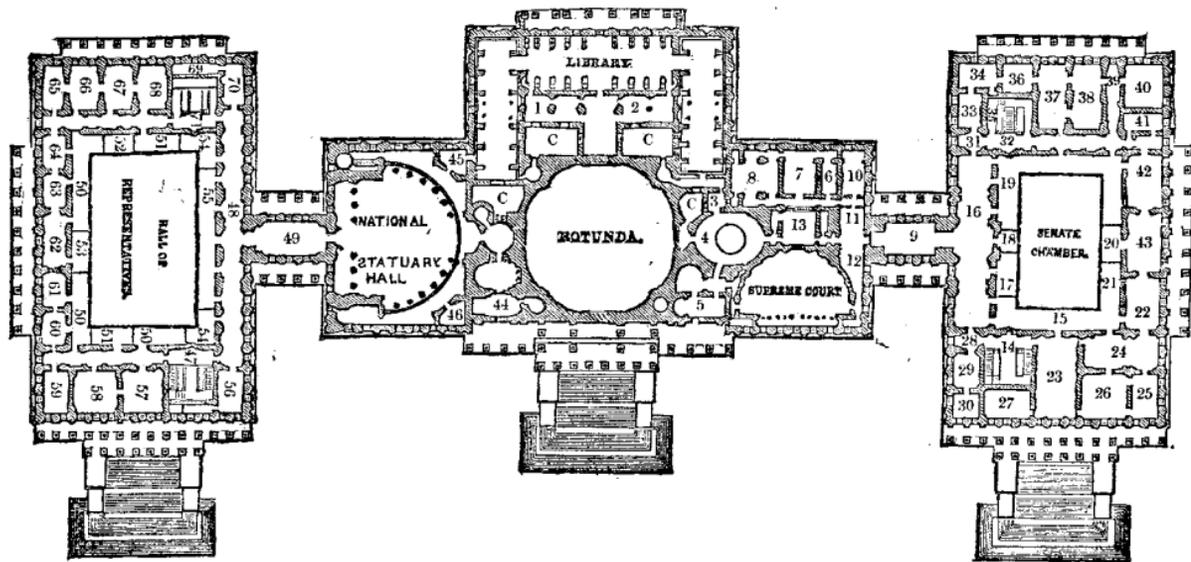
#### ATTIC STORY.

1 and 2. Store-rooms of the Library of the United States.

#### CENTRAL BUILDING—NORTH WING.

3. **Steps to the Dome and Electrician's Rooms.**—Ascending the steps from No. 11 on the principal floor, the door in front

THE CAPITOL OF THE UNITED STATES OF AMERICA.



PLAN OF ATTIC STORY.  
(For references, see pages 44 to 52.)

ATTIC STORY.

leads to the *Dome*. (For ascent of the *Dome* see No. 11, *Principal Story*.) The steps turning to the right lead to the rooms occupied by the *Electrician of the Capitol*, the first of which entered is the

4. **Electric-Battery Room.**—This domical apartment rests on the dome of the Greek vestibule, and contains 120 cells of Smee's battery, which supply the electricity for *lighting the Dome and Hall of the House of Representatives*. There is also a Lockwood battery of 35 jars for the use of the *official telegraph*.

5. **Electrician's Office**, reached across No. 4. Here will be found a number of working models of *electric-lighting apparatus*. The attendant in charge will make the necessary explanation. If desired, visitors will be afforded an electric shock. The lighting of the various portions of the Capitol by this means was introduced in 1865. The gas is supplied from the city. The *indicator, keys, and instruments* for lighting the *Dome* may be seen on the W. side of the passage, 9 *Principal Story*, and for the *Hall of the Representatives* in the wall at the NW. corner of the cloak-room on the E. of the X. door to the floor of the *Hall*. The introduction of the same improved and convenient method of lighting into the remaining portions of the building is contemplated, and will be speedily put in execution.

6, 7, and 8. **Library of the Senate**, (reached from 21 *Principal Story, open every day*.) This embraces a collection of official documents printed by order of either House of Congress, the journals, debates, and proceedings of each; statutes; U. S. Supreme Court reports; law books; special works of reference relating to legislation, and files of newspapers. The library occupies the adjacent lofts, and in the aggregate comprises 25,000 vols. It is designed for the exclusive use of Senators. From it the Senate committee libraries are supplied.

#### NORTH OR SENATE EXTENSION.

9, 10, 11, 12, and 13. **Senate Document Room**, reached from 16 *Attie Story*, contains files and extra copies of all bills, laws, reports, and other official documents printed by order of Congress, or either branch, and for the current supply of Senators.

14. **Eastern Grand Staircase.**—For description see 28 *Prin-*

*cipal Story.* From the balustrade on this story the best view of the painting of *Perry's Victory* may be had.

15. Ladies' Gallery.—For *description of Chamber see No. 38 Principal Story; Diagram of Senators' Desks, page 29; List of Senators, page 29.*

16. Southern Corridor, connects the *Eastern and Western Corridors.* It is beautifully designed, having three central groined and two outer circular arches, with elaborate foliation, shields, eagles, and other emblematic decorations in stucco.

