

**Fig. 2. Stereoview by Bell & Bro., 1867, of Horatio Greenough, *Rescue*, marble, erected 1853, removed 1958, transferred to Smithsonian Institution, 1976.**

north cheek block has a larger-than-life frontiersman protecting his wife and child by overpowering a semi-nude male native warrior (fig. 2). These statue groups were removed in 1958 when the East Front was extended. The figure of the frontiersman in the *Rescue* group was damaged when it was dropped from a crane during removal to a storage facility in 1976. The *Discovery* group also was never returned, perhaps as a reflection of twentieth century changes in attitude toward the way Native Americans had been depicted.

The triangular pediment on the east front of the new Senate wing was still another opportunity to replicate the motif of Native American decadence. Design of the sculptures for the pediment was assigned to Thomas Crawford. An American living in Rome, he had been trained by the Danish neo-classical sculptor Bertel Thorvaldsen and was considered one of the leading American sculptors of his time. *The Progress of Civilization* (originally appropriately entitled *The Rise of American Civilization and the Decadence of the Indian Races* in Crawford's correspondence) is clearly in tune with the underlying ideology. On the pediment of the entry to the Senate wing, it recapitulated the story of Euro-American settlement across the continent. The pediment sculpture was erected in 1863; the initial figure is a central female



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**Fig. 3. Detail of *Progress of Civilization*, by Thomas Crawford, Senate Pediment, East Front, marble, 1863. See also Fig. 8A on pages 20-21.**

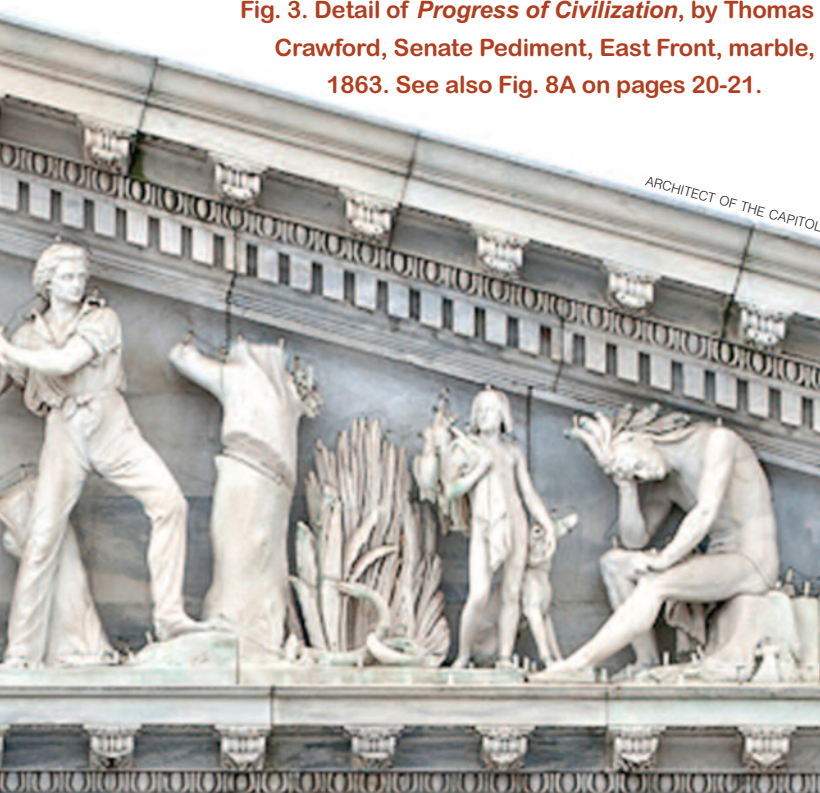


figure of *America*. She looks heavenward in recognition of the role of Providence in the national expansion.

To the right of the figure of *America*, a figure of the woodsman with his ax is emblematic of the progress of civilization, while the adjacent Indian on the right, a hunter, is emblematic of the wilderness. To the left of the central figure stands the soldier, then the merchant with his hand on the globe, and finally the mechanic symbolizing industrial and agricultural accomplishment. Standing clothed schoolboys contrast with the crouching dying Indian chief on the right (fig. 3). The role of the Indian is to give way and for his family to fade into oblivion ending in the grave.

