



SENATE

HOUSE

ADMINISTRATION

WE
THE WESTERN
REPUBLICAN
PRESS -
DEMAND
THE
REPEAL
OF THE
MCKINLEY
TARIFF
BILL

WE, THE
TRUSTS
COMBINES,
DEMAND
THAT THE
MCKINLEY
TARIFF
BILL
SHALL
BE
SUSTAINED

POLITICAL CARTOONS
& CARICATURES



A. JACKSON.

Jefferson

SUGAR
Schedule

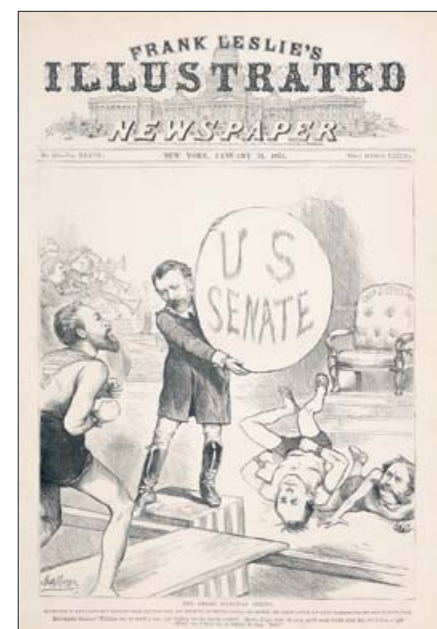
SUGAR DEA

THE SENATE THEATRE: 19TH-CENTURY CARTOONISTS AND THE U.S. SENATE

Donald A. Ritchie

Political cartoons have been popular in America since before the Revolution. In 1754 Benjamin Franklin contributed the image of a snake cut into sections (one for each colony) and labeled it “Join, or Die.” Technological limitations prevented newspapers from making use of these cartoons, however, so most were printed as broadsides and distributed by political parties during election campaigns. Not until 1855 did the British engraver Henry Carter, under the pen name Frank Leslie, launch America’s first fully illustrated journal. *Frank Leslie’s Illustrated Newspaper* was a 16-page weekly publication that made use of woodcuts and steel engravings to portray a wide range of current events, everything from politics to prizefighting. The magazine’s prominent alumni included Thomas Nast, who joined its staff as a teenager in 1855, before taking his talents to *Harper’s Weekly*, and Joseph Keppler, who drew for *Frank Leslie’s* beginning in 1872. Keppler later launched *Puck*, the first magazine to use color cartoons. Other publications such as *Judge* and *Life* offered further outlets for cartoonists. Early in the 20th century, new magazines turned to muckraking and made their cartooning predecessors appear antiquated. By then, however, the newspapers were employing editorial cartoonists to carry on the tradition.¹

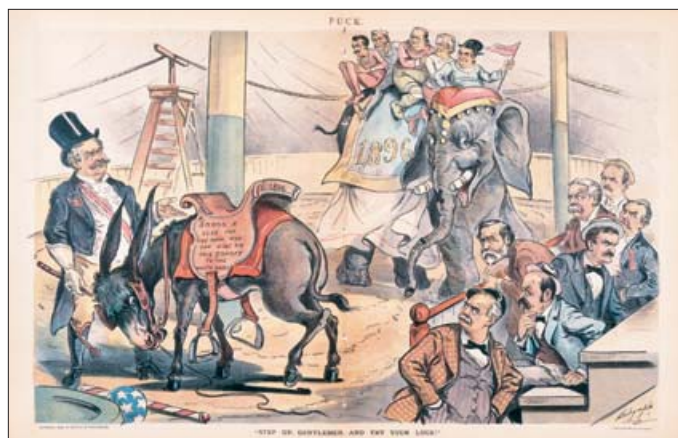
Although many of the engravings are neutral or objective reproductions of scenes, some cartoonists used their drawings to hammer home their own political points of view. In fact, cartoonists often did their best work when they were attacking an individual, a group,



This cartoon shows a typical cover from *Frank Leslie’s*, America’s first fully illustrated journal that addressed current events. (See p. 327)



Thomas Nast used Shakespearean characters and stories to lampoon political figures and events of the time. (See p. 323)



The circus provided the perfect imagery to tell the story of the 1896 election. (See p. 441)

or an idea. They were especially attuned to corruption, scandal, and political mischief. In seeking to capture the nub of a complex issue, cartoonists sought readily understandable visual images. They drew on nursery rhymes, classical legends, Shakespearean plays, the Bible, the old masters, the circus, or anything else that the average reader might recognize. With both gentle and ferocious humor, they dressed political figures incongruously and highlighted the peculiarities of their physiognomy. Over time, the people and situations that readers a century ago might have recognized have grown obscure. The names of the senators have faded from public memory, and schoolchildren no longer spend so much time studying ancient Greece and Rome, which would enable them to recognize images that once were commonplace. In some cases, the cartoonists created their own symbols, which remain vivid a century later. Uncle Sam, John Q. Public, the Republican elephant, and the Democratic donkey are all the creations of cartoonists' imaginations.²

While the quality of the illustrations varies widely depending on the artist and the medium, many have retained their power and visual appeal. In reviewing “The Making of Cartoons” in 1890, the *New York Times* noted that most of the prominent “pictorial humorists” of the day had received formal art training. “You must know how to draw an object before you are able to seize upon its points of distortion,” the *Times* observed. “Furthermore, that peculiar sense of the

humorous that enables one always and without hesitation to perceive the ludicrous side of a case is accorded to few men. Literary humor cannot be acquired; it must be inborn, and it is exactly the same with regard to pictorial humor.”³

In looking over the field of cartooning in the 19th century, the *Times* marveled over how many of the best cartoonists had come from abroad. The paper cited Thomas Nast, a Bavarian, and Joseph Keppler, an Austrian, along with others from elsewhere in Germany and the United Kingdom, where humor magazines had flourished before they grew popular in America. Yet while Nast and Keppler were both immigrants, they were entirely different in their artistic styles, their politics, and their use of technology for reproducing their work. Between them, they highlight the major trends in 19th-century cartooning and account for a large share of the U.S. Senate’s collection of engravings and lithographs.

The caricatures of Thomas Nast set the bar high for all competitors who followed. Nast was born in a Bavarian military barracks in 1840, the son of a trombone player for a military band. Revolutionary upheaval in Germany in the 1840s caused his family to immigrate to New York City in 1846. The young Nast displayed such a talent for drawing in school that he was admitted to the Academy of Design. While still a teenager, he was hired as an illustrator for *Frank Leslie’s Illustrated Weekly*, where he received technical training from experienced engravers and learned to work under the pressure of a weekly deadline. Finding that his talents were in demand, Nast took a better-paying job with the *New York Illustrated News*, where he sketched a variety of subjects, including prize fights, the trial of the abolitionist John Brown, and the inauguration of Abraham Lincoln. The Civil War cemented Nast’s lifelong allegiance to the Republican Party, and he remained thereafter an avid supporter of



President Andrew Johnson was the first political leader to fall victim to Nast’s gift for caricature. (See p. 331)



Here Nast employs a donkey to represent the Democrats and a tiger as the New York City Democratic political machine. (See p. 334)



Nast was the first to use an elephant as the Republican image. (See p. 337)

the great Union General Ulysses S. Grant. Said President Lincoln of his highly patriotic, pro-Union sketches, “Thomas Nast has been our best recruiting sergeant.”

In 1862 *Harper’s Weekly* magazine hired Nast. Its publisher, Fletcher Harper, told Nast not simply to illustrate scenes that he saw but to use his imagination to make pictures that would tell a story. It was Nast who first used the elephant as the Republican image and popularized the donkey (which other cartoonists already had been using) for the Democrats. He also drew a ferocious Tammany tiger as an attack on New York City’s Democratic political machine and, on a lighter note, he shaped the American image of Santa Claus through his annual Christmas drawings.

Thomas Nast drew things as he saw them. He insisted that his cartoons reflect his own thinking, not his publisher’s. Generally, he and his editors shared similar political views, but at times Nast’s cartoons put him at odds with his employer. For instance, *Harper’s Weekly* backed the Democratic candidate, editor Horace Greeley, in the 1872 election, while Nast stayed loyal to President Grant. In Nast’s cartoons, Greeley appeared as a fool and a traitor. As Nast explained his style, “I try to hit the enemy between the eyes and knock them down.” In 1877 Fletcher Harper died, and other members of the Harper family began to shift the magazine away from politics to more family-friendly subjects in order to widen its audience. Nast’s cartoons, which once had helped to sell the weekly, now appeared less frequently.

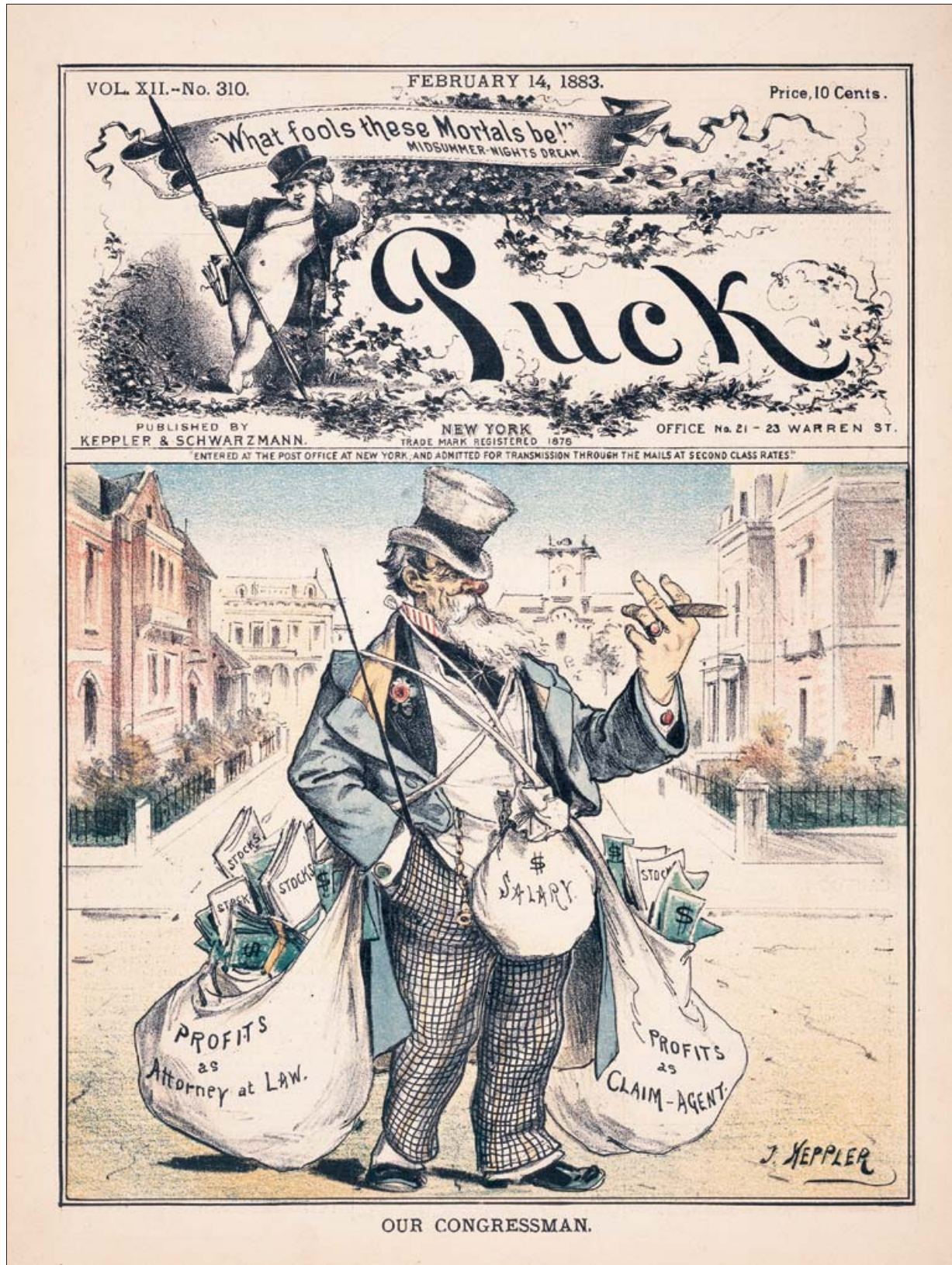
The complex political and economic issues of the Gilded Age dampened Nast’s slashing style. However, the clash of political titans

Roscoe Conkling and James G. Blaine in 1881, during the tragically brief Garfield administration, revived his political passions. During the presidential election of 1884, when Blaine ran as the Republican candidate against New York Governor Grover Cleveland, both Nast and *Harper's Weekly* bolted from the “Grand Old Party” to support the Democratic candidate. Cleveland won, but *Harper's Weekly* suffered a loss of readers and advertisers, making its management even less tolerant of the temperamental artist. Two years later, just after he had drawn his regular Christmas picture, Nast resigned from *Harper's Weekly*. He founded *Nast's Weekly* in 1893, but by then his style and politics had fallen out of fashion, and the enterprise failed. He lectured and freelanced but faded so quickly from public view that people began referring to him as “the late Thomas Nast.” Soon the cartoonist found himself in debt, so he accepted a political appointment from President Theodore Roosevelt to be American counsel in Ecuador. There Nast died of yellow fever in 1902.⁴

Ironically, Thomas Nast fell out of favor just as the political cartooning he had pioneered took hold in the daily newspapers. The new style of cartooning was considerably different from Nast's dark, angry, moralistic woodcuts, however. The man who had set out to challenge Nast and change the nature of cartooning was Joseph Keppler. Although two years older than Nast, Keppler was in some ways a generation younger. He had endured neither the moral fervor nor the horrors of the Civil War, memories Nast could never shake. Keppler's cartoons, printed in color, treated politics less passionately and more humorously. While color images had been available in prints like those sold by Currier and Ives, they were too expensive to publish in magazine form until Keppler's magazine, *Puck*, appeared in 1877.



In this cartoon, Nast depicts the clash in 1881 between Senators Roscoe Conkling and James G. Blaine. (See p. 358)

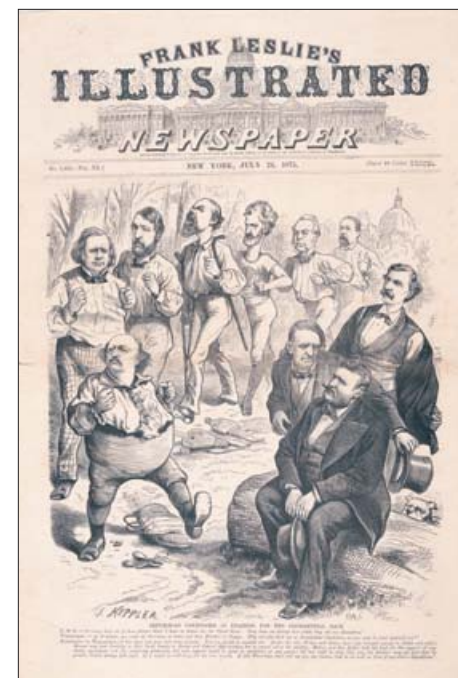


In this 1883 lithograph, cartoonist Joseph Keppler portrays members of Congress as plutocrats who drew their government salaries while also practicing law and lobbying for private claims before Congress. (See p. 362)

Tall, good-looking, theatrical, jovial, and witty, Joseph Ferdinand Keppler was born in Vienna, Austria, in 1838. He first demonstrated his artistic talents by decorating pastries in his family's bakery. After the failed revolution of 1848, Keppler's father and older brothers fled to America, but he remained behind with his mother and younger siblings. Keppler's talents at drawing got him admitted to the Academy of Fine Arts in Vienna. After he graduated in 1855, he went to Italy, painting scenery for a traveling theatrical company. (In later years the figures in his cartoons often resembled actors playing a scene on stage.) Before long, Keppler began acting in the company as well. Starting in 1865, he contributed cartoons to a Vienna humor magazine, *Kikeriki!* (German for the rooster's crow).

Keppler's father, who had settled in Missouri, urged the young artist to come to America. In 1867 Keppler and his wife immigrated to St. Louis, joining its large German expatriate population. He planned to attend medical school, but instead began performing in a German-language theater and later became a theater manager. Meanwhile, Keppler started producing a weekly German-language humor magazine, *Die Vehme* (The Star Chamber). Where other American publications of the day employed woodcuts and steel engravings, *Die Vehme* relied on a lithographic press, which cut costs by eliminating the need for an engraver. The magazine folded after a year, sending Keppler out looking for work as "a half-starved Bohemian."

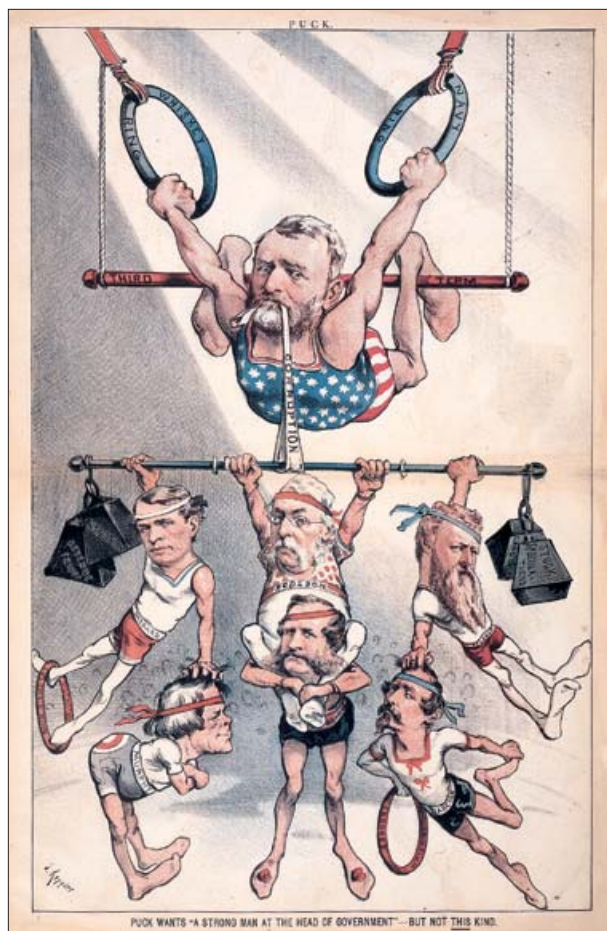
Frank Leslie's Illustrated Weekly had long been looking for someone to challenge its former artist, Thomas Nast, who was then at the height of his influence at *Harper's Weekly*. Leslie's hired Keppler, who



Initially, Joseph Keppler's work with *Frank Leslie's* in the early 1870s was intended to challenge Thomas Nast. (See p. 332)



Eventually, Keppler would be known for his color lithography, as seen in this 1893 cartoon. (See p. 421)

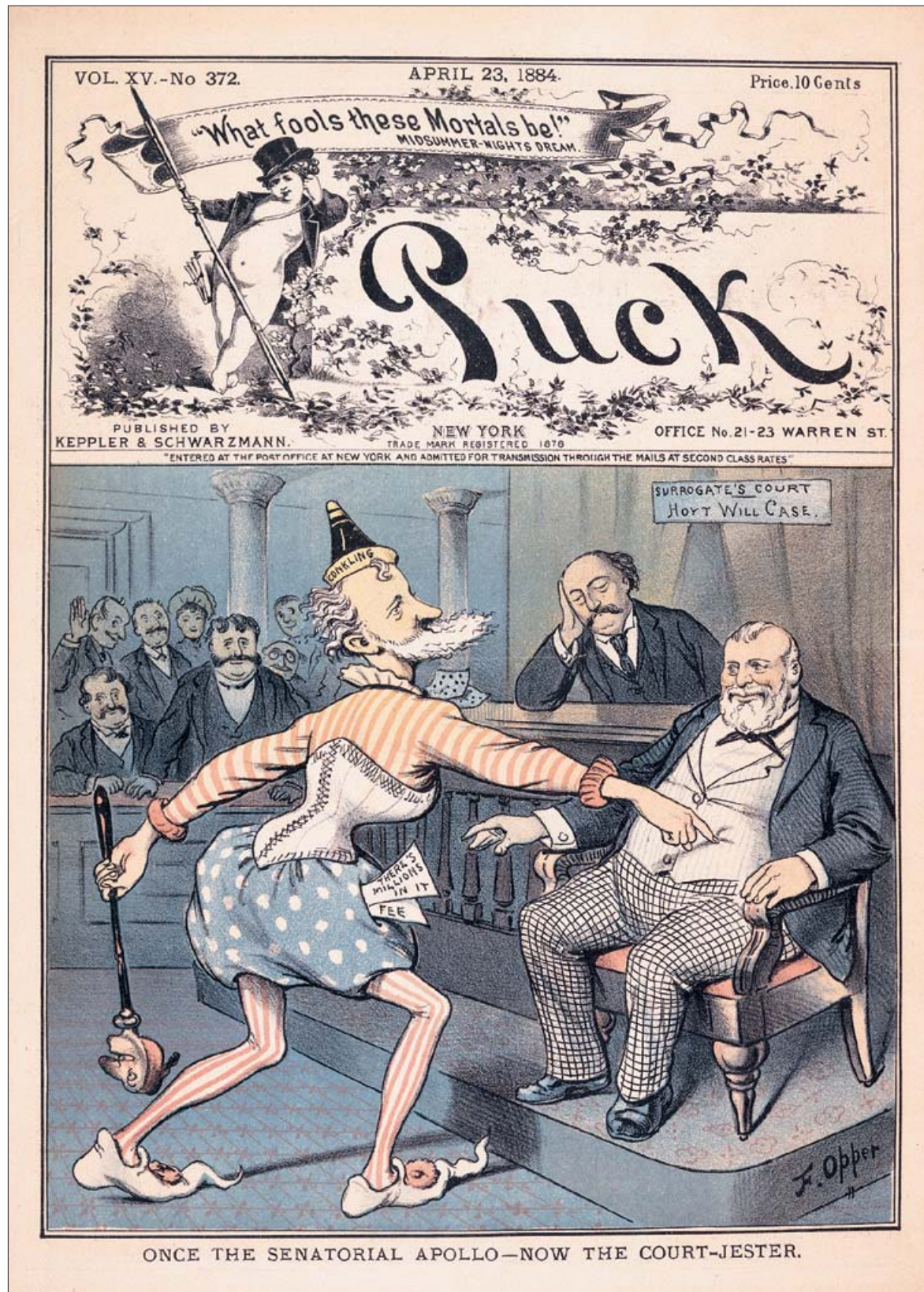


Keppler employed light satire to critique the presidency of Ulysses S. Grant. (See p. 344)

set out to unseat Nast as the nation’s leading cartoonist. Joseph Keppler’s style offered an immediate contrast with Nast’s. Keppler looked to the future while Nast could not escape the past. Keppler was light; Nast was dark. Keppler was a satirist; Nast remained an angry partisan. Like Nast, however, Keppler employed recurring symbols and themes, such as making James G. Blaine the “Tattooed Man” or drawing the diminutive Benjamin Harrison in the hat of his grandfather, William Henry Harrison, which was far too big for him.⁵

Having arrived in the United States after the Civil War, Keppler did not share Nast’s emotional attachment to the war and the Republican Party. *Leslie’s* leaned Democratic, and Keppler followed its lead. In the 1872 election, Keppler’s cartoons attacked President Grant and supported his Democratic opponent, Horace Greeley. He even made fun of *Harper’s Weekly’s* “Nasty” cartoonist.

Keppler felt uncomfortable following *Leslie’s* editorial line, however, and he became one of the founders of *Puck*—originally a German-language humor magazine that in 1877 began printing an English-language version as well. The magazine took its name from the blithe spirit of Shakespeare’s *Midsummer Night’s Dream*, along with its motto: “What fools these mortals be!” *Puck* looked different than other magazines of the day. It employed lithography in place of wood engraving and offered three cartoons in place of the usual one. The cartoons were initially printed in black and white, but later several tints were added, and soon the magazine burst into full, eye-catching color.



A typical cover from *Puck* featured a cartoon in full color. Here artist Frederick B. Opper makes light of Roscoe Conkling's decision to resume the practice of law after his resignation from the U.S. Senate. (See p. 363)

Puck began to add color tints in its first weeks of operation. A picture at the top of the page might be all red, while one at the bottom was all blue, and the center showed a blend of the colors. The tints were flat colors, unable to show light spots or dark shadows. Keppler, with a more highly developed sense of color, adjusted the printing process. A contemporary newspaper account recorded that “Joseph Keppler handles the lithographer’s tools more skillfully than any other caricaturist of his standing in the country.”⁶ Other artists lacked Keppler’s confidence and speed in lithography; they simply colored a black-and-white proof and handed it to the lithographer to use as a guide. Keppler’s system started by making a pencil sketch on paper to group the figures and get a general sense of the picture. He then drew the final version of the cartoon on a lithographic stone with crayon and pen. The stone was polished and an impression was made. Keppler tinted the first proof to get a better idea of the color effect; then he prepared several other stones, each with a separate color. The impressions would be printed over one another to create a full-color effect. *Puck* needed to begin printing

a full week before the release date, thus adding a sense of urgency to Keppler’s work so his political cartoons could remain timely two weeks after he drew them.

Aside from his talent and creative use of color, Joseph Keppler had a whimsical sense of humor. He once commented that to him almost every human being resembled some animal, bird, or inanimate object. “The secret of caricature is exaggeration of course,” he explained, but the artist had to determine the key elements of a man’s character in order to highlight and exaggerate them. In addition to his political cartoons, Keppler drew a series of “Puckographs,” caricatures modeled after those that ran in the British journal *Vanity Fair*. Each profiled a different American politician.



This caricature of Vice President Hannibal Hamlin is an example of a “Puckograph.” (See p. 346)

As America's first political humor magazine, *Puck* attracted an appreciative audience. Its pro-Cleveland cartoons in 1884 may well have contributed to the Democratic candidate's narrow victory in the presidential election. The Republicans responded by buying *Puck's* weak rival, *Judge*, and luring away some of *Puck's* talented staff. Within a few years, *Judge* supplanted *Puck* as the leading humor magazine. Business concerns strained Keppler's naturally nervous temperament, and he died unexpectedly in 1894.⁷

As Joseph Keppler and Thomas Nast faded from the scene, Joseph Pulitzer's *New York World* and William Randolph Hearst's *New York Journal* began running regular cartoons, both political and humorous in nature. The newspapers employed the techniques that the earlier magazines had pioneered and preserved the legacy of Nast and Keppler in the form of daily editorial cartoons. ❧



Judge emerged as a contemporary of *Puck* in the late 19th century. (See p. 445)

1. Stephen Hess and Milton Kaplan, *The Ungentlemanly Art: A History of American Political Cartoons* (New York: Macmillan, 1968), 16–17, 76–77, 117; Donald A. Ritchie, *American Journalists: Getting the Story* (New York: Oxford University Press, 1997), 114–118.

2. Stephen Hess and Sandy Northrop, *Drawn and Quartered: The History of American Political Cartoons* (Montgomery, AL: Elliott and Clark, 1996), 24–35.

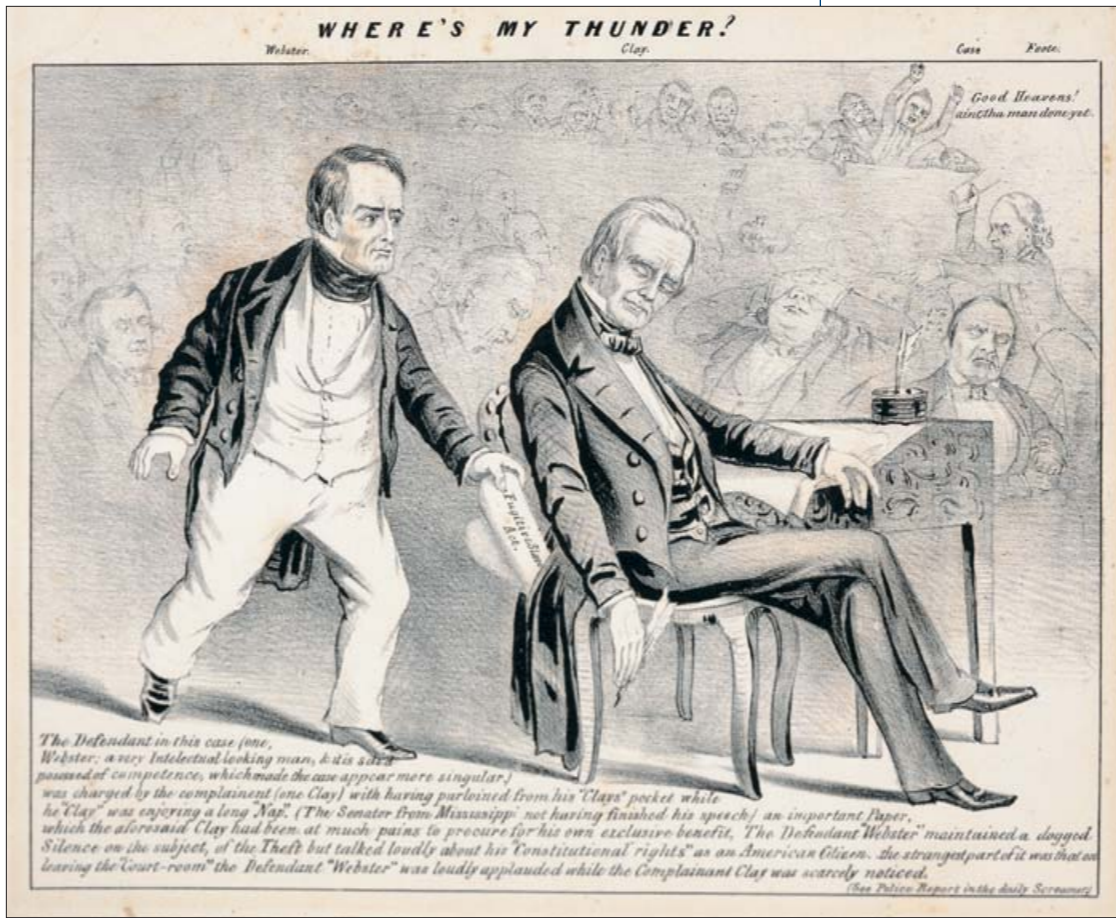
3. “The Making of Cartoons,” *New York Times*, 20 July 1890.

4. For Nast's biography see Ritchie, *American Journalists*, 114–118; J. Chal Vinson, *Thomas Nast, Political Cartoonist* (Athens: University of Georgia Press, 1967); Morton Keller, *The Art and Politics of Thomas Nast* (New York: Oxford University Press, 1968); and U.S. Senate Commission on Art, *Between the Eyes: Thomas Nast and The U.S. Senate* (Washington, D.C.: Office of the Curator, 1993).

5. For Keppler's biography, see Richard Samuel West, *Satire on Stone: The Political Cartoons of Joseph Keppler* (Urbana: University of Illinois Press, 1988); and Hess and Kaplan, *The Ungentlemanly Art*, 102–109.

6. “The Making of Cartoons,” *New York Times*, 20 July 1890.

7. “Death of Joseph Keppler,” *New York Times*, 20 February 1894.