17. Reserved Gallery for families of Senators. For *description of Chamber see No. 38 Principal Story; Diagram of Senators' Desks, page 29; List of Senators, page 29.*

18. Reserved Gallery for the Diplomatic Corps. For *description of Chamber see No. 38 Principal Story; Diagram of Senators' Desks, page 29; List of Senators, page 29.*

19. Gentlemen's Galleries.—For *description of Chamber see No. 38 Principal Story; Diagram of Senators' Desks, page 29; List of Senators, page 29.*

20. Press Reporters' Gallery, with desks for about 40, and seats for as many more representatives of the press.

21. Ladies' Gallery.—For *description of Chamber see No. 38 Principal Story; Diagram of Senators' Desks, page 29; List of Senators, page 29.*

The Senate galleries will seat about 1,200 persons, and are entered by 12 doors opening from the adjacent corridors.

22. Ladies' Retiring Room.—A handsomely-furnished apartment, fitted up with two Tennessee marble mantels, with mirrors and every convenience. *A matron is in constant attendance.*

23. Hall.—Overhead is a broad circular arch, pierced in the centre by a stained-glass skylight, and enriched with fruits, flowers, and grains in stucco. The walls are tinted, and in the pilasters are stucco enrichments of American shields, and emblematic representations of mechanics, commerce, fisheries, and plenty.

24. *Ante-Room.*—*Exclusively for ladies*, and opens into the *Ladies' Gallery* and *Retiring Room*. The ceiling is beautifully embellished. In the centre is a fine circular arch, flanked on the N. and S. by barrel arches. The decorations consist conspicuously of four infant figures in stucco, one carrying the fasces, another an American flag, another flowers, and another a bow and arrow. In the N. arch is a cherub seated on a dove, with star overhead, emblematic of peace. On the S. is a similar figure with shield and garland, representing war and victory. The walls are paneled and tinted with a stucco decoration of arabesques, with introductions of American shield and eagles. At the N. end of the room is an excellently carved white marble mantel.

25. *Senate Committee on Private Land Claims.*—No special decoration.

26. *Senate Committee on Claims.*—This is a fine large apartment, but is without decoration.

27. *Senate Committee on Contingent Expenses.*—No decoration.

28. *Eastern Corridor.*—Leads to the *Committee Rooms*, *Ladies' Galleries* and *Retiring Room*, the *E. Grand Staircase* and the *S. Corridor*.

29 and 30. *Senate Committee on Printing.*—No decoration.

31. *Western Corridor.*—Leads to the *Committee Rooms* and *Gentlemen's and Reporters' Galleries*, the *W. Grand Staircase*, and *S. Corridor*. The ceiling is composed of an intricate and interesting combination of groined arches and lunettes. The ceilings, walls, and pilasters are tinted.

32. *Western Grand Staircase.*—*For description see 51 Principal Story.* From the balustrade on this floor the best view of the painting of the *Storming of Chapultepec* may be had.

33 and 34. *Senate Committee on Public Buildings and Grounds.*—In this room are the *plaster models* of the *Crawford bronze doors*.

35. *To the Illuminating Loft.*

36. *Senate Committee on Transportation.*—Entered through 37.

37. Senate Committee on Pacific Railroads.—Tinted walls, and without decoration.

38. Senate Committee on Privileges and Elections.—Possesses nothing of interest.

39. Elevator for use of Senators. (See *Principal Story*, 45.)

40. Senate Committee on Commerce.—A fine apartment, without decoration.

41. Senate Committee on Territories.—A small room without special attraction.

42. Ante Room opening into No. 43 and Gentlemen's Galleries.

43. Press Reporters' Retiring Room.—A fine apartment furnished for the use of members of the press entitled to the privileges of the gallery. There is also a *branch telegraph office* for the convenience of the press during the sessions of Congress.

#### MAIN BUILDING—SOUTH WING.

44. Store Room for House Library. This library occupies for the same purpose the rooms on a line west, and entered by the door in the gallery over the north door of the Statuary Hall.

45. Store Room connected with the document room of the House of Representatives.

46. Store Room of House Library. The room south is used for the same purpose.

#### SOUTH OR "HOUSE" EXTENSION.

47. Eastern Grand Staircase.—*For description see 64 Principal Story.* The best view of the painting of *General Scott* is from the balustrade on this floor. The adjacent corridor leads to the *Northern Corridor, Galleries, and Ladies' Retiring Rooms.*

48. Northern Corridor.—The ceiling presents an interesting combination of circular flanked by groined arches and lunettes richly embellished with emblematic figures and arabesques.

besques in stucco. The pilasters and walls are similarly decorated.

49. Library of the House of Representatives.—This is entered from the Northern Corridor. In this room are 15,000 volumes, though the entire library comprises 150,000 volumes, which embraces the floor library of the House of Representatives (*Principal Story*, 72) and the libraries of committees. Owing to want of suitable accommodation, the galleries outside the peristyle of the Hall of Statuary and 44 and 46 Attic Story, are used for the storage of books. It is proposed, after the erection of the building for the accommodation of the Library of the United States, to assign the magnificent suit of library halls (*Principal Story*, 5 and 6) to the uses of the documentary libraries of the two Houses of Congress.

50. Ladies' Galleries.—For *description of Hall see No. 71 Principal Story; Diagram of Desks of Members, page 40; and List of Members, east side, page 41; west side, page 42.*

51. Reserved Galleries for families of Members of the House of Representatives. For *description of Hall see No. 71 Principal Story; Diagram of Desks of Members, page 40; List of Members, east side, page 41; west side, page 42.*

52. Reserved Gallery for members of the Diplomatic Corps. For *description of Hall see No. 71 Principal Story; Diagram of Desks of Members, page 40; List of Members, east side, page 41; west side, page 42.*

53. Press Reporters' Gallery, with desks and seats for about one hundred representatives of the press.

54. Reserved Gallery, *exclusively for ladies.* For *description of Hall see No. 71 Principal Story; Diagram of Desks of Members, page 40; List of Members, east side, page 41; west side, page 42.*

55. Gentlemen's Gallery.—For *description of Hall see No. 71 Principal Story; Diagram of Desks of Members, page 40; List of Members, east side, page 41; west side, page 42.*

The House Galleries will seat about 2,500 persons.