It is in the Rotunda that this motif is most highly developed. Even in the 1830s, reliefs over the doors to the Rotunda documented mainly pre-Revolutionary War episodes that reflected the subordination of the indigenous Indians to the Euro-Americans. The relief over the west door, *The Preservation of Captain Smith by Pocahontas* (1825), illustrated the act of intercession by the Indian princess that saved the Jamestown settlement (fig. 4). Above the east door, the *Landing of the Pilgrims* (1825) relief illustrated the equally important landing by the founders of the New England settlement, who were aided by the gift of corn from the subservient kneeling noble savage (fig. 5). *William Penn's Treaty with the Indians* (1827) above the north door





**Fig. 4. *Preservation of Captain Smith by Pocahontas, 1606*, by Antonio Capellano, 1825, sandstone, Capitol rotunda above west door.**

showed a more egalitarian and peaceful relationship but one that ultimately resulted in the sacrifice of Indian land to the profit of Penn and his settlers (fig. 6). *The Conflict of Daniel Boone and the Indians* (1826-27) over the south door demonstrated the fourth method of subjugation by war (fig. 7). The real person of Daniel Boone by then had become a legend, a paradigm of the white hunter who led the settlers westward during the Revolutionary War era as an agent of civilization opposed to the untamed wilderness and the savage and bloodthirsty Indian.

These motifs of interaction continued in the four paintings commissioned to supplement those painted by John Trumbull to commemorate the Revolutionary era. The topics continue to emphasize the legitimization of national expansion following

encounters between Europeans and Native Americans. The new set of paintings uses Christian events and Christian symbolism. The provision of Christianity to the heathen Indian provided the moral basis and justification for their conquest.

The first painting, by John Gadsby Chapman, was commissioned in 1837 and hung in 1840. It illustrates the *Baptism of Pocahontas at Jamestown, Virginia* (fig. 8). Rather than the better known story of John Smith, it emphasizes the transformation of the heathen princess into a Christian Virginian. Her subsequent marriage to John Rolfe and the birth of a son made her the ancestor of several of Virginia's "First Families." With the choice of her baptismal name of Rebecca, there is a suggestion that she would be the forerunner of a Christianized Indian nation.





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**Fig. 5. *Landing of the Pilgrims, 1620*, by Enrico Causici, 1825, sandstone, Capitol Rotunda, above east door.**

The next painting to be installed was by Robert W. Weir, a New York artist of the Hudson River School. Just as Chapman's painting memorialized an enduring myth of the founding of Virginia, Weir's painting presents a founding myth of the Plymouth colony in Massachusetts. Commissioned in 1837 and hung in 1844, the New England founders are portrayed in prayer in *The Embarkation of the Pilgrims* (fig. 9). The image is that of the Chosen People about to embark to found a New World of religious freedom. The settlement at Plymouth, Massachusetts became the premier founding myth of the nation since it was associated with the origins of American democracy in the Mayflower Compact. The evidence of arms and armor in the picture points to the use of force to

accomplish their providential mission as was the case of the Israelites in their conquest of Canaan.

The next Rotunda painting was the *Landing of Columbus at the Island of Guanahani, West Indies* (fig. 10). The artist, John Vanderlyn, was trained under Gilbert Stuart in London but then went on to be the first of the American painters to train in France. Commissioned in 1842, his painting gave visual form to the actions depicted in Washington Irving's romanticized biography of Christopher Columbus. In a recurrent theme in the portrayals in various media in the Capitol, the explorer stands triumphant in the center with a drawn sword while bearing the standard of the Spanish monarchs with a cross also present. The Europeans form the largest part of the picture with the natives on the side gazing





**Fig. 6. *William Penn's Treaty with the Indians, 1682*, by Nicholas Gevelot, 1827, sandstone, Capitol Rotunda, above north door.**

in wonder or adoration. The European side is in light bringing civilization to the darkened area of the natives.

The last painting, placed in 1855 but actually commissioned in 1847 during the Mexican War, was *Discovery of the Mississippi by DeSoto* by William Henry Powell (fig. 11). A New York painter trained under Henry Inman, Powell also painted *Perry's Victory on Lake Erie*, which hangs in the east staircase of the Senate wing. In the *Discovery of the Mississippi*, Indian tepees and European flags frame the central regal figure of the explorer on a white horse, juxtaposing the two cultures, one "savage" and the other "civilized." The cross is prominent. Implements of war are also prominent while the Indians are shown as submissive. The cross and the sword are both evident as the "civilizing" instruments of the European conquest of the North American continent.

Opportunities for further decoration of the Rotunda under the newly completed dome were fulfilled mainly by Constantino Brumidi. He brought prevailing themes into his work that reflect the ideology of national expansion. Part of Brumidi's work in the Rotunda consisted of a frieze at the base of the new dome (fig. 12). Designed in 1859 in the model of the spiral of scenes on the Column of Trajan in Rome, it was actually started much later and was incomplete at the time of his death in 1880.