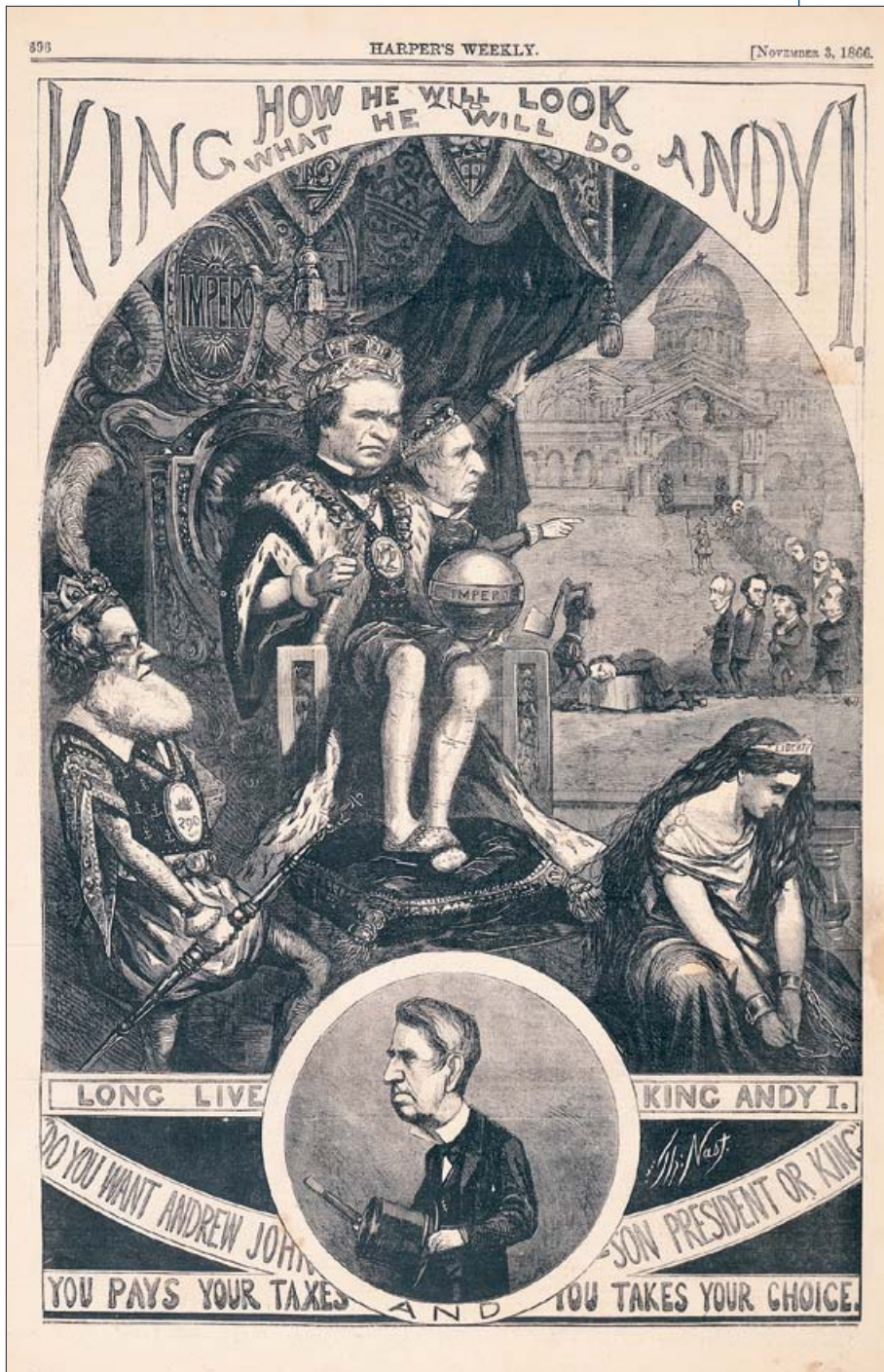
Where's My Thunder?

Unidentified
 The Old Soldier, ca. 1850
 Lithograph, black and white
 7 3/8 x 8 3/4 inches (18.7 x 22.2 cm)
 Cat. no. 38.00058.001



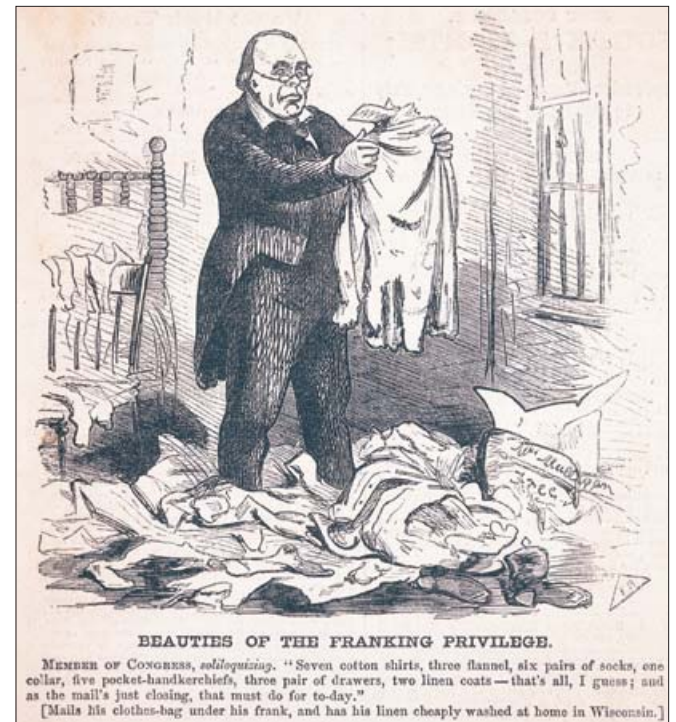
The Sad Parting between Two Old Friends.

Unidentified after John L. Magee
 Unidentified, ca. 1851
 Lithograph, black and white
 6 5/8 x 8 5/8 inches (16.8 x 21.9 cm)
 Cat. no. 38.00981.001



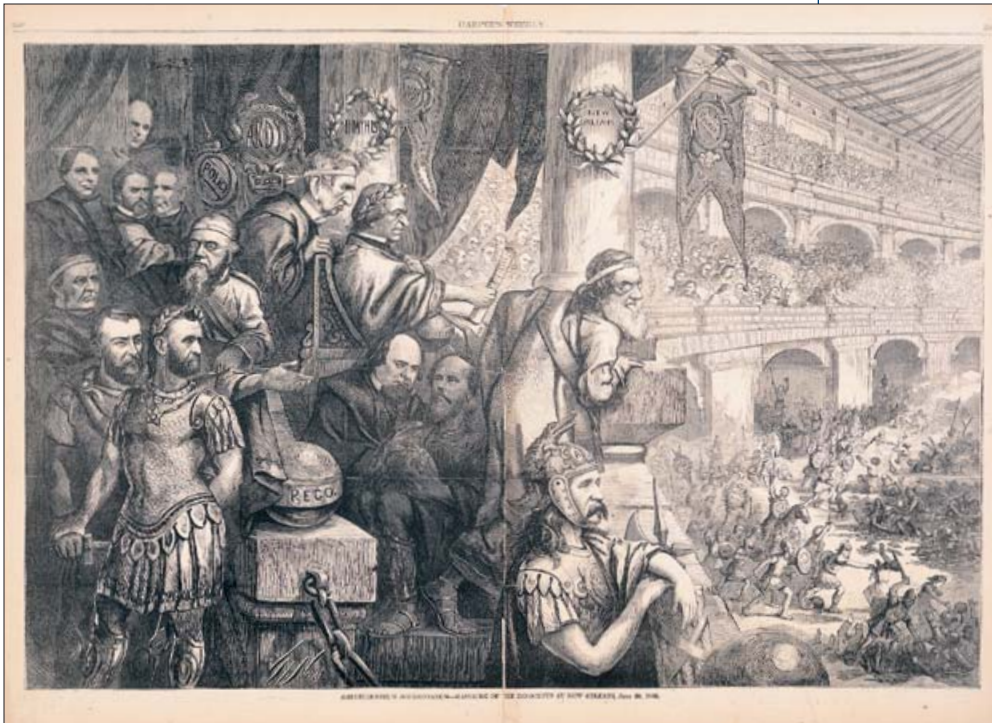
King Andy I.

Unidentified after Thomas Nast
Harper's Weekly, 11/03/1866
 Wood engraving, black and white
 13 3/4 x 9 1/8 inches (34.9 x 23.2 cm)
 Cat. no. 38.00688.001



Beauties of the Franking Privilege.

Unidentified after F. B.
Harper's Weekly, 03/10/1866
 Wood engraving, black and white
 5 1/4 x 4 3/4 inches (13.3 x 12.1 cm)
 Cat. no. 38.00536.001



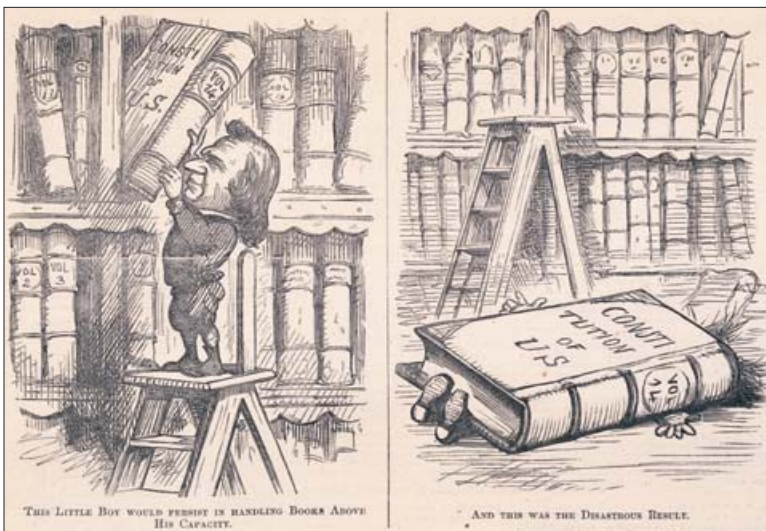
Amphitheatrum Johnsonianum—Massacre of the Innocents at New Orleans, July 30, 1866.

Unidentified after Thomas Nast
Harper's Weekly, 03/30/1867
Wood engraving, black and white
14 x 20 ¼ inches (35.6 x 51.4 cm)
Cat. no. 38.00678.001



A Brace of Dead Ducks.

Unidentified
Harper's Weekly, 03/14/1868
Wood engraving, black and white
6 7/8 x 4 ½ inches (17.5 x 11.4 cm)
Cat. no. 38.00445.001



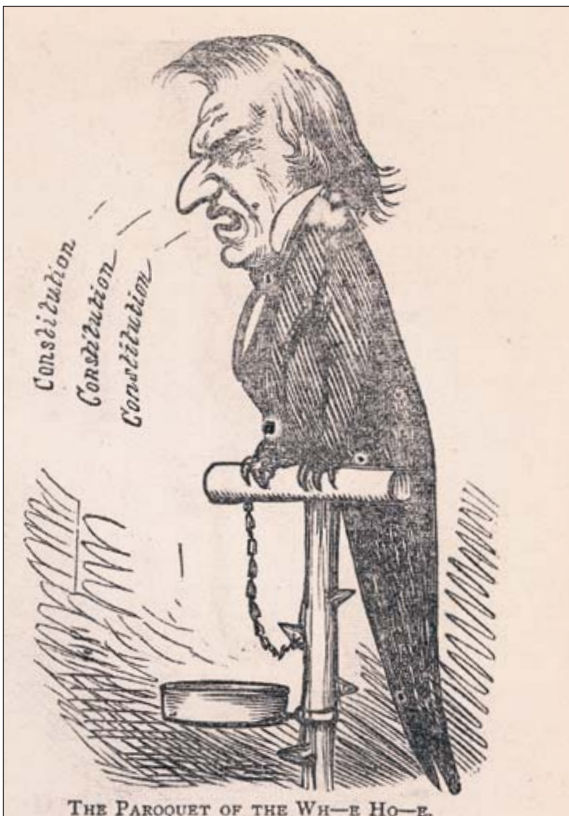
This Little Boy Would Persist in Handling Books above His Capacity. / And This Was the Disastrous Result.

Unidentified
Harper's Weekly, 03/21/1868
Wood engraving, black and white
5 x 7 inches (12.7 x 17.8 cm)
Cat. no. 38.00194.001



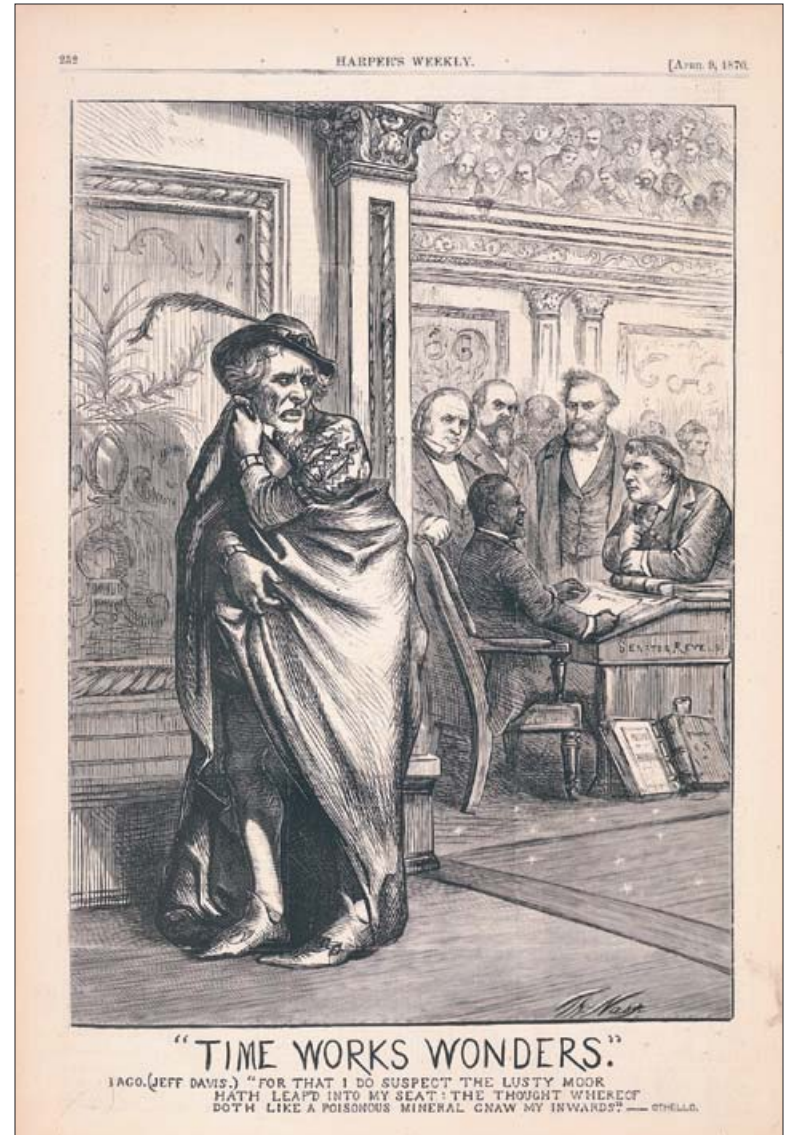
Wash-Day in Congress.

Unidentified after Matt Morgan
 Frank Leslie's Illustrated Newspaper, 12/30/1871
 Wood engraving, black and white
 9 x 12 3/4 inches (22.9 x 32.4 cm)
 Cat. no. 38.00675.001



The Paroquet of the Wh—e Ho—e.

Unidentified
 Harper's Weekly, 03/21/1868
 Wood engraving, black and white
 3 3/4 x 2 1/2 inches (9.5 x 6.4 cm)
 Cat. no. 38.00447.001



"Time Works Wonders."

Unidentified after Thomas Nast
 Harper's Weekly, 04/09/1870
 Wood engraving, black and white
 13 3/4 x 9 inches (34.9 x 22.9 cm)
 Cat. no. 38.00909.001



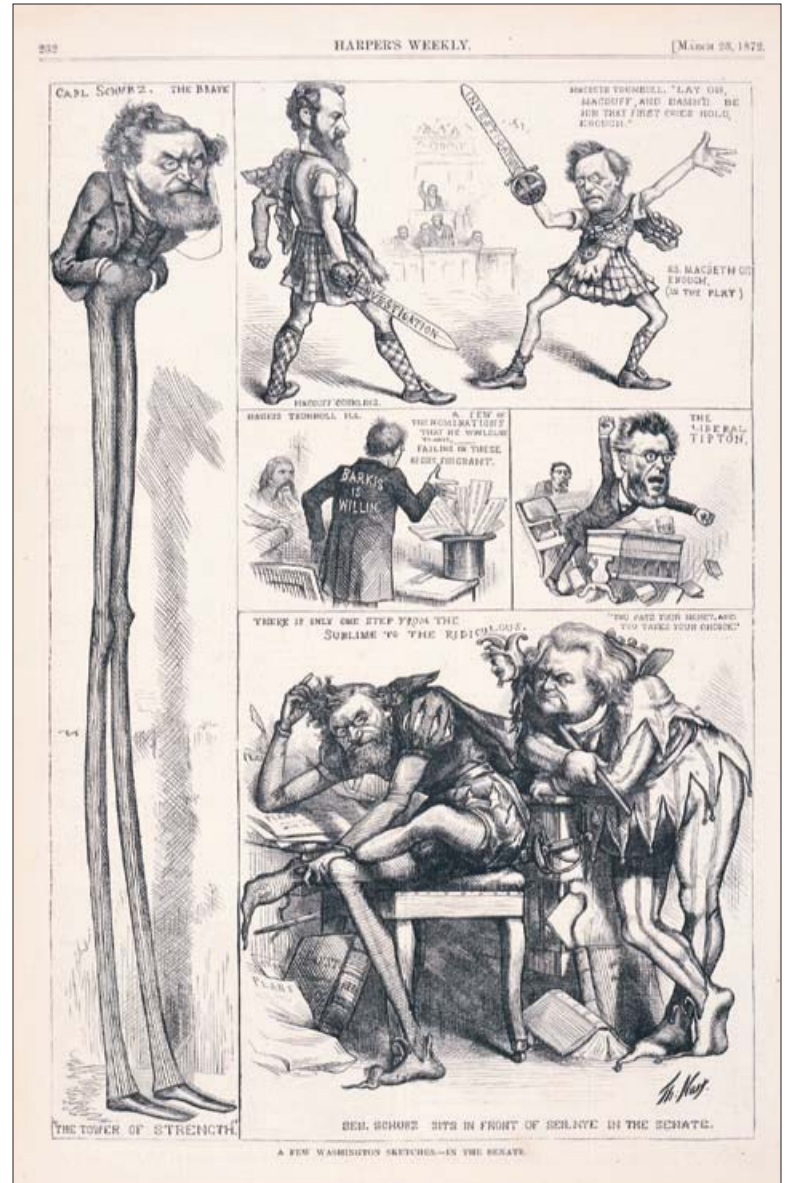
The "Liberal" Conspirators (Who, You All Know, Are Honorable Men).

Unidentified after Thomas Nast
Harper's Weekly, 03/16/1872
 Wood engraving, black and white
 9 3/4 x 13 3/4 inches (24.8 x 34.9 cm)
 Cat. no. 38.00628.001



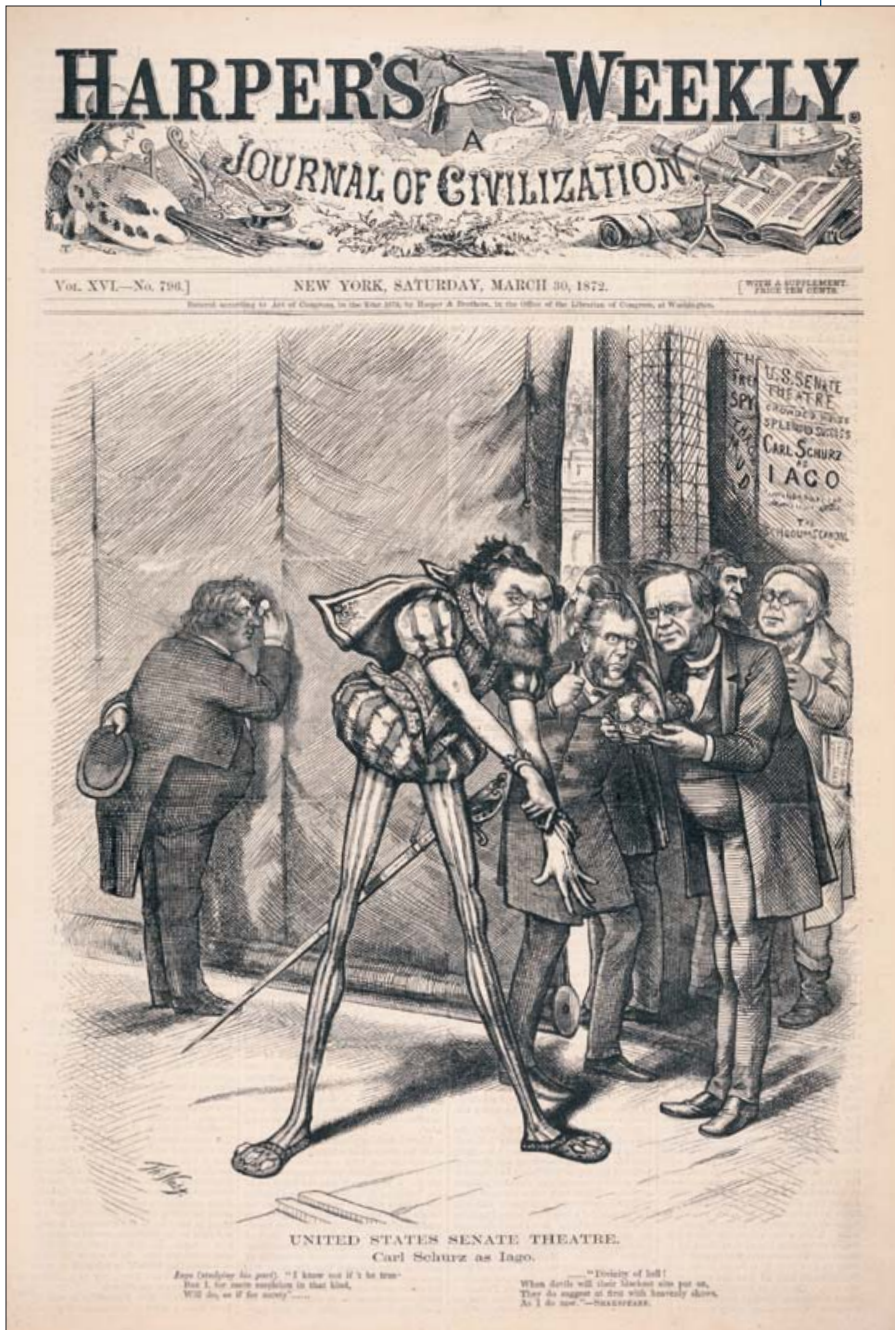
What the Senatorial Cabal Can Not "Blow Over."

Unidentified after Thomas Nast
Harper's Weekly, 03/16/1872
 Wood engraving, black and white
 11 3/16 x 9 1/8 inches (28.7 x 23.2 cm)
 Cat. no. 38.00531.001



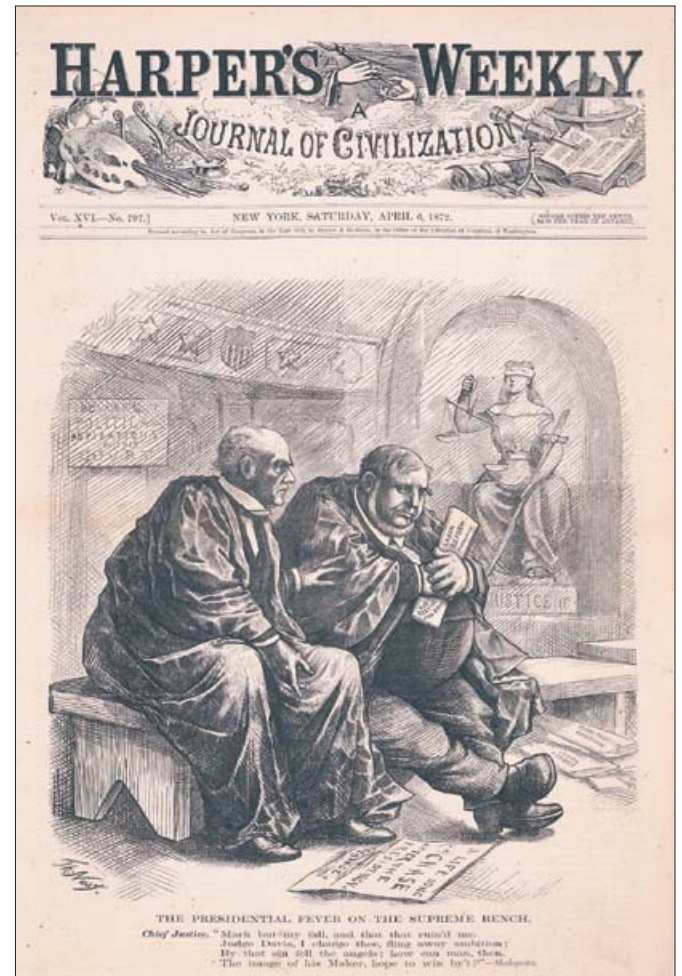
A Few Washington Sketches.—In the Senate.

Unidentified after Thomas Nast
Harper's Weekly, 03/23/1872
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 Cat. no. 38.00546.001



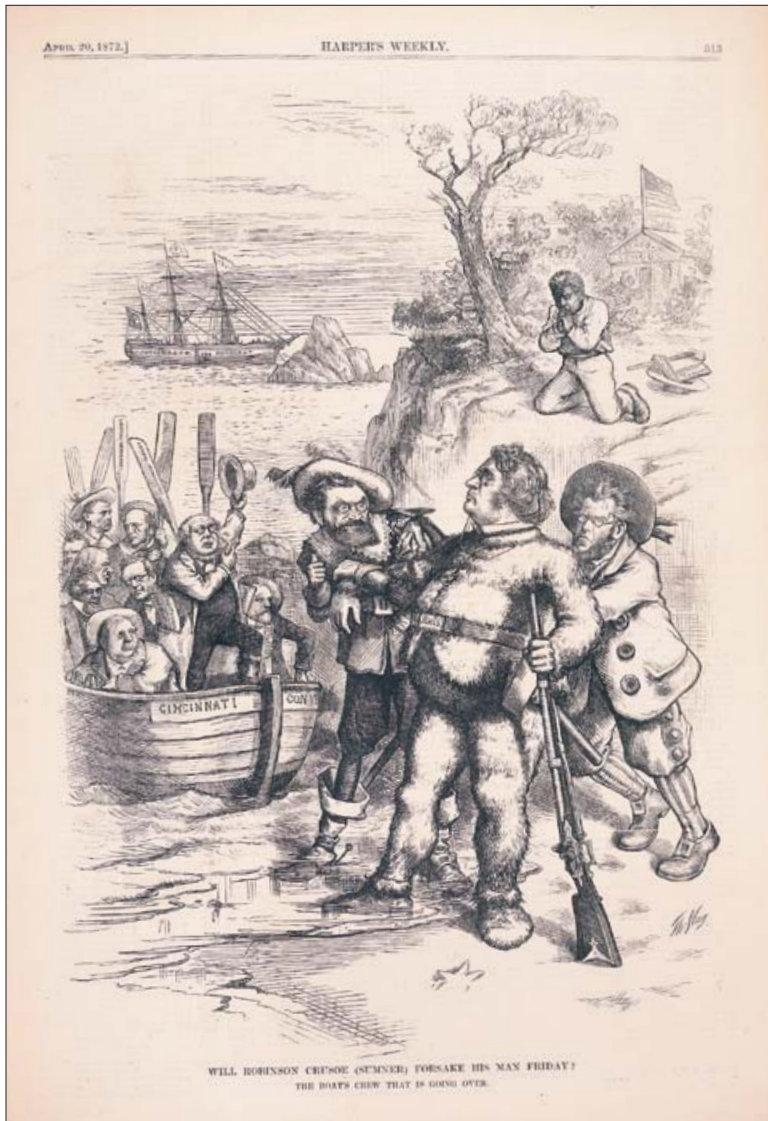
United States Senate Theatre.

Unidentified after Thomas Nast
Harper's Weekly, 03/30/1872
 Wood engraving, black and white
 11 ¼ x 9 ½ inches (28.6 x 23.2 cm)
 Cat. no. 38.00371.003



The Presidential Fever on the Supreme Bench.

Unidentified after Thomas Nast
Harper's Weekly, 04/06/1872
 Wood engraving, black and white
 11 ¼ x 9 ½ inches (28.6 x 23.2 cm)
 Cat. no. 38.00877.001



Will Robinson Crusoe (Sumner) Forsake His Man Friday?

Unidentified after Thomas Nast
Harper's Weekly, 04/20/1872
Wood engraving, black and white
14 x 9 3/8 inches (35.6 x 23.8 cm)
Cat. no. 38.00125.001



The Last Shot of the Honorable Senator from Massachusetts.—He Pulled the Long-Bow Once Too Often.

Unidentified after Thomas Nast
Harper's Weekly, 06/22/1872
Wood engraving, black and white
14 1/4 x 9 1/2 inches (36.2 x 24.1 cm)
Cat. no. 38.00627.001



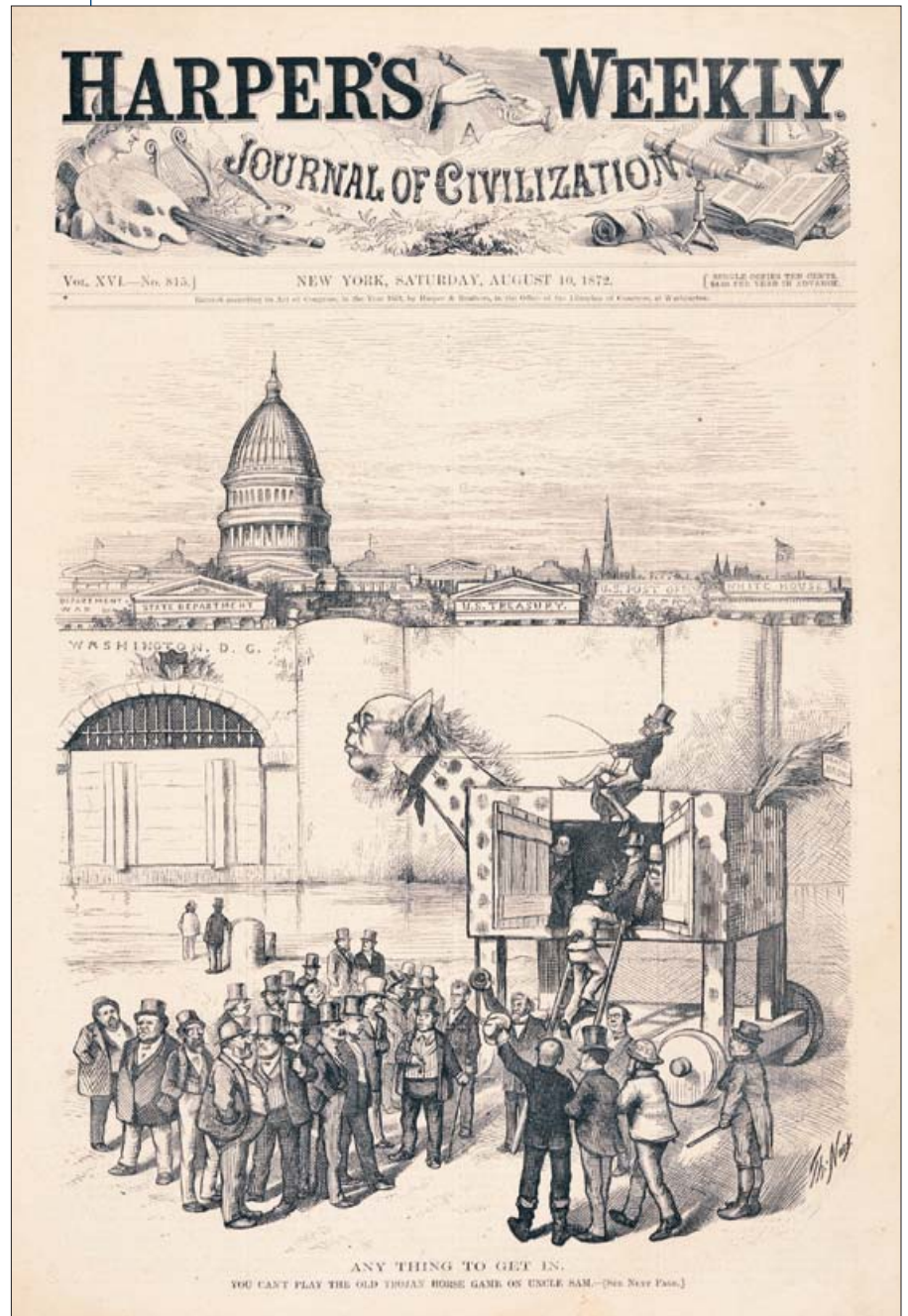
The Old Hash Warmed Up Again.

Unidentified after Thomas Nast
Harper's Weekly, 06/22/1872
Wood engraving, black and white
4 3/4 x 4 3/8 inches (12.1 x 11.7 cm)
Cat. no. 38.00677.001



Vindicated!—Sweeping Accusations.

