

the exclusive roster of conferees points to the fact that the honor remains one of the few ways the United States government can acknowledge a foreigner's contribution to the nation and/or to mankind. The congressional joint resolution clearly enumerated Gálvez's contributions: he led a truly multi-national military force to strategically significant victories against Great Britain during the Revolutionary War; he later served the cause of science as viceroy of New Spain by sponsoring hydrographic expeditions of the Gulf of Mexico; his name has been given to several localities in Texas and Louisiana; and the state of Florida named him a "Great Floridian" in 2012.

In the spring of 2014, Representative Jeff Miller (FL) introduced H.J. Res. 105 in the House, and Senator Marco Rubio (FL) introduced S.J. Res. 38 in the Senate, to confer honorary United States citizenship on Gálvez. As president general of the Sons of the American Revolution, I wrote a letter to every member of the House Foreign Affairs Committee, encouraging the committee to recommend that the House adopt this resolution. Lynn Forney Young, president general of the Daughters of the American Revolution, wrote a similar letter to the members of the Senate Foreign Relations Committee.

The House and the Senate passed their respective resolutions on 28 July and 4 December, and on 16 December 2014 the Joint Resolution was signed by President Barack Obama, as Public Law 113–229:

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled,

That Bernardo de Galvez y Madrid, Viscount of Galveston and Count of Galvez, is proclaimed posthumously to be an honorary citizen of the United States.

—Joseph W. Dooley

JOSEPH W. DOOLEY is a member of the Board of Trustees of the U.S. Capitol Historical Society. He served as President General of the National Society, Sons of the American Revolution in 2013–2014.

WILLIAM DIGIACOMANTONIO is chief historian and a vice president at the U.S. Capitol Historical Society. He is also working on a book collecting the main papers of Rep. George Thatcher.

NOTES

1. T. Lawrence Larkin, "A 'Gift' Strategically Solicited and Magnanimously Conferred: The American Congress, the French Monarchy, and the State Portraits of Louis XVI and Marie-Antoinette," *Winterthur Portfolio* 44, no. 1 (2010): 31–75; Larkin, "Final Report for Research Undertaken with the Aid of the U.S. Capitol Historical Society, April–June 2000," Research Files, USCHS.

2. James Alton James, "Oliver Pollock, Financier of the Revolution in the West," *Mississippi Valley Historical Review*, 16, no. 1 (June 1929): 67–80; Robert Morris to Bernardo de Gálvez, 21 Nov. 1781, in E. James Ferguson and John Catanzariti, eds., *The Papers of Robert Morris, 1781–1784* (9 vols., Pittsburgh, PA, 1980–99), 2:221–22.

3. Robert Morris Diary, 31 Jan. 1783, in Ferguson and Catanzariti, *Papers of Robert Morris*, 7:385; Oliver Pollock to Elias Boudinot, 8 May 1783, Item 50, p. 289, RG 360 (Papers of the Continental Congress), National Archives, Washington, DC; entry for 8 May 1783, in Worthington Ford, et al., eds., *Journals of the Continental Congress, 1774–1789* (34 vols., Washington, DC, 1904–37), 24:333; Elias Boudinot to Oliver Pollock, 9 May 1783, in Paul H. Smith and Ronald Gephart, eds., *Letters of Delegates to Congress, 1774–1789* (26 vols., Washington, DC, 1976–2000), 20:298; Elias Boudinot to Bernardo de Gálvez, 3 June 1783, in Smith and Gephart, *Letters of Delegates*, 20:240.

4. Thomas Lee Shippen to Dr. William Shippen, 25 March [1785], Shippen Family Papers, Library of Congress; thanks to Dr. Kenneth R. Bowling for discovering this fascinating letter.

IMAGE CREDITS:

Fig. 1. Sen. Robert Menendez

Fig. 2. Sen. Robert Menendez

Fig. 3. Bill Walendzinski, via Wikimedia Commons

Of Female Allegories and Male Putti: A Sampling of Statuary and Murals in the Library of Congress

by Lynda Cooper, Ph.D.

Constructed between 1889 and 1897, the Thomas Jefferson Building of the Library of Congress was designed as an Italian Renaissance palazzo surrounding a domed rotunda. Suffused with mural paintings, statuary, mosaics, and stained glass throughout, this Beaux-Arts

structure promotes the ideal of uniting all the arts on a grand scale. This article discusses three examples of sculptures in bronze, marble, and plaster and one series of murals in the Great Hall and the Main Reading Room.

Among the artists who created decorations for the Great

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Fig. 1. Philip Martiny. Bronze statue of a female figure holding a torch of electric light on a newel post of the grand staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.



Fig. 2. Richard Morris Hunt. Main staircase, 1870s, Chateau-sur-Mer, Newport, Rhode Island.

Hall around 1896 was the highly sought-after sculptor Philip Martiny (1858–1927). Born in Strasbourg, France, Martiny worked as an atelier foreman in Paris before emigrating to New York in 1878 to avoid conscription in the French army. For five years during the 1880s, he assisted Augustus Saint-Gaudens, who appears later in this article, with his sculptural designs before opening his own studio in New York. Martiny's executed commissions can be found throughout Washington, D.C., including allegorical figures for the Hall of Records (1901–1907).

For the Great Hall, Martiny designed two bronze lamp bearers (fig. 1) as female allegorical figures for the newel posts that support the handrails of the stair banisters. Dressed in Greco-Roman attire, each statue holds an electric torch aloft in her raised hand. The artist's sculptures are part of a popular nineteenth-century American trend, in which female figures support gas or electric light fixtures on newel posts in public and private buildings. These allegories

appear in a variety of costumes and poses. One of countless examples can be seen on the staircase that Richard Morris Hunt (1827–1895), the dean of American architecture, created at Chateau-sur-Mer (fig. 2) in Newport, Rhode Island, during the 1870s. Clad in Asian apparel, these bronze statues, like the majority of staircase lamp bearers, serve a purely decorative function. Martiny's lamp bearers, on the other hand, serve a more noble purpose of illuminating a researcher's path to enlightenment—an idea that is further emphasized by the addition of laurel wreaths of victory, the traditional rewards for successful endeavors, crowning the figures' heads.

Even the torches in the hands of Martiny's staircase statues are linked to wisdom and technology. Light is traditionally equated with knowledge, a connection that is promoted in the multiple images of torches, oil lamps, and tripods throughout the Jefferson Building, including the gilded, torch-shaped finial at the top of the copper dome (fig. 3).



Fig. 3. Gilded, torch-shaped finial and the copper dome, ca. 1896, Library of Congress, Thomas Jefferson Building.

The artist conveys this message even more clearly at each corner of the Great Hall's coved ceiling, where a pair of plaster, winged, nude figures (fig. 4) that are half female, half acanthus leaves supports a shield with a torch and book. The light fixtures held by his bronze statues also praise advances in technology. While not the first structure in Washington to have electric lighting, when it opened

in 1897 the Jefferson Building was almost certainly the first government edifice in the District of Columbia to be constructed with electricity in place. This celebration of electricity is also apparent in the placement of thousands of tiny, exposed light bulbs all over the Library. In their more illustrious guise, as well as in their poses, Martiny's staircase sculptures are analogous to what is undeniably the world's most famous lamp bearer, New York's *Liberty Enlightening the World* (1886) by the French sculptor Frédéric Auguste Bartholdi (1834–1904), popularly known as the *Statue of Liberty*.

Also for the Great Hall staircase, Martiny created 26 marble putti (fig. 5) in the form of partly nude or fully nude male children extending along the sides of the north and south flights. Art historians have used numerous other labels besides putti to identify Martiny's figures, some of the most popular being angel, seraph, cherub, cupid, genie, and genius. However, none of these terms can be adequately applied to the artist's staircase sculptures.

A spiritual messenger of God, an angel is usually represented as a winged adult. One specific type of angel, a seraph (plural seraphs or seraphim) has six wings and is associated with the throne of God. The word cherub (plural cherubs or cherubim) has various meanings. In Near Eastern art, a



Fig. 4. Philip Martiny. Plaster sculptures of two female half-figures on the coved ceiling, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.



Fig. 5. Philip Martiny. Marble sculptures of putti on the south staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.

cherub, also known as a lamassu, lamassus, or shedu, refers to a lion or bull with eagle's wings and a king's head. During the Italian Renaissance, however, the cherub became a winged, nude male child—as, for example, in the *Sistine Madonna* (fig. 6) (1512) by the master painter Raphael (1483–1520)—and is still the standard interpretation. In its Renaissance guise, a cherub can become a cupid with the addition of a bow and arrows. Also called eros, amor, amore, or amoretti (plural amoretti), a cupid is equated with romantic and sexual love and repeatedly appears in Valentine's Day imagery. The terms genie and genius can be misleading because they share the same plural form, genii. Whereas a genie refers to a spirit from Arabian folklore that is imprisoned in a bottle or an oil lamp, a genius alludes to a good or an evil spirit that attends a person throughout his or her lifetime.

All of this confusion regarding terminology can be avoided by classifying Martiny's staircase children as putti. The Italian word putti (plural of the singular putto) comes from the Latin term putus, meaning a boy. Putti are often shown nude and sometimes, but not always, with wings. The typical representation of putti is playfully cavorting, as seen in the pen-and-ink drawing *Landscape with a Bacchanal of Putti and a Goat* (fig. 7) (first half of the seventeenth century) by the Italian painter Giovanni Andrea Podestà (1608–ca. 1674). However, European Baroque artists also depicted putti at work, as the French engraver Michel Dorigny (1616–1665) did in his etching with engraving, *Putti with Grapes*



Fig. 6. Raphael. *Sistine Madonna*, 1512, oil on canvas, Gemäldegalerie Alte Meister, Dresden.



Fig. 7. Giovanni Andrea Podesta. Landscape with a Bacchanal of Putti and a Goat, first half of the 17th century, pen and brown ink, with framing lines in brown ink at the top and bottom edges.



Fig. 8. Michel Dorigny. Putti with Grapes and a Seated Bacchante, ca. 1650s, etching with engraving on laid paper.

and a Seated Bacchante (fig. 8) (1650s). Likewise performing various activities, Martiny's figures revive Giulio's interpretation of putti with a purpose. Instead of representing ancient activities, like grape harvesting, Martiny updates the occupations in which his putti are engaged. Two such examples can be seen in his printer and electrician sculptures, both of which depict classical putti benefiting from more modern technology. Located along the north staircase, the printer putto (fig. 9) sits surrounded by movable type blocks and a type case, with a printing press behind him. Further along up this flight of stairs, the seated electrician putto (fig. 10) wears a headband of electric rays and holds a telephone receiver against his right ear, while telephone wires are wrapped around his right arm and stretched diagonally across his chest.

Four of Martiny's putti represent different parts of the world, and are seen as two pairs sitting with a globe between them. Depicting Europe and Asia (fig. 11) along the north staircase, and Africa and America (fig. 12) along the south staircase, these putti reflect ethnic or racial characterizations of the areas they inhabit, a common western trope of this time period. The Africa putto, for instance, wears a necklace made from the claws of a wild beast and rests his left hand on a club to emphasize what the nineteenth-century western world typically interpreted as Africans' warlike mentality. Three of the four putti, Africa, Asia, and Europe, gesture to the areas on each globe that they represent. Unlike the other putti, though, the America putto has his hand raised to his forehead, shading his eyes.

Similar images of figures posed with hands against foreheads appear in other artists' works repeatedly, and with various meanings. In some paintings, a young woman might shield her eyes while gazing out of the picture plane, anticipating the imminent arrival of her lover. In cases where a painting is a portrait of an artist, the interpretation can be quite different. In an early self-portrait (fig. 13) (1747) by Sir Joshua Reynolds (1723–1792), an influential English painter and the first President of the Royal Academy of Arts, he holds his painting



Fig. 9. Philip Martiny. Marble sculpture of the printer putto on the north staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.



Fig. 10. Philip Martiny. Marble sculpture of the electrician putto on the north staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.



Fig. 11. Philip Martiny. Marble sculptures of Asia and Europe on the north staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.



Fig. 12. Philip Martiny. Marble sculptures of America and Africa on the south staircase, ca. 1896, Great Hall, Library of Congress, Thomas Jefferson Building.

implements in one hand while shadowing his face with the other. Painted around the beginning of his professional life, the artist undoubtedly wishes to project the idea that he is embarking on what would become a successful career. By shading his eyes and gazing intently beyond the viewer, he presents himself as a visionary who can already see his future accomplishments. Seen in this light, Martiny's America putto is far more analogous to the self-aggrandizing self-portrait by Reynolds rather than to other artists' anticipation of a rendezvous between lovers. The America putto holds his hand up to his eyes and looks beyond the Great Hall into the distance, envisioning the many ways that the United States will carry civilization into the future through its countless achievements.

Throughout the Jefferson Building are other works of art that promote American exceptionalism, as Martiny's America putto does. Undoubtedly the most significant example is *The Evolution of Civilization* (fig. 14) (1895–1896) by Edwin Howland Blashfield (1848–1936), a leading figure in mural painting. Born in New York, Blashfield studied painting at the Pennsylvania Academy of the Fine Arts in Philadelphia, then completed his training in Paris at a private atelier from 1867 until 1870. Although Blashfield began as a fairly respected genre painter, he later chose to dedicate his career to mural painting, in which he achieved his greatest success as an artist. From his studio in New York, he fulfilled mural commissions for several state capitols and churches, including the Wisconsin State Capitol (1917) in Madison.