The frieze commemorates the New World's "higher achievements of civilization." The scroll begins with one of the most frequently used symbols. The figure of America holds the shield in one hand, a spear in the other, and an eagle. Once again, the "Landing of Columbus" is the first scene in the narrative of historical events in American history, followed by "Cortez and Montezuma at Mexican Temple" and "Pizarro Going to Peru" before coming to "DeSoto's Burial in the Mississippi River." Inclusion of the Spanish conquerors of the indigenous peoples in the Rotunda frieze suggests a connection between them and the fulfillment of their mission by the United States as their true heir.

The next scenes replicate the stone reliefs already over the doors leading to the Rotunda dealing with John Smith and Jamestown, the Pilgrims, and William Penn's treaty with the Indians (with the addition of the depiction of the equivalent treaty by James Oglethorpe, the founder of the settlement at Savannah in Georgia). The section on the American Revolution starts with the Battle of Lexington before it once again replicates the themes of Trumbull's Rotunda paintings of the "Declaration of Independence" and the "Surrender of Cornwallis" at Yorktown.

However, there is then a new topic that reflects for the first time the War of 1812. A panel designed by Constantino Brumidi, but executed after his death by Filippo Costaggini, depicts the death of Tecumseh (fig. 13). He was the leader of the Indian Confederation supporting the British in the War of 1812 with the aim of thwarting American expansion into the trans-Appalachian area. The death of



the Shawnee leader Tecumseh took place at the Battle of the Thames in October 1813 when the U.S. Army under the command of Gen. William Henry Harrison defeated a mixed British-Indian force. Tecumseh and his Indians stood their ground while the British regulars broke ranks when attacked. The figures on the panel in the frieze include Col. Richard M. Johnson, mounted on a horse, in the act of shooting Tecumseh. The significance of this act can be measured by its political repercussions long after. The political slogan in the election of 1836 crediting Johnson with this exploit was sufficient to propel him to the vice-presidency. In turn, the slogan crediting William Henry Harrison for his victory at Tippecanoe over the brother of Tecumseh in 1811 helped propel him to the presidency in 1840.

The death of Shawnee chief Tecumseh was an irreplaceable loss. Respected by friend and foe, he had organized braves from many of the northwestern tribes to fight at the Battle of Fallen Timbers against General “Mad” Anthony Wayne in 1794; he aided the British in their capture of Detroit in August 1812 and in the fighting in 1813. No comparable leader arose to take his place in opposing the white settlement of the lands east of the Mississippi, one of the most lasting effects of that war.

Still other evidence of Tecumseh’s significance is the marble sculpture *The Dying Tecumseh* (fig. 14) by the German-born sculptor Ferdinand Pettrich (fig. 15). Born in Dresden, Germany in 1798, he too studied in Rome with Danish sculptor Thorvaldsen. He came to the United States in 1835 but then moved to Brazil where he lived most of the rest of his life. Many of his subjects were Native Americans. *The Dying Tecumseh* was commissioned in 1856 in Rio de Janeiro and brought to the U.S. Capitol in 1864, where it was installed temporarily in Statuary Hall (fig. 14A). It was mentioned as being in the Rotunda at the time of President Lincoln’s funeral in April 1865. It was lost to view when transferred to the collection of the Corcoran Art Gallery in 1874 and then to the National Museum in 1916. There it remained until brought into public view in 2012 as a dramatic focal point of the Smithsonian National Portrait Gallery exhibit on the bicentennial of the War of 1812 (fig. 14B). In the style of the great classical statue of *The Dying Gaul*, it finally gives credit to the nobility of the Indian Tecumseh as one of the worthiest adversaries of the frontier.

**Mark N. Ozer** is a former professor of neurology at the Georgetown University Medical School. His interest in history, geography, and urban development has resulted in the publication of a series of books, including *Washington, D.C.: Politics and Place* (2009), *Massachusetts Avenue in the Gilded Age* (2010), *Northwest Washington, D.C.: Tales from West of the Park* (2011), and *Washington D.C. Streets and Statues: Walking in the Steps of History* (2012).



**Fig. 7. Conflict of Daniel Boone and the Indians, 1773, by Enrico Causici, 1826-27, sandstone, Capitol Rotunda, above south door.**

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Fig. 8. *Baptism of Pocahontas at Jamestown, Virginia, 1613*, by John G. Chapman, placed 1840, Capitol Rotunda.

Fig. 9. *Embarkation of the Pilgrims*, by Robert W. Weir, placed 1843, Capitol Rotunda.