Unidentified after Thomas Nast
Harper's Weekly, 06/22/1872
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 14 ¼ x 9 ¼ inches (36.2 x 23.5 cm)
 Cat. no. 38.00626.001



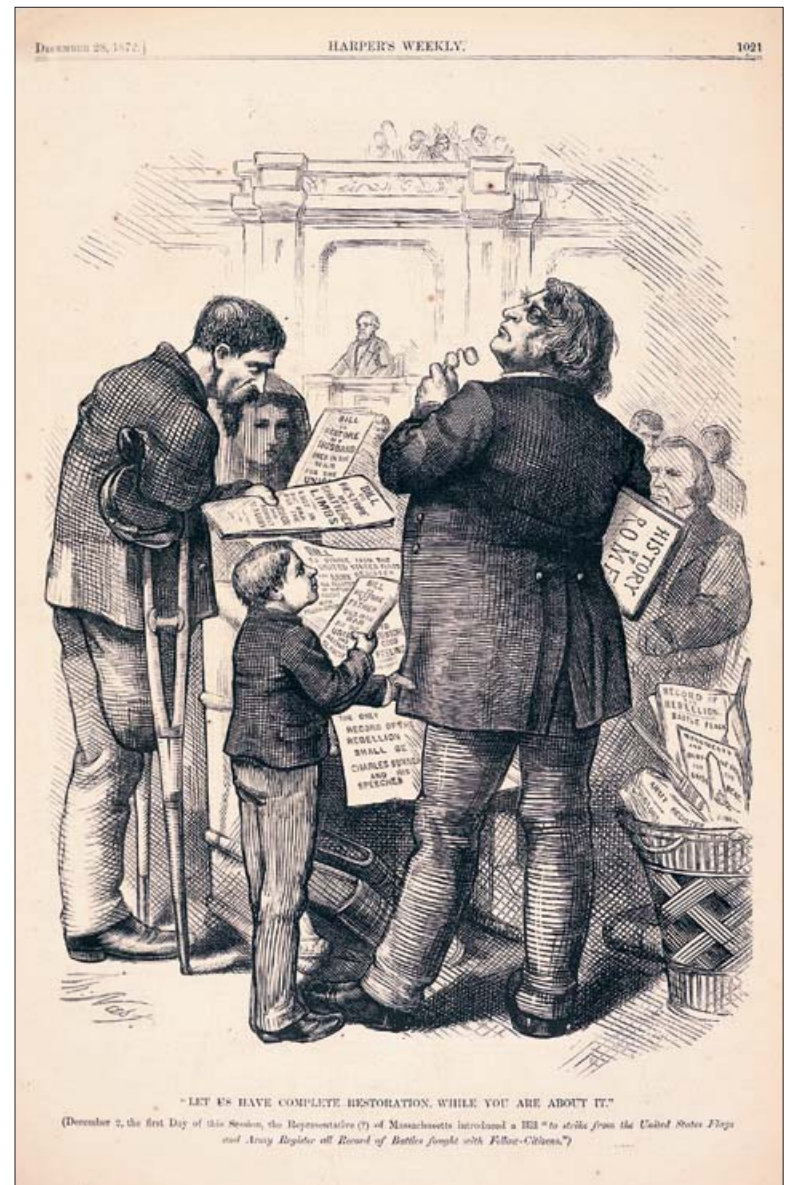
Any Thing to Get In.

Unidentified after Thomas Nast
Harper's Weekly, 08/10/1872
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 11 7/16 x 9 ¼ inches (29.1 x 23.5 cm)
 Cat. no. 38.00440.001



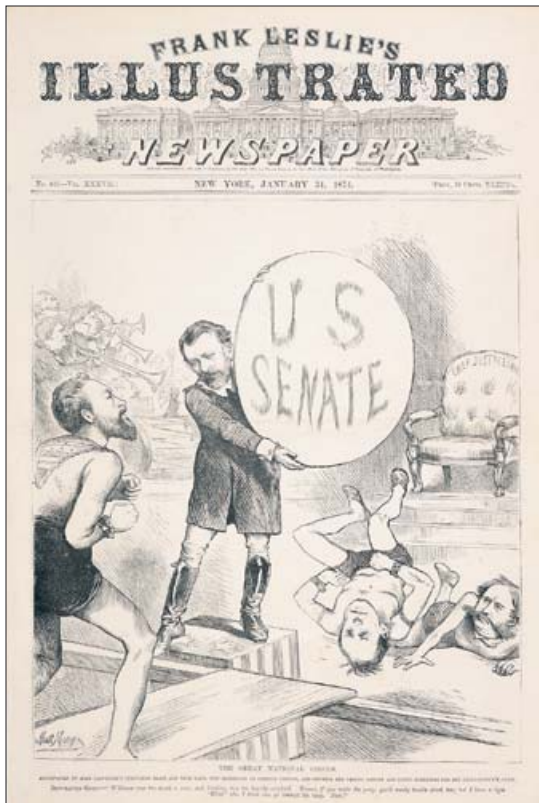
Will the Senator from Massachusetts Do This, to Make His Words Good?

Unidentified after Thomas Nast
Harper's Weekly, 08/17/1872
Wood engraving, black and white
11 3/16 x 9 3/16 inches (28.4 x 23.3 cm)
Cat. no. 38.00122.001



"Let Us Have Complete Restoration, While You Are about It."

Unidentified after Thomas Nast
Harper's Weekly, 12/28/1872
Wood engraving, black and white
13 3/8 x 9 3/16 inches (34.6 x 23.3 cm)
Cat. no. 38.00121.001



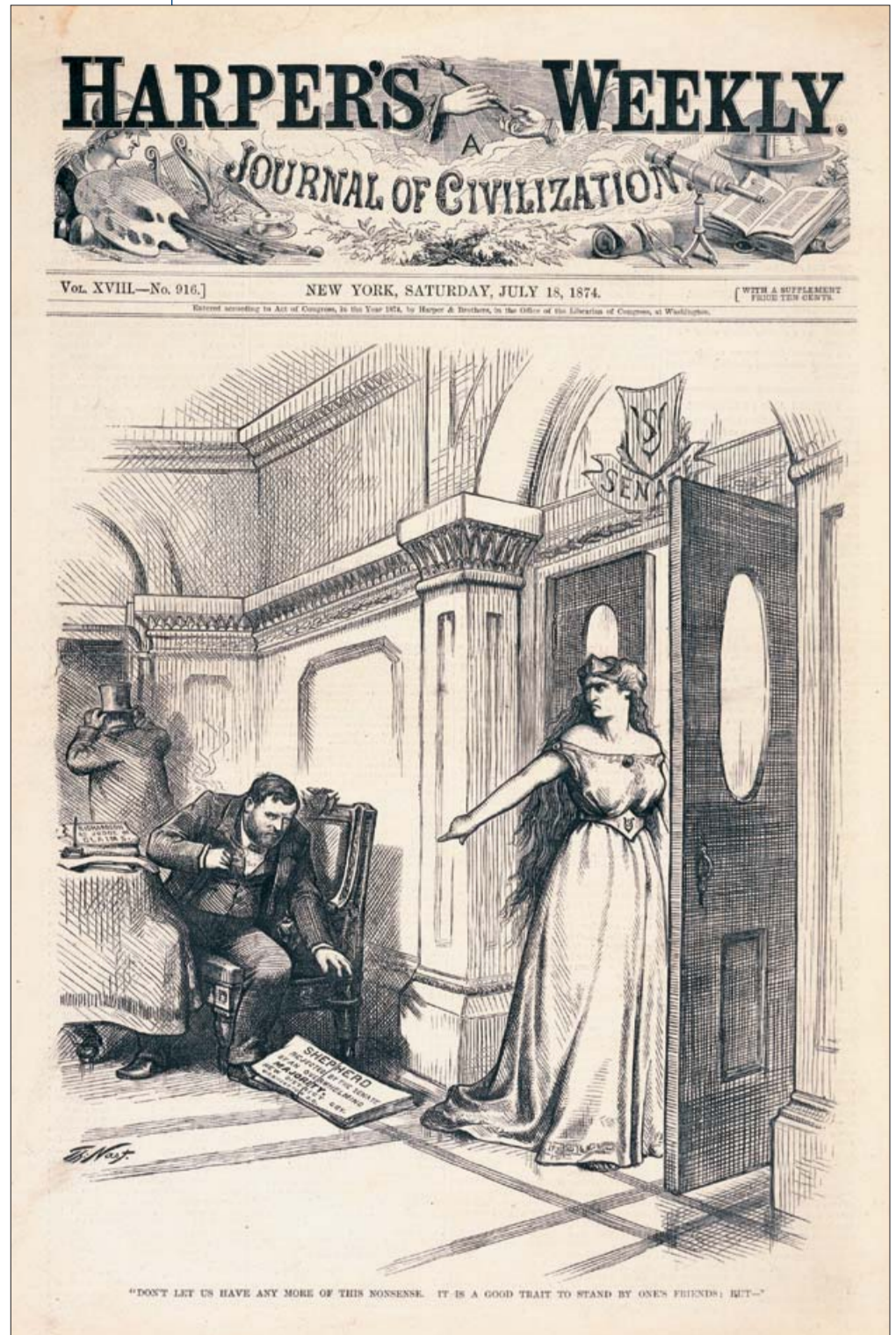
The Great National Circus

Unidentified after Matt Morgan
 Frank Leslie's Illustrated Newspaper, 01/31/1874
 Wood engraving, black and white
 12 x 9 ¼ inches (30.5 x 23.5 cm)
 Cat. no. 38.00637.001



Notice.—No Cartoon This Week.

Unidentified after Thomas Nast
 Harper's Weekly, 01/31/1874
 Wood engraving, black and white
 4 ¾ x 4 ½ inches (12.1 x 11.4 cm)
 Cat. no. 38.00679.001



"Don't Let Us Have Any More of This Nonsense. It Is a Good Trait to Stand by One's Friends; But—"

Unidentified after Thomas Nast
 Harper's Weekly, 07/18/1874
 Wood engraving, black and white
 11 ¾ x 9 inches (29.8 x 23.5 cm)
 Cat. no. 38.00684.001

REPUBLICAN SENATORS CAN REPUDIATE THEIR PLATFORM, THE NATIONAL DEBT, OR WHATEVER THEY WISH, BUT NOBODY MAY SAY A WORD AGAINST THEM, AS THEY ARE SACRED.

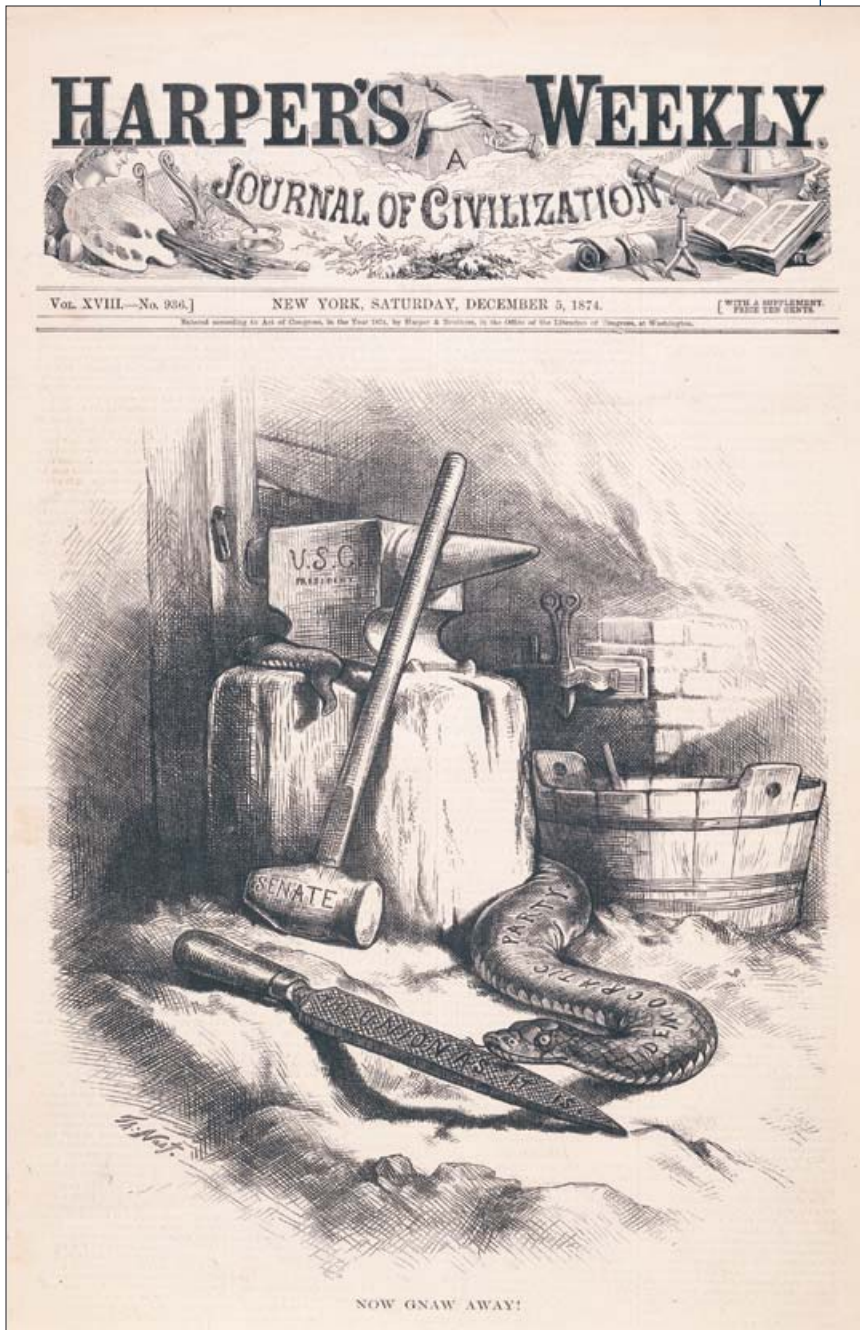


A passionate Republican partisan, cartoonist Thomas Nast never hesitated to assail members of his own party who strayed from the Republican platform. The Panic of 1873 had led Congress to adopt an inflationary measure that increased the amount of greenbacks—paper money—in circulation. Nast's hero, President Ulysses S. Grant, vetoed the bill in April 1874. Nast, who shared the president's hard-money views, drew critical cartoons of Republicans who opposed Grant on the measure. Newspapers aligned with these senators then attacked *Harper's Weekly* for becoming “a pictorial blackguard.” Nast confronted Republican senators by inserting himself in this cartoon that appeared in *Harper's Weekly* on June 6, 1874. Giving the impression that he is bowing, Nast stoops to read their “peevish” attacks on him, with the observation: “Republican senators can repudiate their platform, the national debt, or whatever they wish, but nobody may say a word against them, as they are sacred.”



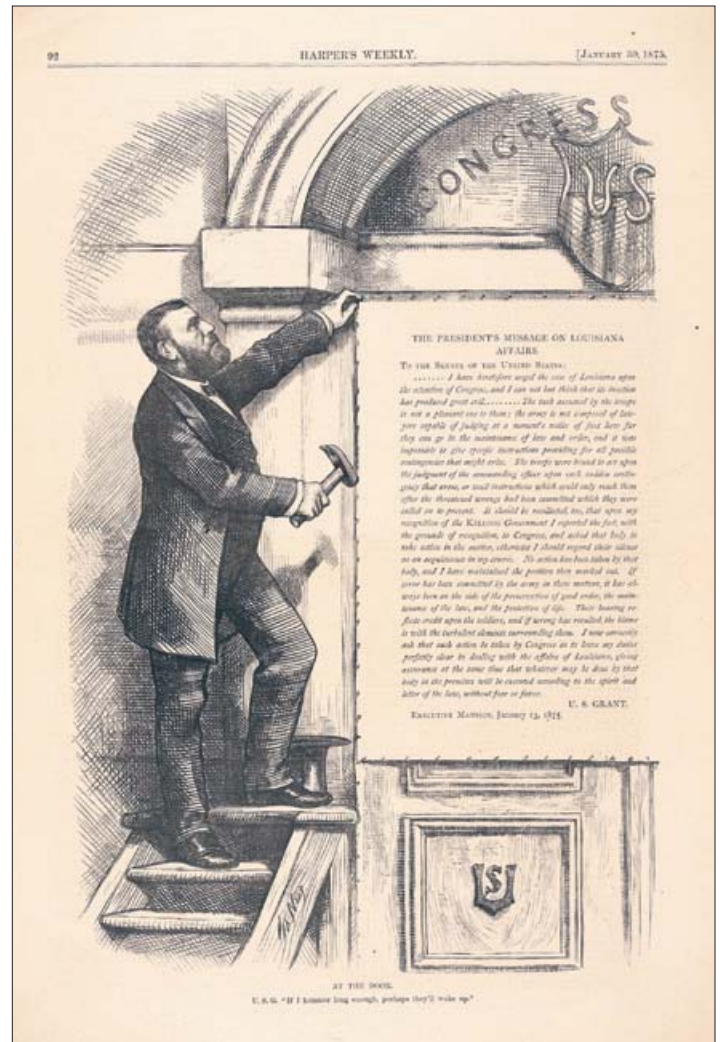
“Peevish School-Boys, Worthless of Such Honor.”

Unidentified after Thomas Nast
Harper's Weekly, 06/06/1874
 Wood engraving, black and white
 9½ x 13½ inches (24.1 x 34.3 cm)
 Cat. no. 38.00114.001



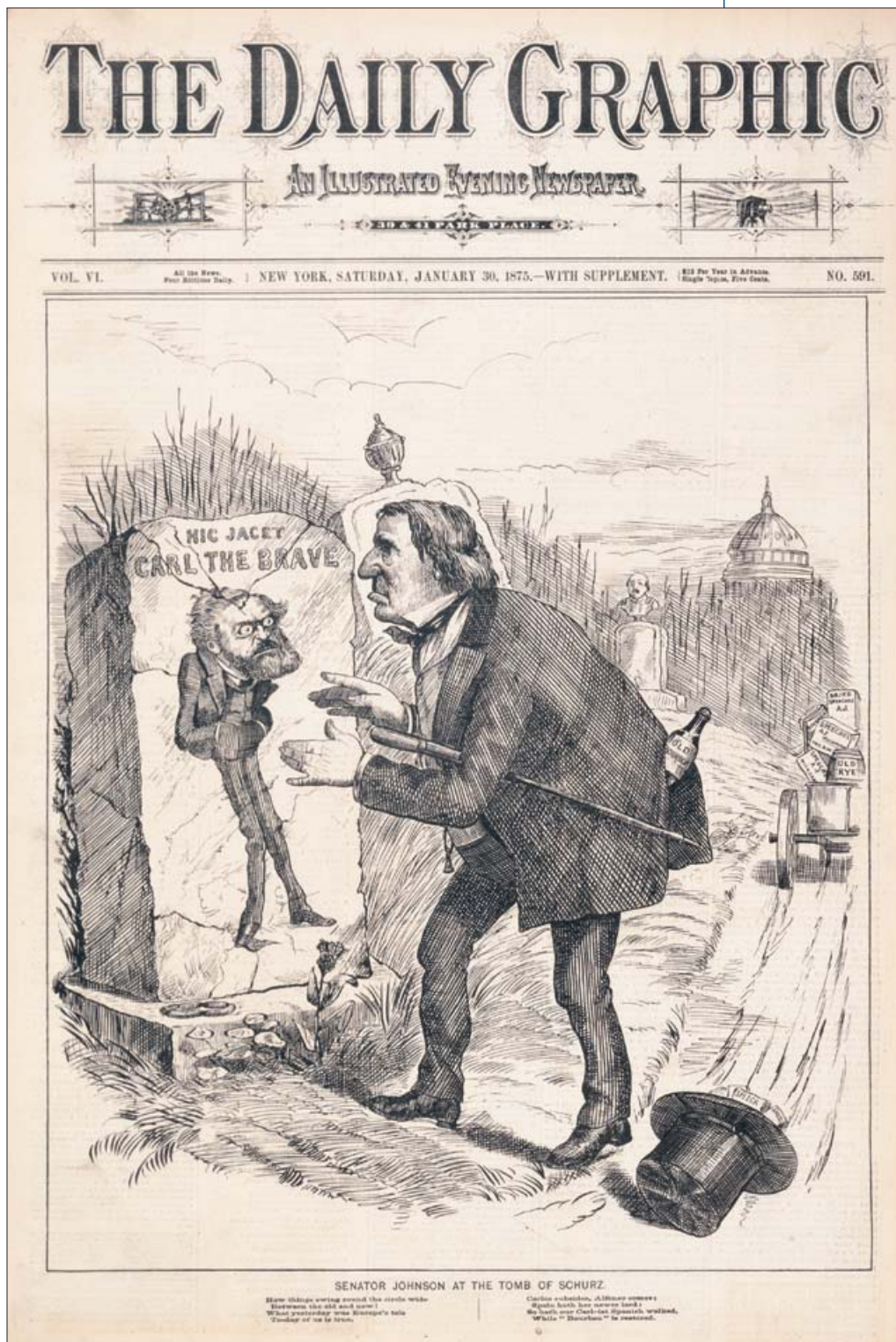
Now Gnaw Away!

Unidentified after Thomas Nast
Harper's Weekly, 12/05/1874
 Wood engraving, black and white
 11 1/2 x 9 1/8 inches (29.2 x 23.2 cm)
 Cat. no. 38.00554.001



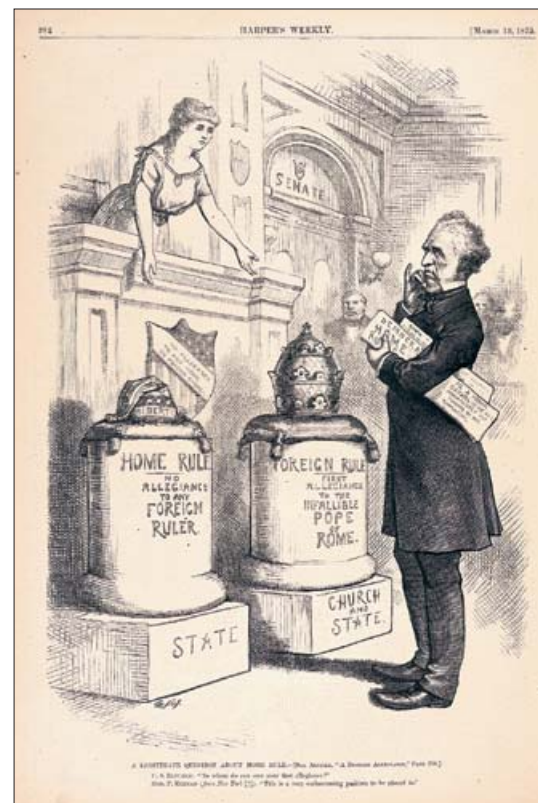
At the Door.

Unidentified after Thomas Nast
Harper's Weekly, 01/30/1875
 Wood engraving, black and white
 14 x 8 7/8 inches (35.6 x 22.5 cm)
 Cat. no. 38.00124.001



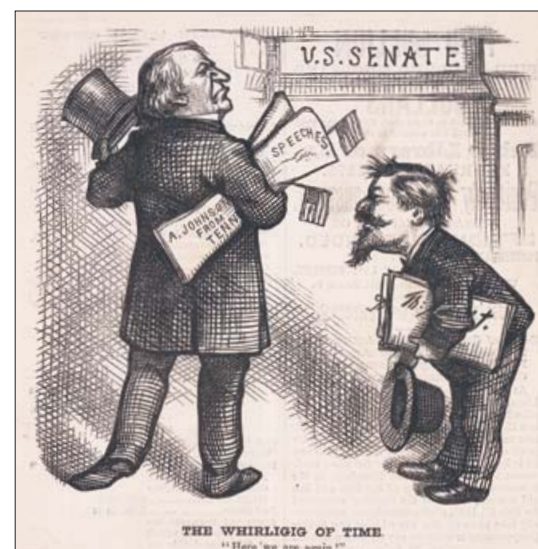
Senator Johnson at the Tomb of Schurz.

Unidentified
 The Daily Graphic, 01/30/1875
 Wood engraving, black and white
 14 3/4 x 12 1/4 inches (37.5 x 31.1 cm)
 Cat. no. 38.00636.001



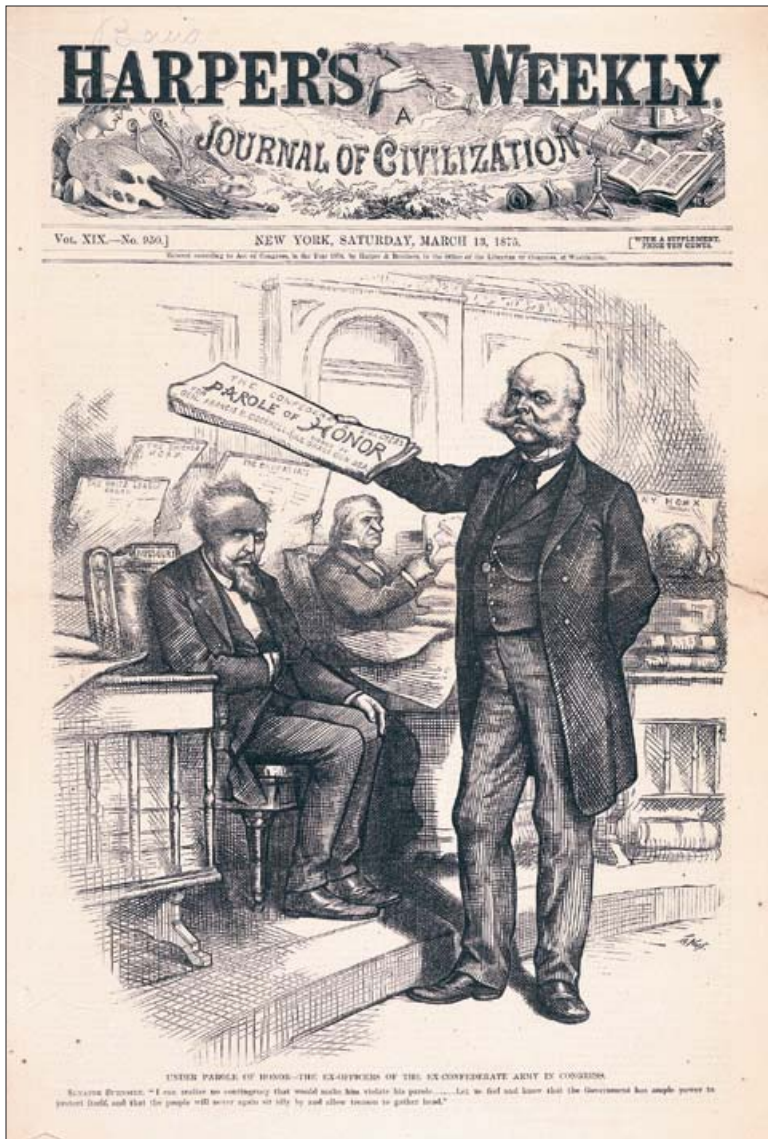
A Legitimate Question about Home Rule.

Unidentified after Thomas Nast
 Harper's Weekly, 03/13/1875
 Wood engraving, black and white
 14 1/8 x 9 3/16 inches (35.9 x 23.3 cm)
 Cat. no. 38.00307.001



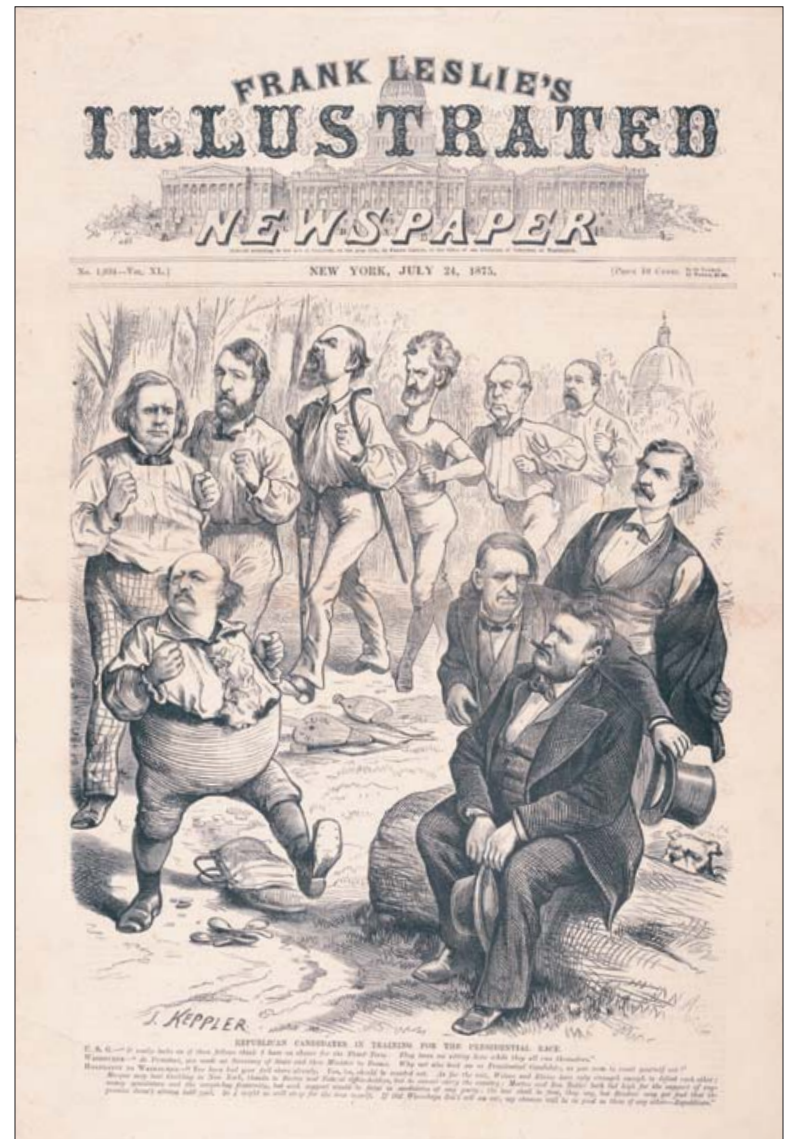
The Whirligig of Time.

Unidentified after Thomas Nast
 Harper's Weekly, 02/20/1875
 Wood engraving, black and white
 5 x 5 inches (12.7 x 12.7 cm)
 Cat. no. 38.00639.001



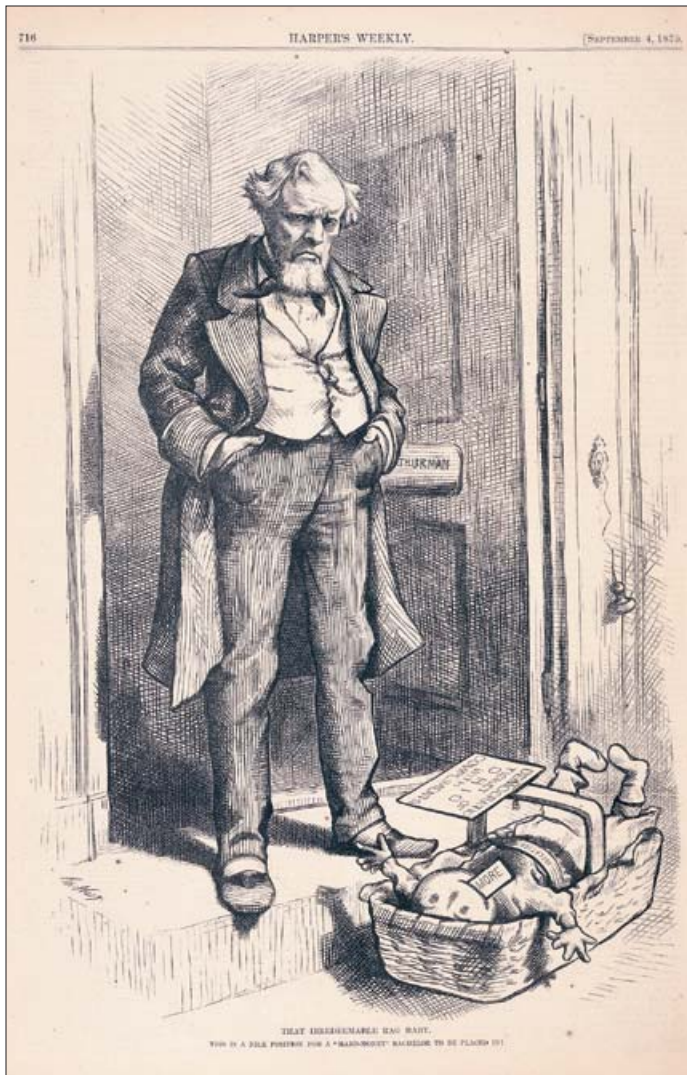
Under Parole of Honor—The Ex-Officers of the Ex-Confederate Army in Congress.