Located in the dome of the Main Reading Room, Blashfield's *Evolution of Civilization* features 12 seated, winged, male and female allegorical figures representing specific nations, eras, and religions that are celebrated for their contributions to the development of western civilization. These figures surround a central, seated allegory of Human Understanding and two putti. Beginning with Egypt (fig. 15), this collar mural continues counterclockwise until it concludes with America, represented as the zenith of civilization. The painter's arrangement of his figures in a circle is strikingly similar to other artists' circular compositions within domes, especially *The Apotheosis of Sainte-Geneviève* (fig. 16) (1811–1824) by Antoine-Jean Gros (1771–1835), a pioneering French Neoclassical and Romantic painter, for the dome of the Church of Sainte-Geneviève in Paris.¹ Originally dedicated to Geneviève (419–512), the patron saint of Paris, this Neoclassical building (1755–1790) was later converted into the Panthéon, a secular mausoleum containing the remains of distinguished French citizens and providing a monumental setting for the painting of murals. While



Fig. 13. Sir Joshua Reynolds. Self-portrait, ca. 1747–1749, oil on canvas, National Portrait Gallery, London.



Fig. 14. Edwin Howland Blashfield. *Evolution of Civilization*, 1895–1896, oil on canvas, Main Reading Room, Library of Congress, Thomas Jefferson Building.



Fig. 15. Edwin Howland Blashfield. *France, America, and Egypt from the Evolution of Civilization*, 1895–1896, oil on canvas, Main Reading Room, Library of Congress, Thomas Jefferson Building.

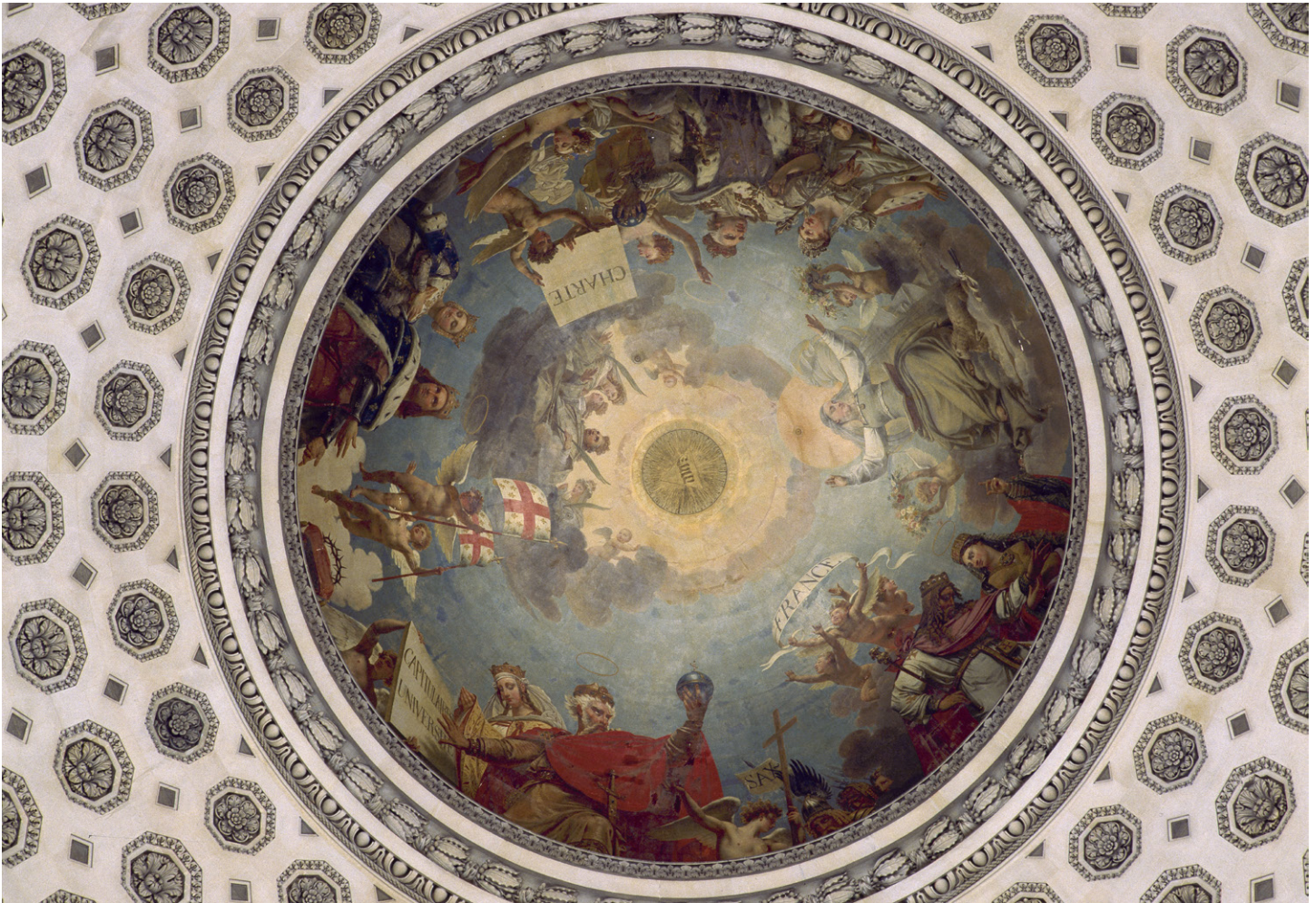


Fig. 16. Antoine-Jean Gros. *The Apotheosis of Sainte-Geneviève*, 1811-1824, oil on canvas, Panthéon, Paris. St. Geneviève is the main figure on the right side of this image of the painting.



Fig. 17. Edwin Howland Blashfield. *Human Understanding from the Evolution of Civilization*, 1895–1896, oil on canvas, Main Reading Room, Library of Congress, Thomas Jefferson Building.

finishing his education in Paris, Blashfield did visit the Panthéon to study the allegorical images of Pierre Puvis

de Chavannes (1824–1898), Paul-Jacques-Aimé Baudry (1828–1886), and Jean-Paul Laurens (1838–1921), three major French mural painters of the late nineteenth century. In addition to their murals, Blashfield would undoubtedly have also seen Gros's *Apotheosis of Sainte-Geneviève* at the Panthéon.

Encircling the border of Gros's mural is a clockwise, chronological progression of more than a thousand years of French history that includes depictions of French rulers, such as Charlemagne (742–814), King of the Franks, and Louis XVIII (1755–1824), the recently deceased Bourbon monarch. Located directly opposite from each other in this mural, both kings gesture to ivory tablets inscribed with Charlemagne's *Capitulaire Universal*, or *Universal Capitulary* (802), the foundation law code of the Holy Roman Empire, and the *Charte*, or *Charter of the Restoration* (1814) of Louis XVIII, which established a constitutional monarchy in France. As with Gros's French monarchs, Blashfield also included white plaques next to his personifications that identify them, as well as lavender banderoles listing their contributions to the evolution of civilization.

Remarkable parallels are likewise evident in the depictions of Sainte-Geneviève and Human Understanding. Seen to the left of Louis XVIII, Geneviève is elevated on clouds above the rim of Gros's mural. Flanked by two cherubs holding garlands, the veiled Geneviève sits with an open book in her lap and raises her arms as if to touch one of these bouquets. Located within the recessed oculus of Blashfield's mural at the apex of the Main Reading Room dome,



Fig. 18. Main Reading Room, Library of Congress, Thomas Jefferson Building.



Fig. 19. Giovanni Paolo Panini. Interior of the Pantheon, Rome, ca. 1734, oil on canvas, National Gallery of Art, Washington, D.C.

Human Understanding (fig. 17) is also seated among the clouds and is accompanied by two putti, one of whom holds a book of wisdom. Likewise raising her arms, Human Understanding removes her veil, a veil of ignorance, and looks upward from the human achievements represented in the collar surrounding her to focus on intellectual progress beyond this mural²

All of the allegorical figures in *The Evolution of Civilization* contain symbols that identify who they are and what contributions they make. Located to the left of America, France, for instance, is represented as Marianne, the national embodiment of the French Republic. Modeled by Blashfield's wife, the Italian Renaissance author and editor Evangeline Wilbour Blashfield (1858–1918), France is readily



Fig. 20. Augustus Saint-Gaudens and François Michel Louis Tonetti-Dozzi. Plaster statue of Art, ca. 1896, Main Reading Room, Library of Congress, Thomas Jefferson Building.

identifiable by her Phrygian cap, popularly worn during the French Revolution as a symbol of liberty, and holds the document “Les Droits de l’Homme,” The Declaration of the Rights of Man adopted by the French Assembly in 1789.

Shaped as an octagonal rotunda with a coffered dome, the Main Reading Room (fig. 18) clearly emulates the ultimate rotunda, the Pantheon (118–125 C.E.) in Rome (fig. 19), by the Syrian-Greek engineer and architect Apollodorus of Damascus (50–130 C.E.). Derived from two Greek words, pan, every, and theon, divinity, this temple was dedicated to all of the Roman gods. Whereas the Pantheon features one circle of statues originally consisting of Roman deities that were later replaced with Christian saints, the Main Reading Room has two groups of sculptures encircling this chamber. One series consists of eight plaster female allegories representing different branches of knowledge, while the second set features 16 bronze portraits depicting male practitioners of various branches of knowledge.

Several artists designed the statues in the Main Reading Room, sometimes in collaboration, as is the case with the allegorical figure of Art (fig. 20) by Augustus Saint-Gaudens (1848–1907) and François Michel Louis Tonetti-Dozzi (1863–1920). The foremost American sculptor of the late nineteenth century, as well as Martiny’s teacher and mentor, Saint-Gaudens was born in Dublin but raised in New York.

During the 1860s and early 1870s, Saint-Gaudens worked as an apprentice for two cameo cutters and studied art at the Cooper Union and the National Academy of Design before completing his education in Paris at the École Nationale Supérieure des Beaux-Arts, the most influential art school of the latter half of the nineteenth century. Returning to New York by 1874, he quickly became an enormously influential icon of the Gilded Age through his Civil War memorials, funerary monuments, classical allegories, portrait busts, commemorative medals, and coins for the U.S. Mint, along with his teaching of art courses and serving as an artistic advisor. His long series of sculptures are displayed in museums and parks throughout the U.S. and in Europe.

Tonetti-Dozzi executed the plaster allegory of Art based on sketches from Saint-Gaudens. Born in Paris, Tonetti-Dozzi, like Saint-Gaudens, attended the École des Beaux-Arts. In addition, he worked as a studio assistant for Frederick William MacMonnies (1863–1937), one of the most accomplished expatriate American sculptors of his time and a former assistant to Saint-Gaudens. Tonetti-Dozzi moved to New York around 1899, where he designed his own sculptures, including allegorical figures of Venice and Spain for the U.S. Custom House between 1902 and 1907.

The only nearly-nude personification in the Main Reading Room, Art is seen with the tools of two of the fine arts,

sculpture and painting, in the form of a mallet, brush, and palette. This allegory displays the third fine art, architecture, as a model of the Parthenon (447–432 B.C.E.) by the Greek architects Ictinus and Callicrates (470–420 B.C.E.). One of the most celebrated structures of the ancient world, the Parthenon on the Acropolis in Athens served as the temple of Pallas Athena, the Greek goddess of wisdom and the equivalent of the Roman deity Minerva. Instead of depicting the Parthenon in its current state, devoid of most of its sculptures, Saint-Gaudens and Tonetti-Dozzi show this temple in its former glory with all of its statuary intact. Their representation of this edifice is remarkably similar to an illustration in a study of the Parthenon (1845) by the French architect Alexis Paccard (1813–1867), specifically in the inclusion of its original sculptures and their placement within the pediment and along the roofline. Even though the Main Reading Room differs from the rest of the Jefferson Building in its absence of an image of Athena/Minerva, the presence of her temple in this space emphasizes the sacred nature of knowledge. In essence, the Main Reading Room has become an American Pantheon or a repository of Pan-knowledge.

The bronze, marble, and plaster sculptures by Philip

Martiny, Augustus Saint-Gaudens, and François Michel Louis Tonetti-Dozzi and the mural series by Edwin Howland Blashfield that form the focus of this article are only a few of the many examples of statuary and mural paintings in the Library of Congress's Thomas Jefferson Building. Designed by multiple artists, all these images are united through a celebration of western culture and the promotion of the accumulation and dissemination of knowledge.

LYNDA COOPER is a scholar specializing in American art, particularly the Beaux-Arts Movement of the late nineteenth and early twentieth centuries. She holds a doctorate in art history from Virginia Commonwealth University and two master's degrees in art history and museum studies from Syracuse University. Cooper conducts research for the history department at the United States Capitol Historical Society and is a docent at the Library of Congress, where she gives slide presentations and gallery talks on the architecture, murals, sculptures, and mosaics of the Thomas Jefferson Building (1889–1897) to the current volunteers and docents-in-training. Cooper has recently been selected as a recipient of the Capitol Fellowship through the U.S. Capitol Historical Society and the Architect of the Capitol for 2018.

NOTES

1. David O'Brien, *After the Revolution: Antoine-Jean Gros, Painting and Propaganda Under Napoleon* (University Park, PA, 2006), pp. 176, 222.