Fig. 10. *Landing of Columbus at the Island of Guanahani, West Indies, October 12th, 1492*, by John Vanderlyn, placed 1847, Capitol Rotunda.

Fig. 11. *Discovery of the Mississippi by De Soto, A.D. 1541*, by William H. Powell, placed 1855, Capitol Rotunda.







Fig. 12. *The Frieze of American History* in the Capitol Rotunda depicts nineteen scenes in American history. Begun in 1878 by Constantino Brumidi, it was continued after his death in 1880 by Filippo Costaggini; Allyn Cox completed a 31-foot gap in the frieze in 1953.



Fig. 15. *Ferdinand Pettrich*, Smithsonian American Art Museum, museum acquisition XX24.







Fig. 14A. *Dying Tecumseh*, by Ferdinand Pettrich, displayed in the Capitol Rotunda, stereoview by G.D. Wakely, ca. 1865-1870.

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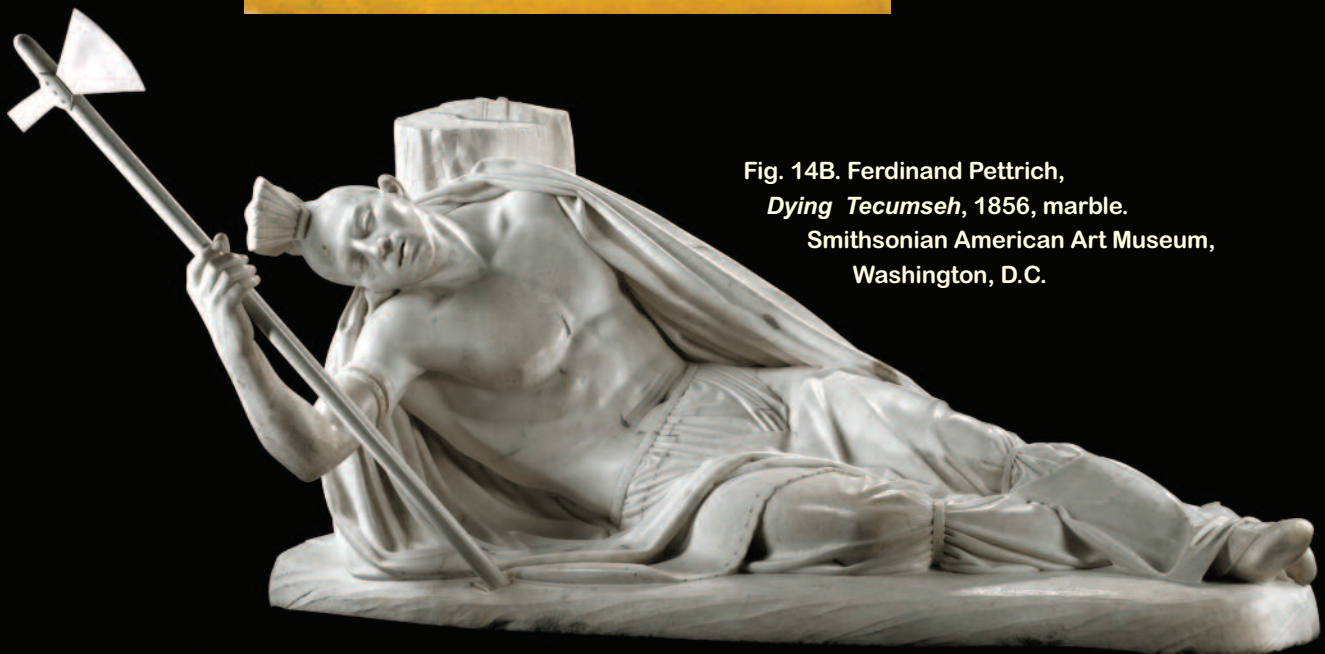


Fig. 14B. Ferdinand Pettrich, *Dying Tecumseh*, 1856, marble. Smithsonian American Art Museum, Washington, D.C.

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Fig. 13. "Col. Johnson & Tecumseh" scene depicts the death of the Shawnee leader (far right) at the Battle of the Thames in 1813. This section of the frieze was designed by Brumidi and painted by Costaggini.



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## 2013 Youth Forum



Senator **Saxby Chambliss** (GA) spoke briefly and then took questions from students.