Unidentified after Thomas Nast
Harper's Weekly, 03/13/1875
Wood engraving, black and white
11 5/16 x 9 1/4 inches (28.7 x 23.5 cm)
Cat. no. 38.00116.001



Republican Candidates in Training for the Presidential Race.

Unidentified after Joseph Keppler
Frank Leslie's Illustrated Newspaper, 07/24/1875
Wood engraving, black and white
11 5/16 x 9 1/16 inches (29.4 x 24.0 cm)
Cat. no. 38.00544.001



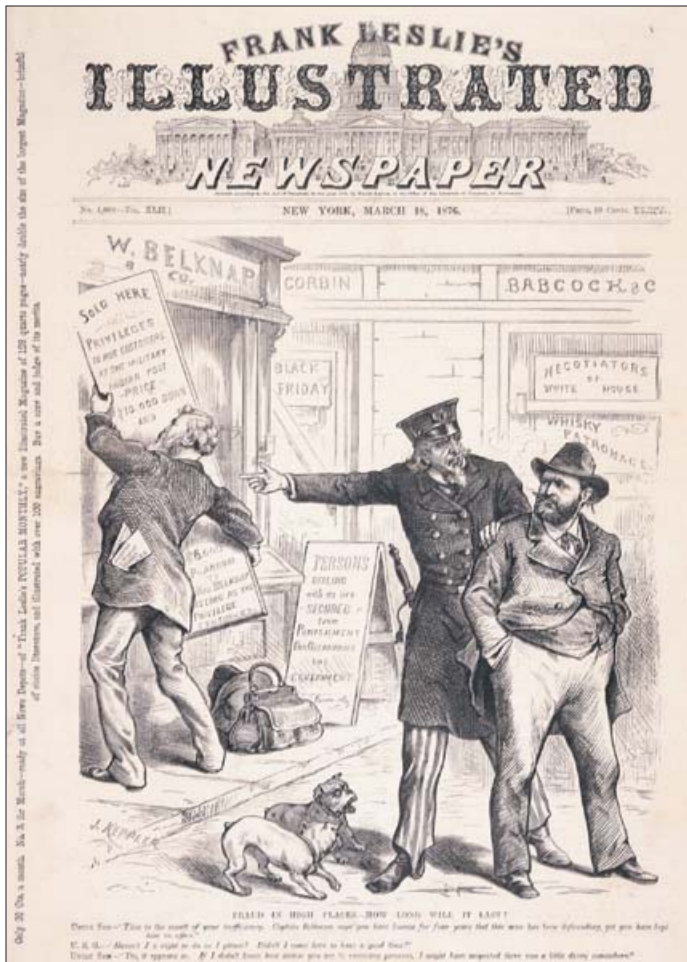
That Irredeemable Rag Baby.

Unidentified after Thomas Nast
Harper's Weekly, 09/04/1875
 Wood engraving, black and white
 14 x 9 ¼ inches (35.6 x 23.5 cm)
 Cat. no. 38.00682.001



"Holy Murder!!!"

Unidentified after Thomas Nast
Harper's Weekly, 10/09/1875
 Wood engraving, black and white
 11 ⅜ x 9 ⅜ inches (28.9 x 23.8 cm)
 Cat. no. 38.00681.001



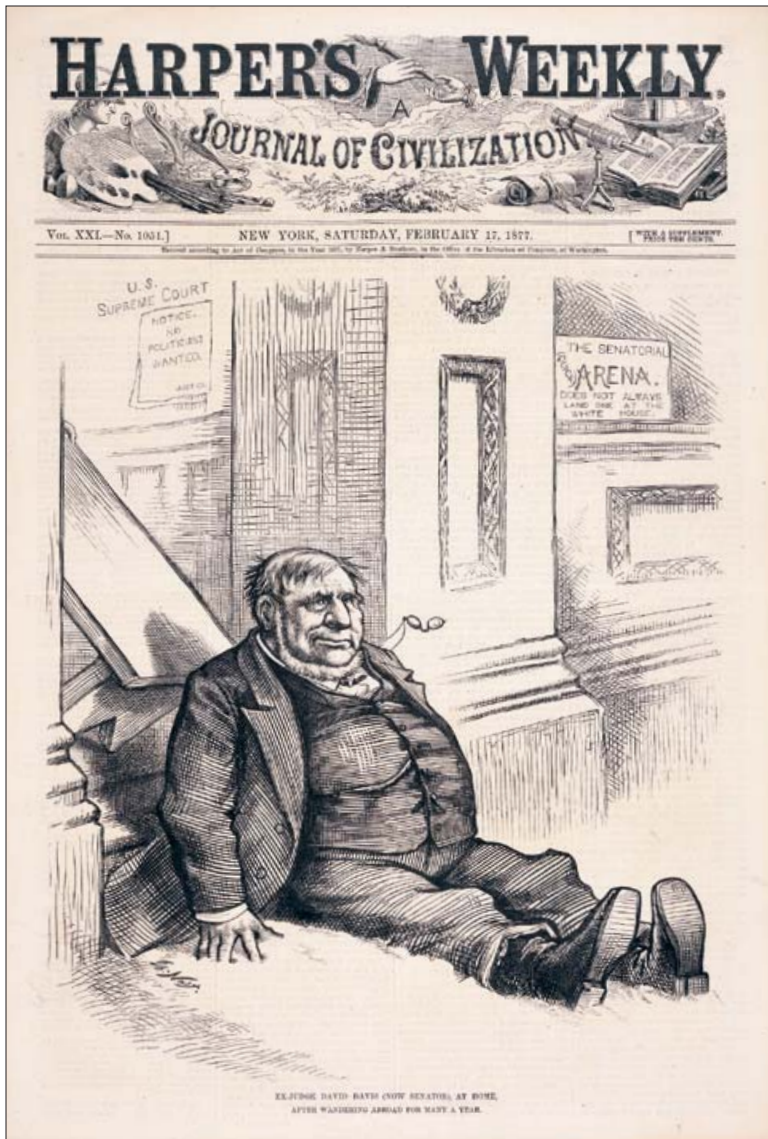
Fraud in High Places—How Long Will It Last?

Unidentified after Joseph Keppler
 Frank Leslie's Illustrated Newspaper, 03/18/1876
 Wood engraving, black and white
 11 3/8 x 9 1/2 inches (29.5 x 24.1 cm)
 Cat. no. 38.00472.001



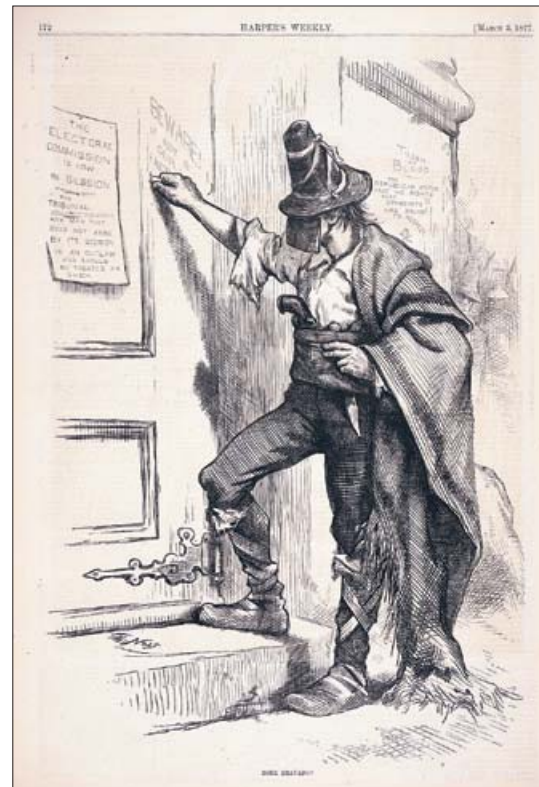
"Fixing Things"—A Proper Steering Apparatus Found.

Unidentified after Thomas Nast
 Harper's Weekly, 03/25/1876
 Wood engraving, black and white
 11 3/8 x 9 1/4 inches (28.9 x 23.5 cm)
 Cat. no. 38.00458.001



Ex-Judge David Davis (Now Senator), at Home, after Wandering Abroad for Many a Year.

Unidentified after Thomas Nast
Harper's Weekly, 02/17/1877
Wood engraving, black and white
11 ½ x 9 inches (29.2 x 22.9 cm)
Cat. no. 38.00112.001



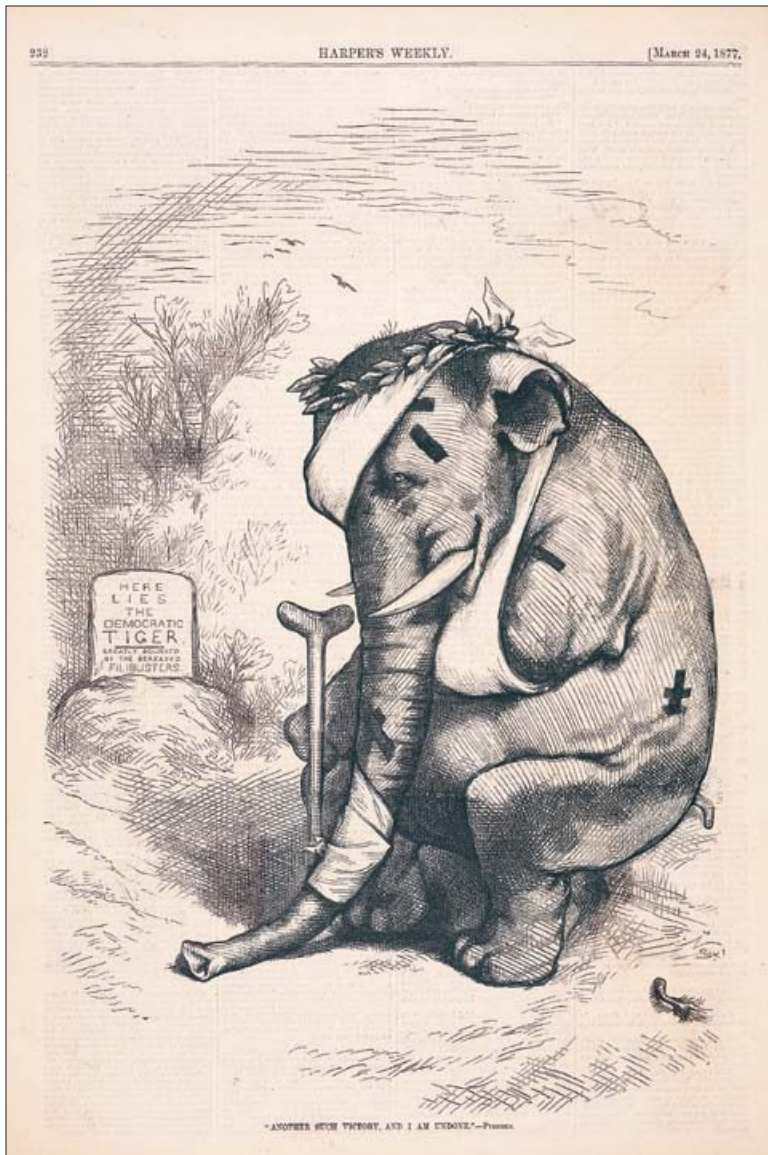
More Bravado?

Unidentified after Thomas Nast
Harper's Weekly, 03/03/1877
Wood engraving, black and white
14 x 8 ⅞ inches (35.6 x 22.5 cm)
Cat. no. 38.00117.001



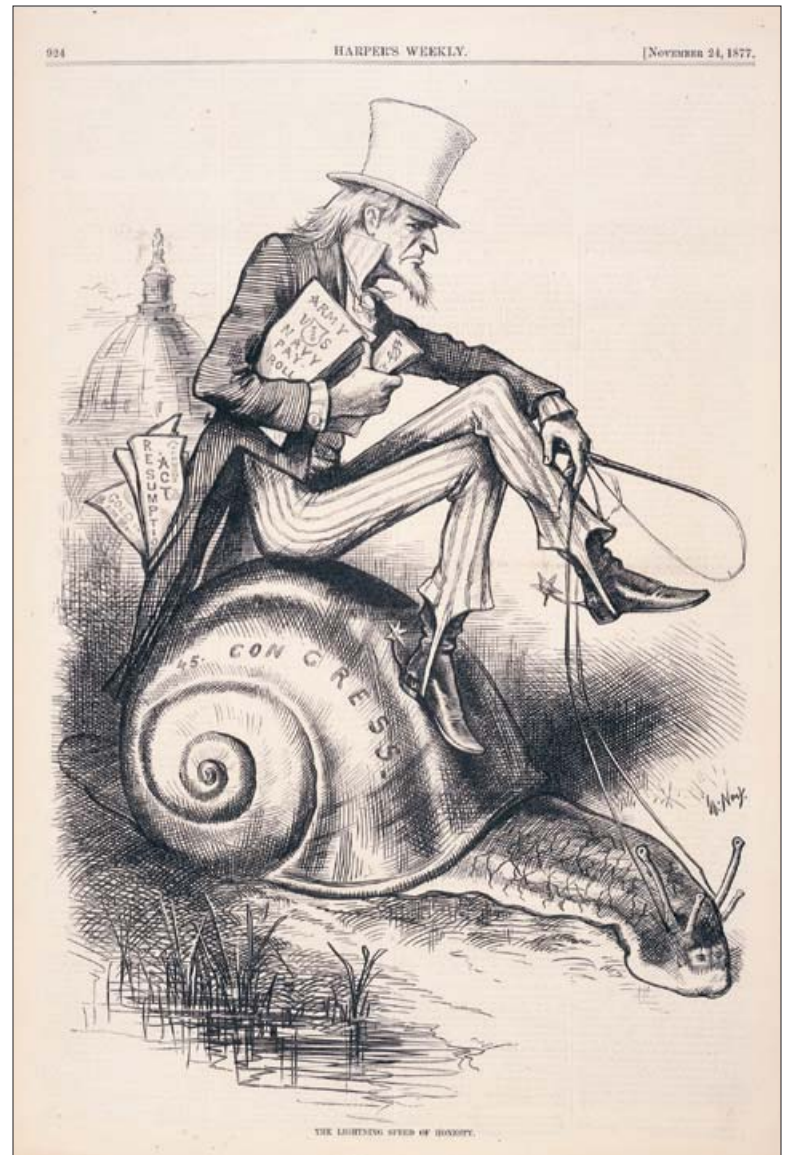
A Truce—Not a Compromise, but a Chance for High-Toned Gentlemen to Retire Gracefully from Their Very Civil Declarations of War.

Unidentified after Thomas Nast
Harper's Weekly, 02/17/1877
Wood engraving, black and white
9 ½ x 13 ⅞ inches (24.1 x 34.0 cm)
Cat. no. 38.00118.001



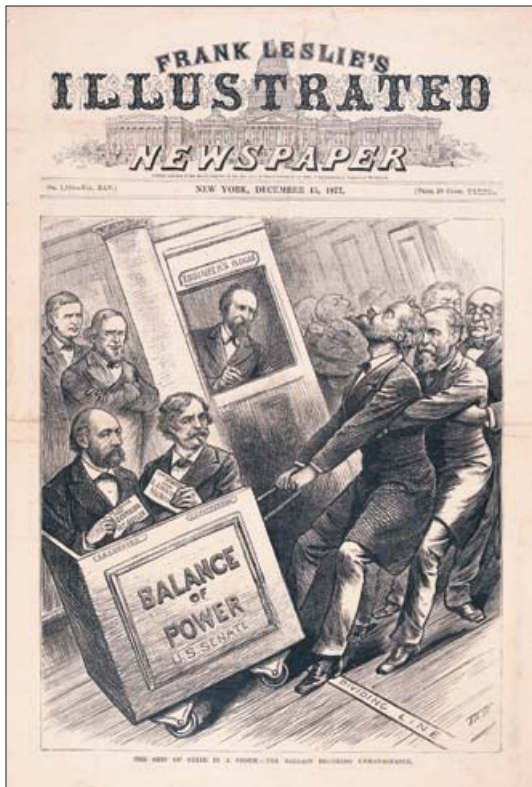
“Another Such Victory, and I Am Undone.”

Unidentified after Thomas Nast
Harper's Weekly, 03/24/1877
 Wood engraving, black and white
 13 ¾ x 9 ¼ inches (34.9 x 23.5 cm)
 Cat. no. 38.00115.001



The Lightning Speed of Honesty.

Unidentified after Thomas Nast
Harper's Weekly, 11/24/1877
 Wood engraving, black and white
 14 ¼ x 9 ⅞ inches (36.2 x 25.1 cm)
 Cat. no. 38.00547.001



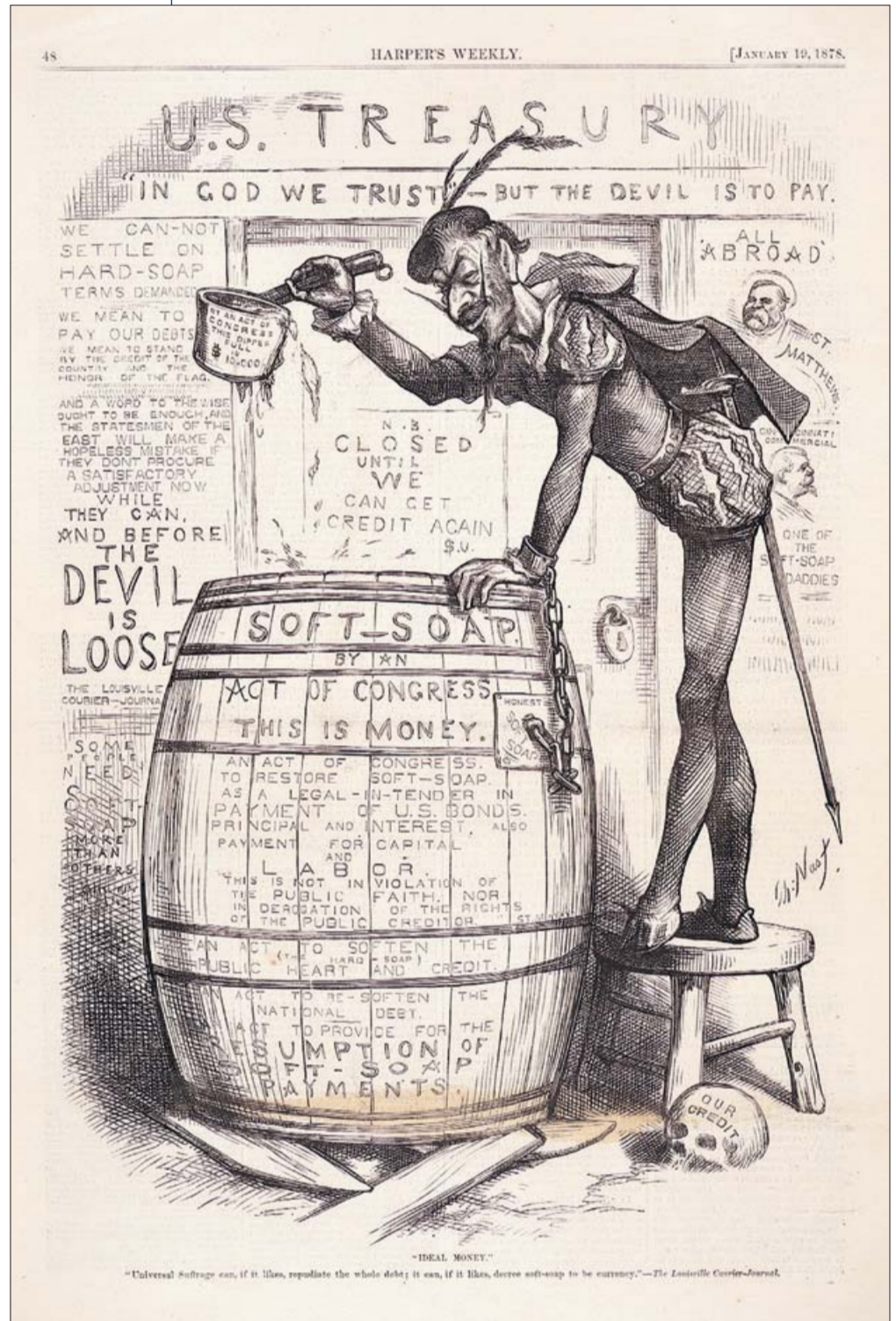
The Ship of State in a Storm—The Ballast Becoming Unmanageable.

Unidentified after James A. Wales
 Frank Leslie's Illustrated Newspaper, 12/15/1877
 Wood engraving, black and white
 11 1/2 x 9 3/8 inches (29.2 x 23.8 cm)
 Cat. no. 38.00734.001



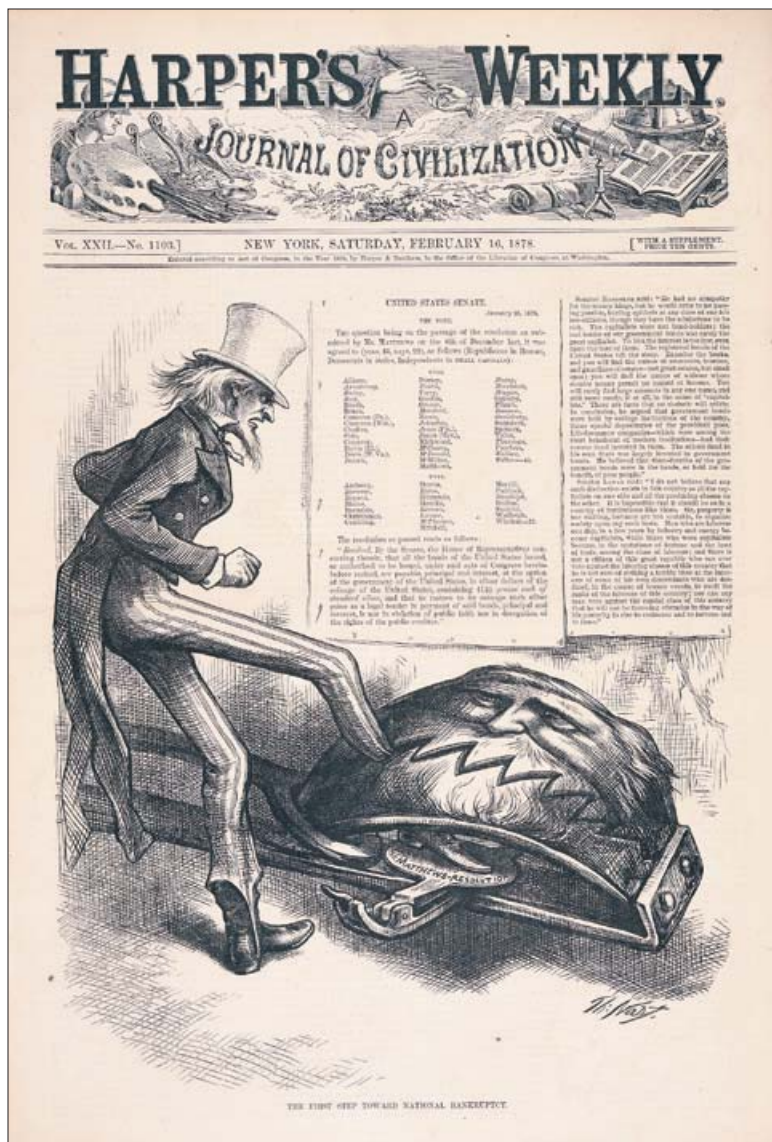
The Mandarin in the Senate.

Unidentified after Thomas Nast
 Harper's Weekly, 12/22/1877
 Wood engraving, black and white
 4 3/4 x 4 3/4 inches (12.1 x 12.1 cm)
 Cat. no. 38.00549.001



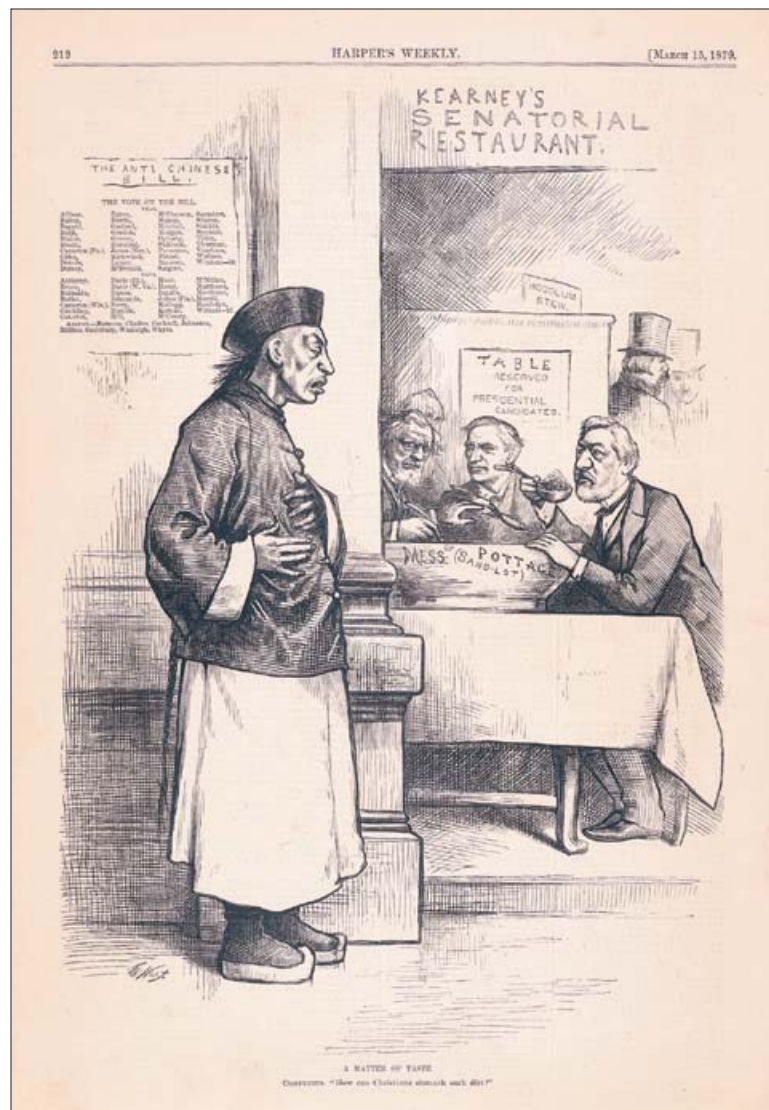
"Ideal Money."

Unidentified after Thomas Nast
 Harper's Weekly, 01/19/1878
 Wood engraving, black and white
 14 x 9 3/8 inches (35.6 x 23.8 cm)
 Cat. no. 38.00119.001



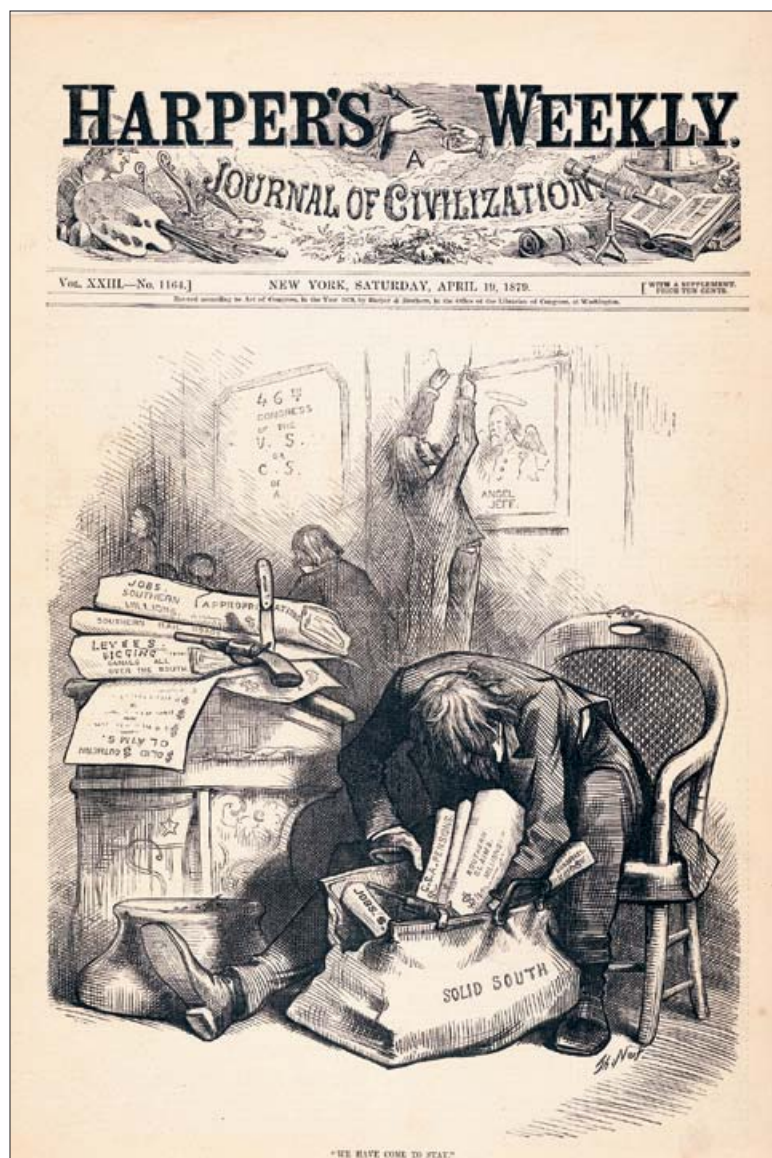
The First Step toward National Bankruptcy.

Unidentified after Thomas Nast
 Harper's Weekly, 02/16/1878
 Wood engraving, black and white
 11 3/8 x 9 3/8 inches (28.9 x 24.4 cm)
 Cat. no. 38.00123.001



A Matter of Taste.

Unidentified after Thomas Nast
 Harper's Weekly, 03/15/1879
 Wood engraving, black and white
 14 1/4 x 9 1/8 inches (36.2 x 23.2 cm)
 Cat. no. 38.00659.001



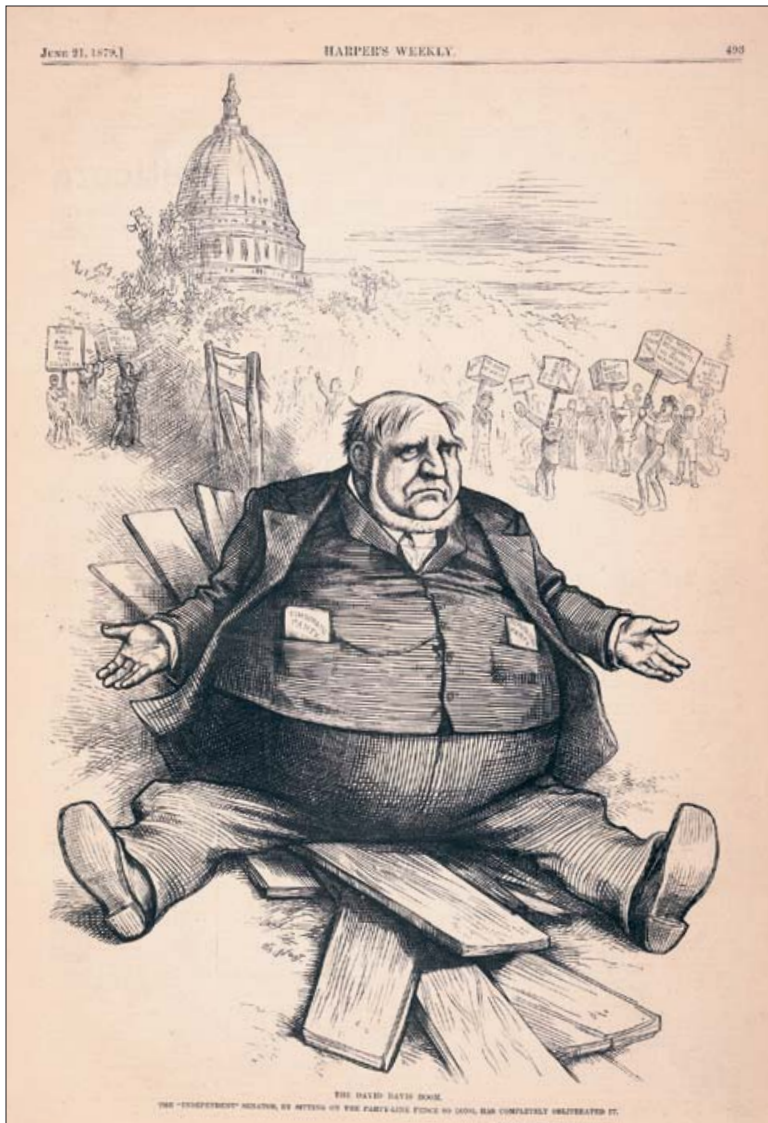
"We Have Come to Stay."