2. Herbert Small, "Handbook of the New Library of Congress," in John Y. Cole and Henry Hope Reed, eds., *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building* (New York, 1997), p. 135.

IMAGE CREDITS:

Fig. 1. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01960]

Fig. 2. The Preservation Society of Newport County

Fig. 3. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-03186]

Fig. 4. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-02006]

Fig. 5. Detail, Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01958]

Fig. 6. Google Art Project, Raphael, via Wikimedia Commons

Fig. 7. Private Collection/Stephen Ongpin Fine Art, via commons.wikimedia.org

Fig. 8. Ailsa Mellon Bruce Fund, National Gallery of Art, Washington

Fig. 9. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01786]

Fig. 10. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01788]

Fig. 11. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01988]

Fig. 12. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-01759]

Fig. 13. © National Portrait Gallery, London

Fig. 14. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-02070]

Fig. 15. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-02071]

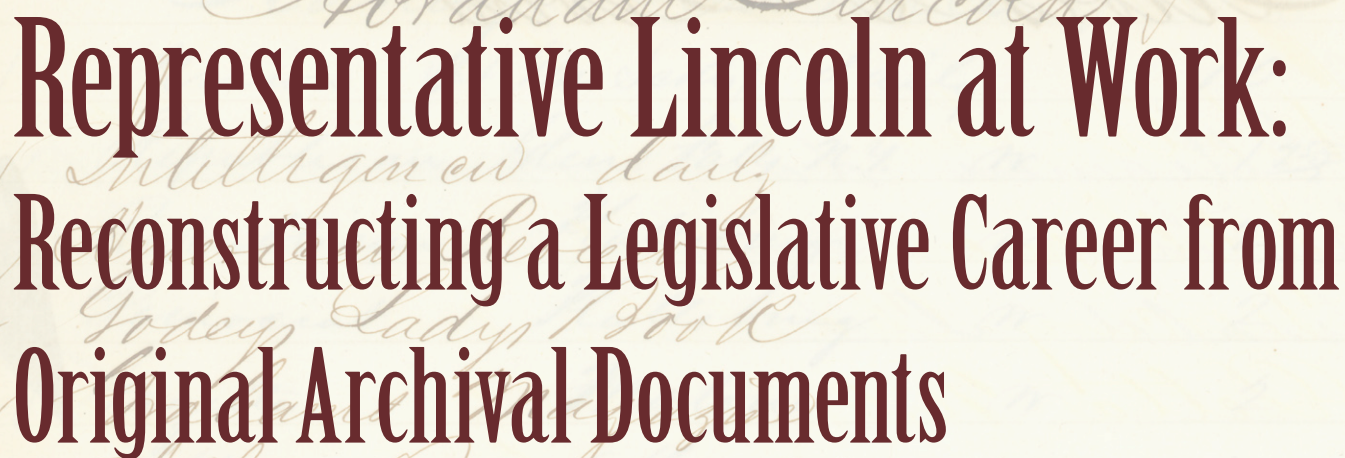
Fig. 16. Apothéose de sainte Geneviève, ©Bernard Acloque/Centre des monuments nationaux

Fig. 17. Detail, Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-02070]

Fig. 18. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-03187]

Fig. 19. National Gallery of Art, Washington

Fig. 20. Library of Congress, Prints & Photographs Division, [LC-DIG-highsm-02086]



Representative Lincoln at Work: Reconstructing a Legislative Career from Original Archival Documents

by David J. Gerleman, Ph. D.

When Abraham Lincoln (fig. 1) arrived in Washington in late February 1861 and prepared to take up residence at the White House as the nation's sixteenth president, he did so facing a sea of troubles and with the nation's very existence at stake. However, Lincoln was no stranger to the nation's capital, having visited several times over the years on public and private business, and he doubtless recalled his very first arrival in the city nearly fourteen years previous, when he stepped off a train as a freshman representative. In the fall of 1846 Lincoln was elected to the House of Representatives as the lone Whig from an overwhelmingly Democratic state to represent Illinois's Seventh District, encompassing Putnam, Marshall, Woodford, Tazewell, Mason, Menard, Cass, Morgan, Scott, Logan, and Sangamon counties. Vigorous canvassing and his widespread popularity helped secure victory at the polls at a cost in campaign expenditures estimated at 75 cents.¹

Lincoln had to wait a year to take his seat, as the Thirtieth Congress did not formally assemble until December 1847. His time in Congress remains, perhaps, one of the less-examined periods of his life. Had he never mounted the national stage it might have remained the crowning achievement of a fizzled frontier political career. Yet Lincoln's two-year congressional stint provided him with a valuable education in the way the House of Representatives operated, how policy and politicking functioned at the national level, and how patronage could be used to forward or curtail political agendas and ambitions. His time in Washington also brought him into contact with other Members who would either fight with or against him in the future—including both his vice-presidents Hannibal Hamlin and Andrew Johnson, cabinet secretaries Simon Cameron, William

Seward, and Caleb B. Smith, in addition to a host of future Confederate leaders such as Jefferson Davis, Robert Toombs, and Alexander Stephens.

While Lincoln's congressional career has been detailed by his biographers, they have relied largely on previously published sources, as no full accounting of Lincoln's paper trail among the records of the Thirtieth Congress had ever been completed. In 2009 a systematic search of those legislative records, now housed in the National Archives, was begun by the Papers of Abraham Lincoln, a long-term documentary editing project originally created to identify, image, transcribe, annotate, and publish all documents written by or to Lincoln during his lifetime. Modern presidents have all their papers automatically collected, catalogued, and prepared for inclusion in their future presidential libraries, but such organized efforts did not take root until well into the twentieth century. The Papers of Abraham Lincoln has made painstaking efforts to track down and identify documents connected to the Illinois rail-splitter scattered across the country and the world. Alas, Lincoln himself has not always aided that effort. For example, when the Lincolns departed Springfield for Washington, the president-elect tossed seemingly unimportant correspondence and papers onto the fire.²

Four years later, after Lincoln was killed, his eldest son and private secretaries sorted through the papers at the White House, tossing many but retaining nearly 20,000 documents. For decades Robert T. Lincoln kept these papers under lock and key and subsequently deposited them at the Library of Congress in 1919 before formally deeding them to the library in 1923 with the stipulation that they remain sealed until 21 years after his own death. These records were finally opened to the public in 1947.³

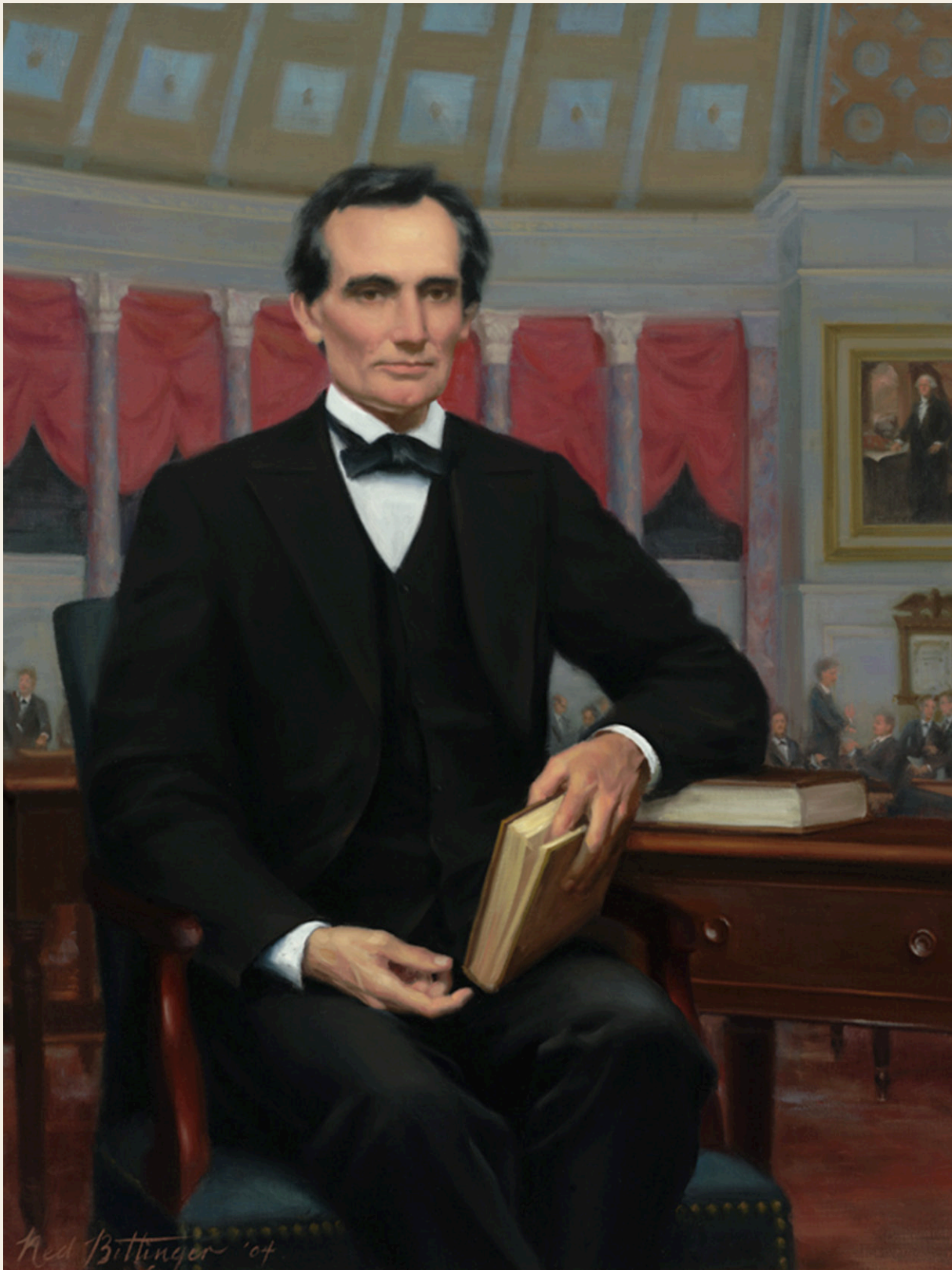


Fig. 1. Abraham Lincoln, oil on canvas by Ned Bittenger (2004). Congressman Lincoln's image bore little relation to the more famous, iconic image associated with the bearded president. At least one other known photograph is contemporaneous with his time in the House, but this modern rendering is based on the most famous pre-bearded Lincoln image, taken by Mathew Brady on the day Lincoln delivered his famous Cooper Union Address on 27 February 1860—11 years after leaving Congress. The artist shows the Congressman sitting in roughly the location of his seat in the historic House chamber, now National Statuary Hall.

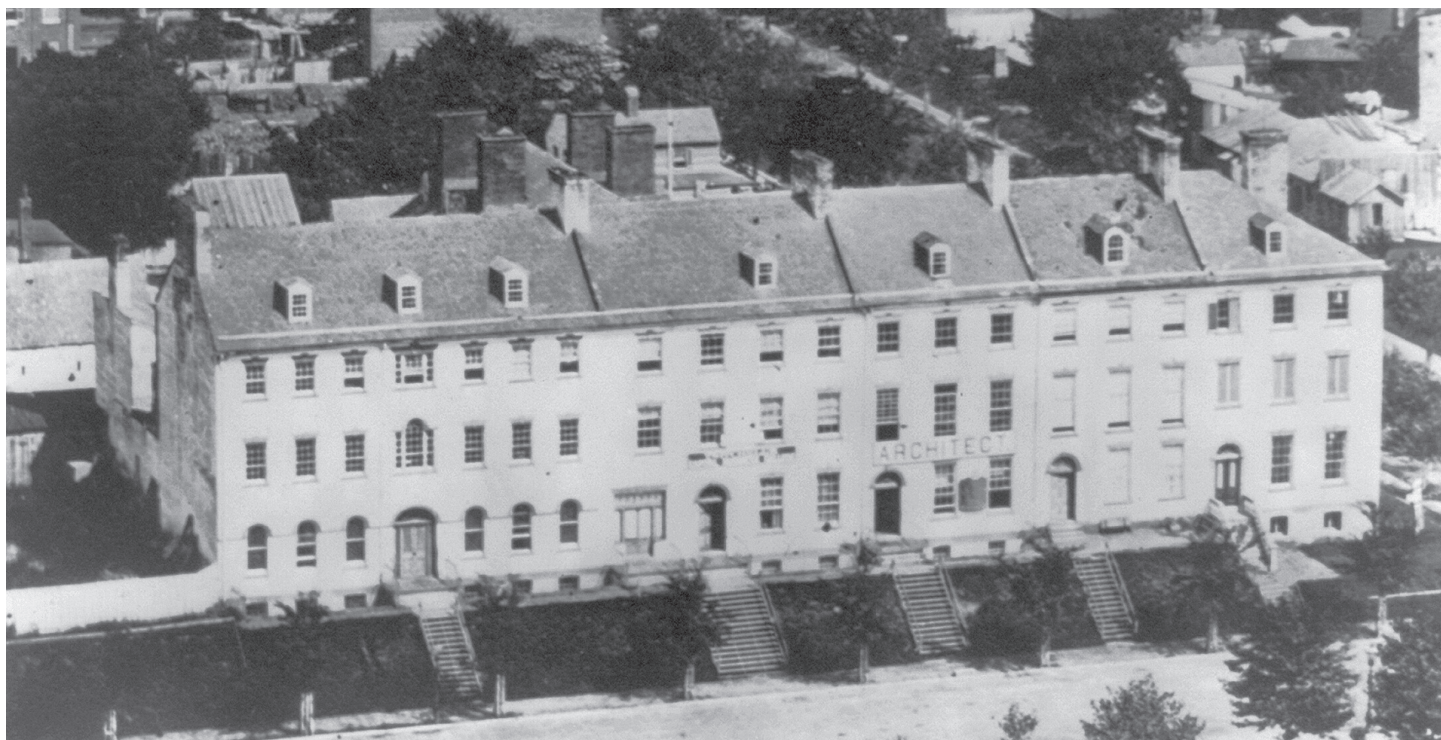


Fig. 2. Mrs. Anna G. Sprigg's boardinghouse was the second building from the left in this undated image of Carroll's Row, looking east from the Capitol across First St. SE to the present-day site of the Jefferson Building of Library of Congress.