56. House Committee on Foreign Affairs.—No special attractions.

57. House Committee on the Judiciary.—A beautiful apartment, with a broad circular arch overhead, pierced by a stained-glass skylight. The room is tinted and enriched with stucco.

58. House Committee on Commerce.—Walls simply tinted.

59. House Committee on Public Lands.—No special attractions.

60 and 61. Ladies' Retiring Rooms.—Neatly and comfortably furnished and possessing every convenience. *A matron is in constant attendance.* These rooms are entered from the eastern corridor and gallery.

62. Press Reporters' Retiring Room, (entered through 64 and 63 from the western corridor,) and for the use of those entitled to the privileges of the gallery. There are conveniences for writing dispatches. Adjoining is a small cloak-room.

63. Press Telegraph Office, (*open during the sessions of Congress.*) Twenty-four wires leave the building by means of three ten-wire cables, and beyond the Capitol Grounds, S., connect with the lines for all parts of the United States. There are also ten wires leading under the building to the *Senate Office*, and six wires to the connecting corridor, (59 Principal Story.) A *switch* enables the operators to form a connection with the lines to any part of the United States.

64. Ante-Room leading from the western corridor to the *Press Telegraph Office* and *Reporters' Retiring Room*.

65. House Committee on Pacific Railroads and Revolutionary Claims.—This apartment possesses no special interest.

66. House Committee on Elections.—No attractions of special interest.

67. House Committee on Railways and Canals.—No special decoration.

68. House Committee on the District of Columbia.—A fine room, but not specially decorated.

69 and 70. House Committees on the Militia and Mileage.—These rooms are entirely without decoration.

71. Western Grand Staircase.—*For description, see 84, Principal Story.* The best view of the chromo silica of *Westward Ho* is from the balustrade on this floor. The adjacent corridor leads to the *Northern Corridor, the Galleries, Committee Rooms, Press Telegraph Office, and Reporters' Retiring Room.*

#### C. C. C. C.—Courts.

The floors of the attic story of the N. and S. extensions are laid with encaustic tiles of elegant design.

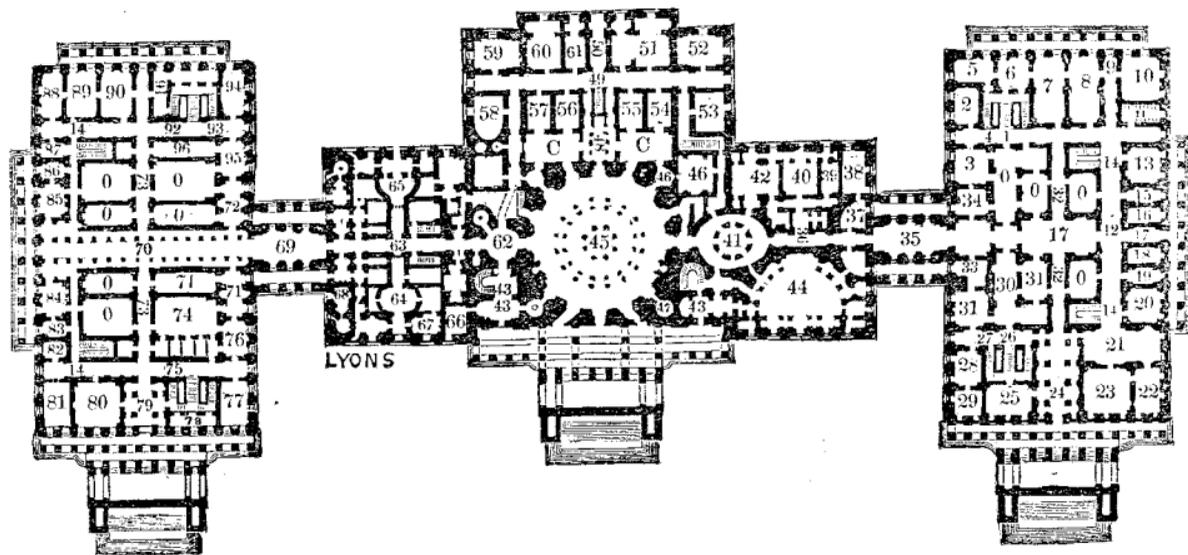
#### · BASEMENT STORY—SENATE EXTENSION.

1. Western Stairway and Corridor.—The former ascends to the principal story. The corridors of the Senate basement present an interesting exhibition of the decorative art. The vaulted ceilings throughout are in distemper, and all below the spring of the arches in oil. The walls and pilasters are in the style of the 15th century, as employed in the loggia of Raphael in the Vatican at Rome, with centre medallions of illustrious Americans and introductions from the natural history of America. The ceilings are in the same style, with introductions of modern inventions and American landscape. The birds, animals, and reptiles are studies from the collection in the Museum in the Smithsonian Institution, drawn by Brumidi, and painted by Leslie. The decoration of the basement commenced in 1855. The medallions and finer parts are by Brumidi, while the details are by others. The profiles in medallions of the panels, commencing on the S., are: E. side, *John Hancock*; W. side, *Francis Hopkins*; and thus alternating, *Robert Livingston, Roger Sherman, John Jay, Charles Thompson, Robert Morris, and Charles Carroll of Carrollton.* The demi-lunettes will be finished with appropriate frescos. At the N. end are the 12 signs of the Zodiac; also landscapes of Day and Night.