Unidentified after Thomas Nast
Harper's Weekly, 04/19/1879
 Wood engraving, black and white
 11 ¼ x 9 ½ inches (28.6 x 24.1 cm)
 Cat. no. 38.00657.001



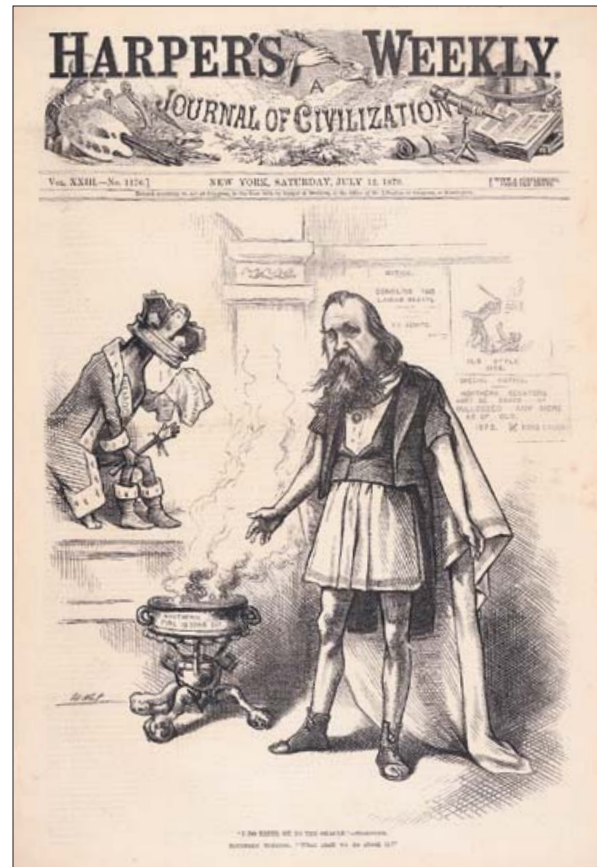
"National Importance."

Unidentified after Thomas Nast
Harper's Weekly, 06/14/1879
 Wood engraving, black and white
 14 ¼ x 9 ¼ inches (36.2 x 23.5 cm)
 Cat. no. 38.00680.001



The David Davis Boom.

Unidentified after Thomas Nast
Harper's Weekly, 06/21/1879
 Wood engraving, black and white
 14 1/8 x 9 1/2 inches (35.9 x 24.1 cm)
 Cat. no. 38.00656.001



"I Do Refer Me to the Oracle."

Unidentified after Thomas Nast
Harper's Weekly, 07/12/1879
 Wood engraving, black and white
 11 1/2 x 9 1/8 inches (29.2 x 23.2 cm)
 Cat. no. 38.00128.001



The Amenities of Senatorial Debate.

Unidentified after Frederick B. Opper
Frank Leslie's Illustrated Newspaper, 07/05/1879
 Wood engraving, black and white
 5 1/2 x 9 1/4 inches (14.0 x 23.5 cm)
 Cat. no. 38.00898.001



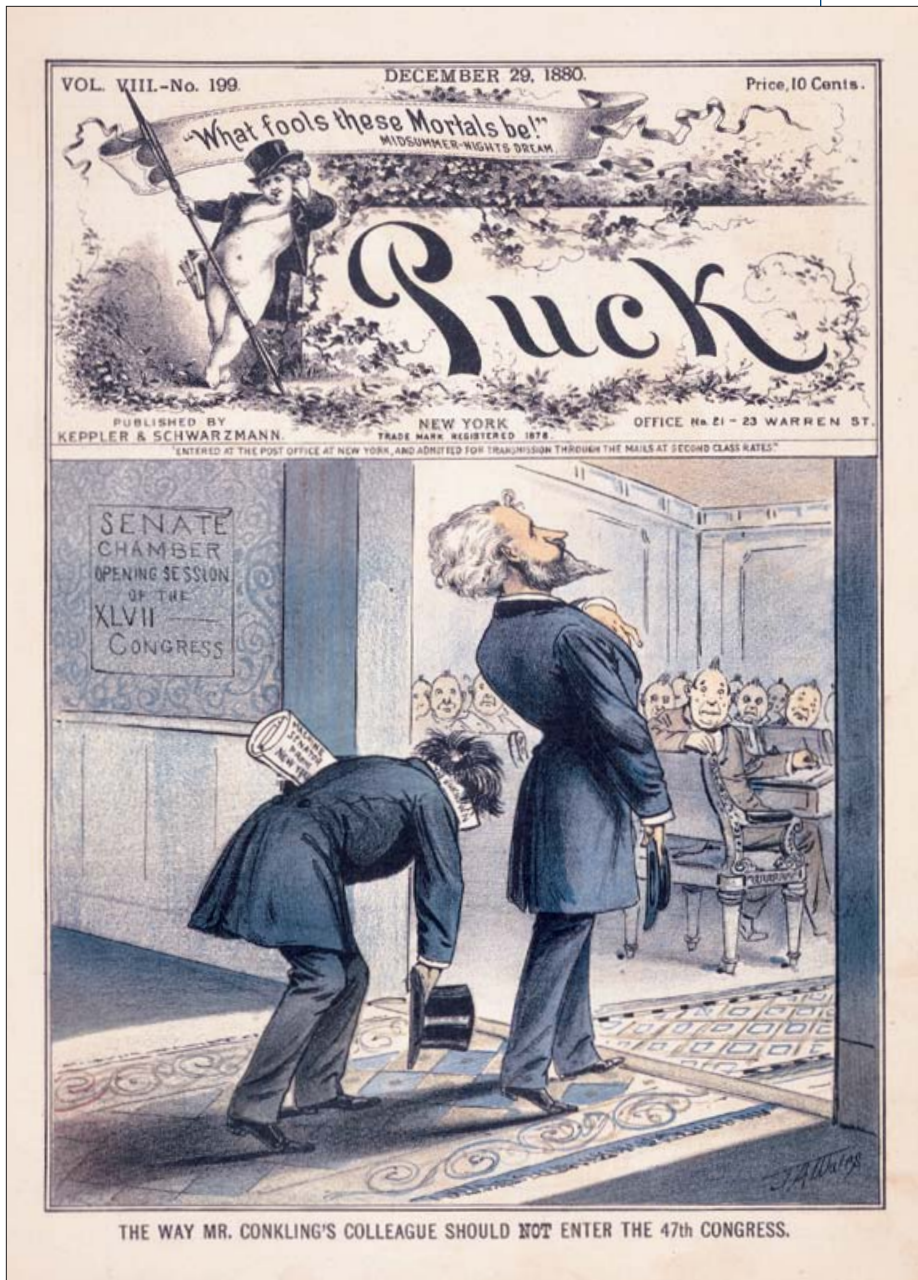
Puck Wants "A Strong Man at the Head of Government"—But Not This Kind.

Unidentified after Joseph Keppler
Puck, 02/04/1880
Lithograph, colored
18 1/2 x 11 1/16 inches (47.0 x 29.7 cm)
Cat. no. 38.00474.001



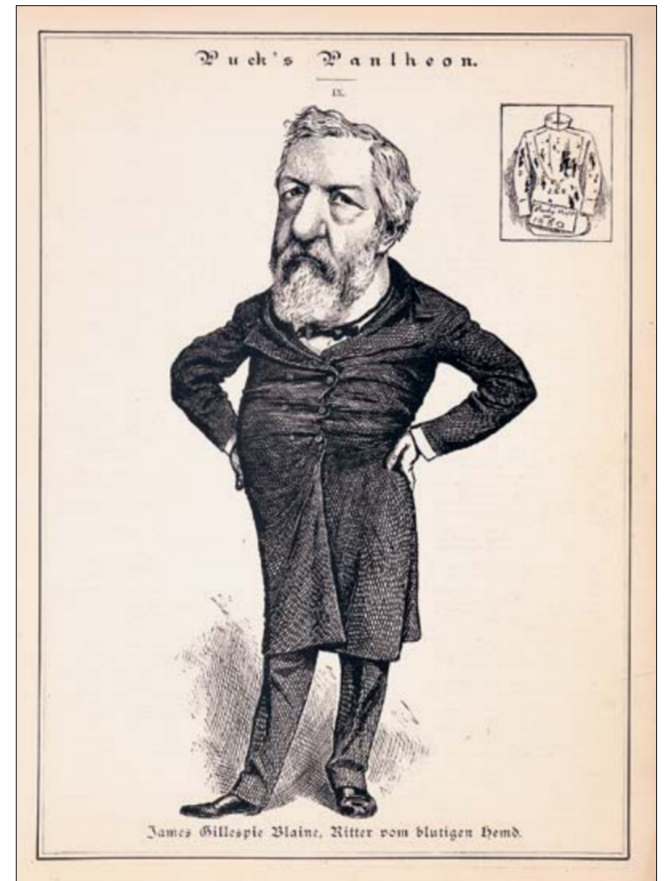
Our Republic Is Always "Going to the Dogs"—According to Those Who Can Not Run It.

Unidentified after Thomas Nast
Harper's Weekly, 05/15/1880
Wood engraving, hand-colored
14 1/4 x 9 1/2 inches (36.2 x 24.1 cm)
Cat. no. 38.00646.001



The Way Mr. Conkling's Colleague Should Not Enter the 47th Congress.

Unidentified after James A. Wales
Puck, 12/29/1880
 Lithograph, colored
 8 1/16 x 8 1/2 inches (20.5 x 21.6 cm)
 Cat. no. 38.00566.001



James Gillespie Blaine, Ritter vom blutigen hemd.

Unidentified
Puck, ca. 1880
 Wood engraving, black and white
 11 1/4 x 8 1/2 inches (28.6 x 21.6 cm)
 Cat. no. 38.00867.001



In Danger.

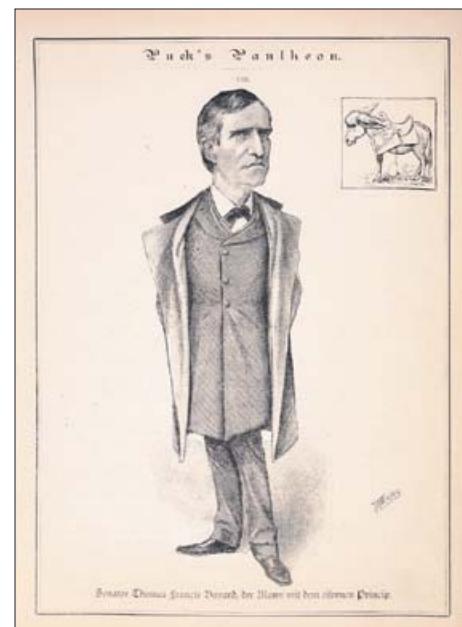
Mayer, Merkel & Ottmann Lithog. after Joseph Keppler
Puck, 02/09/1881

Lithograph, colored
11 3/8 x 18 1/16 inches (29.5 x 47.1 cm)
Cat. no. 38.00514.002



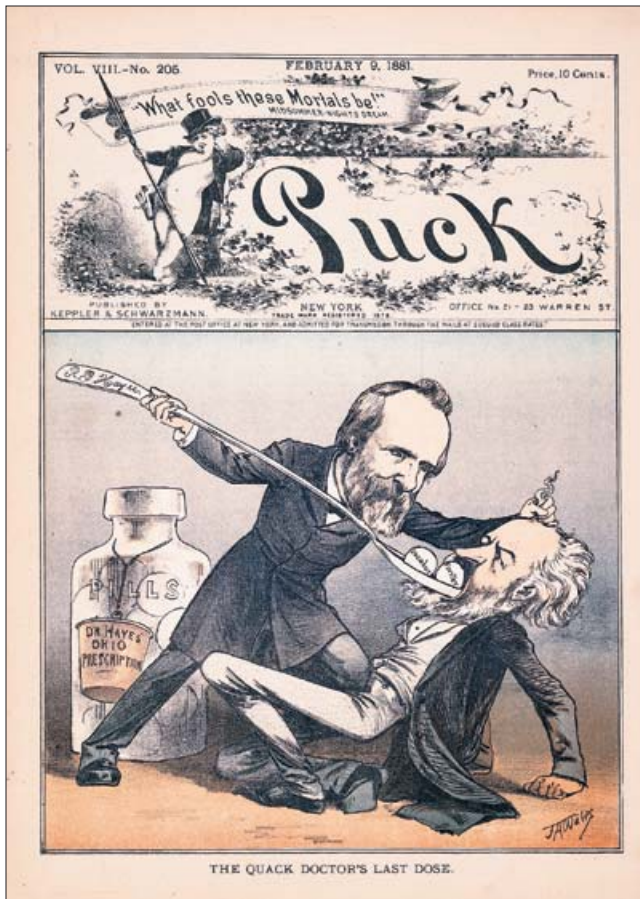
Hannibal Hamlin, Lincoln's Vice-President

Unidentified after James A. Wales
Puck, 02/09/1881
Lithograph, colored
11 3/4 x 8 1/2 inches (29.8 x 21.6 cm)
Cat. no. 38.00515.001



Senator Thomas Francis Bayard, der Mann mit dem eiferen Princip.

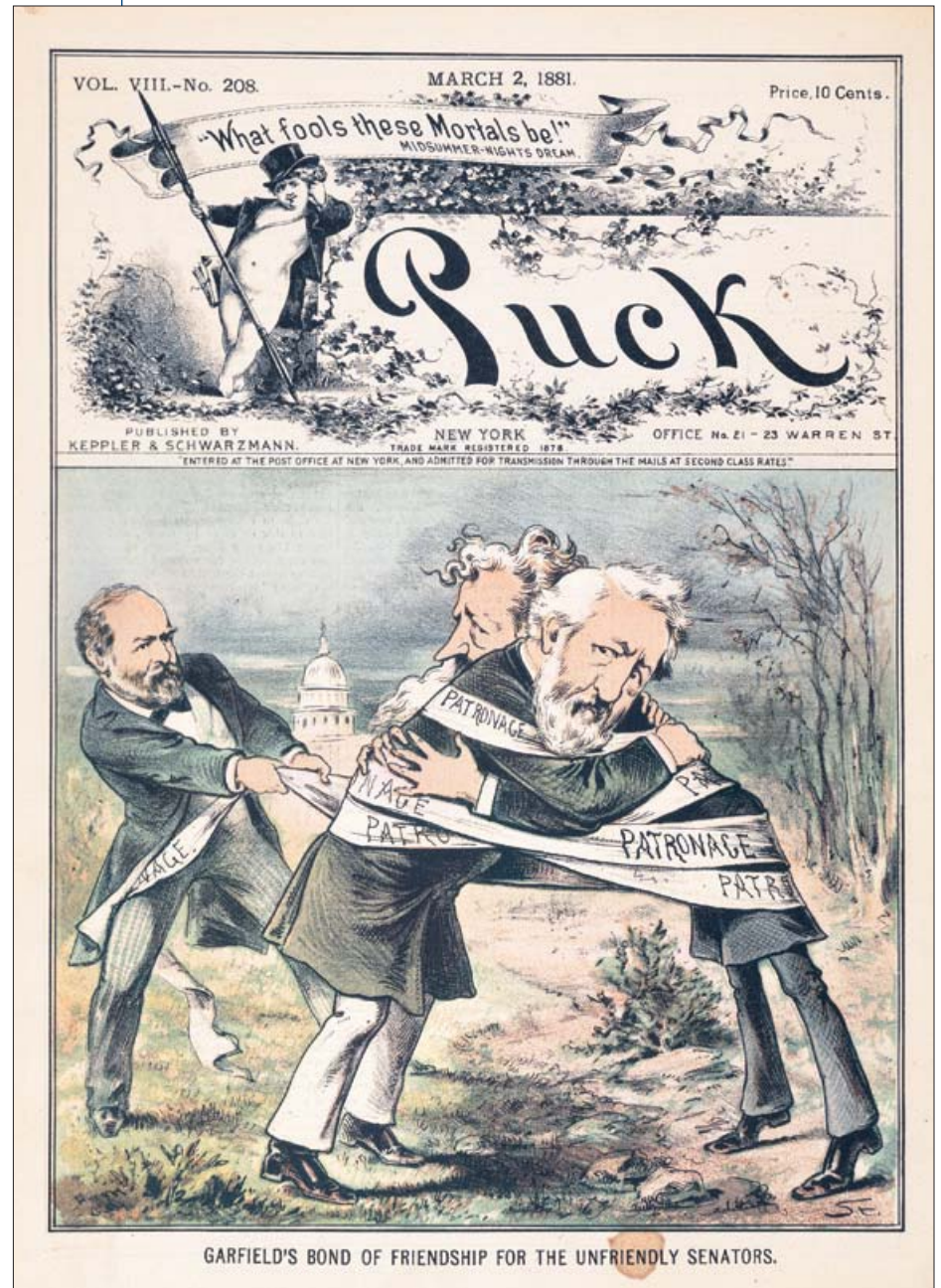
Unidentified after James A. Wales
Puck, ca. 1880
Wood engraving, black and white
11 x 8 1/2 inches (27.9 x 21.6 cm)
Cat. no. 38.00868.001



THE QUACK DOCTOR'S LAST DOSE.

The Quack Doctor's Last Dose.

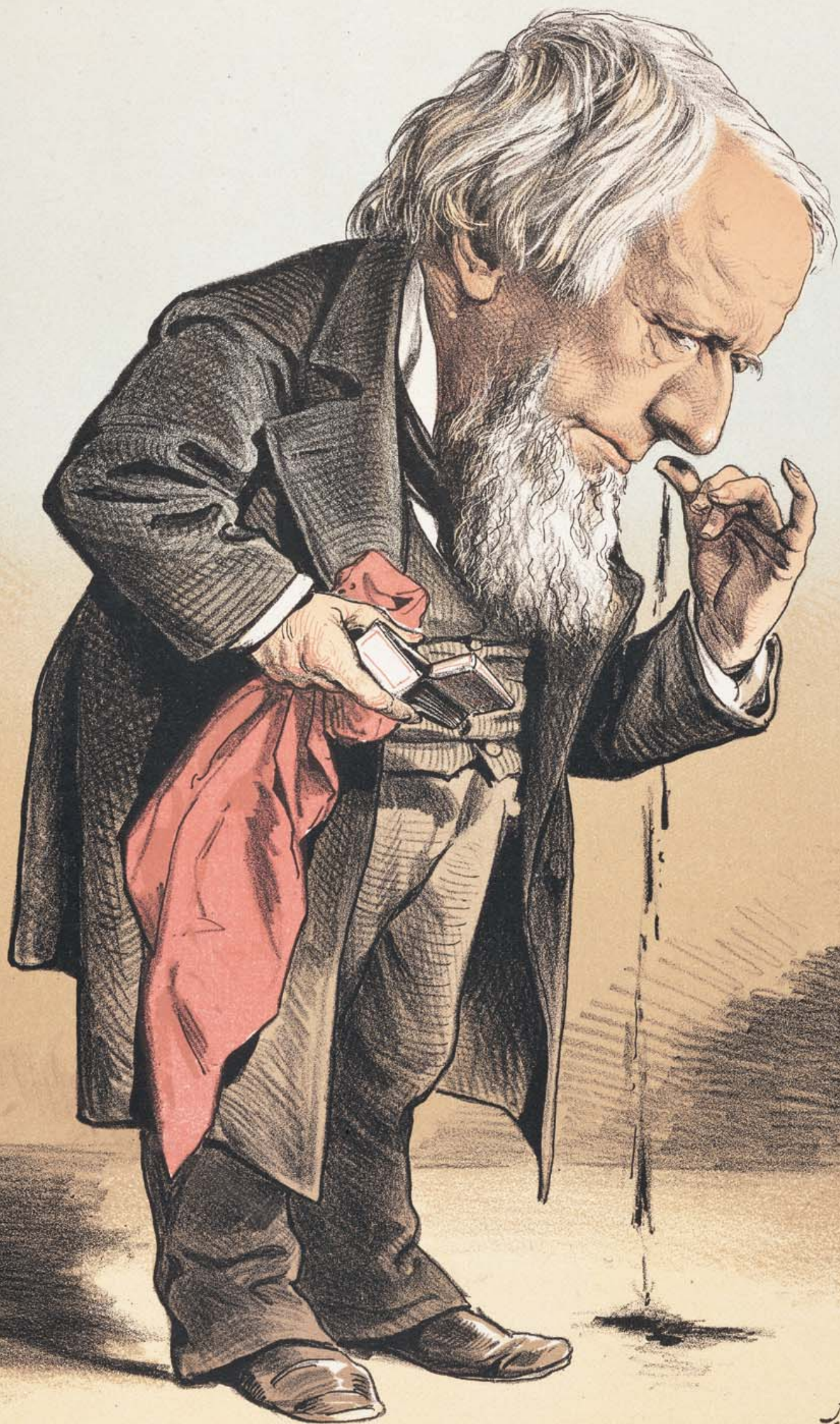
Unidentified after James A. Wales
Puck, 02/09/1881
Lithograph, colored
8 1/8 x 8 1/2 inches (20.6 x 21.6 cm)
Cat. no. 38.00513.001



GARFIELD'S BOND OF FRIENDSHIP FOR THE UNFRIENDLY SENATORS.

Garfield's Bond of Friendship for the Unfriendly Senators.

Unidentified
Puck, 03/02/1881
Lithograph, colored
8 x 8 1/2 inches (20.3 x 21.6 cm)
Cat. no. 38.00832.001



J. KEPPLER

Influenced by the cartoon portraits printed in the British magazine *Vanity Fair*, Joseph Keppler drew a series of cartoons in the 1880s for *Puck* magazine that became known as “Puckographs.” His portrait of Senator Allen G. Thurman appeared in *Puck* on April 13, 1881. A well-respected senator, the Ohio Democrat chaired the Judiciary Committee, served as president pro tempore, and was a member of the Electoral Commission that decided the presidential election between Rutherford B. Hayes and Samuel J. Tilden. When Thurman lost his reelection to the Senate in 1881, Republican President James Garfield appointed him a delegate to an international monetary conference in Paris.

Keppler sketched Thurman dipping snuff, a form of ground tobacco that was inhaled. Although more popular before the Civil War than after, snuff boxes remained in the Senate Chamber, and snuff inexplicably became linked with senators’ public images. 🌀



Allan G. Thurman, The Veteran Ohio Democrat.

Mayer, Merkel & Ottmann Lithog. after Joseph Keppler
Puck, 04/13/1881
 Lithograph, colored
 11 3/8 x 8 1/2 inches (29.5 x 21.6 cm)
 Cat. no. 38.00190.001



Orders of the Boss

DISCIPLINE

SOLD OUT

Ohio Patronage Dull

New York Quotations
T.G. Platt

MAY

The Senate was evenly divided when it met in special session in March 1881, and both parties bid for the two independent senators. The portly David Davis, Independent from Illinois, seen seated at the right, announced that he would vote with the Democrats. Democrats could retain the majority if they also gained the vote of Senator William Mahone, an Independent who represented a faction of the Democratic Party in Virginia. Senate Republicans similarly wooed Mahone with patronage. On March 18, 1881, Mahone voted with the Republicans. Vice President Chester Arthur cast the tie-breaking vote that enabled Republicans to organize the Senate.

James Wales's cartoon about the unseemly bidding war appeared in *Puck* close to a month after the fateful vote. The cartoon remained timely, as the battle for control continued to disrupt Senate business until adjournment in late May of that year. Ominously, Republican New York Senator Roscoe Conkling, whip in hand, can be seen issuing orders to his faithful lieutenant, Vice President Chester Arthur.



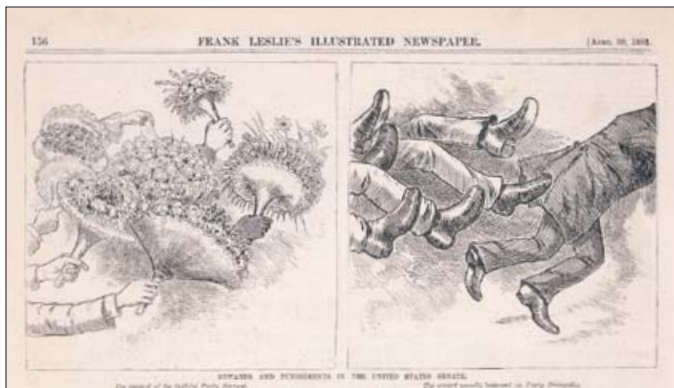
This Is Not the New York Stock Exchange, It Is the Patronage Exchange, Called U.S. Senate.

Unidentified after James A. Wales
Puck, 04/13/1881
 Lithograph, colored
 11 ¾ x 18 ¾ inches (29.8 x 47.6 cm)
 Cat. no. 38.00519.001



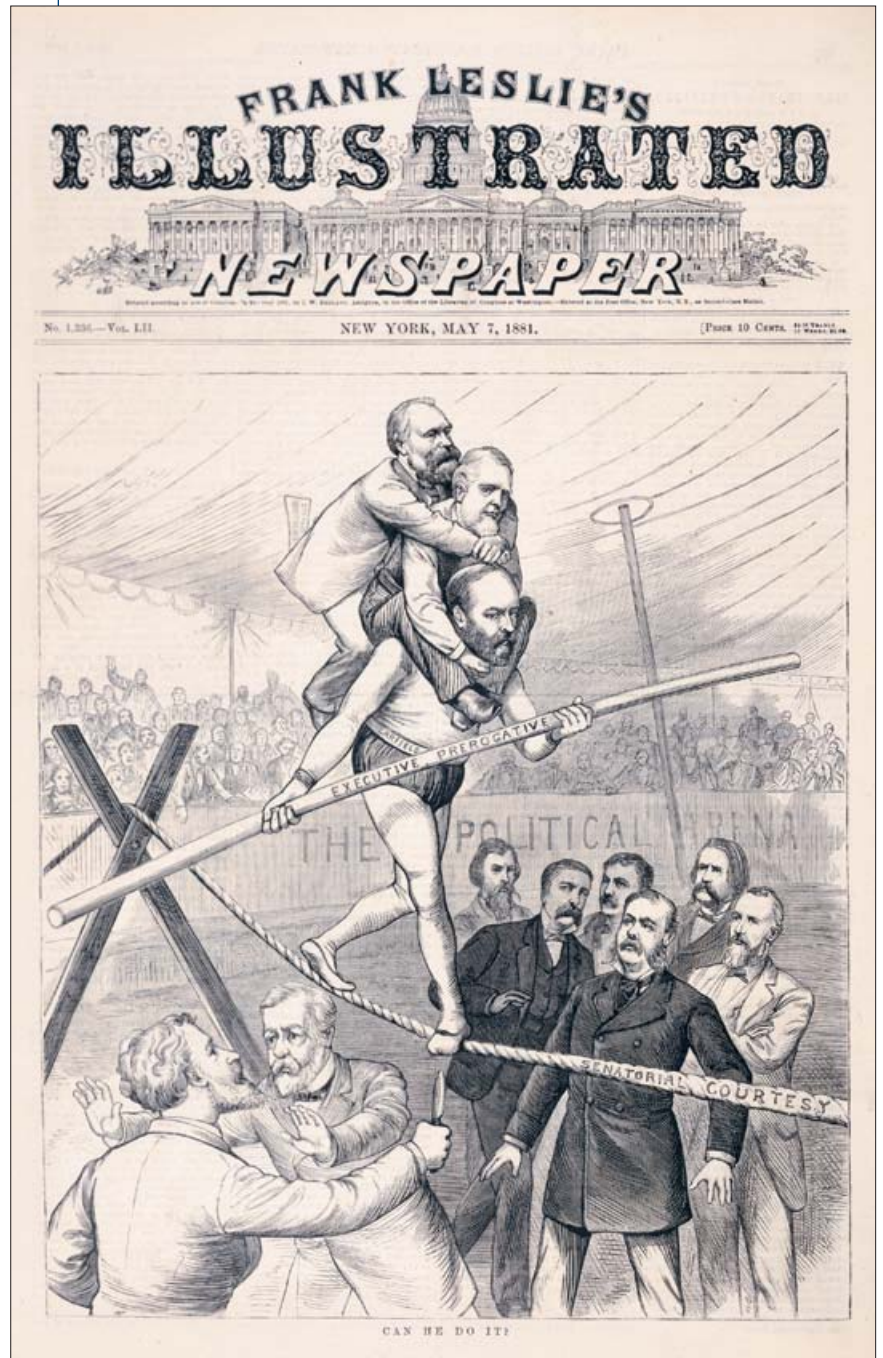
Waiting.

Unidentified after James A. Wales
Puck, 04/20/1881
 Lithograph, colored
 8 ¼ x 8 ¾ inches (21.0 x 22.2 cm)
 Cat. no. 38.00599.003



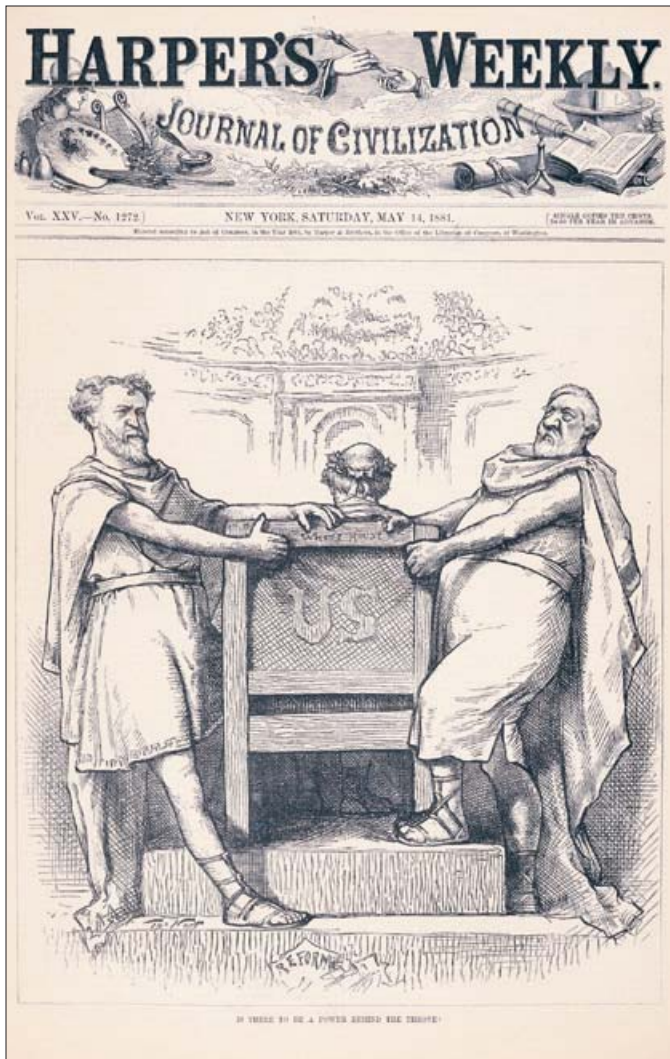
Rewards and Punishments in the United States Senate.