Drawing largely from that collection, Roy P. Basler, Marion Dolores Pratt, and Lloyd A. Dunlap produced eight volumes of *The Collected Works of Abraham Lincoln* between 1953 and 1955 and two supplemental volumes published in 1974 and 1990. These volumes have been the standard resource for Lincoln scholarship ever since, but they suffer from numerous limitations and omissions, such as the exclusion of incoming correspondence which prevented important contextualization. Modern digital technology and advances in professional documentary editing now permit more faithful renditions of the texts and the virtual reunification of documents' pieces that have torn or had portions cut out. Furthermore, in the 60 years since publication of *Collected Works*, researchers have discovered many new Lincoln documents.

During my tenure as assistant editor for the Papers of Abraham Lincoln, it was my assigned task to sift through the papers produced by Congress for the years 1847–1849 in order to uncover all traces of Lincoln. In completing that task, I have gotten to know Representative Lincoln well. Over a year was required to locate and search through the sea of papers generated by the Thirtieth Congress: handwritten draft bills, printed amended bills, enrolled bills, engrossed bills, resolutions, joint resolutions, simple motions, yea and nay journals, petitions, letters, committee papers, and many others. Unlike Lincoln—who, after four terms in the Illinois

State House was already familiar with most of the rules that allowed a legislative body to function—editors had to learn and understand the procedures by which Congress operated in the late 1840s and reconstitute the nuances of how legislation was introduced, passed through committee, and then was voted on or killed in the chamber. The differences and subtleties between introduced bills, amendments, enrolled bills, engrossed bills, and third readings had to be deciphered in addition to comprehending joint resolutions, petitions, memorials, motions, and functioning of the “Committee of the Whole House on the State of the Union.” Furthermore, all legislation that passed the House during Lincoln’s time in Congress and was signed into law by President James K. Polk had to be given special consideration.

Lincoln’s congressional debut began when he arrived late on Thursday, 2 December 1847 in Washington, still an unfinished city of some 40,000 inhabitants with wide vistas and a few grand buildings, where livestock continued to amble freely in the streets. In a departure from most of his peers, Lincoln brought his family with him, first taking rooms at a cheerless hotel before moving into Mrs. Anna G. Sprigg’s boarding house located across from the Capitol on the present-day site of the Thomas Jefferson Building of the Library of Congress (fig. 2).⁴ The other lodgers, such as Ohioan Joshua R. Giddings, were all fellow Whig representatives known for their strong anti-slavery sentiments, thus

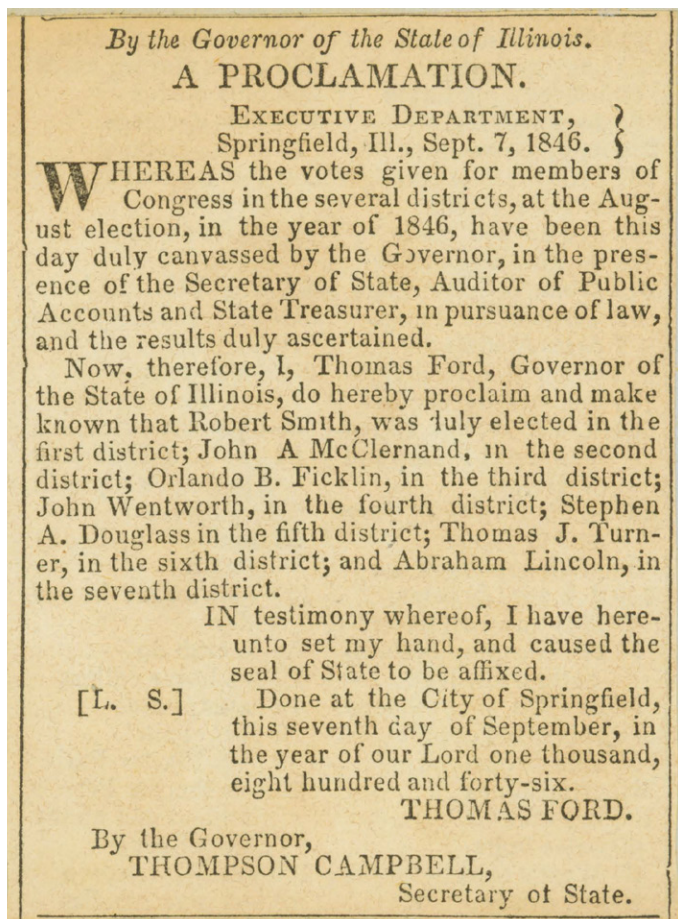


Fig. 3. This printed slip of paper is the only election certification of Illinois's House delegation to the Thirtieth Congress that was presented to House officials.

earning the mess the sobriquet "Abolition House."⁵ On his first day at the Capitol, Lincoln ran into his past and future rival Stephen A. Douglas, just recently elected senator, and on Saturday, 4 December, he attended his first meeting of the Whig caucus to discuss nominations and plans. How Lincoln certified his election or presented his credentials to serve as a duly elected Member of Congress is not clear. One of the only clues rests among the "Other Records of the Office of the Clerk" and consists of a small printed copy of a proclamation by the governor of Illinois, dated 7 September 1846, listing those candidates who had won election, with Lincoln's name among them (fig. 3).⁶ Who presented this snippet and when are unknown, and it is uncertain if this is all that was required for new Members to claim their seats.

Lincoln's first appearance in the legislative records occurs in the *Congressional Globe* for Monday, 6 December 1847, when the Thirtieth Congress was gavelled into session at noon. Lincoln answered the roll and voted for the Whig candidate for the Speakership, and then was officially sworn-in as a Member.⁷ On the second day of the session the Members drew their seat assignments by lottery, with

Lincoln selecting number 191, placing him in the last of six semicircular rows on the left side of the aisle among the Whig contingent.⁸ The House chamber in which Lincoln sat (now National Statuary Hall) was tastefully appointed but had such poor acoustics that Members on the floor had difficulty in making themselves heard. Order and decorum were lax during all but the most anticipated debates, with a constant kerfuffle of Members talking and laughing, clapping their hands or rapping their desks to summon page boys, or reading newspapers.

Lincoln likely settled into the legislative daily routine without difficulty. Mornings were spent answering correspondence, calling on offices and bureaus on behalf of constituents, or attending committee meetings. At noon the legislative sessions began; they lasted until early evening unless pressing matters or extended debate delayed adjournment.⁹ Lincoln quickly discovered that the most congenial spot for him was the Capitol's small post office, where he could lounge and swap gossip and yarns with other Members and newspaper reporters. The latter especially appreciated his pithy and amusing anecdotes after the drudgery of sitting through endlessly pompous speeches in the chamber.¹⁰

Despite a slim Whig majority in the House, as a freshman representative, Lincoln could scarcely expect placement on any of the most important committees, traditionally assigned to Members based on seniority. Lincoln secured a spot on the mundane Post Office-Post Roads Committee (fig. 4) and subsequently was given other minor assignments on the Standing Committee on Expenditure in the War Department and the Select Committee "to Inquire What has been Done in regard to a Marble Monument Ordered by Congress to Commemorate the Surrender of Earl Cornwallis at Yorktown, Virginia" (fig. 5).¹¹ One of the perks of his new office was having his choice of reading materials paid for by House funds. Lincoln's subscriptions cost \$30 per year, which was on par with what other Members ordered and certainly not as expensive as some other legislators' accounts.

Lincoln's choice of reading materials was an indicator of both his political and intellectual sensibilities (fig. 6). Not surprisingly, first on the list was the *Daily National Intelligencer*, Washington's dominant newspaper and one of the nation's leading Whig oracles; its printers had for many years also published the *Congressional Globe* and were well-versed in the workings of Capitol Hill.¹² Another prominent voice backing the Whig cause was the *Boston Atlas*, published in both daily and semi-weekly editions, with Lincoln preferring the weekly edition. Doubtless to keep an ear attuned to the voice of Midwest whiggery, Lincoln also subscribed

Standing Committees. 2^d Session. 30th Congress

<i>On the Post Office and Post Roads.</i>	<i>Mr. W. L. Goggin</i>	<i>Ta</i>
	<i>J. M. Root</i>	<i>Pa</i>
	<i>W. C. Brown</i>	<i>Pa</i>
	<i>D. B. P. John</i>	<i>Ch. V.</i>
	<i>J. S. Phelps</i>	<i>Me</i>
	<i>E. Embree</i>	<i>Ind</i>
<i>On Private Land Claims</i>	<i>Mr. John Layle</i>	<i>Me</i>
	<i>J. C. Atsary</i>	<i>Pa</i>
	<i>W. M. Mick</i>	<i>Ind</i>
	<i>D. Ramsey Jr</i>	<i>Ch. V.</i>
	<i>W. H. Harrison</i>	<i>La</i>
	<i>P. W. Tompkins</i>	<i>Me</i>
<i>On Public Buildings and Grounds.</i>	<i>Mr. C. C. Cabell</i>	<i>Pa</i>
	<i>J. L. Thompson</i>	<i>Ind</i>
	<i>W. C. Davis</i>	<i>Ch. V.</i>
	<i>E. S. Holmes</i>	<i>Ch. V.</i>
	<i>W. C. Richardson</i>	<i>Me</i>
	<i>J. M. Houston</i>	<i>Ind</i>
	<i>W. B. Preston</i>	<i>Ta</i>
	<i>J. J. Haran</i>	<i>Ch</i>
	<i>R. M. Lane</i>	<i>Ch. V.</i>
	<i>L. Reynolds</i>	<i>Ch. V.</i>

Fig. 4. Lincoln's assignment to the second session's Post Office and Post Roads Committee (above)

Abraham Lincoln

<i>Intelligencer daily</i>	<i>10.</i>
<i>American Review</i>	<i>5</i>
<i>Today's Lady's Book</i>	<i>3</i>
<i>Graham's Magazine</i>	<i>3</i>
<i>Atlas Boston daily</i>	<i>6</i>
<i>St Louis Republican W.</i>	<i>9</i>

Frederic W. Lord

<i>Herald N.Y.</i>	<i>7</i>
<i>Union</i>	<i>10</i>
<i>Ev'g Post N.Y.</i>	<i>10</i>

Fig. 5. Lincoln's second session appointment to investigate the status of a Yorktown monument typifies a congressman's sometimes mundane tasks. Yet perhaps because of the importance of the monument, the investigation was assigned to a "grand committee" of one Member from each state. (below)

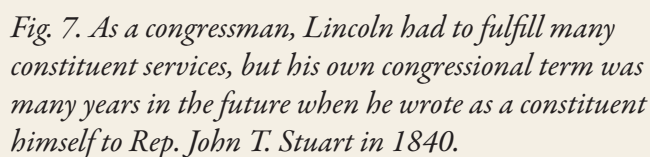
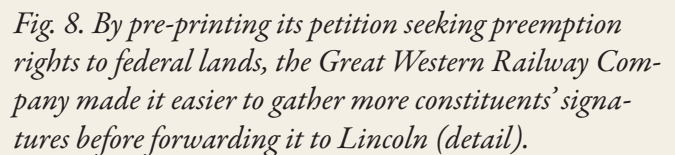
Select Committees. 2^d Sess. 30th Cong.