2. Senate Committee on Revision of the Laws.—Tinted.

3. Senate Committee on Indian Affairs.—This room was originally intended for the use of the Committee on Agriculture. In the pilasters and bands are fruit pieces. Under the arches are typical groups of agricultural products and implements. In the groined ceiling is a centre-piece of grapes and leaves well executed. The general decoration consists of arabesques and gilt. The 4 border pieces represent seasons and showers, flowers, grains, and fruits. The foliage is spe-

THE CAPITOL OF THE UNITED STATES OF AMERICA.



PLAN OF BASEMENT STORY.  
(For references, see pages 52 to 54.)

cially well executed. The ceiling is distemper and the walls oil; executed by Castens, a German.

4. Senate Heating and Ventilating Apparatus.—(See p. 62.)

5. Senate Committee on the District of Columbia.—Tinted.

6. Senate Committee on Library.—The decoration is unfinished. The vaulted ceiling is adorned with fresco and gilt, and the walls are laid out in a broad panel or border.

7. Senate Committee on Military Affairs.—The ceilings are frescoed with victors' wreaths, shields, and other emblems of war. On the walls and pilasters are representations of arms and armor of different periods, nations, and races, ancient and modern. The pilasters were painted by Leslie. The sword across the shield in the centre pilaster is a copy of the *sword of Washington*. On the W. wall is a medallion head of Liberty, surrounded by flags and weapons of war. Under the arches are 5 historic subjects, in fresco, by Brumidi: N., *Boston Massacre, 1770*. S., *Battle of Lexington, 1775*. N., *Death of Wooster, during the British invasion of Connecticut, 1777*. S., *Washington at Valley Forge, 1778*. The three prominent figures in the foreground are Washington, with Lafayette on his l. and Gen. Green on r. E., *Storming of Stony Point by Anthony Wayne, 1779*. Wayne, wounded, is being carried into the fort.

8. Senate Committee on Naval Affairs.—The general design of decoration is Pompeian, by Brumidi. The principal features of the ceilings are fresco representations of marine gods and goddesses and Indian female. Under the arches are representations of ancient porticos with antique vessels. The walls, painted in oil, are divided into nine panels, with blue background and figures representing attributes of the navy as centre-pieces. The pilasters are scagliola, by French artists.

9. Elevator.—(See *Principal Story, No. 45*.)

10. The Senate Committee on the Judiciary.—The wall decoration consists of figured panels and the vaulted ceiling elaborate arabesques, varied by flower pieces and 4 medallions, each containing cherubs respectively bearing olive branches, fasces, quiver, and band with motto, *E pluribus unum*.

11. Closets.

12. Northern Corridor.—In the arch over the E. end are introductions of improved agricultural implements. In the demi-lunette over the door to the room of the Committee on

Foreign Relations (No. 20) it is proposed to introduce a fresco representation of the signing of the provisional articles for treaty of peace between the United States and his Britannic Majesty, Nov. 30, 1782, from an unfinished picture by Benjamin West, a copy of which was left by Senator Sumner, of Massachusetts. In the demi-lunette over the door of the room of the Committee on Mines and Mining (No. 13) it is intended to introduce a fresco in which mines and mining will be the leading feature. In the pilasters are subjects from the natural history of America, and the medallion centres of the paneling of the walls, beginning on the E., are profiles of *Jonathan Trumbull*, *Daniel Morgan*, *Israel Putnam*, *Horatio Gates*, *Thomas Mifflin*, *Silas Deane*, *Joseph Warren*, and *Richard Montgomery*. At the W. end are some fine specimens of bird painting, and in the panels profiles of *Benjamin Franklin* and *Thomas Jefferson*.

13. Senate Committee on Mines and Mining.—Ceiling frescoed in arabesques, walls richly paneled.

14. Bronze Staircases.—(See No. 35, *Principal Story*.)

15. Senate Stationery Room.—No decoration.

16. Senate Committee on Agriculture.—No decoration.

17. Main Corridor.—Near the N. door is richly frescoed overhead, but is unfinished. At the base of the spans are landscapes. In the medallions are profiles of *Henry Clay* and *Andrew Jackson*. The decoration of the ceilings of the broad corridor beyond is unfinished. In the pilasters are sketches of American landscape. The smaller halls beyond are enriched overhead with foliage, vines, and four American eagles, and representations of banners and implements of war.

18. Committee on Revolutionary Claims.—No decoration.

19. Superintendent Senate Folding Room.

20. Senate Committee on Foreign Relations.—On the ceiling, in distemper, are four well-executed eagles, and under the arches, in oil, four medallions, containing profiles of chairmen of the committee: *Clay N.*, *Allen S.*, *Cameron E.*, *Sumner W.* The walls are artistically paneled. The medallions are by Brumidi, and the rest of the room by Castens.

21. Hall.—The decoration is varied with emblematic figures. The female figures denote peace and plenty. In the S. arch, overhead, are four pieces, representing navigation, geography, the industrial arts, and science. In the N. band are mechanics and the agricultural products of the northern States, and S. band commerce and the products of the southern States.

The ceiling is not entirely completed. Over the door of the room of the Committee on Patents is a fine fresco of *Robert Fulton*, of Pennsylvania, the first to apply steam to the purposes of navigation. The likeness is from a portrait painted by Fulton himself, and now in the office of the Commissioner of Patents.