Senate Committee on Energy and Natural Resources staff member **Lara Pierpoint**

**O**n April 11, area high school students joined Members of Congress and Hill staffers in the Capitol Visitor Center Congressional Auditorium for the U.S. Capitol Historical Society's annual Youth Leadership Forum. This year's theme, "Working Across the Aisle," led speakers (pictured) to reflect on their favorite or proudest accomplishments and even some of decisions they now wish they'd made differently. In addition, **Michael Hussey** and **Christine Blackerby** of the National Archives and Records Administration led students through an activity that had them replacing the dialogue in political cartoons to show politicians working together. The final panel of the day included a number of staffers: **Jen Becker** (Rep. Carolyn Maloney, NY); **Cisco Minthorn** (Senate Committee on Energy and Natural Resources); **Brett Loper** (Speaker John Boehner, OH); and **Clare Sierawski** (Sen. William Cowan, MA). They answered questions from the students that ranged from political issues to the Hill as a workplace to favorite sports teams.

*Students came to the microphone to ask questions.*



*Former Members of Congress shared their varied experiences with the audience. Panelists included (from left) Rep. **Beverly Byron**, Speaker **Dennis Hastert**, and Rep. **Vic Fazio**. Later in the day, Rep. **Connie Morella** also spoke to the students.*

USCHS extends our thanks to Washington Gas and Akin, Gump, Strauss, Hauer & Feld LLP for sponsoring the program, which included both lunch and educational materials for all the students and teachers.



# SPRING BOOK SIGNING LUNCHEES

Lunchtime events continued apace this spring. Four authors joined us to talk about their subjects and the process of working on their books. Check our website ([www.uschs.org](http://www.uschs.org)) often to keep up-to-date on our upcoming events.

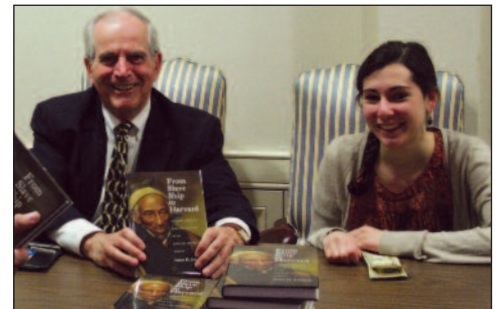


On March 20, **Maurine Beasley** reviewed the women of the Washington press corps from 1830 to the present; she highlighted some of the early personalities as well as more general experiences of the twentieth-century journalists she covered in *Women of the Washington Press: Politics, Prejudice, and Persistence*.

**Kay Collett Goss**, author of *Mr. Chairman: The Life and Legacy of Wilbur Mills*, discussed the ups and downs of Rep. Mills' career on March 7.



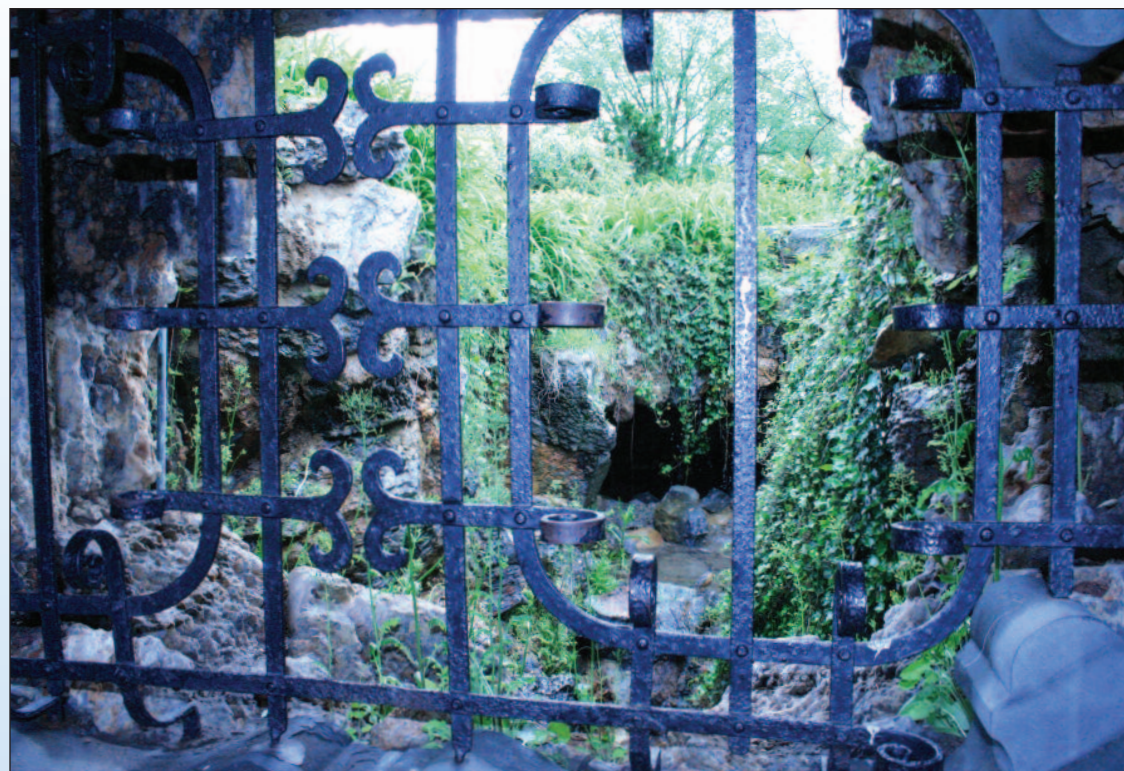
**Mike Canning** concluded the series on April 24; his talk about his book, *Hollywood on the Potomac*, included movie clips and discussions about "goofs" in various films set on Capitol Hill and elsewhere in DC.