<i>1848.</i>		<i>Mr. H. Mann</i>
<i>Dec. 19</i>	<i>For revising the Penitentiary System of the District of Columbia -</i>	<i>" Boydson</i>
		<i>" Meade</i>
		<i>" Tallmadge</i>
		<i>" James Thompson</i>
		<i>" Grisfield</i>
		<i>" Thomas</i>
		<i>" Embree</i>
		<i>" Latham</i>
<i>Dec. 20</i>	<i>On the Joint Resolution for the survey of certain routes for a canal or rail road between the Atlantic & Pacific oceans -</i>	<i>Mr. J. A. Rockwell</i>
		<i>" R. W. Thompson</i>
		<i>" R. Smith</i>
		<i>" Hale</i>
		<i>" Strong</i>
		<i>" Evans of Ma</i>
		<i>" Green</i>
		<i>" Tompkins</i>
		<i>" Lynde</i>
<i>Dec. 21st</i>	<i>Select Committee to inquire into what has been done in regard to a suitable monument ordered by the Congress - to commemorate the surrender of Lord Cornwallis at York, Virginia</i>	<i>Mr. Goggin of Ta.</i>
		<i>" Belcher Me</i>
		<i>" Vesley Ch. V.</i>
		<i>" Cook W.</i>
		<i>" Abbott Ch. V.</i>
		<i>" Brewster R. V.</i>
		<i>" Dixon Conn</i>
		<i>" Starkweather Ch. V.</i>
		<i>" Van Dyke Ch. V.</i>
		<i>" Fildes Conn</i>
		<i>" J. M. Houston Ind</i>
		<i>" Lyon Me</i>
		<i>" Connel Ch. V.</i>
		<i>" Tompkins Ch. V.</i>
		<i>" W. W. Jones Ch. V.</i>
		<i>" Willard Ch. V.</i>
		<i>" Brewster Ch. V.</i>
		<i>" Stone Ch. V.</i>
		<i>" Brown Ch. V.</i>
		<i>" Crozier Ch. V.</i>
		<i>" Green Ch. V.</i>
		<i>" Lincoln Ch. V.</i>

Fig. 6. Lincoln's publicly paid-for newspaper and magazine subscriptions reveal both geographic and topical breadth. (left)

One of the more high-brow—if short-lived—publications on Lincoln's account was the monthly *The American Review: A Whig Journal of Politics, Literature, Art, and Science* published in New York City and initially edited by George H. Colton.¹⁴ Its political essays expounded upon Whig doctrine, sentiment, moralizing, and social commentary. The longest articles detailing philosophical, religious, and historical themes were mixed with literary criticism, book reviews, true and fictitious short stories, poetry, scientific news, and advertisements. A wide variety of leading Whigs contributed to its pages, including Daniel D. Barnard, John Quincy Adams, Daniel Webster, Edward

Like other House Members, Lincoln conducted the business of his office unaided by any secretary or assistant, and he diligently practiced the art of the conscientious poli-



tician by giving prompt attention to his constituent's needs. Letters and petitions were dutifully forwarded to the correct executive departments or committees, but Lincoln was under no illusions that his intercession would have happy results when submitted to the Democratic administration of James K. Polk. In previous years Lincoln himself had been one of those same string-pullers seeking favors at the hands of a friendly politico. One of the more serendipitous finds at the National Archives was an 1840 letter by Lincoln to his wife's first cousin and his own former law partner John T. Stuart, then serving in the House. Lincoln asked Stuart to intervene and insure that James Lynn, a resident of Buffalo Heart Grove in Sangamon County, was able to secure a federal pension for his War of 1812 service (fig. 7). Always a political animal, Lincoln closed the letter with a laconic "Harrison going ahead," as an indicator of how the local Whig campaign was faring that election season.¹⁸

In December 1847 one of the first items to land on the new representative's desk joined the expansionist fever raging in western states with one of Whig ideology's core pledges to provide federal support for internal improvements.¹⁹ Railroad companies were seeking to gain preemption rights to the federal lands through which they passed, thus allowing the company to market the real estate at a profit and secure return on the investment. Such "improvements" had the strong backing of Sidney Breese of Illinois, chairman of the Senate's Public Lands Committee and one of the original incorporators of the Great Western Railway Company, which sought to tie the state together with an iron ribbon stretching from Cairo to the Illinois and Michigan canal just outside Chicago.²⁰ The Great Western Railway Company sought to build congressional support by inundating Members with appeals using tactics

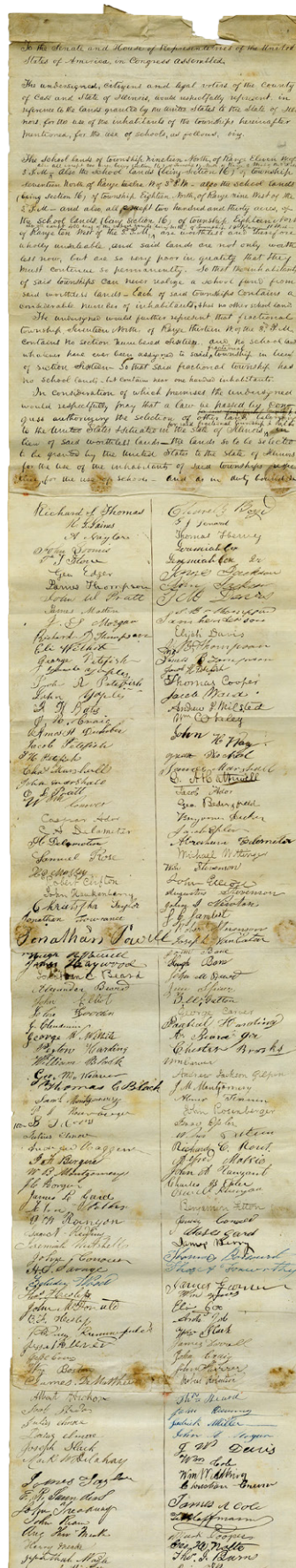


Fig. 9. One thousand signatures were attached to this petition from Cass County, Illinois, seeking an exchange of federal land grants for county use (detail).

a modern lobbyist would recognize. Carefully worded pre-printed petitions were produced and sent out to influential local citizens along the intended route with instructions to gather names and send it on to their representatives in Washington. John Chatham was the first of 106 signers of one such document addressed to Lincoln, which he duly forwarded to the House Committee on Public Lands (fig. 8).²¹

Although the Thirtieth Congress did vote on legislation fulfilling the railroad's desired request, it failed to pass by a narrow margin and only secured passage a year after Lincoln left Congress. The Great Western Railway Company was soon reconfigured as the Illinois Central Railroad, which later employed Lincoln as one of its corporate lawyers, a service that earned the ex-congressman the largest fees of his legal career.²² Another petition dealing with government lands arrived from Cass County, Illinois, boasting an impressive 1000 signatures of citizens asking that the poor federal property granted to their sections and townships for schools be exchanged for better land elsewhere (fig. 9).²³ The lead signature was Richard S. Thomas, who had recently been elected as Cass County's superintendent of Public Instruction and was known as "one of the most pushing, and live, wide-awake businessmen" in the town. He served in the Illinois legislature and founded the *Cass County Times*, a newspaper which later gave rousing support to Lincoln's campaign for the presidency in 1860.²⁴ A host of other leading citizens also affixed their names, and Lincoln included his own summary of the bulky document's contents before sending it on to the Committee on Public Lands.

The thorny issue of slavery bedeviled the Thirtieth Congress with increasing intensity during Lincoln's tenure in Washington, largely provoked by the territorial windfall gained as a result of the Mexican War. This

volatile issue had previously led to the imposition of the notorious “gag rule,” which caused all petitions touching on the slavery issue to be immediately tabled with no discussion, a regulation that lasted for nearly a decade and was only overturned three years before Lincoln took his seat.²⁵ In early 1849 Lincoln received a petition from 60 citizens of Morgan County, several of them religious leaders, imploring Congress to pass a law to “prohibit and suppress the trade in human beings now carried on in the District of Columbia.”²⁶ The first signature on the list of petitioners was A. L. Harrington, yet the name further down the column that caught Lincoln’s eye was that of Reverend Julian M. Sturtevant, an outspoken emancipationist and one of the founders of Illinois College in Jackson, not far from Springfield, widely known as a hotbed of abolitionism.²⁷ It was Sturtevant’s name that Lincoln wrote on the back of the petition, outlining its contents and forwarding it on to the Committee on the District of Columbia.²⁶ In doing so, Lincoln indirectly added more fuel to a fire that would burn ever hotter in the months and years after he left Congress and later end up leaving an indelible mark on his presidency.

Although well-liked by his fellow congressmen and occasionally even asked to join breakfast gatherings at Daniel Webster’s house, Lincoln had no national standing, wealth, or chance of reelection and therefore little chance of sponsoring important legislation.²⁸ His attempt early on to make a splash by introducing what became known as his “Spot Resolutions” went nowhere (fig. 10). These resolutions would have required the Polk Administration to identify “the spot” where American blood had supposedly been shed on American soil, thereby validating going to war with Mexico in 1846. Although the resolutions echoed previous criticisms by Whig leader Henry Clay, Lincoln’s political idol, the House neither debated nor adopted the measures, and Democrats dismissed them as politically motivated and unpatriotic.²⁹

Lincoln’s mundane work as a member of the Post Office and Post Roads Committee, on the other hand, did yield real if unglamorous results, centering on a piece of legislation that came into existence as generically titled H.R. 260, “an act to establish certain post routes.” Following this bill through House channels as it was amended, reworked, and debated, and uncovering Lincoln’s role in the legislative “sausage-making,” illustrates the complexities involved in reconstructing a nineteenth-century congressional career. As a committee member from the midwest, Lincoln was particularly attentive to the needs of his state for expanded federal mail service. Lincoln personally rewrote the section

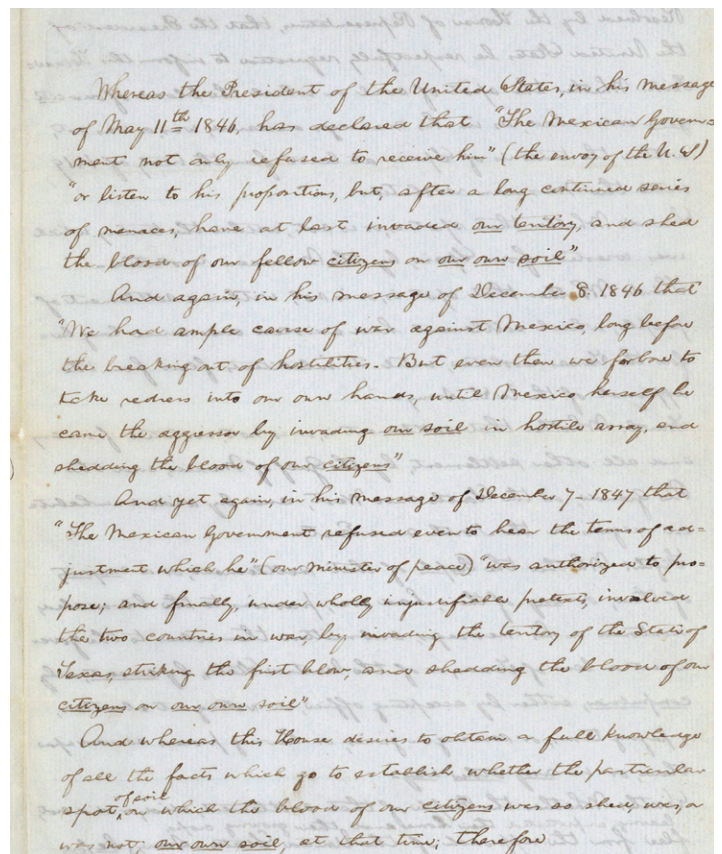


Fig. 10. Lincoln submitted his famous “Spot Resolutions” to the House—to no avail—on 22 December 1847 (first page shown here).

of the bill concerning Illinois, adding his contribution to the handwritten changes that were tacked on to chopped-up portions of the draft after its first printing (fig. 11). The original bill had been reported out of committee on 29 February 1848, was read twice, and then submitted to the Committee of the Whole House. On 16 May 1848 additional amendments were committed to the Committee of the Whole House, and two weeks later the entire piece of legislation was handed back to the Committee on the Post Office and Post Roads for additional changes. On 14 June 1848 it was reported back from committee with changes agreed to by the House before being ordered engrossed with amendments to be read a third time.³⁰ The bill was brought up once more in the House on 26 June, after another Member introduced a substitution bill, but this effort failed, and H.R. 260 was sent back to the Post Office and Post Roads Committee once again.

Strangely, H.R. 260 then disappeared from the congressional record under that number and, for unknown reasons, underwent a mysterious change of legislative docketing. Nearly a month later, on 19 July, Lincoln rose in the House of Representatives and introduced H.R. 599, which

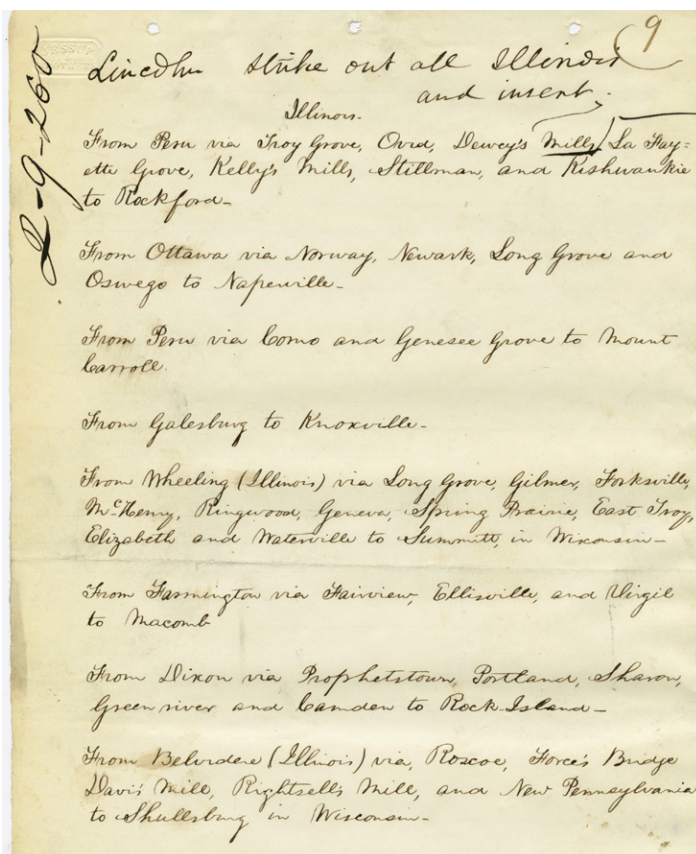


Fig. 11. This page of "A Bill to establish certain post roads" (H.R. 260) shows Lincoln's proposed amendments for Illinois.