22. Senate Committee on Post Offices and Post Roads.—Ceilings frescoed in arabesque—walls tinted.

23. Senate Committee on Patents.—Simply tinted.

24. Eastern Entrance and Vestibule.—The door opens from an arcaded walk and vaulted carriageway beneath the Senate portico into a *vestibule*, in which are eight marble piers, four on each side, with sixteen corresponding marble pilasters. These piers and pilasters support the colonnade of the main vestibule above, and afford, perhaps, the most striking example of the durability and strength of the edifice. The arches are tinted and enriched with stucco. Under these, in fresco, are represented Justice, Prudence, War, and Peace, and two profiles in a fret-work of leaves, and being crowned by Fame and Victory. The walls are of scagliola. A colossal bust of Washington, by Beattie, private property, is here.

25. Senate Committee on Pensions.—The ceiling is decorated in arabesques in fresco, with four border medallions of flowers and fruits. Under the E. and W. arches are symbolic representations of the Constitution and Liberty, and N. and S. fruit pieces.

26. Eastern Stairway and Corridor.

27. Passage and Steps to Senate Folding Room.—(See No. 6.)

28. Senate Committee on Public Lands.—Frescoed overhead with border and American shields and arabesques. The walls are paneled, with bases in scagliola.

29. Senate Committee on Education and Labor, reached through No. 28, is a small but chastely-decorated apartment.

30, 31. Senate Refectory.—*Open to the public.*

32. Inner Corridor.—In the bands of the arches are eagles clutching fasces and olive branches. The walls are paneled. In the pilasters are American shields and sketches from American natural history. The rooms on either side, except the Refectory, are used for storage.

33. Senate Committee on Enrolled Bills.—No decoration.

34. Senate Committee on Rules.—No decoration.

35. Connecting Corridor.—Ceiling distempered and gilt. Medallions of *Patrick Henry, Jefferson, Madison, Hancock, J. Q. Adams, and Henry Laurens.* Walls paneled.

#### MAIN BUILDING—NORTH WING.

36. Corridor, from the Senate Extension to the *Crypt.*

37, 38, 39. Conference Room of the Supreme Court of the United States.—37, *Ante-Room*; 38, *Conference Room*; 39, *Conference Room Library.*

40. Senate Baths, for the use of Senators.—Fitted up with every convenience of the modern bath. There is also a water-cure apparatus and barber shop.

41. Vestibule.—The arched substruction supports the Greek vestibule above. The door E. opens at foot of—

42. Supreme Court Store Room and Files.

43. Staircases to Principal Story.—There are two of these, one in each wing of the main building. The general architectural design of that on the S. is peculiarly attractive. The vestibule E. is ornamented with columns in imitation of cornstalks.

44. Law Library, (*open every day, except Sunday, same as Library of the United States, entered from No. 43.*)—This apartment is semi-circular, with an arched recess towards the W., and a colonnade recess on the E., back of which are the only windows. An arcade passage runs around the sweep of the circle, supporting a domical ceiling of masonry, resting on heavy Doric columns, covering the entire room. The ceiling is groined upon the surrounding arches. In the tympanum of the W. arch, in the recess, is a plaster relief, by Franzoni, representing a figure of *Justice*, and by her side *Fame*, crowned with a rising sun and pointing to the Constitution of the United States. The columns and piers of the arches of this room are heavy Doric. Some alterations were made in the original design of this room, owing to the fall of the vaulted ceiling, the result of defective construction. This led to the introduction of the columns, which have added greatly to the appearance of solidity, and have materially strengthened that part of the building. The alcoves for the books are arranged on the W. The room in the NE. of the main hall is devoted to works on Foreign Law, Legislation. The inner room to Trials. The small room on the NW. is set apart for Foreign Law Commentaries. The room by the entrance door is used for storage. The Library is a branch of the Library of the United States and for the special use of the Supreme Court of the United States.

The law branch of the Library of the United States numbers 30,000 volumes, and is the largest and most valuable law collection in the United States. It embraces complete sets, nearly all in duplicate, of English and American reports, the statute law of all countries, and the best editions of most published text-books in the common and civil law. Every department of jurisprudence is represented, and the collection is kept up to date by purchase and the importation of freshest works in every field.

#### CENTRAL BUILDING.

45. *Crypt*.—A circular space, consisting of a treble colonnade, containing 40 Doric columns of the proportions of those of the Temple of Paestum, surmounted by groined arches running in radii direction, and supporting the floor of the Rotunda. The star in the pavement under the central arch denotes the exact centre of the Capitol. The grating in the pavement of the Crypt on the E. side leads to the vaulted passages below. The weight of the iron alone in the Dome is 8,009,200 lbs. There are four entrances to the Crypt, lying at the four points of the compass. While in the Crypt the visitor should step outside the eastern entrance and take a view of the broad walk, vaulted carriageway, and massive foundation of the Main Central Portico. Occasionally works of art not the property of the Government are stowed in the crypt, awaiting the action of their owners.

46. Headquarters Capitol Police.

47. Guard-room, or Prison, for the temporary imprisonment of persons arrested in the Capitol.

48. Steps to the Sub-basement and Undercroft.—(Page 63.)

49. Western Staircase, leading to the *Rotunda*.

50. Western Main Entrance of the Capitol.—(See No. 49.)

51 to 55. Court of Claims of the United States.—The court room is without special architectural or decorative features, and is simply furnished. The justices occupy a raised seat on the S. side of the room. The court was assigned its present apartments in 1859. It *meets on Mondays, Tuesdays, Wednesdays, and Thursdays, at 12 noon*. Fridays and Saturdays are devoted to writing up opinions and conference. The general sessions begin on the first Monday in December and last till the business ready for consideration is finished. The adjournment generally takes place in May or June. The court also occupies, 52, *Clerks' Office*; 53, *Attorney General's Room*; 54, *Porter*; 55, *Stationery*; 57, *Book Room*; 59, *Court*

*of Claims Chambers.* The court was established in 1855 to hear and determine all claims founded upon any law of Congress, or upon any regulation of an executive department, or upon any contract, express or implied, with the Government of the United States; and also all claims which may be referred to the court by either house of Congress. The court consists of a chief justice and four associates.

