


UNITED STATES
SENATE
CATALOGUE OF GRAPHIC ART



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Foreword by
The Honorable William H. Frist, M.D.
and
The Honorable Harry Reid

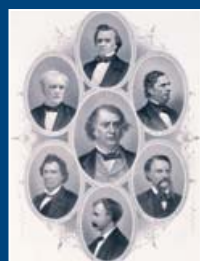
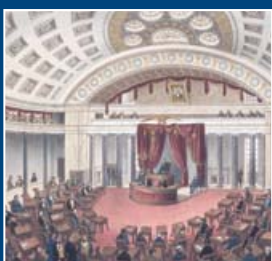
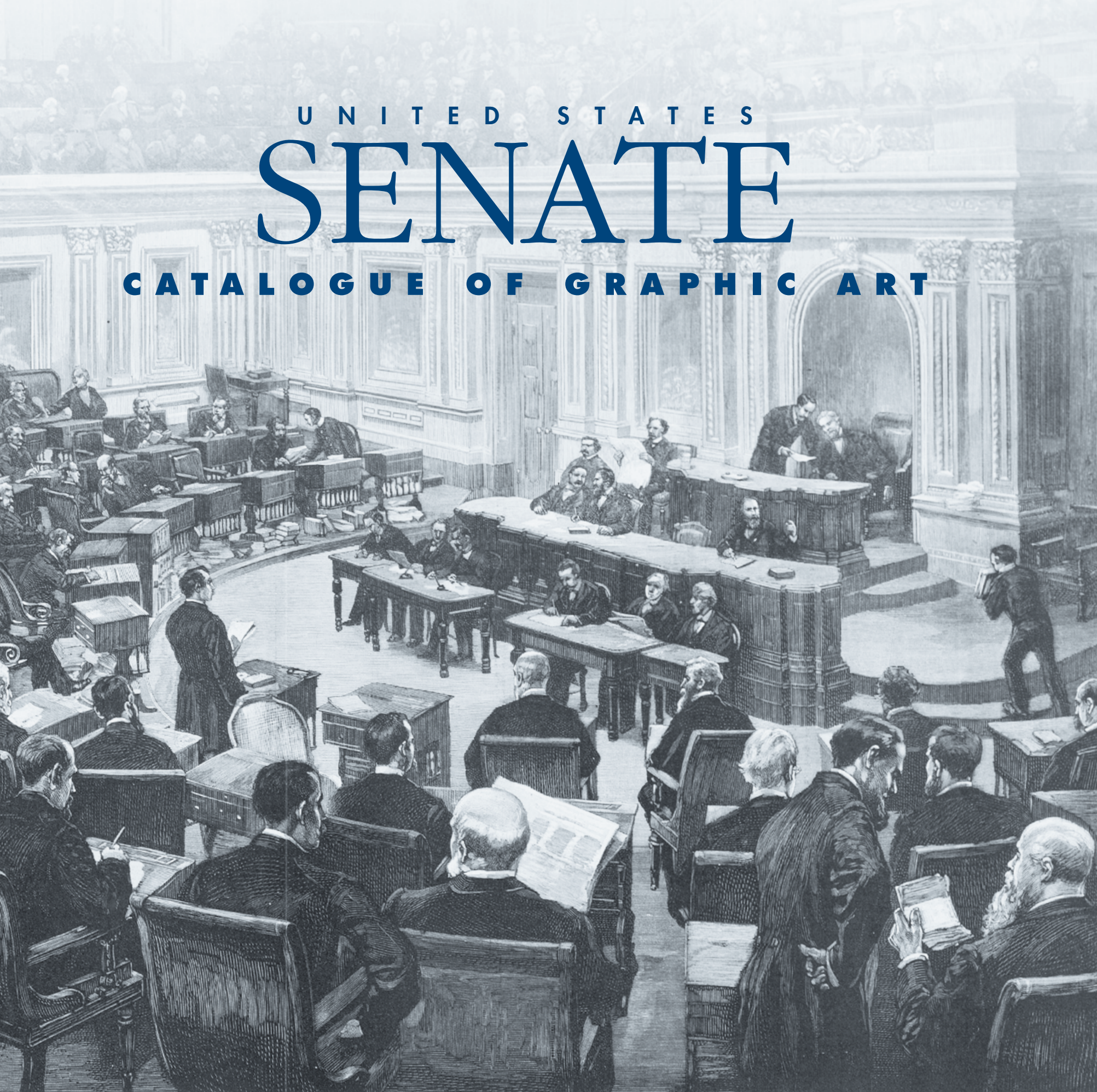
Preface by
The Honorable Emily J. Reynolds