bore the exact same title as the previous bill. As August 1848 began, a palpable sense of the rapidly approaching end of the legislative session can be sensed in the pages of the House Journal from the stepped up pace of finalizing legislation. H.R. 599 was read a first and second time, and after further amendments, was ordered to be engrossed, read a third time, and passed so that the Clerk could request the concurrence of the Senate.³¹ On 10 August the Senate took up consideration of H.R. 599, passed it the next day with amendments, and requested the return concurrence of the House. On 12 August the altered bill returned to the House, which agreed to some word changes and to 27 amendments, but disagreed with six others.³² It went back to the Senate, which promptly agreed to change one amendment and to "recede" from the remainder of their requested alterations.³³ The morning of Monday, 14 August 1848 was hectic as Congress was set to adjourn at mid-day. To speed up matters and insure that the backlog of "mature" legislation secured enactment, the House suspended "the 17th joint rule of the two Houses" so as to permit "all bills that have already passed both Houses, or may this day pass, to be sent to the President of the United States." H. R. 599

was officially reported as enrolled and signed by the Speaker of the House and then sent to the Senate for the signature of the president pro tempore. The now-complete legislation was then dispatched to President James K. Polk, waiting in the vice president's office in the Capitol, who signed it into law before the session closed at noon.³⁴

Representative Lincoln remained in Washington until early September to assist the Whig executive committee in preparing for the upcoming presidential election. He then departed on a speaking tour of New England and New York before returning home via Chicago. He returned to the capital on December 7 a few days after the second session had already gotten underway.³⁵

Lincoln's roundabout route back to Illinois during the recess would enmesh him in one of the national scandals concerning travel allowances that mushroomed into an embarrassment tarnishing nearly every Member of Congress. The second session had barely begun when newly-installed Whig Member Horace Greeley—serving a short stint in Congress even while continuing as editor of the *New York Tribune*—publicly reproached Members in print for taking less-than-direct routes to and from their districts.³⁶ Congressional pay was based on a per diem basis stemming from an 1818 law by which Members received \$8 per day and \$8 per twenty miles traveled to and from their districts, although the legislation did not specify the shortest route. Finding the original pay and mileage records from which Greeley drew his data proved to be one of the most daunting challenges of all the questions regarding the Thirtieth Congress. Although nineteenth-century ledgers containing salary and travel accounts for senators were discovered in a Capitol basement storeroom in 2002, corresponding records for House Members were far more difficult to locate. Ironically, it was Lincoln's perennial foe, Stephen A. Douglas, who helped set off an intense search for the Thirtieth Congress's pay records: while hunting through an odd cache of files in the Auditors of the Treasury Records, a handful of Douglas's Senate pay vouchers from 1848 came to light. This small discovery reignited hopes that Treasury holdings rather than legislative records might yield up the elusive congressional pay files—if they still existed.

Before a targeted search could be made, the initial hurdle of reconstructing exactly how nineteenth-century Members of Congress were paid had to be overcome; if that could be achieved, it might indicate where the pay records ended up. This was not an easy task, as even the modern House Historian's Office could not say precisely how the process worked in the 1840s, which are a known gap for the Clerk's disbursement reports. The records of the Committee on

Like any other politician—past or present—Lincoln wanted to do right by his friends and political allies, especially as one specific individual, Dr. Anson G. Henry, ranked as both. In 1848, both Henry and Lincoln joined forces and vigorously stumped Illinois for the Whig Party and Zachary Taylor.⁴¹ The two men had been in early daily contact for two decades, and Henry often treated the Railsplitter's bouts of hypochondria, earning Lincoln's grateful comment that the doctor was "necessary to my existence."⁴² Even before the inaugural Lincoln began bombarding cabinet members about securing Dr. Henry some federal position in Minnesota Territory, telling the new Secretary of State John M. Clayton, "on this [matter], my solicitude is extreme" (fig. 13).⁴³ Lincoln penned several letters to the new secretary of the Home (now Interior) Department, Thomas Ewing, enclosing recommendations from fellow Whigs Thomas Corwin, Truman Smith, and Caleb B. Smith, all backing Henry's appointment saying that his choice "has been made by them as a sort of compromise, he having been most respectfully recommended for Secretary of that Territory, and they feeling bound to recommend a different man for that place. I am exceedingly anxious that Dr. Henry shall have an appointment, and, in the present situation, that it be one of the Land Offices in Minnesota; but I would prefer it should be Register rather than Receiver, which I understand is a matter of indifference with the above named gentlemen."⁴⁴

Trekking back to Springfield, Lincoln continued to send pleas to Washington. From Carrollton, Illinois, on 29 March 1849, Lincoln pressed Henry's claims on Taylor's secretary of the navy, William B. Preston, adding that Pennsylvania Whig John Dickey had encountered him in Pittsburgh and asked for help in securing his own appointment. Lincoln wrote of Dickey

he is of excellent business capacity, and habits—you perhaps remember him, as I certainly do, as one of the strongest opponents of Gen. Taylor's nomination, but when nominated he did not hesitate, but at once engaged, and fought actively and efficiently to the end—I hope he may be successful in what he desires. One word more—I am especially anxious that Dr. Anson G. Henry shall be Register of the Land Office at Minnesota—This is not in your department, but Mr. Ewing's[;] I urged the appointment upon him so pressingly, that I believe he will gratify me when he comes to fill the office, if he does not forget my anxiety about it. Now if you will, at some convenient moment, tell him to remember

Lincoln's man for Register at Minnesota, it will probably serve my object, and I shall be very grateful to you."⁴⁵

When nothing came of these appeals, Henry packed his bags and, armed with Lincoln's letter of introduction to the secretary of State, set off in November 1849 to personally lobby Washington for an Indian agency. The visit did not rattle the patronage levers, so Lincoln once more wrote to Secretary Ewing in March 1850 saying that Henry "has done more disinterested labor in the Whig cause, than any other one, two, or three man in the state."⁴⁶ At last in June 1850 Lincoln's constant appeals seemed to have some effect—Henry received a commission as an agent in Oregon Territory, but found the duties and climate so onerous that he resigned his frontier post within two years.⁴⁷

While always willing to help friends, Lincoln did not rule out putting himself in line for a possible patronage position, especially when its potential benefits outweighed the prospects of resuming his law practice. Somewhat belatedly, he let it be known he was interested in becoming commissioner of the General Land Office, but when that position fell through, Lincoln was offered employment as secretary to

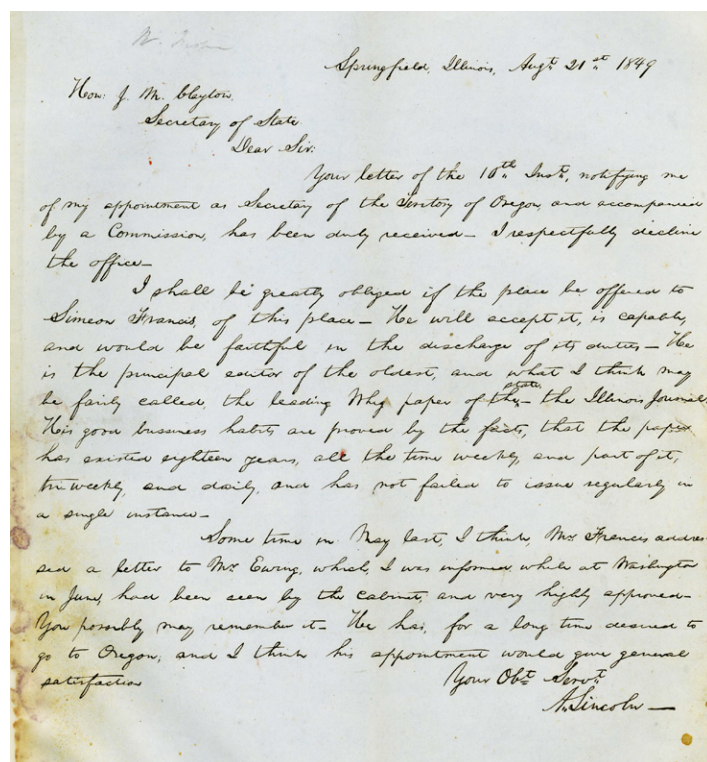


Fig. 14. The new Whig administration of President Zachary Taylor made a gesture of political patronage to Lincoln by offering him the post of secretary to the territorial governor of Oregon, which Lincoln declined.

the territorial governor of Oregon.⁴⁸ That job was declined but whisperings indicated that Lincoln might be offered the governorship instead; however, that far-off opportunity had little scope for advancement as the territory was already heavily Democratic. Unwilling to risk a difficult move to the West Coast, Lincoln scotched any further consideration of his name for the job (fig. 14).⁴⁹ Settling back into his law practice in Springfield with his political career seemingly ended, Lincoln nonetheless kept a weather-eye on political developments in Illinois and across the nation. His reticence at accepting a frontier appointment was later justified, although seven years had to pass before he reentered the political fray propelled by the deepening arguments over the extension of slavery into the territories.

Ten years after his limited stint in Congress, Abraham Lincoln sought to return to Washington, this time as a senator, by challenging Stephen A. Douglas to a series of debates destined to garner national attention. While that attempt ended in failure and Lincoln never again walked the halls of Congress as a legislator, he would return to Capitol Hill as president. The lessons he learned while serving in the House and the personalities he encountered during his first tenure in the capital from 1847–1849 served him in good stead after he took up residence at the other end of Pennsylvania Avenue.

Although the paper trail of Lincoln's career as a one-term representative is far more limited than his later service as the nation's chief magistrate, new insights have been gained through dogged and systematic archival digging. The valuable materials found in the records of the Thirtieth Congress at the National Archives will enable historians to better judge and reevaluate Lincoln's legislative career; they underscore the long-standing maxim among the staff of the Papers of Abraham Lincoln that "every document tells a story." The documents featured here are a small sample of the vast new cache of Lincoln materials unearthed in the last two decades that will be made digitally available to the public. Every new document discovered, whether written by Lincoln or addressed to him, puts more pieces of the Great Emancipator's puzzle into place, allowing a much fuller picture of the man, the politician, the president, and the era in which he lived. The inclusion of previously ignored or overlooked documents in the Lincoln lexicon enables, not only a more complete accounting of Lincoln's life and impact, but opens new venues of exploration into the lives of those who wrote to him and whose voices have for too long not been heard. As likely the only scholar ever to have combed through all of the existing official records of Lincoln's two years on Capitol Hill, I can say unreservedly—using his

words—that the task has been both "a great honor and a great labor."⁵⁰ Surely Representative Lincoln would agree.

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NOTES

1. Michael Burlingame, *Abraham Lincoln: A Life* (Baltimore, MD 2008), 1:238.
2. Ronald C. White, Jr., *A. Lincoln: A Biography* (New York, 2009), p. 364.
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43. Abraham Lincoln to Caleb B. Smith, 1 May 1849 and Abraham Lincoln to John M. Clayton, 25 Nov. 1849, in Basler, *Collected Works*, 2:46, 69; Abraham Lincoln to John M. Clayton, 8 March 1849, Entry 760:Appointment Records, Applications and Recommendations for Office, Applications and Recommendations for Public Office, 1797–1901, RG 59:State Department Records, National Archives, Washington, DC.

44. Abraham Lincoln to Thomas Ewing, 12 March 1849, Entry 15, RG 48:Interior Department Records, National Archives, Washington, DC. Thomas Corwin served as Whig governor of Ohio 1840–1842; U.S. senator 1845–50; secretary of the Treasury 1850–1853; and minister to Mexico 1861–1864; Caleb B. Smith served with Lincoln in the Thirtieth Congress and later as secretary of the Interior from 1861–1863; Truman Smith also served in the Thirtieth Congress as U. S. senator, 1849–1854, and was appointed by Lincoln as judge of the court of arbitration for the suppression

of the slave trade 1862–1870.

45. Abraham Lincoln to William B. Preston, 29 March 1849, Entry 15, RG 48:Interior Department Records, National Archives, Washington, DC. John Dickey was a Pennsylvania Whig who served in the Thirtieth Congress.

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IMAGE CREDITS:

Fig. 1. Collection of the U.S. House of Representatives

Fig. 2. Library of Congress, Prints & Photographs Division, [LC-USZ62-40535]

Fig. 3. National Archives

Fig. 4. National Archives

Fig. 5. National Archives

Fig. 6. National Archives

Fig. 7. National Archives

Fig. 8. National Archives

Fig. 9. National Archives

Fig. 10. National Archives

Fig. 11. National Archives

Fig. 12. National Archives

Fig. 13. National Archives

Fig. 14. National Archives

SOCIETY NEWS

Consortium Educates Students About the U.S. Constitution

The We the People Constitution Tour Program is in full swing for the 2017-2018 school year. Now in its 13th year, this unique and innovative program teaches students in the District of Columbia about the first three articles of the U.S. Constitution by taking them to the sites that represent those articles as well as other historically significant sites.

“The U.S. Capitol Historical Society is honored to be the lead organization in a consortium that includes 10 non-profits, for-profits, and government agencies working together to accomplish more than any of us can achieve on our own,” said USCHS President Ron Sarasin. “We are glad to welcome USA Guided Tours and the U.S. Capitol Visitor Center to the consortium this year. They make the program even more impactful.”