56. Room of the Territorial Delegates.

58. House Committee on Education and Labor.—The last room on this corridor, same side, has been used for the confinement of contumacious witnesses before Congress.

60. House Committee on the Revision of the Laws.

61. House Committee on Mines and Mining.

#### CENTRAL BUILDING—SOUTH WING.

62. Vestibule.—That in which the stairway ascends is of simple but beautiful design.

63. Corridor.—A continuation of the main corridor.

64 and 65. House Folding Rooms.—All the adjacent rooms in the S. wing are used for the storage of public documents.

66 and 67. Offices Superintendent of House Folding Room.

68. Washington Branch Post Office, (entrance outside.) Congressional matter is here received and mailed to destination. The post offices of the two houses of Congress are merely for convenience, but have no official connection with the postal service.

69. Connecting Corridor.—This corridor, unlike that in the N., is entirely without decoration, being simply tinted. At the S. end on either side is a niche in which it is proposed to place statuary.

#### SOUTH OR HOUSE EXTENSION.

70. Main Corridor to the S. Entrance.—It is 143 ft. long and 25 ft. wide, and consists of a fine colonnade of 14 fluted marble columns on each side, with capitals formed of acanthus, tobacco, and corn leaves. The walls are scagliola, imitating Sienna marble, the ceiling iron, and the floor of encaustic tiles.

71. Refectory.—*Open to the public.*

72. House Committee on Indian Affairs.—No decoration. Here is a collection of 9 oil paintings, painted in 1867-'69 by Lieutenant Colonel Seth Eastman, a retired officer of the

United States army. The subjects are: *Indian buffalo hunt; Indians harvesting wild rice; Indians fishing in winter; Indian woman dressing a tanned buffalo hide; Indians on the move; an Indian grave; an Indian scalp-dance; an Indian scalping a settler; an Indian council.* The Sioux-chief Hole-in-the-day is addressing the council. The Indians represented are the Sioux of Minnesota.

73. Corridor.—Is entirely without decoration. The rooms, except those specially mentioned, are used for storage.

74. House Baths, for the use of members of the House. There are 8 baths, 4 of which are marble, and fitted up with all the elegance and appliances of the modern bath.

75. Eastern Stairway and Corridor.—No special decoration.

76. House Committee on Printing.—Walls simply tinted.

77. House Committee on Invalid Pensions.—Walls tinted.

78. Passage to steps to Sub-basement. (See No. 93.) On the same are the locksmith's shop and ice and store rooms.

79. Eastern Entrance and Vestibule.—The entrance opens from the arcaded walk and vaulted carriage way beneath the eastern portico of the House Extension. The groined arches of the vestibule rest on 4 marble piers and corresponding pilasters. The arches are decorated with stucco, and the walls are finished in seagliola.

80. House Post Office, fitted up with birds-eye maple cases, with boxes for each member and the officers of the House of Representatives. The room is without decoration.

81. House Committee on Public Buildings and Grounds.—The decoration consists of paneled walls, with a balustrade above the unfinished molding. The ceiling is embellished with arabesques, two American eagles and shields, and has an elliptical centre-piece formed of balusters, in fresco.

82. Room of the Official Reporters of Committees.

83. Speaker's Room.—Without decoration, and private.

84. House Committee on Territories.—Richly and appropriately decorated. Overhead, mingled with the feathering, are 4 pieces representing groups of Indians' weapons of war and the chase and implements of peace. In the spans of the arches is a running border, with introductions of fox and deer heads. Under the arches are medallions yet unfilled, but in which it is proposed to introduce the profiles of former chairmen of the committee. The general decoration is varied with specimens of the smaller animal life peculiar to the plains. Under the impost molding is a border of fruits and grains,

with esentcheons bearing the names of the Territories of the United States in 1857.

85. House Committee on Private Land Claims and Public Expenditures.—This room is without decoration.

86. Doorkeepers' Room.—Plain walls.

87. Newspaper and Index Room.—Here the newspaper subscription-books for members are kept, each member being allowed \$125 annually for newspapers and stationery. The index for journals and all public documents are also made here in pursuance of an order of Congress.

88. House Committee on Patents.—Walls tinted.

89. House Committee on Claims.—Walls tinted.

90. House Committee on Agriculture.—Decorated by Brumidi in 1855, the first work of the kind done on the Capitol, and, with the exception of the panels, is frescoed throughout. On the ceilings are representations of the *four seasons*, symbolized in Flora, Ceres, Bacchus, and Boreas. On the E. wall is a fresco representing *Cincinnatus* called from the plow to be Dictator of Rome. On the opposite wall is a corresponding scene, representing *Pulham* called from the plow to join in the battles of the Revolution. On the S. is a medallion of *Washington*, and beneath a *Harvest in the Olden Time*. Opposite, *Jefferson*, and beneath, a *Harvest Scene with Modern Improvements*.

91. Clerks' Document Room.—Through this office the various executive departments and foreign legations in the United States are supplied with copies of documents printed by the two houses of Congress.