Unidentified
Frank Leslie's Illustrated Newspaper, 04/30/1881
 Wood engraving, black and white
 5 x 9 ⅜ inches (12.7 x 23.8 cm)
 Cat. no. 38.00873.001



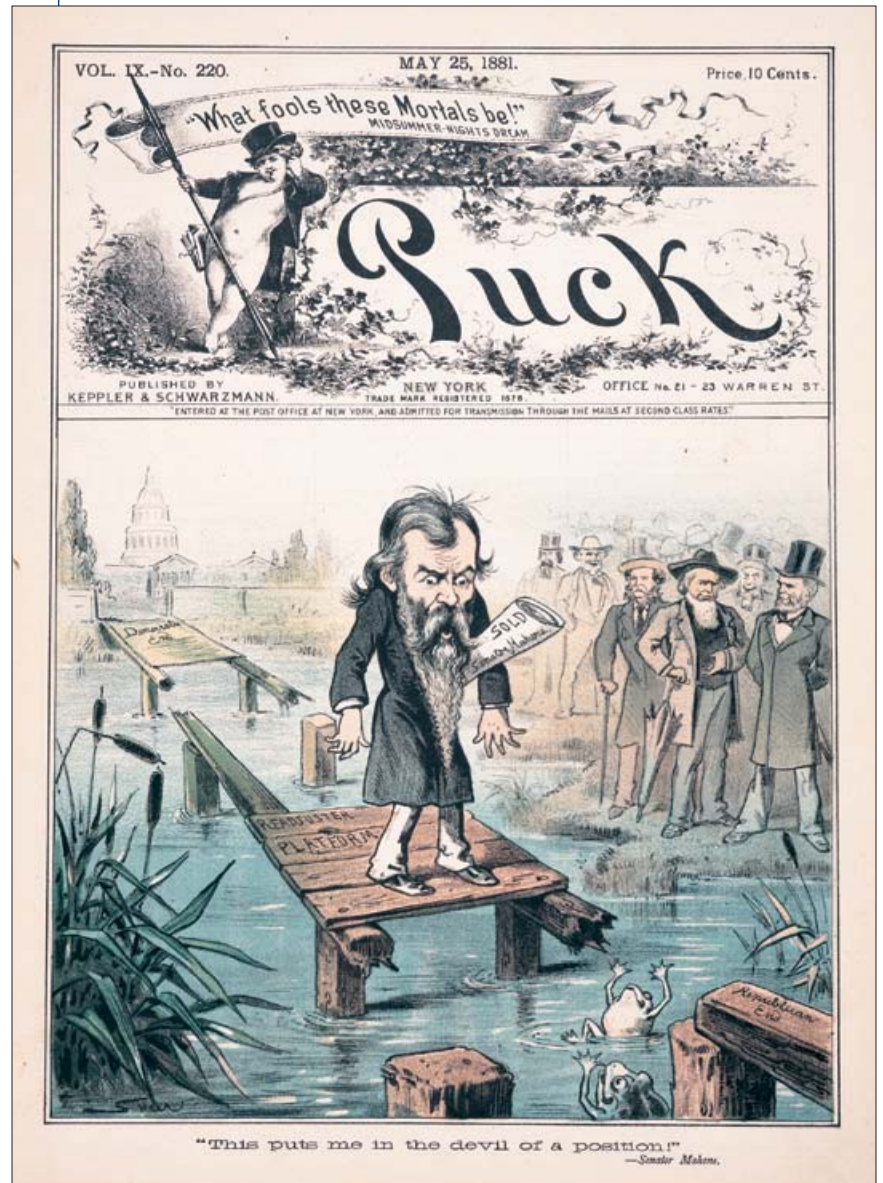
Can He Do It?

Unidentified
Frank Leslie's Illustrated Newspaper, 05/07/1881
 Wood engraving, black and white
 11 ⅛ x 9 ¼ inches (28.3 x 23.5 cm)
 Cat. no. 38.00822.001



Is There to Be a Power behind the Throne?

Unidentified after Thomas Nast
Harper's Weekly, 05/14/1881
 Wood engraving, black and white
 11 x 9 ¼ inches (27.9 x 23.5 cm)
 Cat. no. 38.00687.001



"This Puts Me in the Devil of a Position!"

Unidentified
Puck, 05/25/1881
 Lithograph, colored
 8 ¼ x 8 ½ inches (21.0 x 21.6 cm)
 Cat. no. 38.00520.001



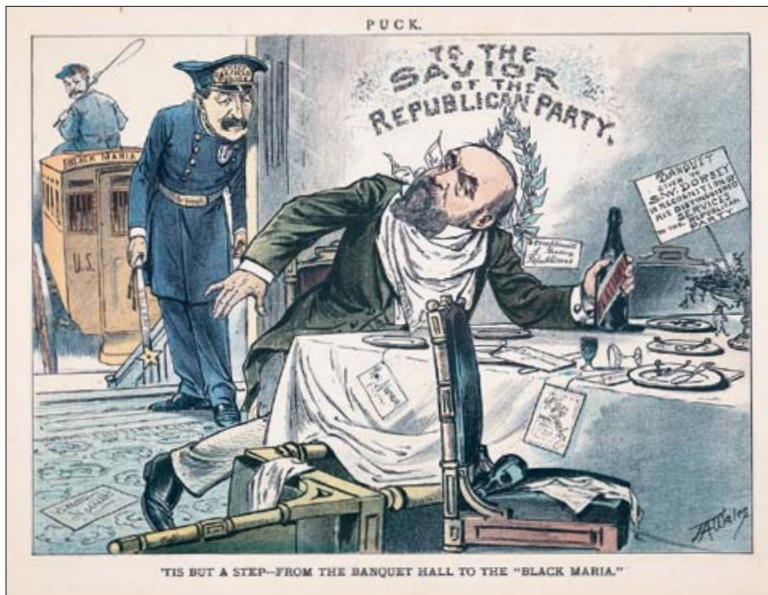
A great patronage battle came to a head in 1881 when President James Garfield nominated William Robertson to become collector of the Port of New York. Senator Roscoe Conkling, Republican of New York, had depended on that patronage-rich post to maintain his political machine and saw Robertson as an opponent. As arrogant as he was handsome, Conkling resigned from the Senate on May 16 and convinced his quieter New York colleague, Republican Thomas Platt, to follow his lead. Their resignations swung the majority to the Democrats. Conkling expected the state legislature to reelect him and Platt as a rebuke to Garfield and Robertson. In fact, the legislature rebelled and elected neither man.

In this cartoon, which appeared in *Puck* on May 25, 1881, artist Joseph Keppler rejoiced in the resignation of Conkling, whom he portrayed as a balloon that has burst harmlessly, to the merriment of senators who dance below. 🌀



A Harmless Explosion.

Mayer, Merkel & Ottmann Lithog. after Joseph Keppler
Puck, 05/25/1881
 Lithograph, colored
 11 ½ x 18 ¼ inches (29.2 x 46.4 cm)
 Cat. no. 38.00521.002



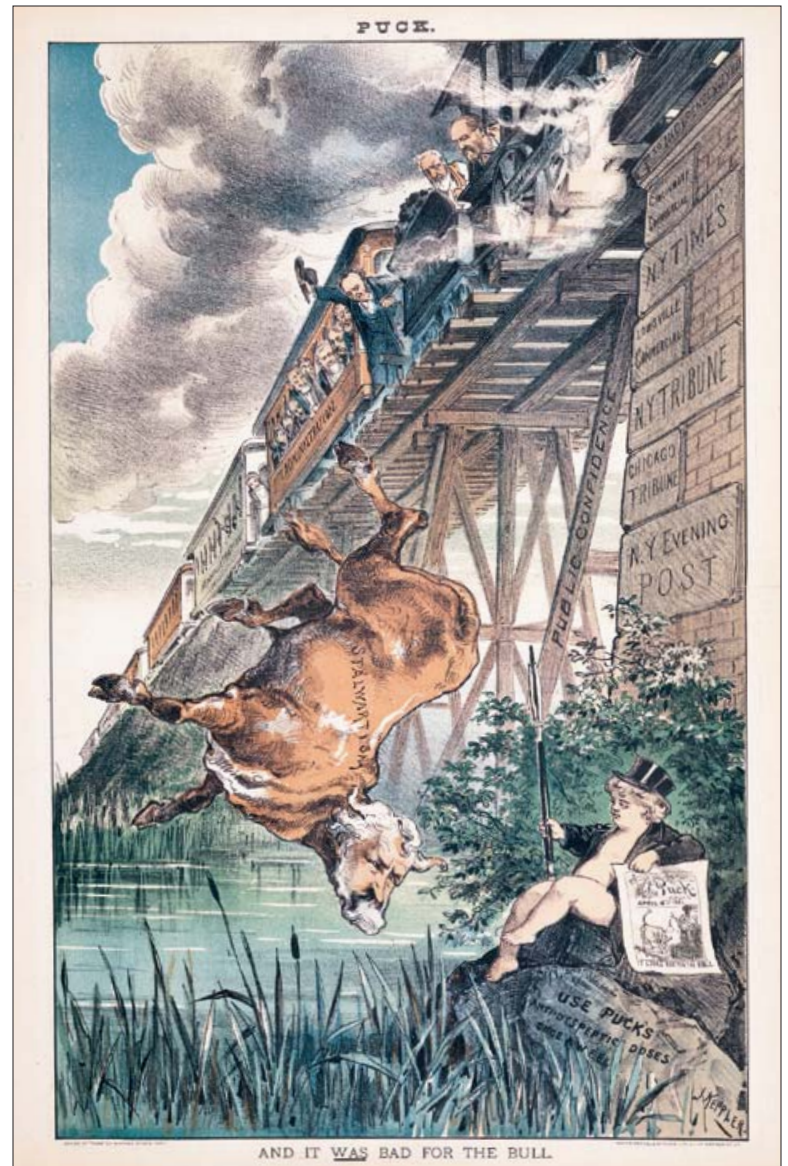
'Tis But a Step—From the Banquet Hall to the "Black Maria."

Unidentified after James A. Wales
Puck, 05/25/1881
Lithograph, colored
8 ¼ x 11 ¼ inches (22.2 x 29.8 cm)
Cat. no. 38.00522.001



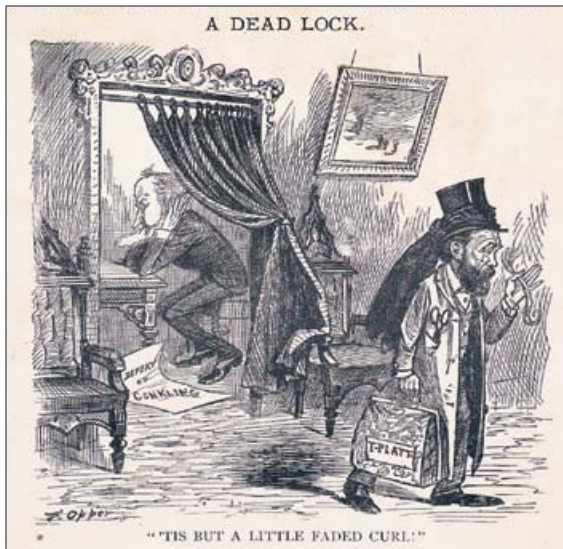
Let Him A-lone, Now He's Come Home. . .

Unidentified after Thomas Nast
Harper's Weekly, 06/04/1881
Wood engraving, black and white
11 ⅞ x 9 ¼ inches (29.4 x 23.5 cm)
Cat. no. 38.00461.001



And It Was Bad for the Bull.

Mayer, Merkel & Ottmann Lithog. after Joseph Keppler
Puck, 06/08/1881
Lithograph, colored
18 ½ x 11 ½ inches (47.0 x 29.2 cm)
Cat. no. 38.00523.001



A Dead Lock. "Tis but a Little Faded Curl!"

Unidentified after Frederick B. Opper
Puck, 06/08/1881
 Wood engraving, black and white
 5 ¼ x 5 inches (13.3 x 12.7 cm)
 Cat. no. 38.00524.001



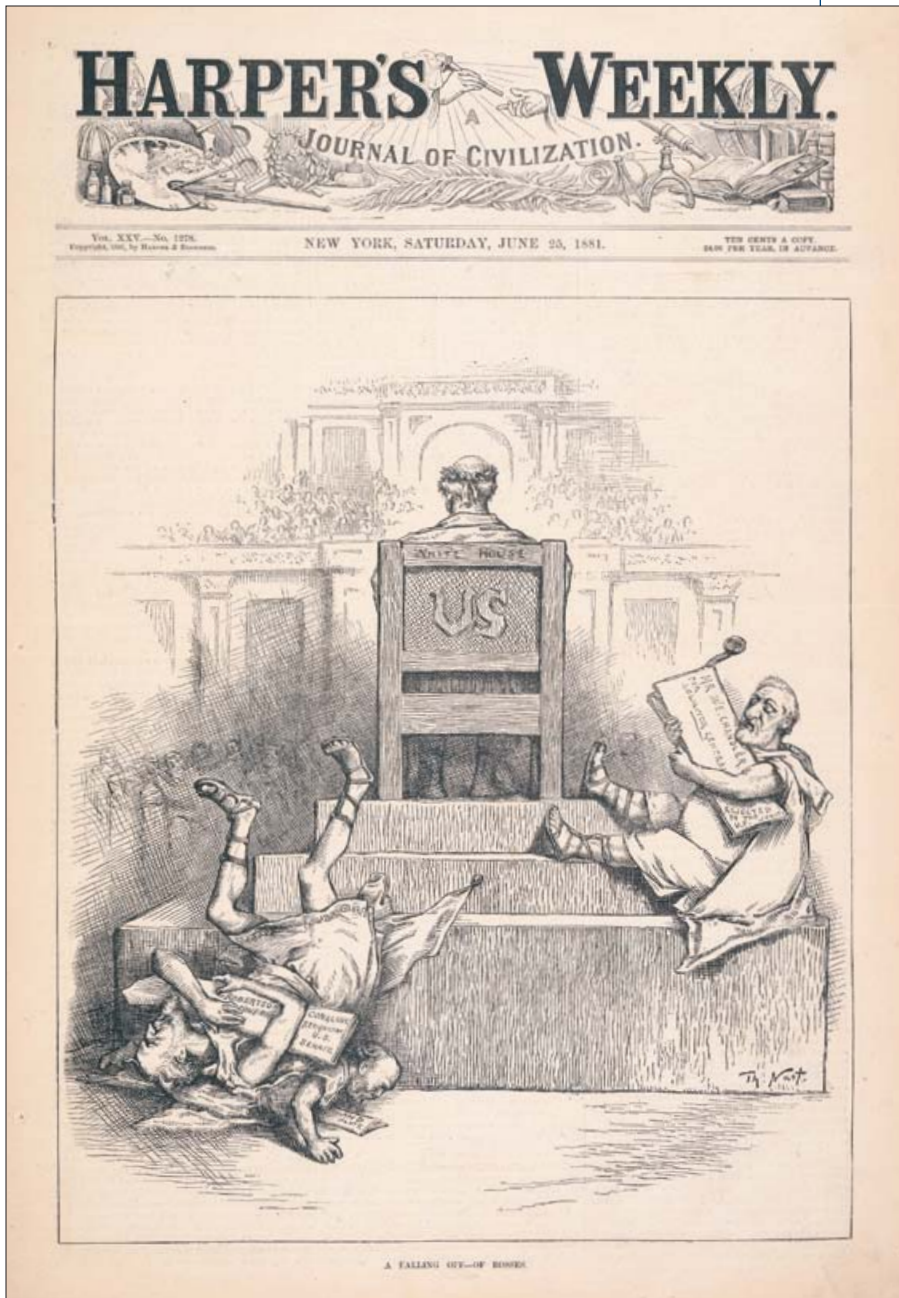
There Is Still a Future for the Ex-Senator—

Unidentified after James A. Wales
Puck, 06/15/1881
 Lithograph, colored
 12 ½ x 8 ½ inches (30.8 x 21.6 cm)
 Cat. no. 38.00497.001



The Spoil-ed.

Unidentified after Thomas Nast
Harper's Weekly, 06/11/1881
 Wood engraving, black and white
 11 ⅞ x 9 ⅞ inches (30.2 x 23.2 cm)
 Cat. no. 38.00683.001



A Falling Off—Of Bosses.

Unidentified after Thomas Nast
Harper's Weekly, 06/25/1881
Wood engraving, black and white
11 ½ x 9 ¾ inches (29.2 x 23.8 cm)
Cat. no. 38.00460.002



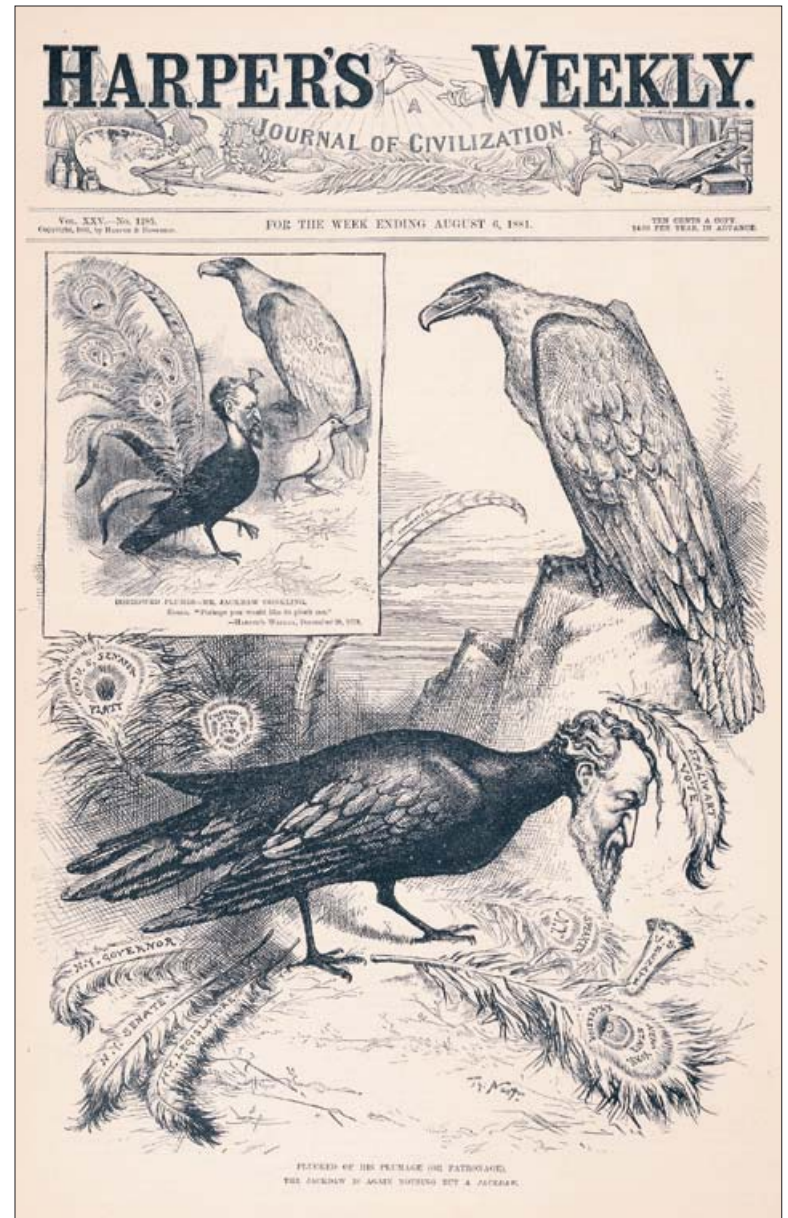
Pound Him.

Unidentified after Thomas Nast
Harper's Weekly, 07/09/1881
Wood engraving, black and white
11 ¼ x 9 ¾ inches (28.6 x 24.4 cm)
Cat. no. 38.00548.001



Out-“Shining” Everybody in Humiliation at Albany.

Unidentified after Thomas Nast
Harper's Weekly, 07/16/1881
 Wood engraving, black and white
 11 7/8 x 9 1/16 inches (30.2 x 23.0 cm)
 Cat. no. 38.00462.001



Plucked of His Plumage (or Patronage).

Unidentified after Thomas Nast
Harper's Weekly, 08/06/1881
 Wood engraving, black and white
 12 x 9 1/4 inches (30.5 x 23.5 cm)
 Cat. no. 38.00686.001



The Garden Party of the Monopolists—Louis XV. Style.

Unidentified after Joseph Keppler
Puck, 09/20/1882
Lithograph, colored
12 x 18¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00633.001



Our Sluggish Congress.

Unidentified
Frank Leslie's Illustrated Newspaper, 04/08/1882
Wood engraving, black and white
5¾ x 4¼ inches (13.2 x 11.6 cm)
Cat. no. 38.00407.001



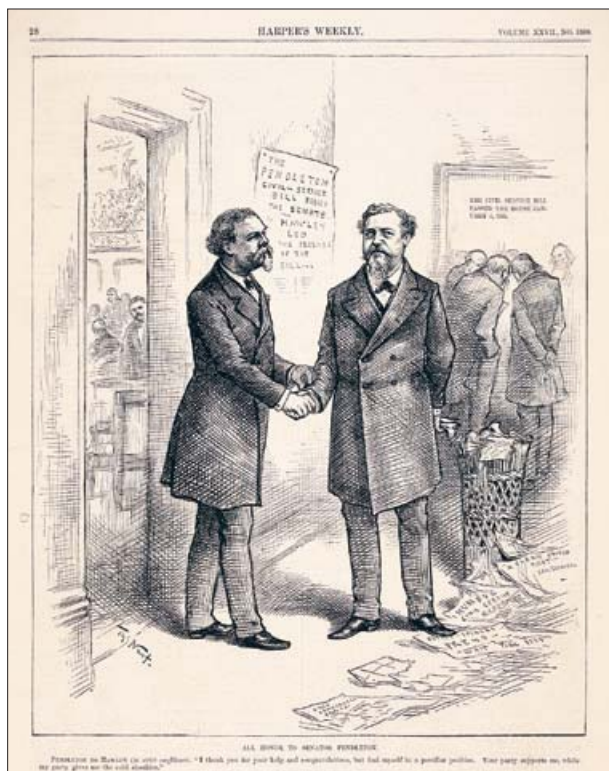
The Great Congressional Tramp Bullying the Old Women of the National Household.

Mayer, Merkel & Ottmann Lithog. after Bernhard Gillam
Puck, 07/12/1882
Lithograph, colored
11¾ x 18½ inches (29.8 x 47.0 cm)
Cat. no. 38.00903.001



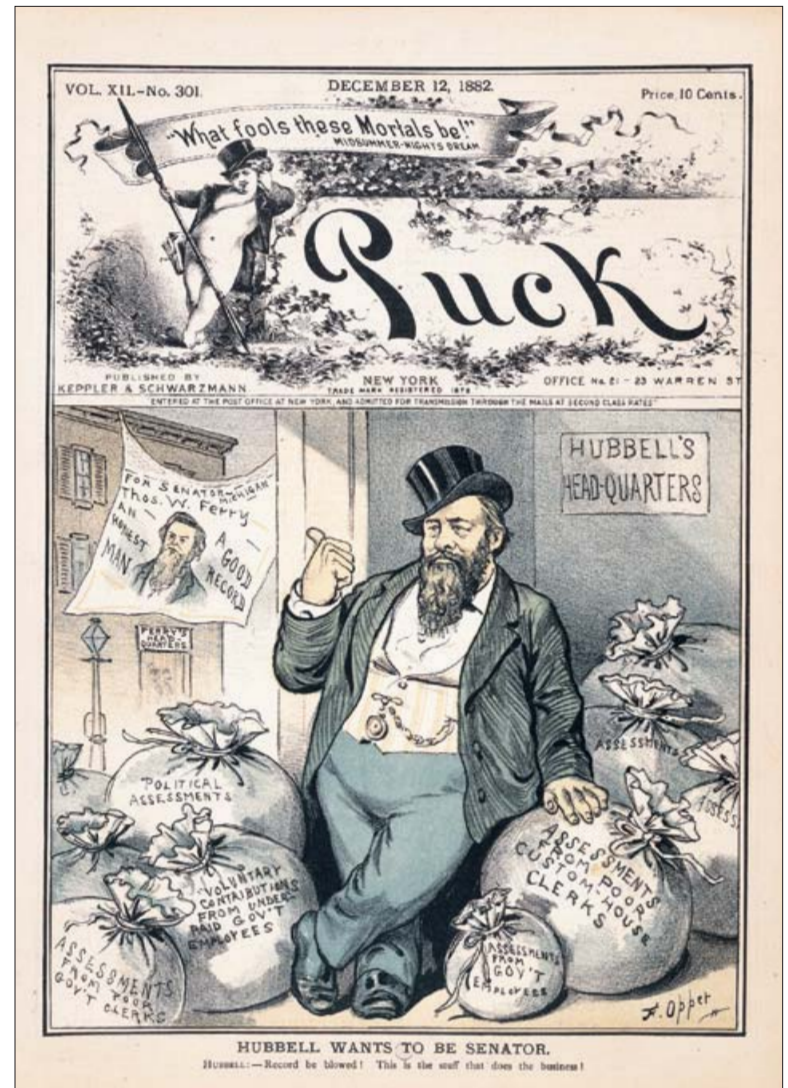
Another Deluge.

Mayer, Merkel & Ottmann Lithog. after Bernhard Gillam
Puck, 10/18/1882
 Lithograph, colored
 8 5/8 x 11 3/4 inches (21.9 x 29.8 cm)
 Cat. no. 38.00829.001



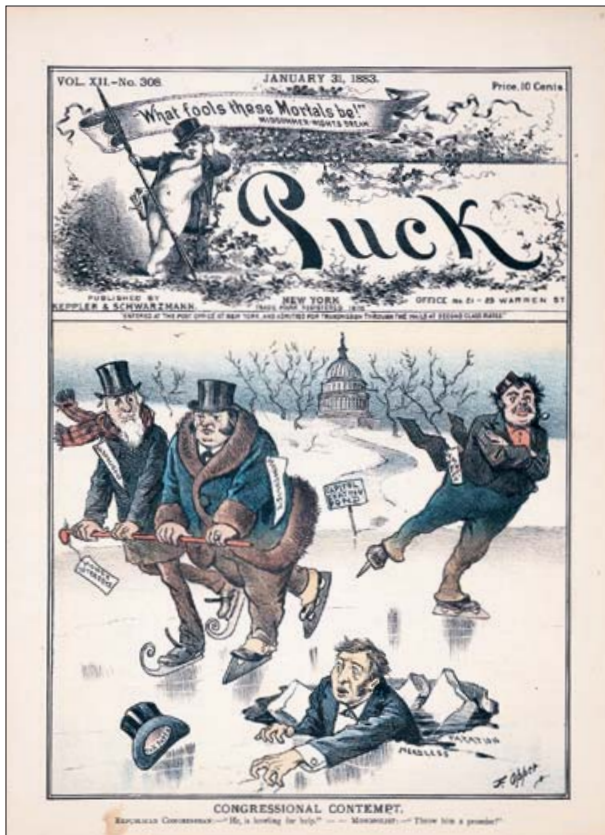
All Honor to Senator Pendleton.

Unidentified after Thomas Nast
Harper's Weekly, 01/13/1883
 Wood engraving, black and white
 12 x 9 1/4 inches (30.5 x 23.5 cm)
 Cat. no. 38.00269.001



Hubbell Wants to Be Senator.

Unidentified after Frederick B. Opper
Puck, 12/12/1882
 Lithograph, colored
 8 x 8 1/2 inches (20.3 x 21.6 cm)
 Cat. no. 38.00614.001



Congressional Contempt.

Unidentified after Frederick B. Opper
Puck, 01/31/1883
 Lithograph, colored
 8 ½ x 8 ¾ inches (20.6 x 21.3 cm)
 Cat. no. 38.00671.001



Overtaining Young Horses.

Unidentified after Bernhard Gillam
Puck, 01/31/1883
 Lithograph, colored
 12 x 18 ½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00672.001



Let the Political Army Have New Drums Also!

Unidentified after Bernhard Gillam
Puck, 02/14/1883
 Lithograph, colored
 12 x 18 ½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00669.001



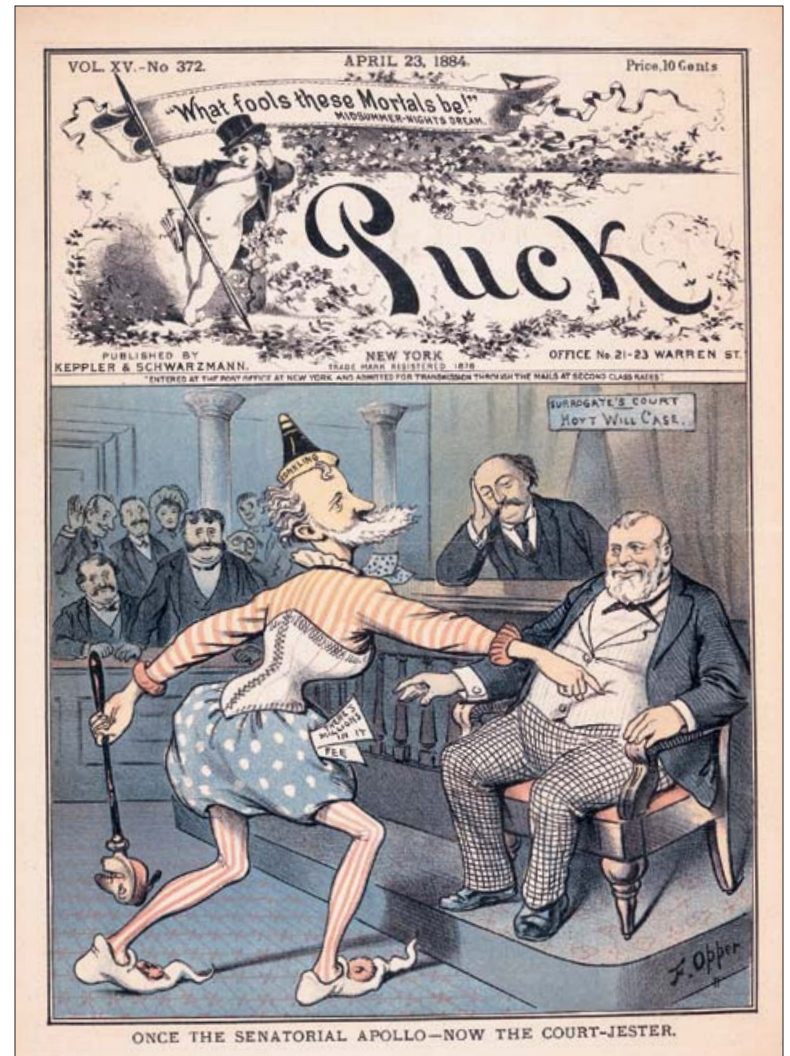
Our Congressman.

Unidentified after Joseph Keppler
Puck, 02/14/1883
 Lithograph, colored
 8 x 8 ¼ inches (20.3 x 22.2 cm)
 Cat. no. 38.00670.001



A Dreadful Attack of "Presidential Fever" in the U.S. Senate.

Unidentified after Frederick B. Opper
Puck, 02/21/1883
 Lithograph, colored
 12 x 18½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00607.001



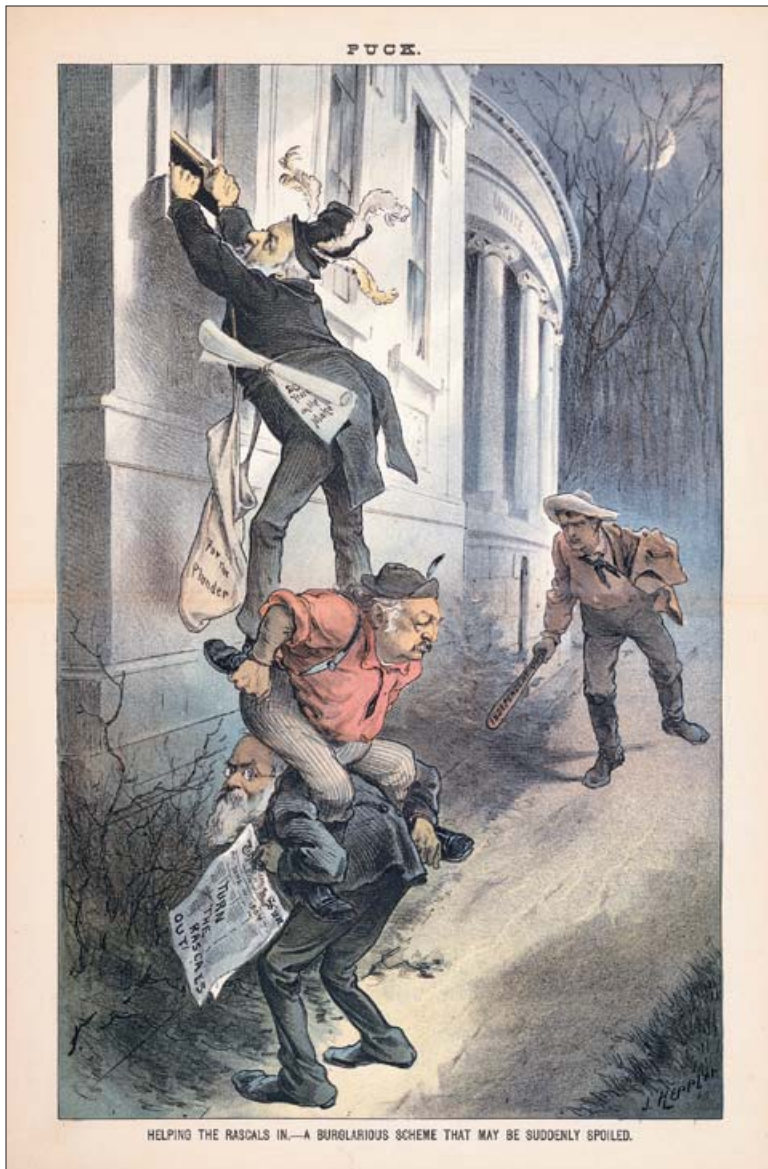
Once the Senatorial Apollo—Now the Court-Jester.