**Jim Johnston** (with USCHS intern **Leah Shafer**) spoke on April 17 about *Yarrow Mamout* and his descendants. Johnston also wrote about his work, *From Slave Ship to Harvard: Yarrow Mamout and the History of an African American Family*, on our blog ([uschs.wordpress.com](http://uschs.wordpress.com)).

## Tour of the Capitol Grounds

This May, USCHS members were invited on a tour of the landscape design of Capitol Square, led by Superintendent of the Capitol Grounds **Ted Bechtol**. Tour highlights included a tree grown from a seedbed of Connecticut's famous Charter Oak; a brief history of the development and preservation of the Capitol grounds, as well as a look into its dedication to sustainability; and a glimpse into possible future renovations of Olmsted's picturesque Summerhouse on the north side of the Capitol. The spring tour schedule also included explorations of the Library of Congress and Historic Congressional Cemetery, along with an exploration of the spies of Capitol Hill. These and similar tours, offered in both spring and fall, are a benefit of USCHS membership.



*A view of the grotto in the Summerhouse on the Capitol Grounds*



# 2013 SPRING SYMPOSIUM

On May 3 in the Dirksen Senate Office Building, the U.S. Capitol Historical Society held its annual symposium. This year's entry, "Congress, the Home Front, and the Civil War," was the tenth in the series *The National Capital in a Nation Divided: Congress and the District of Columbia Confront Sectionalism and Slavery*. After several years focusing on the Civil War, the military, and related developments, this program provided a shift in topic: speakers examined Congress and Washington in the early 1860s without prioritizing the fighting and war efforts.



OWEN WILLIAMS

Institute, concluded the morning session by considering the Morrill Land-Grant College Act.

Symposium Director **Paul Finkelman** (Albany Law School) began the afternoon session by looking at the little-known Dakota War of 1862, one of the largest instances of Native American armed resistance in the U.S.; it concluded with the largest mass execution in American history when 38 Dakota Sioux were hung. **Kenneth Winkle**, from the University of Lincoln-Nebraska, then looked at conditions in the District

**Owen Williams**, President of Pennsylvania University, opened the program with a discussion of the tensions between the branches of government in Washington during the Civil War, especially between Congress and the Supreme Court. Carleton College's **Jenny Bourne** followed with an examination of the ways Congress paid for the war and transformed the financial landscape of government. **Peter Wallenstein**, from Virginia Polytechnic



*Paul Finkelman (left) moderates a panel discussion including, from left, Kenneth Winkle, Jenny Bourne, and Peter Wallenstein.*

during the war, noted changes, and explored why DC's unique qualities made it the place to experiment with emancipation. Finally, author **Guy Gugliotta** considered the Capitol dome we know now, its design and development before the war, its mid-war dedication, and its symbolic weight.

C-SPAN recorded the afternoon session and aired the talks this fall on American History TV. To view them, go to [www.c-span.org/History](http://www.c-span.org/History) and search for one of the speakers using his full name.



GUY GUGLIOTTA

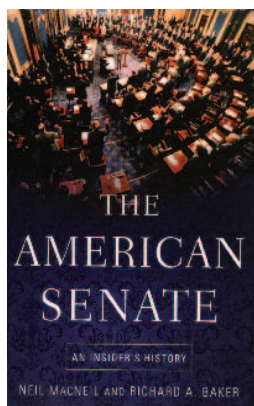


*Jenny Bourne talks with audience members after presenting her paper.*



## New & Noteworthy Books on Congressional and Capitol History

We continue our series presenting newly published books on congressional or Capitol history that are worthy of the attention of our readers. If you have a recommendation for a book to add to the Capitol Dome bookshelf, please contact us at [uschs@uschs.org](mailto:uschs@uschs.org). Books should be nonfiction, pertain to the history of the Capitol or Congress, and have been published within the last two years.