92. Western Stairway and Corridor.—No decoration.

93. Steps to the Heating and Ventilating Apparatus, South Extension.—(For description, see *Sub-basement*, p. 64.) The iron grating at the end of the passage was originally designed for the ice used in the ventilation of the Hall of the Representatives during the summer months. Improved means have obviated the use of ice. Over this grating are the coils of steam-pipes, measuring 11 m., and used for heating the Hall of Representatives in winter.

94. House Committee on War Claims.—No decoration.

95. House Committee on Accounts.—Walls simply tinted.

96. Closets.

0.—All rooms marked 0 indicate used for storage.

c. c. c.—Courts.

## SUB-BASEMENT STORY.

Under the entire building is a massive substruction or seat of masonry, consisting of piers and arches, upon which rears the mighty superstructure of the Capitol. The sub-basement of the central building and two extensions have no communication with each other.

## NORTH OR SENATE EXTENSION.

The sub-basement of the North or Senate Extension may be reached from *Nos. 4 and 27, Plan of Basement Story*. The former is the proper way for visitors. After reaching the foot of the steps, keep to the l. until reaching the main passage, then turn to the r. This will lead to the—

**Senate Heating and Ventilating Apparatus.**—*Open to visitors.* The machinery employed consists of 4 fans, 2 for air and 2 exhaust; 4 boilers, 3 engines, 2 steam-pumps, 1 for the 2 tanks in the loft over the Senate Chamber and 1 for boilers; 18 miles of steam-pipes in the entire Extension; 1 vaporizer, 2 descending shafts from the loft of the Senate Chamber, and 1 ascending shaft into the open air, the outlet at the base of the Dome. The principal air-shaft enters from the glacis of the first terrace in the W. Park, 220 ft. from the building, the air being drawn in by a fan, and forced through a main air-duct into the air-space under the floor of the Senate, and thence into the Chamber by means of registers. The air supplied in winter is raised to a temperature of 68° to 70°, and in summer from 8° to 10° below the outer atmosphere. The temperature supplied to the galleries is some degrees lower, in order to counteract the animal heat which ascends to that portion of the Hall. A branch air-duct communicates with the galleries. The supply of fresh air is 30,000 and exhaust 40,000 cubic ft. a minute. The original apparatus was designed by Capt. M. C. Meigs, and the exhaust and other improvements by H. F. Hayden, Chief Engineer U. S. Senate. The engineer in charge will explain the principle.

While here it would be interesting to inspect the foundation walls of the building. The entrance to the pneumatic tube is on the N. side. The tube is designed to connect the Capitol and the Government Printing Office.

The *Senate Folding Rooms* lie on the eastern side, and the Senate Refectory Kitchens near by. The vaults are used for storage and fuel.

## CENTRAL BUILDING.

The sub-basement of the Central Building may be reached by the steps *No. 48, Plan of Basement Story*. There is also

an entrance from the first terrace on the western front of the building, immediately below the main western entrance. The rooms on the Northern Corridor, W. side, are: 1st. Headquarters Republican National Executive Committee, 1872. 2d. Store Room, Secretary of the Senate. 3d. Carpenter Shop. E. side, returning: 1st. No special use. 2d. Store Room, Sergeant-at-Arms. 3d. Liberal Republican National Executive Committee, 1872. Rooms on the Southern Corridor, W. side: 1st. Engineer in Charge of the Public Buildings and Grounds. 2d. For the same purpose. In these rooms may be seen the original manuscript journals, letters, and other books and records of the commissioners superintending the building of the city, 1791-1800, and the records of a later period, and valuable early maps of the city. An attaché will be found in the office every day except Sundays and holidays. The *key to the undercroft* is kept here. Visitors desiring to see this portion of the building will be kindly shown there by the person mentioned.

The Undercroft or Vault beneath the Crypt, originally designed for the sarcophagus containing the remains of Washington. The Undercroft, the nave and transept, measuring each 10 feet in length, and about 6 in width, is cruciform. In the centre of the crowning arch is a star, not distinguishable, however, which marks the exact centre of the immense pile above. In the vault is the bier on which the remains of President Lincoln, Thaddeus Stevens, Chief Justice Chase, Senator Charles Sumner, and others lay in state in the Capitol.

Upon learning of the death of Washington, Congress, Dec. 24, 1799, passed resolutions appropriate to the sad event, and provided that a marble monument should be erected by the United States in the Capitol at Washington. The President was authorized to request the wife of the departed patriot to permit his body to be deposited under it. The monument was to be so "designed as to commemorate the great events of his military and political life." In response to the letter of the President, Mrs. Washington thus transmitted her assent:

"Taught by the great example I have so long had before me, never to oppose my private wishes to the public will, I must consent to the request of Congress, which you had the goodness to transmit to me; and in doing this I need not—I cannot—say what a sacrifice of individual feeling I make to a sense of public duty."

The wish of Congress was not carried out, and a subsequent request of the same character, in connection with the National Monument, was declined.

3d. Steam bench room and room of the person in charge of

the heating apparatus, the halls, and other parts of the main building. East side, returning: 1st. Artist's Studio. 2d. Store Room for copyright works of the Library of the United States. 3d. No special use.

The door at the end of the passage leading east from this corridor opens into a court across which is the—

**Model Room.**—This consists of a subterranean gallery, built of brick and heavily arched. It forms a complete circle, and constitutes a portion of the foundation of the Dome. Within this is a smaller gallery, and in the exact centre the Undercroft, which see. In these galleries are plaster models of capitals of columns, cornices, moldings, tiles, and statuary employed in the embellishment of the exterior and interior of the Capitol.