Essays by
Diane K. Skvarla and Donald A. Ritchie

This volume is the first comprehensive publication of the almost one thousand prints in the holdings of the United States Senate. The collection represents a 30-year effort to document graphically the 19th and early 20th century history of the Senate, the Capitol, and American political history. The diverse illustrations range from inauguration ceremonies and impeachment trials to senatorial portraits and political cartoons. Represented in the Senate's graphic art collection are some of the most notable artists who worked in the printmaking medium: Augustus Köllner, Rembrandt Peale, Alexander Hay Ritchie, Thomas Nast, and Joseph Keppler.

While visually engaging, these prints also are important primary historical records. By carefully scrutinizing a print, in the same way a historian might analyze a journal or diary, one can extract the meaning of the artist and decode the historical subtext. Often, the elements omitted by the artist in an image are just as important as those that are included.

As a research tool, the graphic art collection has been invaluable to historians and scholars for many years. This publication seeks to broaden the appeal of the collection by making the information available to a wider audience. Essays by Senate Curator Diane K. Skvarla and Associate Senate Historian Donald A. Ritchie provide an overview of the collection, with selected prints highlighted throughout the book. This is the second volume dedicated to the Senate's art and historic collections. In 2002 the Senate published the *United States Senate Catalogue of Fine Art*, presenting the 160 paintings and sculptures in the Senate's fine art collection.



Diane K. Skvarla has been Senate curator since 1995, having begun her career in the office in 1979. She directs the museum and preservation programs for the United States Senate under the authority of the Senate Commission on Art. The Senate Curator's Office collects, preserves, and interprets the Senate's fine and decorative arts, historic objects, and specific architectural features. Through exhibitions, publications, and other programs, the office educates the public about the Senate and its collections. Skvarla coauthored the publication, *United States Senate Catalogue of Fine Art* (2002).