Unidentified after Frederick B. Opper
Puck, 04/23/1884
 Lithograph, colored
 8 x 8½ inches (20.3 x 21.6 cm)
 Cat. no. 38.00349.001



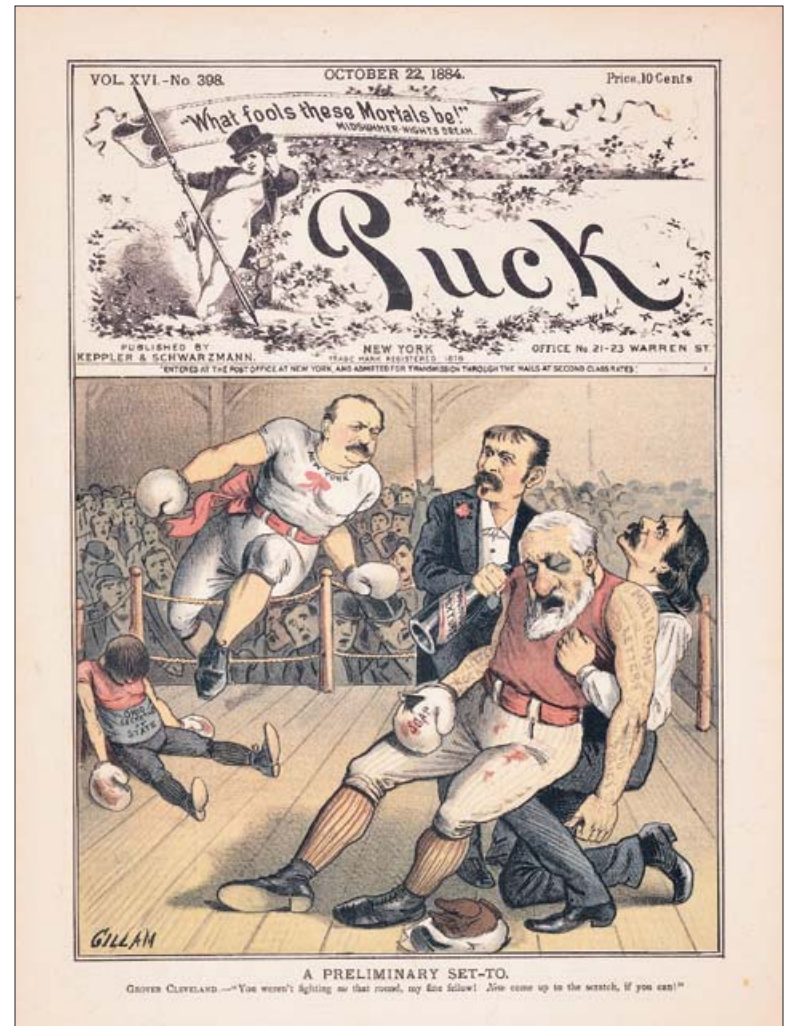
Eine Schwache Berbindungs-Brücke.

Unidentified after Friedrich Graetz
Puck, 12/26/1883
 Lithograph, colored
 8 x 8½ inches (20.3 x 21.6 cm)
 Cat. no. 38.00978.001



Helping the Rascals In.—A Burglariou Scheme That May Be Suddenly Spoiled.

Unidentified after Joseph Keppler
Puck, 10/22/1884
Lithograph, colored
18 3/4 x 11 1/2 inches (47.6 x 29.2 cm)
Cat. no. 38.00667.001



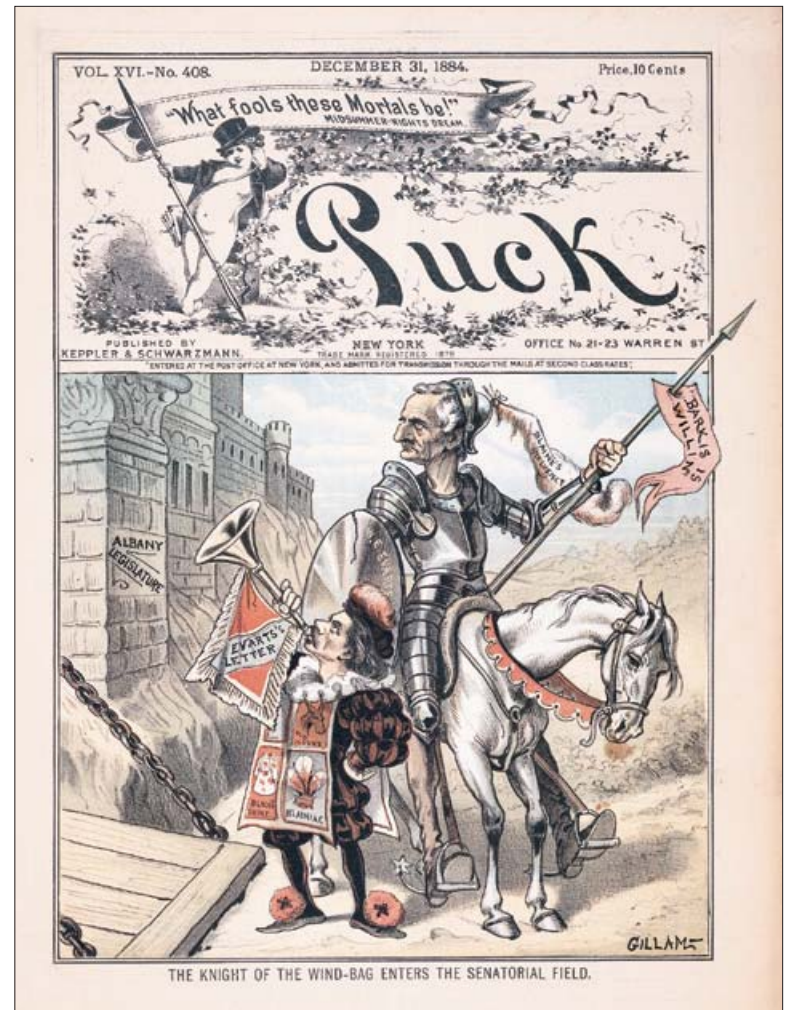
A Preliminary Set-To.

Unidentified after Bernhard Gillam
Puck, 10/22/1884
Lithograph, colored
8 1/2 x 8 1/2 inches (20.6 x 21.6 cm)
Cat. no. 38.00668.001



The Transfusion of Blood.—May the Operation Prove a Success!

Unidentified after Joseph Keppler
Puck, 12/03/1884
 Lithograph, colored
 11 ½ x 18 ¾ inches (29.2 x 47.6 cm)
 Cat. no. 38.00665.001



The Knight of the Wind-Bag Enters the Senatorial Field.

Unidentified after Bernhard Gillam
Puck, 12/31/1884
 Lithograph, colored
 7 ¾ x 8 ½ inches (20.0 x 21.6 cm)
 Cat. no. 38.00664.001



“Whitelaw Reid Refuses to Accept the New York Senatorship”

Unidentified after Bernhard Gillam
Puck, 12/03/1884
 Lithograph, colored
 8 ¼ x 8 ½ inches (21.0 x 21.6 cm)
 Cat. no. 38.00666.001



Puck's Review of the Past Year.

Unidentified after Joseph Keppler
Puck, 12/31/1884
Lithograph, colored
12 x 18 3/4 inches (30.5 x 47.3 cm)
Cat. no. 38.00663.001



The National Grab-Bag—“Help Yourself!”

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 1884
Lithograph, colored
12 1/4 x 19 inches (31.1 x 48.3 cm)
Cat. no. 38.00608.001



Hit 'Em Again.

Franklin Square Lith. Co. after D. Mac
The Judge, 01/09/1885
 Lithograph, colored
 8¼ x 8¾ inches (21.0 x 22.2 cm)
 Cat. no. 38.00737.001



The Senatorial Puppet-Show.

Unidentified after Joseph Keppler
Puck, 01/21/1885
 Lithograph, colored
 8 x 8½ inches (20.3 x 21.6 cm)
 Cat. no. 38.00594.001



"THE SOUL OF BLAINE" STILL ON THE RAMPAGE.
 HE ORGANIZES A LITTLE PRIVATE ST. BARTHOLOMEW'S EVE OF HIS OWN.

"The Soul of Blaine" Still on the Rampage.

Unidentified after Bernhard Gillam
Puck, 01/21/1885
 Lithograph, colored
 18⅞ x 11⅝ inches (47.9 x 29.5 cm)
 Cat. no. 38.00662.001



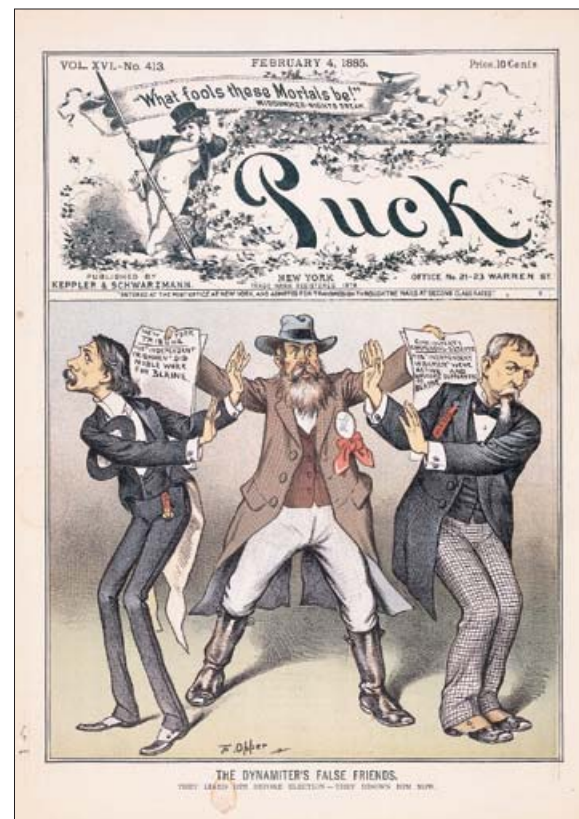
The Bugaboo of Congress.

Mayer, Merkel & Ottmann Lithog. after Bernhard Gillam
Puck, 02/04/1885
Lithograph, colored
12 x 18 3/4 inches (30.5 x 47.3 cm)
Cat. no. 38.00660.001



From the Monument.

Unidentified after Thomas Nast
Harper's Weekly, 02/21/1885
Wood engraving, black and white
12 x 8 3/4 inches (30.5 x 22.2 cm)
Cat. no. 38.00315.001



The Dynamiter's False Friends.

Unidentified after Frederick B. Opper
Puck, 02/04/1885
Lithograph, colored
8 1/8 x 8 1/2 inches (20.6 x 21.6 cm)
Cat. no. 38.00661.001



Two Political Paths.

Unidentified after Joseph Keppler
Puck, 06/10/1885
 Lithograph, colored
 12 x 18½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00945.001



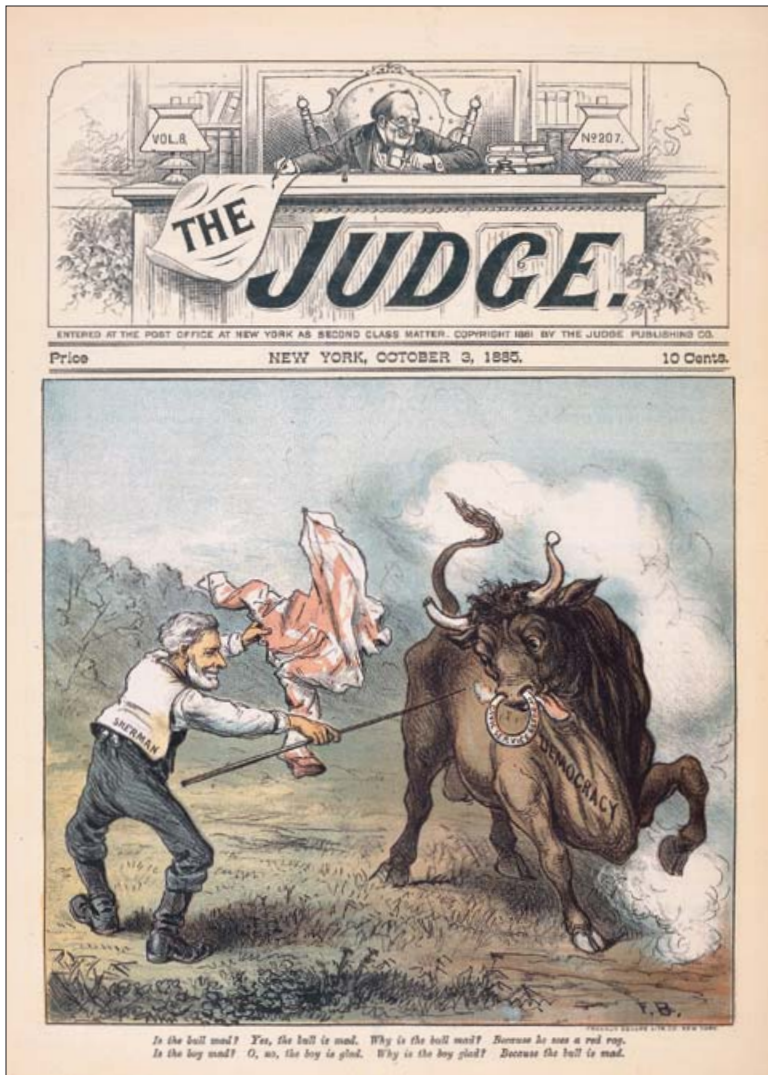
Puck's Political Faith-Cure.

Mayer, Merkel & Ottmann Lithog. after Frederick B. Opper
Puck, 05/20/1885
 Lithograph, colored
 8¾ x 12 inches (22.2 x 30.5 cm)
 Cat. no. 38.00977.001



"Waiting."

Unidentified after Bernhard Gillam
Puck, 06/10/1885
 Lithograph, colored
 8 x 8½ inches (20.3 x 21.6 cm)
 Cat. no. 38.00350.001



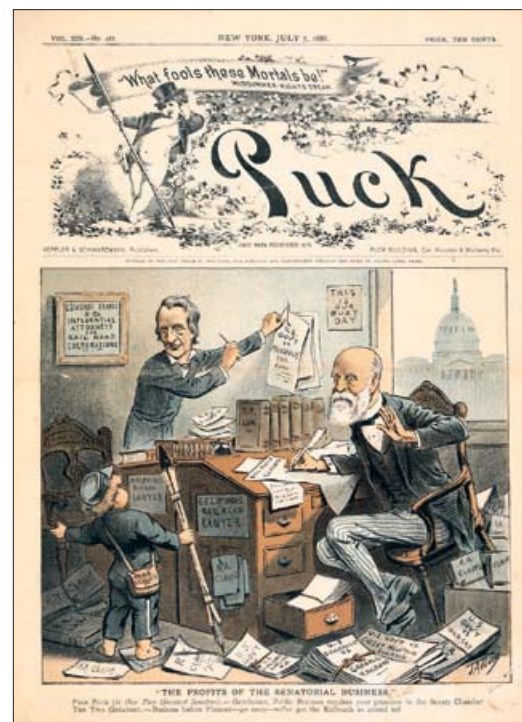
Is the Bull Mad? Yes, the Bull Is Mad. Why Is the Bull Mad? Because He Sees a Red Rag. Is the Boy Mad? Oh, No, the Boy Is Glad. Why Is the Boy Glad? Because the Bull Is Mad.

Franklin Square Lith. Co. after F. B.
The Judge, 10/03/1885
 Lithograph, colored
 8¼ x 8¼ inches (21.0 x 21.0 cm)
 Cat. no. 38.00738.001



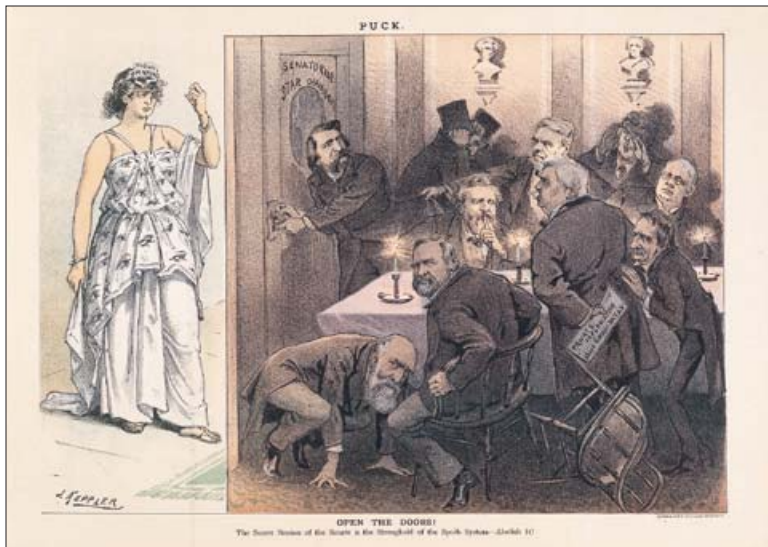
The President Declines to Furnish Official Papers to the Senate in Secret Session.

Unidentified
Frank Leslie's Illustrated Newspaper, 02/06/1886
 Wood engraving, black and white
 10⅞ x 4¾ inches (27.6 x 12.1 cm)
 Cat. no. 38.00899.001



“The Profits of the Senatorial Business.”

Unidentified after James A. Wales
Puck, 07/07/1886
 Lithograph, colored
 8 x 8⅞ inches (20.3 x 21.3 cm)
 Cat. no. 38.00353.001



Open the Doors!

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 03/03/1886
 Lithograph, colored
 8¼ x 12 inches (22.2 x 30.5 cm)
 Cat. no. 38.00613.002



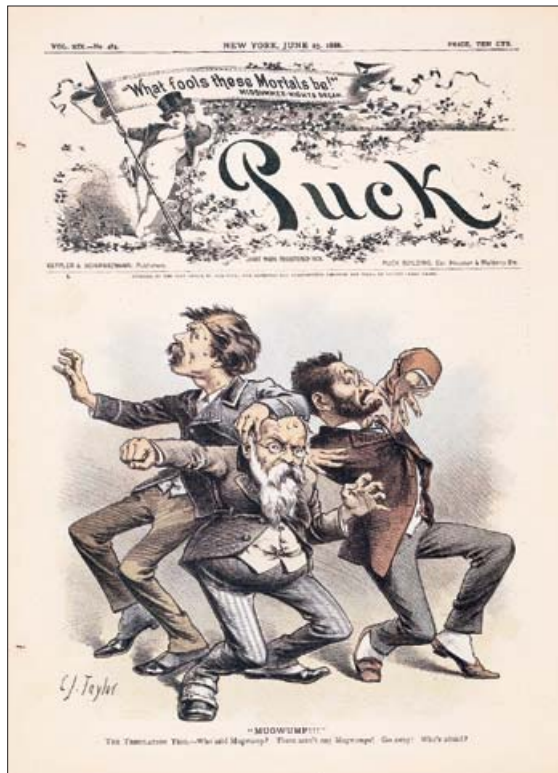
Oeffnet die Thore!

J. Ottmann Lith. Co. after Joseph Keppler
Puck, ca. 1886
 Lithograph, colored
 8¼ x 11 ⅞ inches (22.2 x 30.2 cm)
 Cat. no. 38.00891.001



Cleveland as Cromwell—With a Difference.

Unidentified after Bernhard Gillam
Judge, 03/20/1886
 Lithograph, colored
 18½ x 11½ inches (47.0 x 29.2 cm)
 Cat. no. 38.00906.001



"Mugwump!!!"

Unidentified after Charles J. Taylor
Puck, 06/23/1886
Lithograph, colored
8 ¼ x 8 ½ inches (21.0 x 21.6 cm)
Cat. no. 38.00629.001



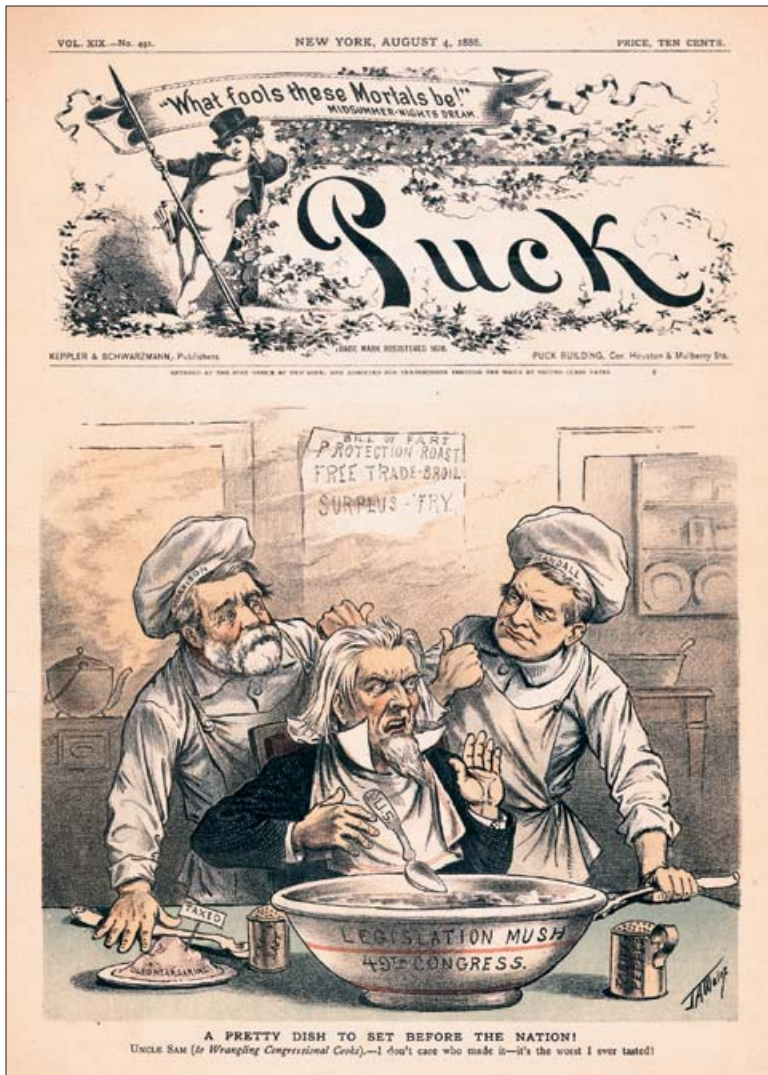
The Senatorial Round-House.

Unidentified after Thomas Nast
Harper's Weekly, 07/10/1886
Wood engraving, black and white
14 x 9 inches (35.6 x 22.9 cm)
Cat. no. 38.00094.002



Serving Two Masters.

Unidentified after Joseph Keppler
Puck, 06/23/1886
Lithograph, colored
11 ¾ x 18 ½ inches (29.8 x 47.0 cm)
Cat. no. 38.00630.002



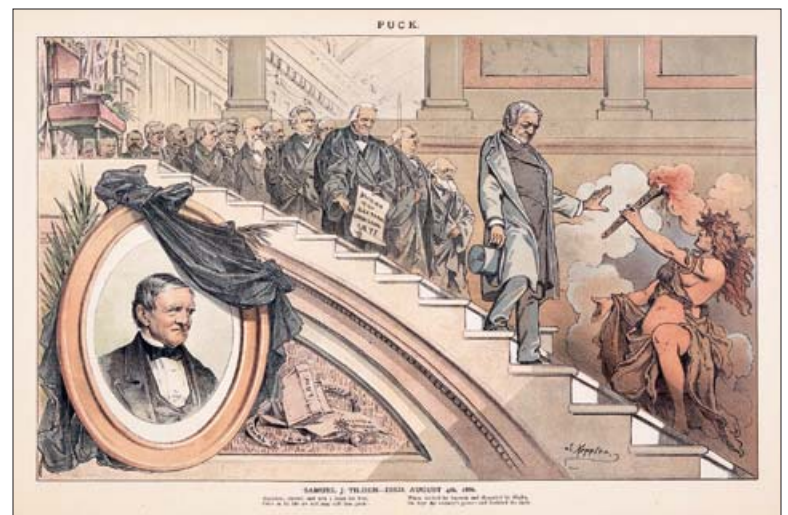
A Pretty Dish to Set before the Nation!

Unidentified after James A. Wales
Puck, 08/04/1886
 Lithograph, colored
 8 x 8 ½ inches (20.3 x 21.3 cm)
 Cat. no. 38.00354.001



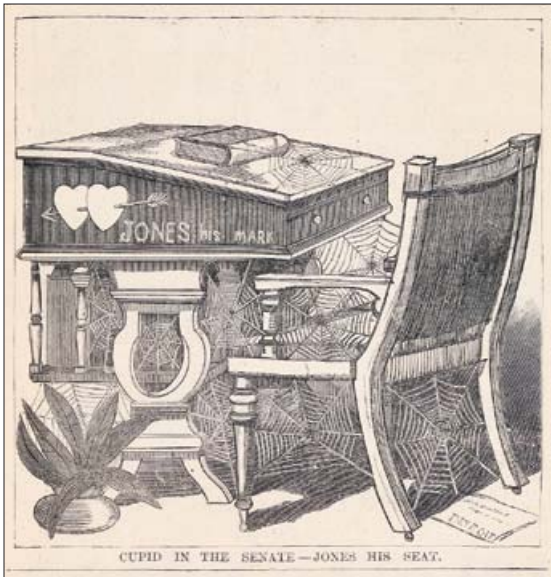
President Cleveland Will Protect the National Cornfield Himself.

Unidentified after Frederick B. Opper
Puck, 08/11/1886
 Lithograph, colored
 8 ¼ x 8 ½ inches (21.0 x 21.6 cm)
 Cat. no. 38.00631.001



Samuel J. Tilden—Died, August 4th, 1886.

Unidentified after Joseph Keppler
Puck, 08/11/1886
 Lithograph, colored
 12 ¼ x 18 ½ inches (31.1 x 47.0 cm)
 Cat. no. 38.00632.001



Cupid in the Senate—Jones His Seat.

Unidentified
Frank Leslie's Illustrated Newspaper, 12/11/1886
Wood engraving, black and white
4 1/2 x 4 1/2 inches (11.4 x 11.4 cm)
Cat. no. 38.00638.001



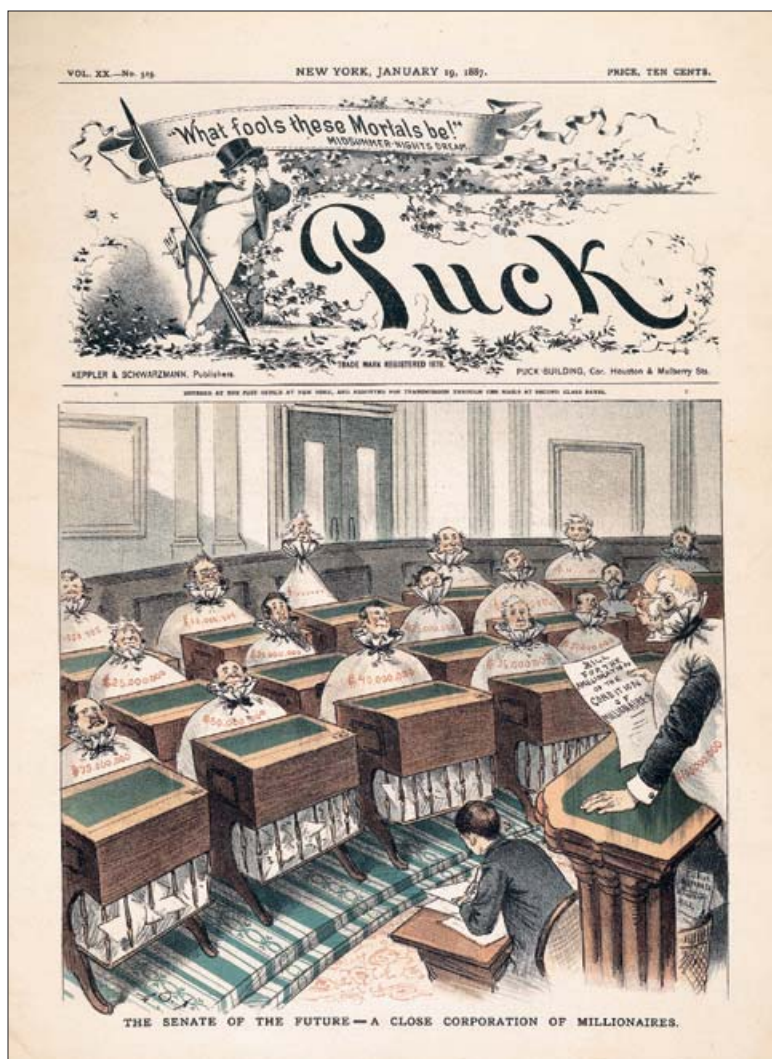
"An Unnecessary Burden."

Unidentified after Thomas Nast
Harper's Weekly, 12/18/1886
Wood engraving, black and white
16 3/8 x 11 3/4 inches (41.6 x 29.8 cm)
Cat. no. 38.00120.001



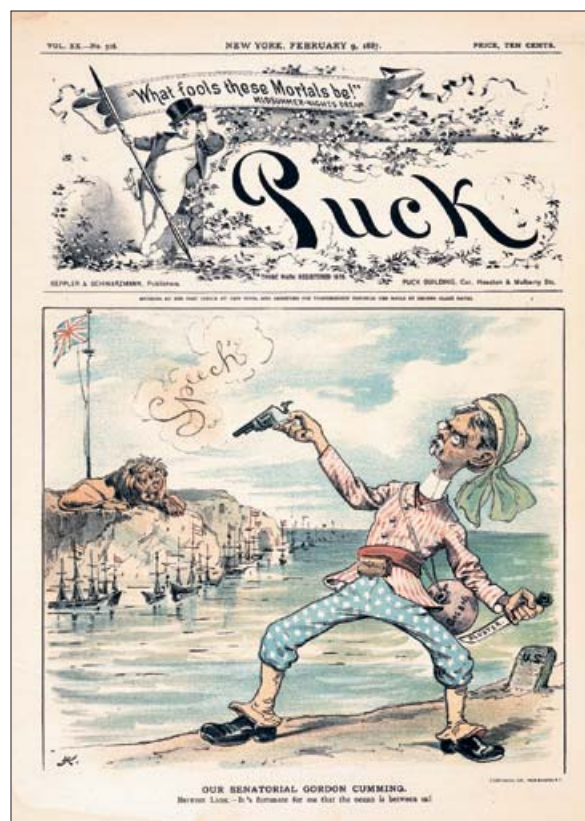
The Senatorial Toboggan Slide.

Sackett, Wilhelms & Betzig Lith. after F. Victor Gillam
Judge, 12/18/1886
Lithograph, colored
8 7/8 x 8 3/4 inches (22.5 x 22.2 cm)
Cat. no. 38.00890.001



The Senate of the Future—A Close Corporation of Millionaires.