### NEIL MACNEIL AND RICHARD A. BAKER *The American Senate: An Insider's History* (Oxford University Press, 2013), 472 pp.

Fifty years ago *Time* magazine's chief congressional correspondent Neil MacNeil published a seminal history of the United States House of Representatives, *Forge of Democracy*. Two generations of students of congressional history have turned to that book as the single best introduction

to the history of the institution. For seventeen years prior to his death in 2008, he doggedly researched the upper chamber, the United States Senate, to compile a companion volume. The Senate's first official historian, Richard A. Baker, who had held regular conversations with MacNeil about his work, took up the project after he retired as Senate historian in 2009 and brought the book to completion.

The result of this fortuitous collaboration is a book that no less an authority than historian William E. Leuchtenburg has called "the best history of the United States Senate ever written. . . . With trenchant analysis and scores of great yarns, this lively book draws the reader directly into the Senate chamber—from the days of Calhoun and Webster to the era of Goldwater and Byrd."

This latest addition to the Capitol Bookshelf is available for purchase from the U.S. Capitol Historical Society by mail order or from our online store at [www.uschs.org](http://www.uschs.org).

## Contest Winners Recognized

At the May 3 symposium, one of our 2012 Making Democracy Work Student Essay Contest winners accepted his prize. **Omar Qureshi** was an eighth grade student at Greenspun Junior High School in Henderson, Nevada when he competed in the contest. His essay, "What You Don't Know Can Hurt You," was judged the most outstanding



entry in the Junior Division (grades 6-8).

In April, **Vaishnavi Rao** accepted the first place award in the Senior Division (grades 9-12). She was a junior at Canyon Crest Academy in San Diego, California when she submitted her essay, "The Unsung Hero's Gift to America," to the 2012 contest.

The schools each student attended when they entered the contest also received awards this spring. For more information about Qureshi and Rao, visit the News & Events section of our

*Omar Qureshi (right) with USCHS Vice President for Scholarship and Education Don Kennon.*



*USCHS Board Member Richard Holwill presented Vaishnavi Rao (left) with her award on behalf of sponsor Amway Corporation.*

website, [www.uschs.org](http://www.uschs.org). For more information about the current Making Democracy Work Student Essay Contest, see the back cover of this newsletter or



# CAPITOL COMMITTEE UPDATES

## Development Committee Spotlight

The U.S. Capitol Historical Society's Capitol Committee is supported by over 110 corporations, associations, and foundations. We would like to welcome **Syngenta**, our newest Founder Level (\$5,000) member to the Committee. Thank you for your generosity.

**Rich Merski** has been an essential member of the USCHS Development Committee since July 2012. Merski is a highly accomplished government affairs professional, with over 25 years of experience advising both Members of Congress and senior executives from the world's largest financial firms. He has served as senior vice president and counsel of the federal government affairs department at Zurich Insurance Company, Ltd; vice presi-



dent and counsel at the American International Group; legislative director and tax counsel for the Honorable Richard Schulze (R-PA); and as an attorney at Collier, Shannon, Rill and Scott. Merski earned a law degree from the University of Virginia School of Law, an MA in Political Science and Government from Columbia University, and a BA in both Economics and

Political Science from Georgetown University.

In addition to his service with USCHS, Merski sits on the board of the Washington World Affairs Council, is a senior advisor of the U.S.-Asia Foundation, and is a member of both the D.C. and Virginia Bar Associations. Formerly, he served on the boards of the Atlantic Council, the Congressional Economic Leadership Institute, and the Organization for International Investment and was the chairman of the Fairfax County Volunteer Emergency Families for Children. Merski resides in Virginia with his wife, son, and daughter.



*Sommers addresses the crowd.*

## USCHS CALENDAR

### NOVEMBER

**2013 Freedom Award and Reception**  
Honoring Hon. William S. Cohen and  
Hon. Norman Mineta  
For Cornerstone Members and above  
Thursday, November 14

### USCHS CLOSINGS

November 28-29 (Thanksgiving)  
December 24-26 (Christmas)  
December 31-January 1 (New Year's Day)

Check our updated calendar at  
[www.uschs.org](http://www.uschs.org) for events still in the works!