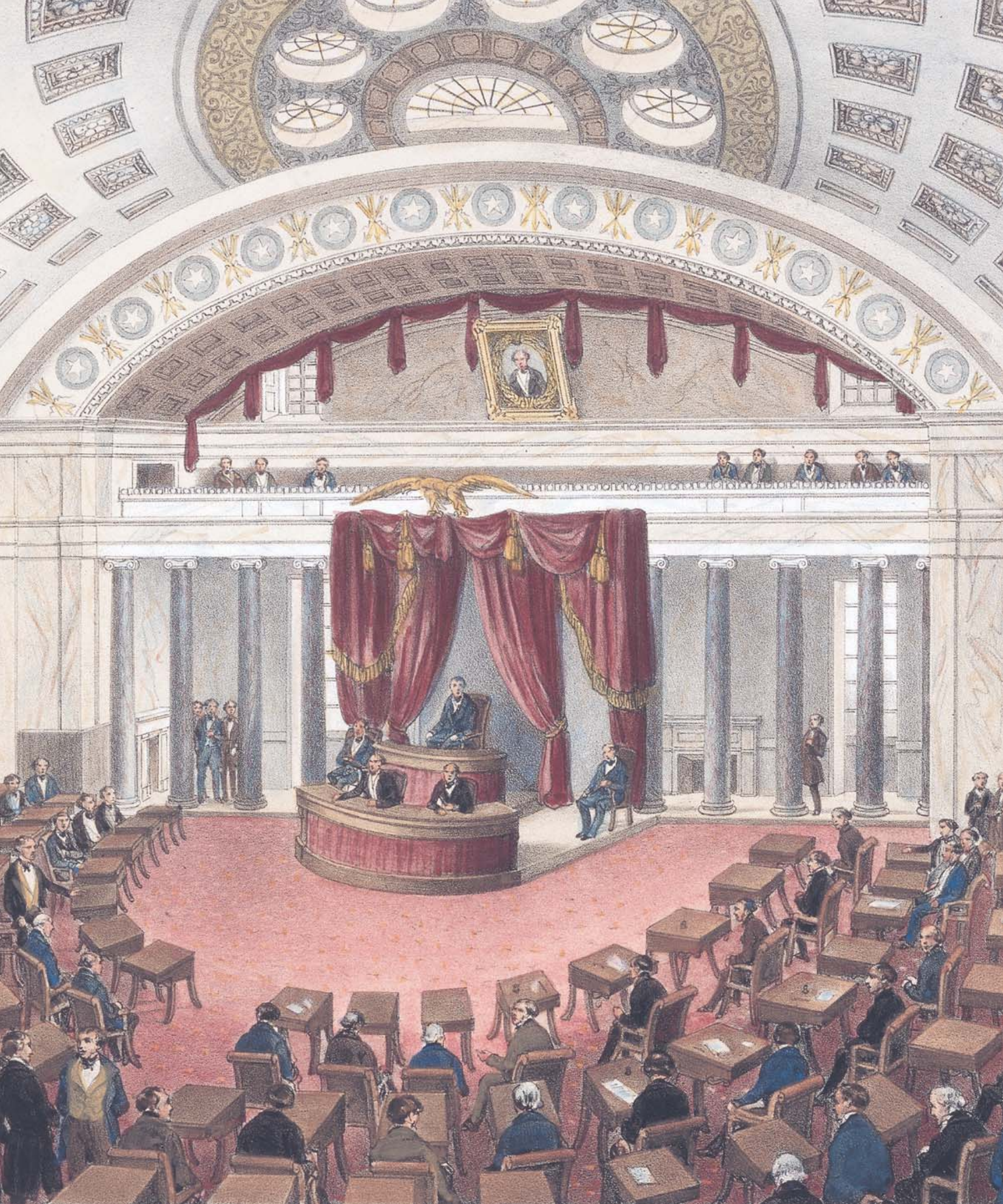
Donald A. Ritchie has served as associate historian in the Senate Historical Office since 1976. He holds a Ph.D. in history from the University of Maryland and has taught in the Cornell in Washington program. He conducts the Senate's oral history program and has prepared previously closed Senate documents for publication. His books include *Press Gallery: Congress and the Washington Correspondents* (1991), *The Oxford Guide to the United States Government* (2001), *Doing Oral History* (2003), and *Reporting from Washington: The History of the Washington Press Corps* (2005).

FRONT COVER: (*large image*) "The United States Senate" (1886); (*thumbnails, left to right*) "Allan G. Thurman" (1881); "The Electoral Contest—The United States Senators Entering the House of Representatives, with the Electoral Certificates" (1877); "Dixon Hall Lewis" (1845); "Senate Chamber" (1848); [U.S. Senators and Representatives] (ca. 1860); "View of the Capitol at Washington" (1837); "View of the Capitol, Showing Present State of the Dome" (1861); "Union" (1852).

BACK COVER; (*thumbnails, left to right*) "The Ugly Duckling" (1906); "Painting the Dome of the Capitol" (1882); "H[enry] Clay" (1856); "Daniel Webster Addressing the United States Senate" (1860); "A Harmless Explosion" (1881); "President Lincoln Taking the Oath at His Second Inauguration" (1865); "Opening the Senate of the United States with Prayer" (1905); "The Senator from Massachusetts Interrupts" (1897).



*For the artists, engravers, and printers
who brought pictorial reporting to America,
and to the senators who so often were their subjects.*



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Diane K. Skvarla

Donald A. Ritchie

*Prepared by the Office of Senate Curator
under the direction of the
U.S. Senate Commission on Art*

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The Office of the Senate Curator, on behalf of the Senate Commission on Art, develops and implements the museum and preservation programs for the United States Senate. The office collects, preserves, and interprets the Senate's fine and decorative arts, historic objects, and specific architectural features. Through exhibits, publications, and other programs, the office educates the public about the Senate and its collections.

All prints and historic photographs are in the Senate collection unless otherwise noted.