Beth Plemmons, CEO, U.S. Capitol Visitor Center said, “The Capitol Visitor Center is pleased to participate in the We the People program. Each year, we welcome thousands of students from across the country to the Capitol, our national symbol of democracy and government. Through We the People, we are honored to welcome our Washington, D.C., students to the Capitol, right in their back yard, providing an in-depth, in-person look at the Constitution and the legislative branch of government.”

This program is available to DC Public and DC Public Charter Schools. Preference is given to those schools in wards with the largest percentage of children living in poverty. About half of the students report that they had never been to sites such as the U.S. Capitol, the White House



ARCHITECT OF THE CAPITOL

Students in the Capitol Rotunda

Visitor Center, or the U.S. Supreme Court before this trip. One teacher remarked: “Thank you for an enriching experience for our scholars—life-changing, really!”

Thanks to donations to the U.S. Capitol Historical Society, this full-day field trip is provided free-of-charge to more than 1,000 students and teachers every year.



Students arrive at the U.S. Capitol.



Students rehearse taking the presidential oath of office.

Consortium Organizations

Children’s Concierge
DC Public Schools
USA Guided Tours
U.S. Capitol Historical Society
U.S. Capitol Visitor Center
U.S. Courts
The U.S. National Archives and Records Administration
U.S. National Park Service
White House Historical Association
White House Visitor Center

Summer Brown Bag Series Features Library of Congress

The 2017 edition of the U.S. Capitol Historical Society's annual August brown bag series focused on the history, decoration, and collections of the Library of Congress. The well-attended series began with a pair of lectures detailing the location of the Library: **Janice McKelvey** discussed the Library's various locations in the U.S. Capitol, and **Tom Hoban** covered the construction and decoration of the Jefferson Building. Both McKelvey and Hoban work as or with docents at the Library, as does the final speaker of the series, **Lynda Cooper**. Cooper focused her talk on Elihu Vedder's mosaic of Minerva in the Jefferson Building.

Two additional talks from subject specialists detailed certain areas of the Library's collections. **Stephen Winick** spoke about—and played samples from—the American Folklife Center Archive, while **Jeffrey Flannery** discussed the Manuscript Division and showed diverse examples from that part of the Library's Collections.

Earlier in the summer, USCHS hosted a book talk by

Carl Adams, author of *Nance: Trials of the First Slave Freed by Abraham Lincoln*. The book, written for a teenage audience but of interest to all students of history, details the life of Nance Costley, who sued for her freedom in court and was eventually represented by Abraham Lincoln. A second book talk, in July, featured two authors giving a tag-team presentation: **David Waldstreicher** and **Matthew Mason** took turns presenting excerpts from the writing of John Quincy Adams and contextualizing it, as they do in their recent book, *John Quincy Adams and the Politics of Slavery: Selections from the Diary*. They noted that Adams used his diary to rehearse ideas, record meetings, and more, rewriting and referring back to it later.

Several of the August talks were captured by C-SPAN and have been broadcast. They are available online. Go to <https://www.c-span.org/> and search for "Capitol Historical Society" to find these and other USCHS programs. All of our history events are free and open to the public.



Stephen Winick played samples from the American Folklife Archive.



An audience member seated near a C-SPAN camera asks a question at the August 23 lecture.



Jeffrey Flannery's talk included the surprisingly complicated answer to the question "What is a manuscript?"



Tom Hoban used classic methods to illustrate his presentation.

More Brown Bag Lectures Throughout the Fall

The U.S. Capitol Historical Society kept regular lectures on the schedule through the end of 2017. September's talk featured James Head, who spoke about Howard Chandler Christy's life. Christy may be now best known for his *Signers* painting in the Capitol (and he also painted a number of portraits that hang in the Capitol complex), but during his life his illustrations featuring his iconic "Christy girl" and salacious divorce proceedings dominated headlines.

Matthew Restall followed in October with an examination of the visual depictions of African and Native Americans in the Capitol, which he argued articulate a white, nineteenth-century view of other groups. Restall's talk is available at <https://www.c-span.org/>. In November, author Mark Ozer returned to present his latest book on DC history, *Washington DC: The World Capital in the American Century 1940-1990*. Ozer argued that this period of the twentieth century saw Washington, D.C. come into its own as a world, not just national, capital city.

Pamela Scott concluded the autumn series after this issue went to press; her talk focused on historical maps of Washington. Check www.uschs.org for any updates and to sign up to receive emails about our 2018 lectures and events!

Mark Ozer (right)



*James Head signs copies of his book, *An Affair with Beauty—The Mystique of Howard Chandler Christy: An Affair with Youth*.*



Save the Dates! 2018 History Events

Planning is underway for more history events in 2018! Stayed tuned to www.uschs.org for the latest information about annual events like the Black History Month Lecture and the spring symposium. USCHS has also scheduled these talks:

Wednesday, January 17

James Lancel McElhinney (independent scholar, visual artist, oral historian): speaking on Seth Eastman paintings in the Capitol

Friday, January 26

Mary Jo Binker (The Eleanor Roosevelt Papers Project): speaking on Eleanor Roosevelt, Senator Arthur Vandenberg, and the UN; co-sponsored with the U.S. Capitol Visitor Center.

Wednesday, February 21

Matthew Costello (White House Historical Association): speaking on George Washington's vacant tomb in the Capitol

Wednesday, March 14

Elise Friedland (The George Washington University & a Capitol Fellow): speaking about Constantino Brumidi

Additional lunchtime lectures are planned for April and May. See www.uschs.org for the most up-to-date information.

BiPartisan Congratulations for 2017 Freedom Award Recipient Lin-Manuel Miranda

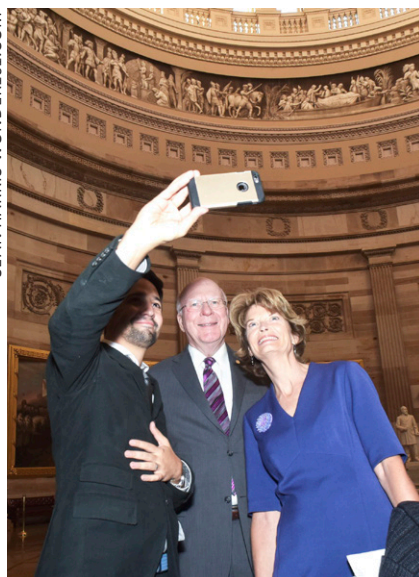
BRUCE GUTHRIE



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(Left) Carlson and Lewis present the Freedom Award to Miranda; (Center) Miranda and author **Ron Chernow** in the Rotunda with the statue of Alexander Hamilton; (Right) Miranda takes a selfie with Sens. Patrick Leahy and Lisa Murkowski.

On 12 September 2017, senators and representatives from both political parties, reporters, members of the Historical Society, and family, friends, and colleagues of Lin-Manuel Miranda crowded into National Statuary Hall of the U.S. Capitol as Miranda was presented with the USCHS Freedom Award. House Democratic Leader Nancy Pelosi made congratulatory remarks before Sen. Lisa Murkowski introduced Miranda.

In a moving acceptance speech, Miranda expressed confidence in the power of history to inform the future. “The opportunity to create the Hamilton Education Program with the Gilder Lehrman Institute of American History, our producer Jeffrey Seller, and helmed by my dad, Luis Miranda, has been the highlight of it all. It fills me with great pride to see the high school kids performing their original works on the same stage where Hamilton is performed—and then to hear that they want to be teachers and historians as a result. That 250,000 kids from all over the country from Title I schools will have the opportunity to

go through the program is a legacy for all involved. They’re not all going to grow up and go into theater. But in engaging Hamilton’s story in a real way, they begin to define their own. They begin to ask, what kind of country do we want to create for ourselves?”

In thanking the Historical Society, Miranda said, “Through its work, the Historical Society gives us the tools to wrestle with our history, and to understand that the same philosophical disagreements about the proper role and size of government that underpinned the Constitutional Convention, and the battle over abolition, and so many other flashpoints in the American experiment, continue to drive what happens in this building now.”

Rep. **John Lewis**, a former recipient of the USCHS Freedom Award, joined USCHS Chair **Donald Carlson** to present the award to Miranda. Lewis continued with an emotional tribute to Miranda for the work he has done. The program can be accessed through www.uschs.org or viewed on the C-SPAN website at www.c-span.org.

BRUCE GUTHRIE



Pelosi makes congratulatory remarks in National Statuary Hall.

Showcase Honors Congress for its Support of the Humanities

On 12 September 2017, following the presentation of the USCHS Freedom Award, the Society honored Congress for its support of the humanities with a showcase of programs from across the country that receive funding from the National Endowment for the Humanities. The programs educate the public about Congress, informed civic participation and American history. Though the programs' missions vary from preserving heritage arts to educating current and future generations, all share a commitment to

preserving and enriching American culture.

Democrats and Republicans from the House and Senate worked together to showcase these important programs. Sen. **Kirsten Gillibrand**, Rep. **Barbara Comstock**, Rep. **Jeff Fortenberry**, and Rep. **Chellie Pingree** proudly introduced programs from the states they represent.

The evening featured **Lin-Manuel Miranda** and was moderated by playwright and broadcaster **Murray Horwitz**.



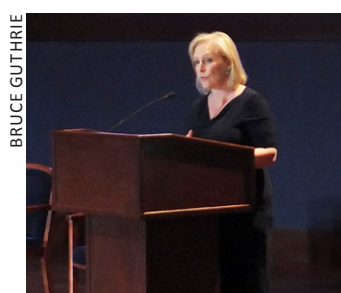
Rep. Jeff Fortenberry introduces The Center for Digital Research in the Humanities.



Rep. Barbara Comstock introduces The Journey Through Hallowed Ground Partnership.



Rep. Chellie Pingree introduces PRIME TIME reading programs.



Sen. Kirsten Gillibrand introduces Aquila Theater: Our Warrior Chorus.

Bipartisan Appreciation of *The American Spirit* in the Halls of Congress

On 8 November 2017, the U.S. Capitol Historical Society completed its project to deliver a copy of **David McCullough's** book of speeches, *The American Spirit*, to every Member of Congress. The New York Times best seller concludes with McCullough's acceptance remarks on receiving the U.S. Capitol Historical Society's Freedom Award in 2016. Sens. **Roy Blunt** and **Bob Casey**, who are members of the USCHS Board of Trustees, joined **Donald Carlson**, USCHS board chair, and the Hon. **Ron Sarasin**, USCHS president, after they delivered the book to Sens. **Chris Coons** and **Susan Collins**.

"I am thrilled about this wonderful event of every Member of Congress getting a copy of my book," commented McCullough. "It means worlds to me."

McCullough remarked, "I hope that what will be found in the book that I've written and from the talks I have given is that words matter and that history matters and the knowl-

edge of who we are and where we have come from and what we have achieved through suffering and hard work and faith in what we stand for, matters. How that is achieved is what we all too often have taken for granted. To be ignorant of history is to show gross ingratitude."

Each book contains a bookplate with this inscription: "This book is presented to all Members of Congress in appreciation for your leadership and service to our country. This gift was made possible by a donation from Simon & Schuster in honor of David McCullough with this dedication: 'It is a rare opportunity to put the chief cause of one of our most beloved, respected historians directly in the hands of people who can enact change and help close the gap to common ground.'"

USCHS volunteer **Valerie Crotty** and her friends affixed the bookplates to more than 500 books before volunteer **Chuck Beck** delivered a book to every Member of Congress.



USCHS Board Member Rep. John Larson (left) with USCHS volunteer Chuck Beck



From left, Don Carlson with Sens. Collins, Coons, and Blunt, Pres. Sarasin, and Sen. Casey

Capitol Committee Updates

Congressional Staff Lunch Features Phil Maxson, Chief of Staff to Senator Mitch McConnell

Phil Maxson, chief of staff to Sen. Mitch McConnell (KY), was the U.S. Capitol Historical Society's honored guest at the Congressional Staff lunch on September 15. Maxson joined members of the USCHS Leadership Council and Constitution Signers for lunch in Altria's beautiful atrium overlooking the Capitol. He shared remarks on one of America's most influential early leaders, Kentuckian Henry Clay. He developed a deep appreciation for Clay by working as tour guide at Ashland, Henry Clay's estate in Lexington, Kentucky. It is from his work as a teenager, his love of history, and his passion for Kentucky that he draws inspiration



Phil Maxson delivers his remarks to the audience.



Jonah Houts (Express Scripts) asks Phil Maxson a question.

for his work with Sen. McConnell. To conclude the event, Maxson fielded diverse questions from the audience.

USCHS wishes to thank Altria for generously hosting and Mallinckrodt Pharmaceuticals for exclusively supporting this event.

2017-2018 Development Committee

We are pleased to announce the Development Committee for the 2017-2018 fiscal year. The Development Committee is a select group of individuals who help keep the Capitol Committee membership program dynamic and assist with bringing in new members. They are instrumental in helping the Society raise more than \$1,000,000 a year.