#### SOUTH OR HOUSE EXTENSION.

The sub-basement of the South or House Extension may be reached from Nos. 78 and 93, *Plan of Basement Story*. The latter is the proper way for visitors. The steps from No. 93 lead directly to the—

**House Heating and Ventilating Apparatus.**—The theory of ventilation of the South Extension is the same as for the North, though not so elaborately carried out. The fresh air is drawn from the NW. corner of the South Extension of the Capitol. One of the engineers will give any desired information. The machinery consists of 3 engines: No. 1 for the supply fan of the Hall of the Representatives; No. 2 for the supply fan of the committee rooms and passages; and No. 3 for the exhaust fans, 2 supply fans 18 and 14 ft. in diameter; 2 exhaust fans 10 ft. in diameter; 5 boilers; 3 water tanks in the loft above the Hall of Representatives; 2 steam pumps, 1 for the supply of the boiler, and one for the supply of the tanks; and 30 miles of steam heating pipes. The air supplied in winter is raised to the same temperature applied to the heating and ventilation of the Senate. As in the Senate, the air is drawn in by the supply fans, and carried in an air duct into the air space beneath the floor of the Hall of the House, and thence is admitted and regulated by means of registers. The supply of fresh air is about 40,000, and exhaust 50,000 cubic feet a minute.

While here the visitor can have an opportunity of examining the foundations of this part of the Capitol. The kitchens of the House Refectory are also here. The vaulted rooms are used for storage and fuel.

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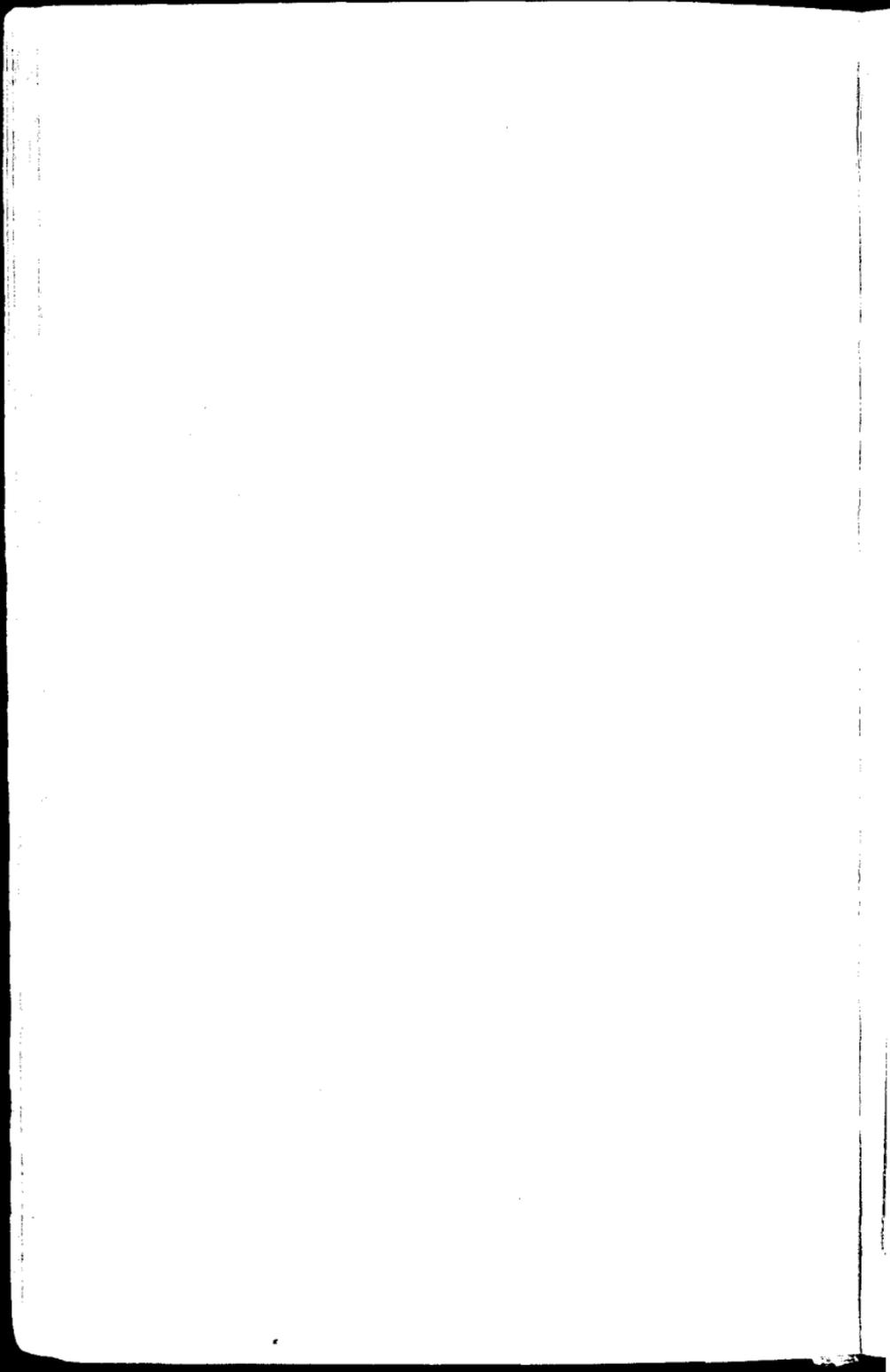
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