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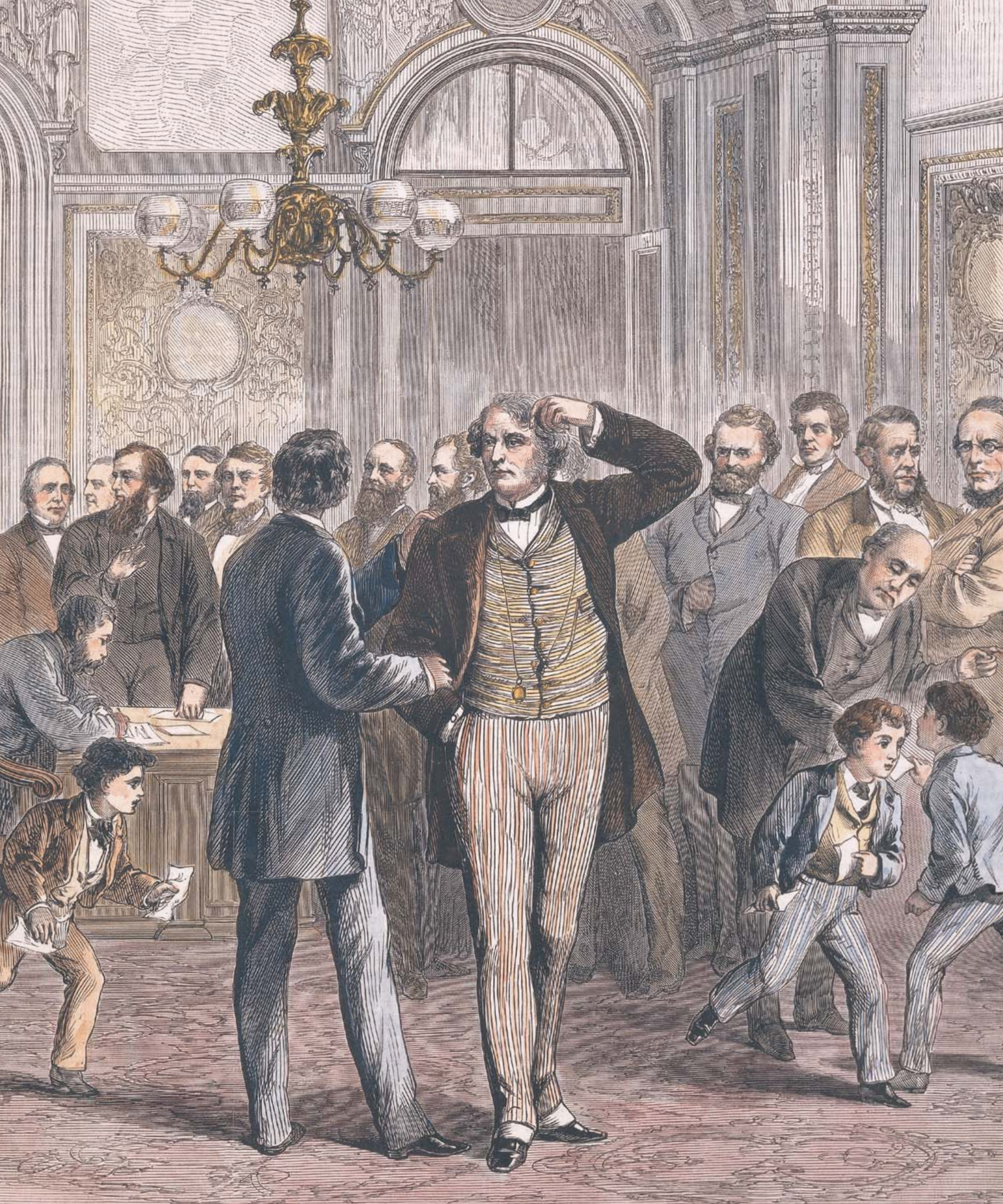
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FOREWORD

In today's age of electronic media and twenty-four-hour news coverage, we witness countless images of our democracy in action. They come in such a flurry that we barely have time to consider individual scenes. It wasn't always so. Not until the 19th century did printmaking techniques allow for the wide and relatively rapid dissemination of newsworthy pictures. These prints were created by sending an artist to an event to make a sketch, which was then transferred to metal, stone, or wood and printed in one of the great weekly news magazines of the day, such as *Harper's Weekly* or *Frank Leslie's Illustrated Newspaper*.