Anna Schneider*, Volkswagen
Donald Carlson, USCHS Board Chairman,
PricewaterhouseCoopers
Connie Tipton, USCHS Board Vice Chair
Jonah Houts, Express Scripts
Mark Tyndall, Mallinckrodt Pharmaceuticals

Andrew Vermilye, Fidelity Investments
Camden Fine, Independent Community Bankers of
America
Christine Burgeson, Airlines for America
Harrison Wadsworth, Siemens
Omar Vargas, 3M

*Denotes Committee Chair

Capitol Committee Renewals, Upgrades, and New Members: July through November 2017

The Society deeply appreciates all the Capitol Committee members for their continued involvement and support of its educational mission.

Leadership Council (\$25,000 and above)

Amway
Bank of America
Express Scripts
Mallinckrodt Pharmaceuticals
Sanofi

Fidelity Investments
National Restaurant Association
Salt River Project
Siemens Corporation
Sysco

Constitution Signers (\$15,000—\$24,999)

Airlines for America
Allergan
Chevron
Nestle USA
Norfolk Southern Corporation
PricewaterhouseCoopers
Securities Industry and Financial Markets Association
United Technologies Corporation
Volkswagen Group of America, Inc.

Founder (\$5,000—\$9,999)

Airports Council International—North America
BASF Corporation
CoBank
ExxonMobil Corporation
International Franchise Association
Phillips 66
Procter & Gamble
Toyota Motors North America, Inc.

Constantino Brumidi Society (\$10,000—\$14,999)

3M
Baker, Donelson, Bearman, Caldwell & Berkowitz P.C.
Business Roundtable
Equipment Leasing and Finance Association

For more information about the many benefits available to Capitol Committee members, please contact Director, Corporate Giving Marilyn Green at (202) 543-8919 x21 or mgreen@uschs.org, or Manager of Development and Outreach Jennifer Romberg at (202) 543-8919 x23 or jromberg@uschs.org.

TRANSITIONS

Dr. Donald R. Kennon

Two years after Dr. Donald R. Kennon's retirement, USCHS wishes to acknowledge and celebrate his 28-year tenure as chief historian, vice president of Education and Outreach, and head of the Society's History Department, which began 30 years ago this year. Don came to the Society in 1981 with a Ph.D. in history from the University of Maryland and a specialty in nineteenth-century American history. After serving as associate historian, he succeeded Dr. Richard Striner as chief historian of the Society in 1987—just in time for the celebration of Congress's bicentennial two years later. "One of the most productive years in the Society's history," 1989 was marked by significant addi-

tions to the Society's already robust publication of books on the history of Congress. The pace and quality of the publications program, which has come to include the routine publication of papers from the Society's ongoing annual history symposia, benefitted immeasurably by Dr. Kennon's scholarship and expert editing. But whether it is the Society's publications program, its Capitol Fellowship program, or its many public programs aimed at local youth groups or national and more scholarly audiences, the Society's research and education mission owes much of its success to Don's direction during well over half of its 55-year history. When informed of Don's retirement, one well-known historian burst out that it was "like the Washington Monument leav-

MORE TRANSITIONS



Don Kennon

ing D.C.!” But his leave-taking is not (alas for Don!) absolute: even in retirement, he generously continues to assist the Society by editing several books. As the Society continues to identify its many audiences, and deepen and diversify the way it serves them, the staff of the History Department will continue to draw inspiration from Don Kennon’s many years of quietly confident and unstinting service.

Lloyd Neale Cosby (3 February 1933–4 June 2017)

USCHS lost a great patron, generous benefactor, and—what he would consider infinitely more meaningful—a cherished friend with the death of Lloyd Neale Cosby. Neale was a longtime board member and treasurer, whose time with the Society reached back to its very beginning. In 1960, two years before the Society formed, he married Dorothy (Dot) Schwengel, daughter of the founding president, then-Representative Fred Schwengel. Thereafter, family ties and personal interest combined to ensure that the USCHS would be an important part of the remaining 55 years of Neale’s life.

That life started on the family tobacco farm in central Kentucky. He attended the University of Kentucky, where he received a Bachelor’s degree in Agricultural Economics in 1955. (He would later receive Masters degrees in International Affairs and Public Administration.) Just a few months after graduating, Neal was commissioned a second lieutenant in the U.S. Army. His 30-year career in the Army was distinguished by numerous awards and decorations earned during two tours of active duty in Vietnam. But close to Neal’s heart—and closer to home—was his service as platoon leader of the Guard of the Tomb of the

Unknown Soldier. As a founding member of the Society of the Honor Guard, he once remarked that the Tomb embodied the idea of sacrifice “for freedom and democracy in the future.” Neal’s enthusiastic participation and support has helped to ensure that the USCHS’s own role in nurturing freedom and democracy will endure long beyond his passing.

Dennis Molloy (16 July 1943–21 October 2017)

The U.S. Capitol Historical Society celebrates the life of James Dennis Molloy, the longtime counsel for the Society. He was born in New York and was one of nine children in the Molloy family. Before his army service and subsequent VFW membership and support, Molloy graduated from Mount St. Mary’s University. Nearly 20 years later, he earned his J.D. from The Antioch School of Law. He worked at the Printing Industries of America before joining Arthur Hanson in the practice of law in 1989. About the same time, Molloy, upon Hanson’s unexpected death, continued the firm’s connection to the Society and began serving as counsel for USCHS. Over the years, he also cultivated his appreciation for sailing and his Irish ancestry and was an active alumnus of Mount St. Mary’s, where he served on several supporting committees at the time of his death. The Society deeply appreciates his conscientious, loyal service over many years.

Mark Valente III (27 July 1956–3 August 2016)

The U.S. Capitol Historical Society mourns the passing of board member Mark Valente III. The Society was not the only beneficiary of his spirited public service: Mark had leadership roles in the National Italian American Foundation and the Villanova Business School’s Board of the Center for Marketing and Public Policy Research, and was a longtime supporter of the Baseball Hall of Fame—in addition to coaching Little League. With degrees in accounting (Villanova) and law (University of Detroit School of Law), he was a valuable member of the Ronald Reagan and George H.W. Bush administrations and the Republican National Committee, serving as a public liaison, political strategist, congressional relations officer, and an overall coalition-builder before forming his own D.C.-based government relations firm. Although Mark did not have the opportunity to serve long on the Society’s board, he brought a sincere love of the Capitol and all that it stood for, as a symbol of freedom and opportunity for this grandson of Italian immigrants.

Leaving a Legacy

By including USCHS in your bequests, you can instill and foster informed citizenship for generations to come.

If you are considering a bequest to USCHS, here is some suggested wording for your attorney:

After fulfilling all other specific provisions, I give, devise, bequeath _____% of the remainder
[or \$ _____] to the United States Capitol Historical Society, a District of Columbia charitable corporation
[Tax ID #52-0796820] currently having offices at 200 Maryland Ave., NE, Washington, DC 20002.

For more information please contact Laura McCulty Stepp, VP, Membership and Development at 202-543-8919 x22.

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DOMESTIC MARKETPLACE

ITEM NUMBER	QUANTITY	UNIT PRICE	EXTENDED PRICE

METHOD OF PAYMENT

SUB-TOTAL: _____

☐ Enclosed is a Check or Money Order payable to U.S. Capitol Historical Society

☐ I am paying by Credit Card (please circle one):

VISA MC AMEX DISCOVER

CARD # _____ Exp. date: ____/____/____

Code: _____ / _____

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*MD Tax (6.0%) & DC Tax (5.75%)

TOTAL: _____

Cardholder Signature (required): _____

SHIPPING AND HANDLING

\$20 ⁰⁰ or less	\$7.95	\$50 ⁰¹ to \$75 ⁰⁰	\$18.95
\$20 ⁰¹ to \$30 ⁰⁰	\$9.95	\$75 ⁰¹ to \$100 ⁰⁰	\$24.95
\$30 ⁰¹ to \$40 ⁰⁰	\$12.95	MORE THAN \$100 ⁰⁰	\$34.95
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PLEASE ADD \$25.00 SHIPPING FOR EACH FRAMED PRINT.
FOR PACKAGES OVER 25 LBS., ADD \$10.00 PER 10 LBS.

You may fax this form to
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200 Maryland Ave., NE, Washington, DC 20002-5796

Questions?

Call toll-free: (800) 887-9318 ext. 10

For local calls: (202) 543-8919 ext. 10

WINTER MARKETPLACE



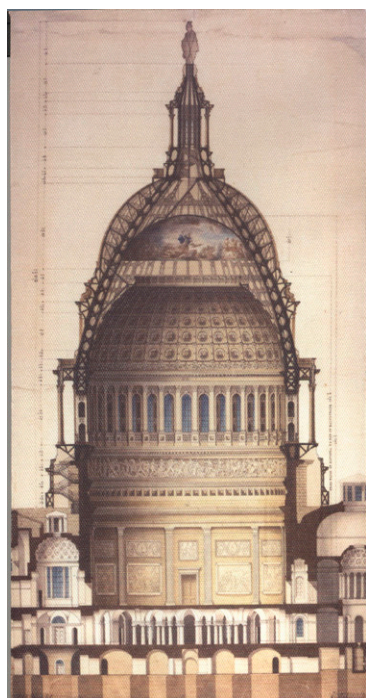
FRAMED TURN-OF-THE-CENTURY PHOTOGRAPHIC PRINT

A reproduction of a panoramic photograph of the Capitol taken circa 1900 by an unknown photographer. The original hangs in the private collection of the U.S. Capitol Historical Society. This reproduction, framed in gold and double-matted in black and gold, adds an elegant touch to any home or office. (18" H x 38" L)
Shipping & handling of framed prints is an additional \$25.00.

#000242 \$185.95 Members \$167.35

TURN-OF-THE-CENTURY PHOTOGRAPHIC PRINT (UNFRAMED)

#000241 \$9.95 Members \$8.95 (30 1/2" x 1 1/2")



CANVAS CROSS SECTION ARCHITECTURAL PANEL

This 1859 U.S. Capitol Dome Section is a drawing by the Philadelphia architect Thomas U. Walter, who was also the architect of the House and Senate extensions. Stretched canvas on frame gives the appearance of an original art piece (6" L x 12" H). Perfect for alcoves and small areas.

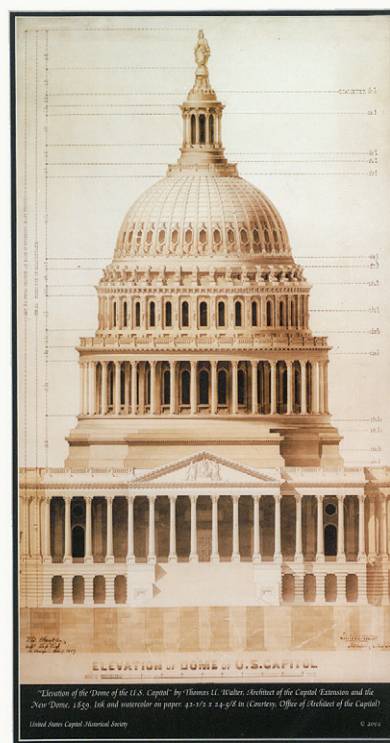
#002830 \$9.95 Members \$8.95



KIPLINGER BUSINESS CARD CASE

This goldtone business card case is the perfect accessory for all your business card needs. It features a beautiful view of the classic Kiplinger image of the U.S. Capitol. Gift boxed. (Approximately 3 1/2" L x 2 1/4" W).

#002331 \$19.95 Members \$17.95



MOUNTED HISTORIC DOME PRINT

A mounted reproduction of the 1859 ink and watercolor drawing by Capitol architect Thomas U. Walter entitled "Elevation of the Dome." Mounted on 3/8"-thick corrugated wood that is ready for hanging in any room. Sides trimmed in gold for decorative ambiance. (Approx. 14" L x 26.5" H)

#000873 \$36.00

Members \$32.40

WINTER MARKETPLACE



CAPITOL SNACK BOWL

Great for college students and game night, this lightweight melamine bowl makes a diverse serving piece. Use as a four-way snack server with side clip-on trays for dipping or as a large serving bowl! Bowl comes with four-way divider and two clip-on trays. (11 3/4" D x 5 3/4" T)

#002985 \$36.00 Members \$32.40

SNACK BOWL DIP CUPS

Purchase additional side cups for added variety. Great for sporting events and dorm rooms.

#002983 \$2.95 Members \$2.65



GREAT SEAL COASTERS WITH TRAY

Four stone coasters featuring the Great Seal of the United States of America rest in a cherry wood base. Excellent for entertaining or gift giving. Gift boxed. Coasters are 4" x 4"; tray 4" x 4 1/2" x 1 1/2".

#003018 \$42.00 Members \$37.80

EXECUTIVE COASTER SET

Maple wood base holds four round leatherette coasters with the Great Seal etched in a silver plate center and trimmed in silver plate. (4" x 4" x 1 1/2")

#002936 \$55.00 Members \$49.50



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Lin-Manuel Miranda Presented With 2017 USCHS Freedom Award

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Lin-Manuel Miranda with the original cast from Hamilton: An American Musical

The U. S. Capitol Historical Society presented the 2017 Freedom Award to **Lin-Manuel Miranda**, the award-winning playwright, composer, lyricist, and performer of *Hamilton: An American Musical*. Miranda has also been instrumental in the creation of the Hamilton Education Program, which works with high schools throughout the country to integrate primary documents from the Founding Era into their curriculum. See page 50 for story and more photos.



BRUCE GUTHRIE

Lin-Manuel Miranda at the Freedom Award presentation in National Statuary Hall of the U.S. Capitol