**O**n Friday, May 17, members of the U.S. Capitol Historical Society's Constitution Signers (\$15,000) and Leadership Council (\$25,000) membership levels joined **Mike Sommers**, chief of staff for Speaker John Boehner, for lunch. Sommers opined on the current situation in Congress and discussed the agenda of both the Speaker and Republican Party. Afterwards, guests and USCHS staffers had a chance to ask questions.

For more photos from the event, please visit the USCHS website.

The U.S. Capitol Historical Society would like to thank Express Scripts for hosting this lunch and Mike Sommers for his time with us.



*Sommers in conversation with Rob Lively (Express Scripts)*



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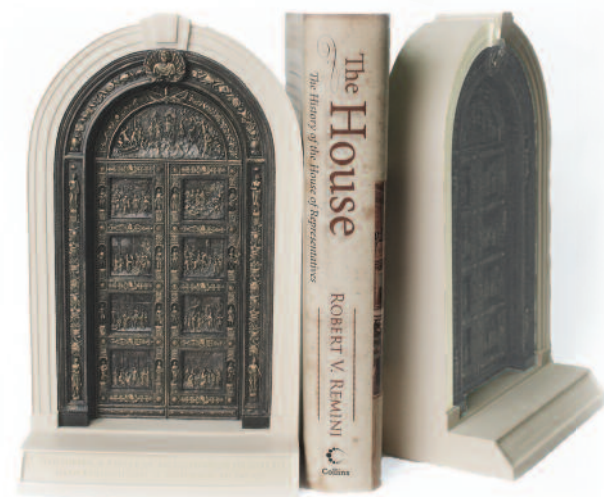
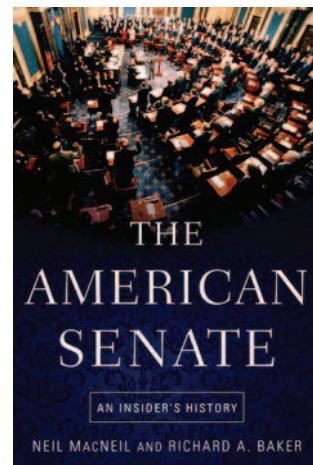


## THE AMERICAN SENATE: AN INSIDER'S HISTORY

This ground breaking, comprehensive history of the United States Senate is the result of twenty years of research by two authorities on Senate history. A long-time *Time* magazine congressional correspondent and the former historian of the U.S. Senate examine both institutional continuities and recent changes that offer surprising insights into the origins of partisan gridlock. Hardcover, 16 B&W half-tones 472 pp., 2013, by Neil MacNeil and Richard A. Baker.

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Crafted from the marble taken from the east front steps during the 1995 renovations, these bookends are based on the 17-foot tall, 20,000 pound bronze doors in the east front of the Capitol building. The doors have a curved semicircular tympanum above two valves that are each divided into four panels that depict the life of Christopher Columbus. Engraved in the base of the bookends is a quote by Carl Sandburg: "Whenever a People or an Institution Forgets its Hard Beginnings it is Beginning to Decay."

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## ***The United States Capitol Historical Society Announces the 2013 Making Democracy Work Student Essay Contest***

On September 30, 2013 the United States Capitol Historical Society formally announced its Making Democracy Work Student Essay Contest for the 2013-2014 school year. The contest is designed to further the organization's mission to promote the history of the United States Congress and American representative government and is made possible by a grant from Express Scripts.

The nationwide contest is open to all students in two categories: a junior division contest for students in grades 6-8 and a senior division contest for students in grades 9-12.

Three prizes will be awarded in each division:

- a first place prize of \$1,000 and a trip to Washington, DC to accept the prize,
- a second place prize of \$500, and
- a third place prize of \$250.
- The schools of the two first place winners will also receive a \$1,000 cash award.

"We are proud to offer talented students the opportunity to showcase their thoughtful perspectives about what it means to be an American citizen today," said Society President Ronald Sarasin. "We hope our contest will be a catalyst for an important national discussion about democracy, citizenship and our collective responsibilities as Americans."

The subject of the 2013 contest is:

### **The rights and responsibilities of citizenship.**

Students should consider the rights that are guaranteed by the Constitution and the corresponding duties that citizens owe to implement and protect those rights for themselves and for others. How do these rights and responsibilities affect you and your family? Why is it important to be aware of your rights and responsibilities?

Complete information on the contest, including contest rules and entry forms, can be found at the U.S. Capitol Historical Society's website: [www.uschs.org](http://www.uschs.org).

Check out *The Capitol Dome* online! Find our online edition at [www.uschs.org](http://www.uschs.org).