A skilled artist will always attempt to convey more than the mere depiction of a scene. The artists sent by *Harper's* and *Leslie's* to record events carefully crafted their sketches to communicate a sense of drama and immediacy to an audience that was removed from the scene by a thousand miles' distance and a week's time. No less important are the social and political contexts within which these artists worked. As works of art, these engravings portray more than just the cold facts: they are visual expressions of Americans' feelings toward the nation, its politicians, and our democracy. As such, they are worthy of careful study.

It would benefit us as Americans to reflect on the themes expressed in these pages. The prints serve as fitting reminders of the trials and crises faced by our forebears, and they teach us the resilience of our nation and our unique system of government. Although more than a century separates us from the images depicted here, the sense of pride in the greatness of our nation and in the institutions of our democracy is just as compelling today. It is our hope that these prints will inspire readers with that same national pride. ❧

The Honorable William H. Frist, M.D.
Majority Leader, United States Senate
Chairman, U.S. Senate Commission on Art

The Honorable Harry Reid
Democratic Leader, United States Senate
Vice Chairman, U.S. Senate Commission on Art



PREFACE



One of the great pleasures of my tenure as secretary of the Senate has been working with the United States Senate art collection. As executive secretary to the Senate Commission on Art, I have become familiar with the challenges of preserving and interpreting these historic artworks. While many people have at least a passing acquaintance with the Senate's fine art, few realize that the Senate also possesses an extensive collection of graphic art. What started 30 years ago as a source of historical documentation and exhibition material has grown to an impressive study collection. This volume marks the first comprehensive publication of the almost one thousand prints in the holdings of the United States Senate.

Dating from 1830 to the early 20th century, this graphic art collection illustrates the people, places, and events that mark the history of the United States Senate and the U.S. Capitol building. The collection also reflects the advances in printing technology in America during the 19th century, from simple woodblock engravings to delicate steel etchings and colorful lithographs. Some of the images are limited-edition prints, but the majority are from the popular illustrated news magazines, such as *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*. These inexpensive publications were one of the few sources of visual information about the events of the day. As such, they communicated important iconographic concepts about the Capitol, the Senate, and American democracy.

These illustrations record both the defining moments in the Senate's history and the rhythms of everyday life in the Capitol. They show women lobbyists using the Ladies' Reception Room to buttonhole passing senators to plead their cause. They offer glimpses of visitors dining in the Senate restaurant. They depict staff at work in the office of the secretary of the Senate and on the floor of the Senate. They remind us how much has changed and how much remains the same. They also provide charming images of the Capitol's surroundings. My personal favorite is the rain shower scene

on Pennsylvania Avenue, sketched in 1890. As you journey through the Capitol and consult this catalogue, you will surely find favorites of your own.

The Senate collection also contains scores of political cartoons from the famous humor magazines *Puck* and *Judge*, by such great satirists as Thomas Nast and Joseph Keppler. The use of the lithographic process in these publications imbues their images with rich, vibrant colors that are matched in intensity only by the lively, winsome, and sometimes scathing characterizations of the targets of their glee.

The United States Senate Catalogue of Graphic Art was produced by the Office of Senate Curator, which serves as staff to the Senate Commission on Art. Established in 1968, the Commission preserves, protects, and makes known the works of art, furnishings, historical objects, and specific architectural features that the Senate holds in trust for the American people. The graphic art collection was established in 1975 by James R. Ketchum, Senate Curator Emeritus, who recognized the importance of these prints as historical documents and had the vision to acquire the first engraving.

An earlier volume, the *United States Senate Graphic Arts Collection: Illustrated Checklist, Volume 1* (1995), presented all but the cartoon images then residing in the collection. A more recent Senate publication, *United States Senate Catalogue of Fine Art* (2002), features information on the 160 paintings and sculptures in the U.S. Senate. It is my hope that this new catalogue will become an indispensable reference for anyone interested in learning more about the Senate, the Capitol, and American political history. ❧

The Honorable Emily J. Reynolds
*Secretary of the Senate and Executive Secretary
to the Senate Commission on Art*

NOTES TO THE READER

The United States Senate Graphic Art Collection consists of almost one thousand historical prints. While the Senate's study collection contains examples of single-issued prints, the focus has been to document those images widely disseminated to the general public. For this reason, also included in the catalogue are select historical photographs, primarily in the form of cartes de visite and stereoviews, considered significant to the Senate collection.

ARRANGEMENT OF THE CATALOGUE

The catalogue is divided into eight thematic chapters: Senate Chamber, Capitol Interior, Capitol Exterior & Grounds, Senate Art, Portraits, Group Portraits, Beyond Capitol Hill, and Political Cartoons & Caricatures. Within each chapter the prints are arranged generally in chronological order by the date of publication, with the exception of the chapter on Portraits, in which the depicted individuals are listed alphabetically by the subject's last name. The Senate Chamber chapter contains prints depicting both old and current Senate Chambers. In the Senate Art section, each print is shown with its fine art counterpart from the U.S. Senate Collection. Senate-related individuals depicted in the Portraits, Group Portraits, and Political Cartoons & Caricatures chapters are identified as specifically as possible, although not always in the captions. All identifiable individuals, Senate-related or otherwise, are included in the index, as are the names of print creators and original artists for all Senate-related images. The appendix features select prints with their keys.

All image photography was done in color. Where the Senate collection contains multiple versions of the same print, the print with optimum resolution in the best physical condition was selected as representative. Identification information for each print consists of title, creator(s), publication or publisher, date of publication, printing technique, dimensions, and object catalogue number (cat. no.), defined as follows.

TITLE

Title expresses the primary text assigned by the publisher relating directly to a print. In the interest of space and clarity, particularly in the case of the political cartoons, any ancillary text is excluded. Spelling, grammar, and punctuation are transcribed literally except where front slashes (/) have been added to differentiate between separate titles or subtitles for which no punctuation appears on the print. Brackets ([]) are used to help clarify a depicted subject or person by denoting added words or letters not included as part of the printed title. A title contained completely within brackets was assigned to the print based on its subject matter. Foreign language titles have not been translated.

CREATOR

Creator identifies the full name, or names, of a print's creator (engraver, lithographer, photographer, etc.), followed by the name of the original artist of the image, if known. It is assumed that a print is based on a sketch or a drawing by an original artist unless otherwise noted (e.g., after photograph, after painting). The term "Unidentified" is used when the creator of an image is not known.

PUBLICATION/PUBLISHER

Publication/Publisher notes the full name of the newspaper, book, or individual that published the print. The term "Unidentified" is used when the publication or publisher of a print is unknown.

DATE

Date reflects a print's date of issue or publication. Dates conform to the format of month/day/year. When an exact date is not known, a circa date is used, suggesting a range of plus or minus five years. A print with a circa date or year-only date is listed near the end of other prints from that year.

PRINTING TECHNIQUE

Printing technique describes the process or technique used to create a print, followed by the type of coloring employed. A colored lithograph is referred to as “Lithograph, hand-colored” if it is not machine colored; otherwise, it is referred to simply as “Lithograph, colored,” which denotes either entire machine coloring or a combination of hand and machine coloring. A “Metal engraving” denotes when a more specific metal type (steel or copper) could not be identified conclusively; and a print is simply noted as an “Engraving” if it could not be differentiated as being created in wood or metal. The term “Photomechanical process” is used to describe a variety of processes involving the transfer of a photographic image to a printed format.

DIMENSIONS

Dimensions specify the size of the image, including any directly related text; the entire page size is not noted. Measurements conform to the format of height followed by width, in both inches and centimeters.

CATALOGUE NUMBER

Catalogue number identifies each print with a unique United States Senate control number. Where the collection contains multiple versions of a particular print, the number corresponds to the specific print that was photographed for this catalogue.

Readers who can identify any missing information for prints are invited to submit the information to the Office of Senate Curator. The collection presented in this publication represents the U.S. Senate graphic art holdings as of January 2005. Additional information on the Senate collection is available through the Office of Senate Curator, or at www.senate.gov/art. 