Unidentified after Frederick B. Opper
Puck, 01/19/1887
 Lithograph, colored
 8 x 8 ½ inches (20.3 x 21.3 cm)
 Cat. no. 38.00322.002



Our Senatorial Gordon Cumming.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 02/09/1887
 Lithograph, colored
 8 x 8 ½ inches (20.3 x 21.3 cm)
 Cat. no. 38.00849.001



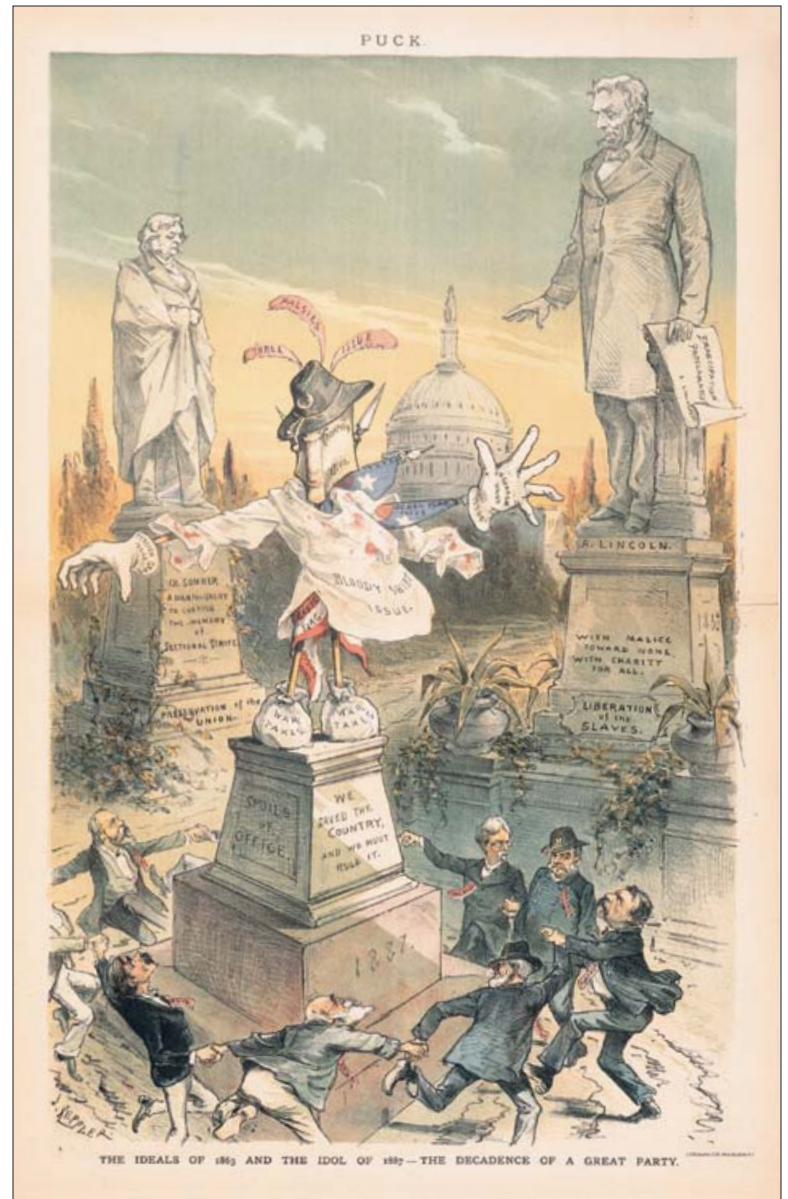
The Attack on the Surplus.

J. Ottmann Lith. Co. after E. N. Blue
Puck, 02/23/1887
 Lithograph, colored
 12 ¼ x 18 ½ inches (31.1 x 47.0 cm)
 Cat. no. 38.00635.002



Re-Appearance of the Political Robert Macaire.

Unidentified after Frederick B. Opper
Puck, 06/22/1887
Lithograph, colored
8½ x 8¾ inches (21.6 x 21.3 cm)
Cat. no. 38.00348.001



**The Ideals of 1863 and the Idol of 1887—
The Decadence of a Great Party.**

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 10/19/1887
Lithograph, colored
18¾ x 11½ inches (47.6 x 29.2 cm)
Cat. no. 38.00654.001



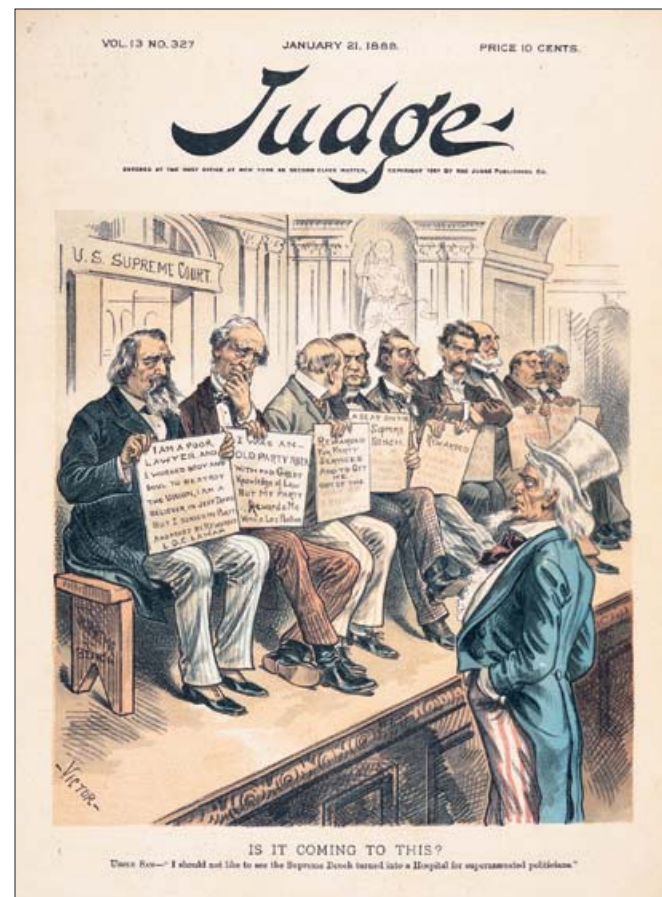
The Opening of the Congressional Session.

Unidentified after Joseph Keppler
Puck, 12/07/1887
 Lithograph, colored
 12 x 18½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00574.001



Blaine Resigns the Leadership.—Who Will Wear the Mantle Now?

Unidentified after Grant E. Hamilton
Judge, 02/25/1888
 Lithograph, colored
 9½ x 13½ inches (23.2 x 34.3 cm)
 Cat. no. 38.00296.00



Is it Coming to This?

Unidentified after F. Victor Gillam
Judge, 01/21/1888
 Lithograph, colored
 9½ x 8¼ inches (24.1 x 21.0 cm)
 Cat. no. 38.00342.001



The National Leap Year Party—Whom Will She Choose for the Next Dance?

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 03/03/1888
Lithograph, colored
12 ½ x 18 ½ inches (31.8 x 47.0 cm)
Cat. no. 38.00301.001



The Old Granny Tea-Party.—Rocking-Chair Candidates for 1888.

Unidentified after Frederick B. Opper
Puck, 03/14/1888
Lithograph, colored
12 ¼ x 19 ½ inches (31.1 x 48.6 cm)
Cat. no. 38.00578.001



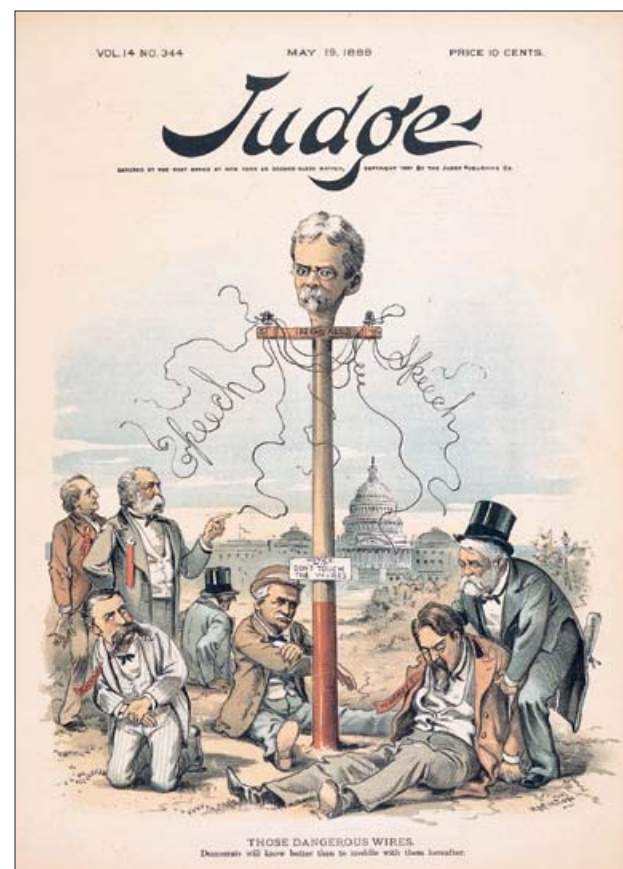
Spring Fashions for 1888.

Unidentified after Grant E. Hamilton
Judge, 04/21/1888
 Lithograph, colored
 8½ x 12½ inches (21.6 x 32.1 cm)
 Cat. no. 38.00343.001



The Senate School.

Unidentified after J. B.
Frank Leslie's Illustrated Newspaper, 05/12/1888
 Wood engraving, black and white
 5½ x 4¾ inches (13.0 x 12.1 cm)
 Cat. no. 38.00611.001



Those Dangerous Wires.

Unidentified after Grant E. Hamilton
Judge, 05/19/1888
 Lithograph, colored
 10 x 9 inches (25.4 x 22.9 cm)
 Cat. no. 38.00297.001



The Red-Headed Girls and the White Horse.

Unidentified after Grant E. Hamilton
Judge, 05/26/1888
Lithograph, colored
9 1/8 x 12 1/4 inches (23.2 x 31.1 cm)
Cat. no. 38.00298.001



"The Lobbyist."

Unidentified after Paul Renouard
Harper's Weekly, 08/04/1888
Lithograph, hand-colored
11 1/2 x 9 1/4 inches (29.2 x 23.5 cm)
Cat. no. 38.00726.001



It Won't Do!

Unidentified after Frederick B. Opper
Puck, 08/15/1888
Lithograph, colored
9 1/4 x 8 3/4 inches (23.5 x 22.2 cm)
Cat. no. 38.00593.001



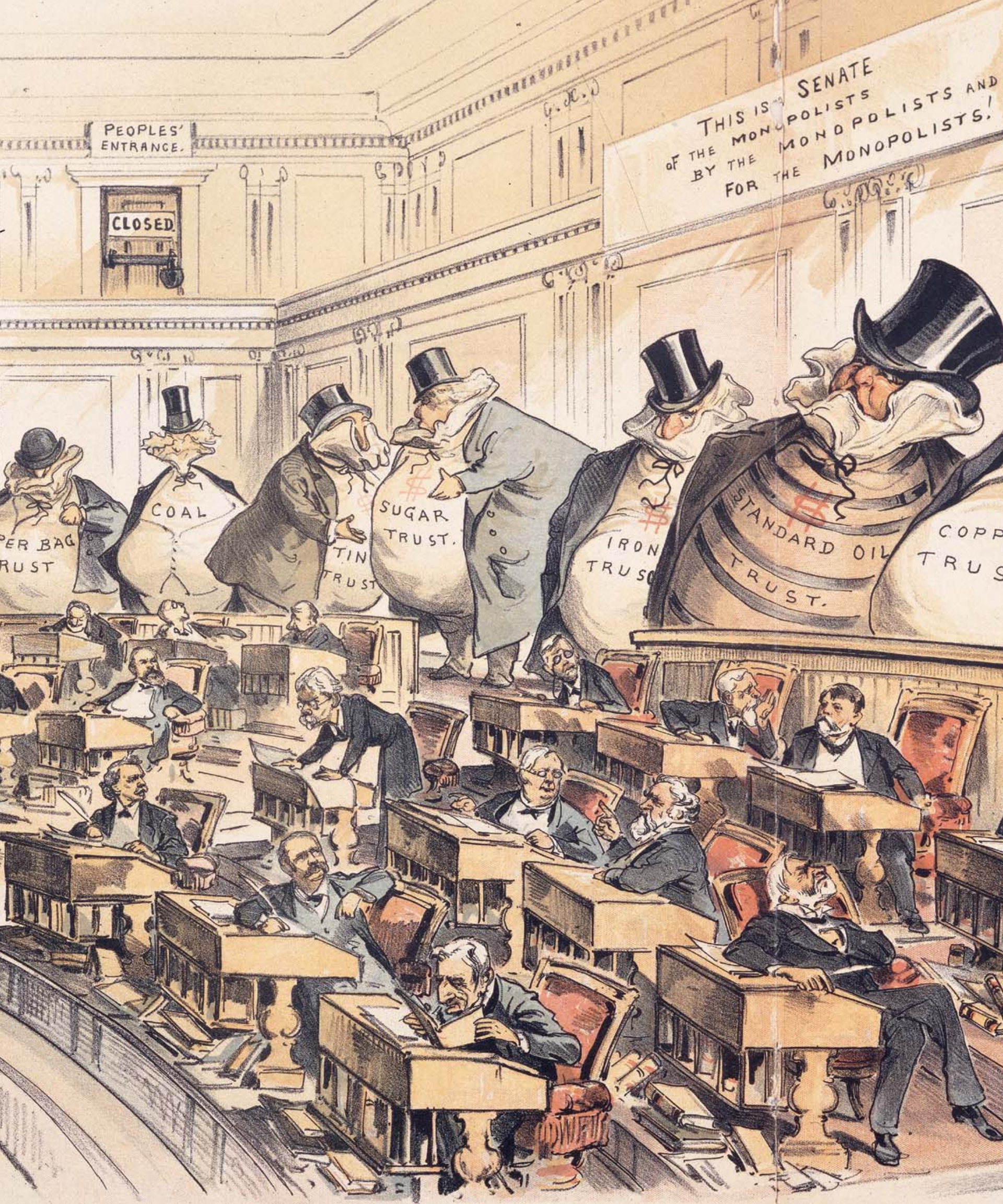
Uncle Sam's Thanksgiving Turkey.

Unidentified after Joseph Keppler
Puck, 11/28/1888
Lithograph, colored
12 x 18¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00580.001



Hopeless and Helpless.

Unidentified after Joseph Keppler
Puck, 10/03/1888
Lithograph, colored
9¼ x 8½ inches (23.5 x 21.6 cm)
Cat. no. 38.00884.001



PEOPLES' ENTRANCE.

CLOSED

THIS IS THE SENATE
OF THE MONOPOLISTS
BY THE MONOPOLISTS AND
FOR THE MONOPOLISTS!

PER BAG
TRUST

COAL
TRUST

TIN
TRUST

SUGAR
TRUST.

IRON
TRUST

STANDARD OIL
TRUST.

COPPER
TRUST

This frequently reproduced cartoon, long a staple of textbooks and studies of Congress, depicts corporate interests—from steel, copper, oil, iron, sugar, tin, and coal to paper bags, envelopes, and salt—as giant money bags looming over the tiny senators at their desks in the Chamber. Joseph Keppler drew the cartoon, which appeared in *Puck* on January 23, 1889, showing a door to the gallery, the “people’s entrance,” bolted and barred. The galleries stand empty while the special interests have floor privileges, operating below the motto: “This is the Senate of the Monopolists by the Monopolists and for the Monopolists!”

Keppler’s cartoon reflected the phenomenal growth of American industry in the 1880s, but also the disturbing trend toward concentration of industry to the point of monopoly, and its undue influence on politics. This popular perception contributed to Congress’s passage of the Sherman Anti-Trust Act in 1890. 🌀



The Bosses of the Senate.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 01/23/1889
 Lithograph, colored
 12 x 18½ inches (30.5 x 47.0 cm)
 Cat. no. 38.00392.001



Nineteenth-century cartoonists felt sure that audiences would easily grasp references to Jonathan Swift's popular satire, *Gulliver's Travels*, published a century earlier. In this cartoon, which appeared in both the German and English-language versions of *Puck* in 1889, Charles J. Taylor plays on Gulliver's experiences with the Brobdingnagians, giants who treated him like a toy. Taylor's Gulliver is Levi Parsons Morton, one of America's leading bankers, who had just been elected vice president on the Republican ticket headed by Benjamin Harrison.

As vice president, Morton had the responsibility of presiding over the Senate, but the senatorial giants considered him a political novice and looked down on his clumsy attempts to wield the gavel on their debates. As the cartoonist anticipated, neither President Harrison nor the Republican senators thought much of Morton's abilities, and they unceremoniously dumped him from the party's ticket in the next election. 🌀



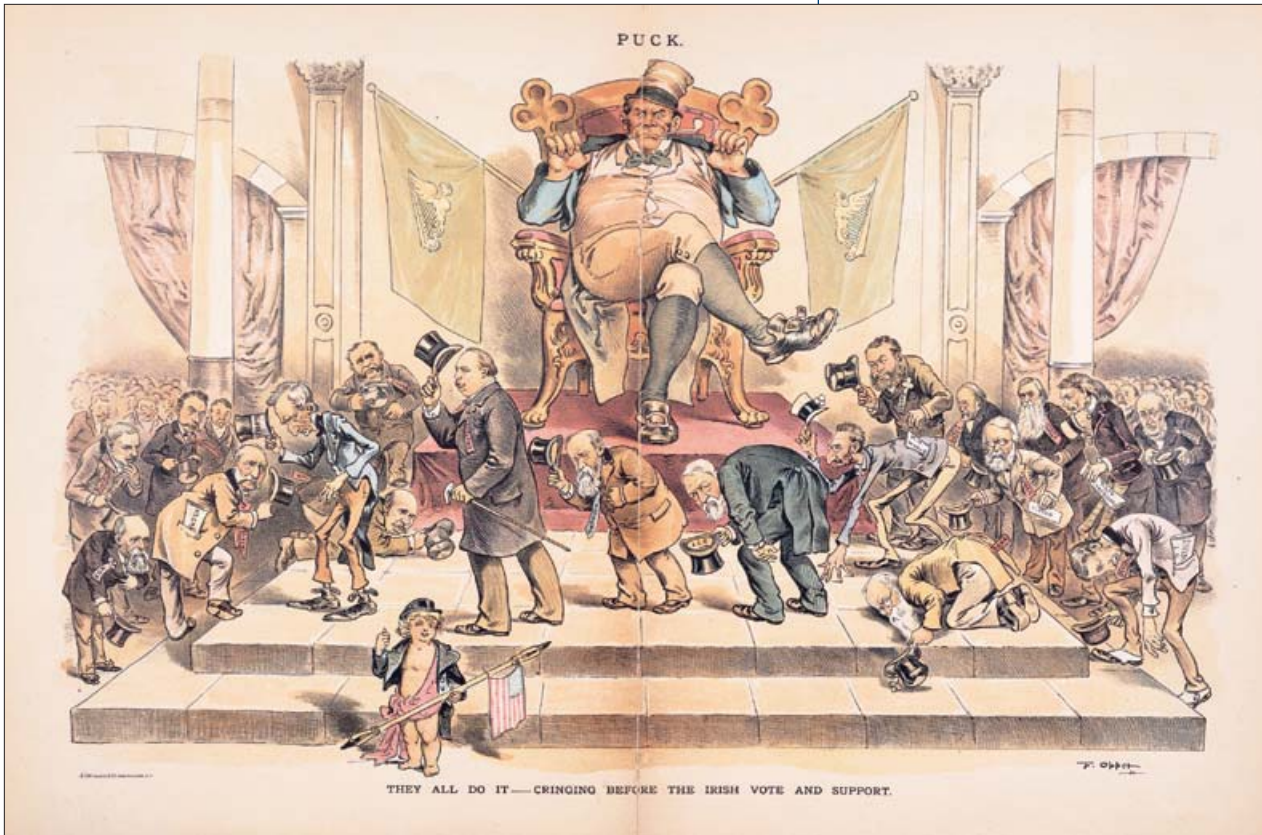
Gulliver Morton among the Senatorial Brobdingnagians [sic].

Unidentified after Charles J. Taylor
Puck, 03/27/1889
 Lithograph, colored
 12 ¼ x 19 inches (31.1 x 48.3 cm)
 Cat. no. 38.00386.001



Gulliver Morton unter den Riefen im Senatorenland.

Unidentified after Charles J. Taylor
Puck, ca. 1889
 Lithograph, colored
 12 x 18¾ inches (30.5 x 47.6 cm)
 Cat. no. 38.00605.001



They All Do It—Cringing before the Irish Vote and Support.

J. Ottmann Lith. Co. after Frederick B. Opper
Puck, 04/03/1889
Lithograph, colored
11 7/8 x 18 1/2 inches (30.2 x 47.0 cm)
Cat. no. 38.00581.001



Political Football.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 10/26/1889
Lithograph, colored
11 3/4 x 18 3/4 inches (29.8 x 47.6 cm)
Cat. no. 38.00318.001



The Political "Angelus."

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 01/18/1890
Lithograph, colored
11 1/2 x 16 1/2 inches (29.2 x 41.9 cm)
Cat. no. 38.00362.001



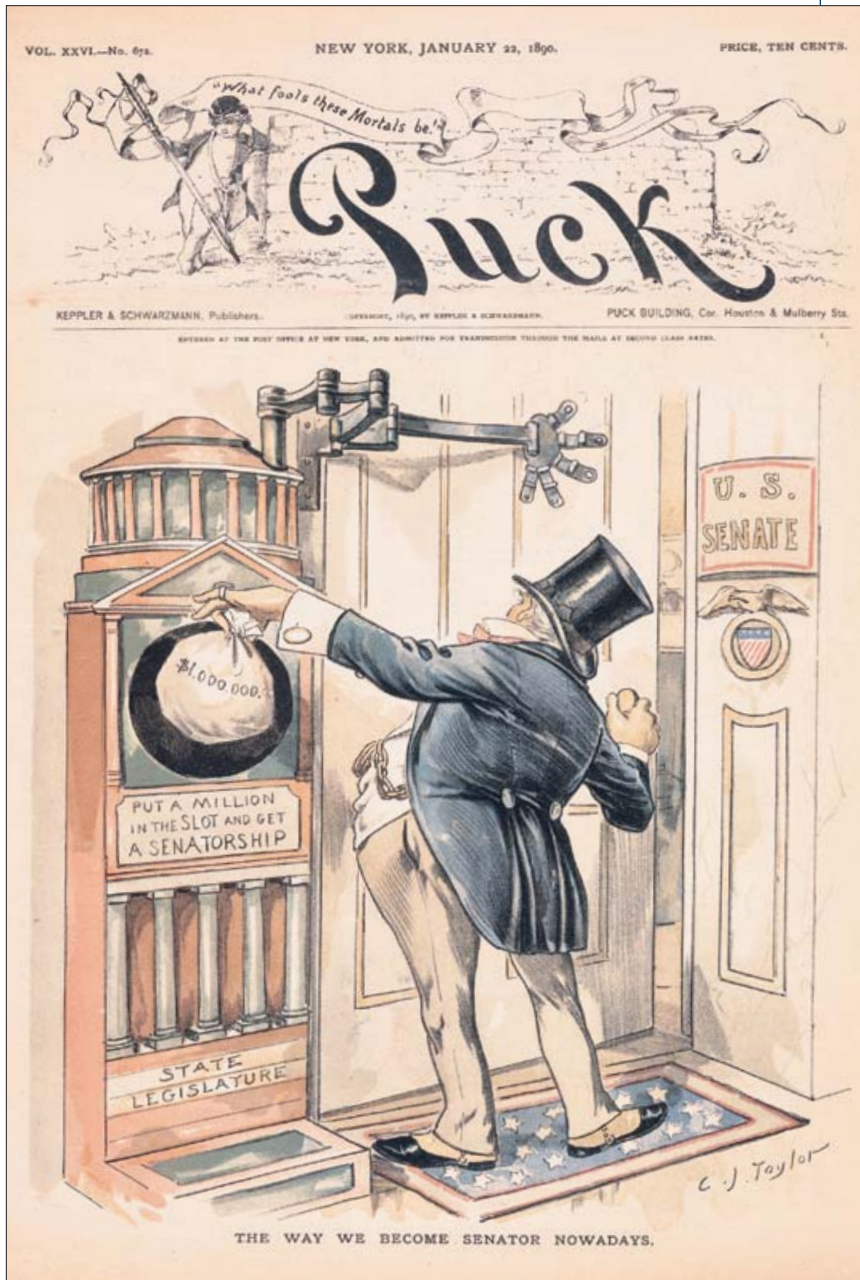
The "Social Precedence" Agony in Washington.

Unidentified after Samuel D. Ehrhart
Puck, 01/22/1890
Lithograph, colored
12 ¼ x 18 ¼ inches (31.1 x 46.4 cm)
Cat. no. 38.00603.001



Times Have Changed.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 10/23/1889
Lithograph, colored
12 ¼ x 8 ¼ inches (31.1 x 21.0 cm)
Cat. no. 38.00355.001



The Way We Become Senator Nowadays.

Unidentified after Charles J. Taylor
Puck, 01/22/1890
Lithograph, colored
9¼ x 8½ inches (23.5 x 21.6 cm)
Cat. no. 38.00598.002



Better No Senate Than a Boodle Senate.

Unidentified after Samuel D. Ehrhart
Puck, 01/29/1890
Lithograph, colored
9¾ x 8½ inches (23.8 x 20.6 cm)
Cat. no. 38.00323.002



"We Love It for the Enemies It Has Made."

Unidentified after Charles J. Taylor
Puck, 01/29/1890
Lithograph, colored
11 ¼ x 18 ¾ inches (29.8 x 47.6 cm)
Cat. no. 38.00328.001



None but Millionaires Need Apply.—The Coming Style of Presidential Election.

Unidentified after Joseph Keppler
Puck, 03/12/1890
Lithograph, colored
13 x 20 inches (33.0 x 50.8 cm)
Cat. no. 38.00320.001



NO ADMITTANCE

PUBLICITY

CONSUL TO BARRIOBOOLA

X-ROADS POSTMASTERSHIP

2d ASSISTANT DEPUTY U.S. MARSHALSHIP

POSTMAN

The U.S. Senate once debated all treaties and nominations behind closed doors in executive sessions. Committees also did much of their work away from public view, excluding both the public and the press. Nineteenth-century newspapers campaigned vigorously against senatorial secrecy.

“They Hate the Light, but They Can’t Escape It” appeared in *Puck* on March 26, 1890. Cartoonist Joseph Keppler portrayed the press shining the light of publicity on senatorial owls, conducting public business in the dark. “No Admittance” signs appear on the doors, and senators huddle and whisper in a conspiratorial manner. Although Keppler credited the press with lighting the way, in reality reporters got access to secret information from cooperative senators who leaked it to them. After repeated embarrassment over such unauthorized releases, the Senate abandoned secret sessions almost entirely in 1929. Subsequent “sunshine legislation” allowed public access to most committee meetings as well. 🌀



They Hate the Light, but They Can't Escape It.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 03/26/1890
 Lithograph, colored
 11 ¼ x 19 inches (29.8 x 48.3 cm)
 Cat. no. 38.00321.002



The Senatorial "Fence."

Unidentified after Joseph Keppler
Puck, 04/23/1890
 Lithograph, colored
 10 3/4 x 9 inches (27.3 x 22.9 cm)
 Cat. no. 38.00551.001



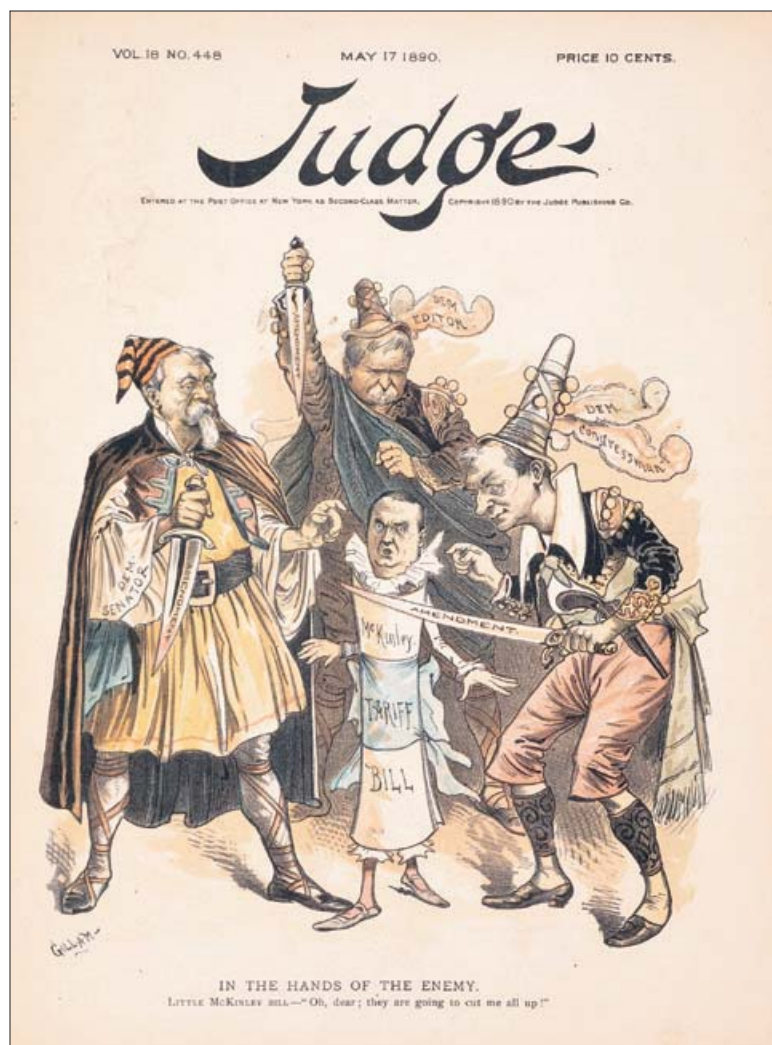
"Dignified Silence."

Unidentified after Charles J. Taylor
Puck, 05/07/1890
 Lithograph, colored
 9 1/4 x 8 1/2 inches (23.5 x 21.6 cm)
 Cat. no. 38.00743.001



Our Protection Levee.

Sackett & Wilhelms Litho, Co. after F. Victor Gillam
Judge, 04/26/1890
 Lithograph, colored
 11 1/2 x 17 1/4 inches (29.2 x 43.8 cm)
 Cat. no. 38.00980.001



In the Hands of the Enemy.

Unidentified after Bernhard Gillam
Judge, 05/17/1890
 Lithograph, colored
 9 5/8 x 8 1/2 inches (24.4 x 21.6 cm)
 Cat. no. 38.00889.001



Robin Hood with a Difference.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 06/04/1890
 Lithograph, colored
 11 3/4 x 19 inches (29.8 x 48.3 cm)
 Cat. no. 38.00750.001



Dangerous Doctors for a Desperate Case.

Unidentified after Joseph Keppler
Puck, 06/11/1890
 Lithograph, colored
 11 5/8 x 17 5/16 inches (29.5 x 44.0 cm)
 Cat. no. 38.00570.001



The Hopeless Appeal of New York Interests to Incompetence and Inefficiency.

Unidentified after Louis Dalrymple
Puck, 06/25/1890
Lithograph, colored
9 x 10 inches (22.9 x 25.4 cm)
Cat. no. 38.00745.001



Another Prop Needed.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 07/09/1890
Lithograph, colored
11 7/8 x 18 1/2 inches (30.2 x 47.0 cm)
Cat. no. 38.00576.001



Puck's Fourth-of-July Nightmare—Produced by the Republican High Jinks in Washington.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 07/02/1890
Lithograph, colored
12 1/8 x 19 inches (30.8 x 48.3 cm)
Cat. no. 38.00749.001



**A Very Pretty Picnic for the Newly-Made States—
But No Show for Democratic Territories.**

Unidentified after Joseph Keppler
Puck, 07/23/1890
Lithograph, colored
12 7/8 x 18 3/4 inches (32.7 x 47.6 cm)
Cat. no. 38.00575.001



Base and Unpatriotic.

Unidentified after Charles J. Taylor
Puck, 08/20/1890
Lithograph, colored
9 x 12 1/4 inches (22.9 x 31.1 cm)
Cat. no. 38.00746.001

U. S. SENATE.

TOO MUCH TALK AND
TOO LITTLE WORK.



*J*udge first appeared in 1881, after cartoonist James A. Wales fell out with Joseph Keppler at *Puck*. In 1885 Wales sold *Judge* to William J. Arkell, who used his wealth to lure away several of *Puck*'s cartoonists, including F. Victor Gillam (ca. 1860-1920), who signed himself "F. Victor" or "Victor" to distinguish himself from his older brother Bernhard Gillam.

Cartoonists often used birds and animals to represent their human targets. In "Senate Screeching," which appeared on September 6, 1890, Uncle Sam covers his ears and demands silence as senatorial parrots from both parties screech. The cartoon represented a Senate filibuster over the "Force bill." In June 1890 the House passed a bill requiring federal supervision of elections in the Southern states to ensure that African Americans could vote. States'-rights advocates filibustered against it in the Senate, and the Force bill was never enacted. 🌀



Senate Screeching.

Unidentified after F. Victor Gillam
Judge, 09/06/1890
 Lithograph, colored
 9 3/8 x 8 3/8 inches (23.8 x 21.3 cm)
 Cat. no. 38.00848.001



"Napoleon's" Retreat.

Unidentified after Joseph Keppler after Jean-Louis-Ernest Meissonier
Puck, 11/19/1890
Lithograph, colored
12 x 18½ inches (30.5 x 47.0 cm)
Cat. no. 38.00747.001



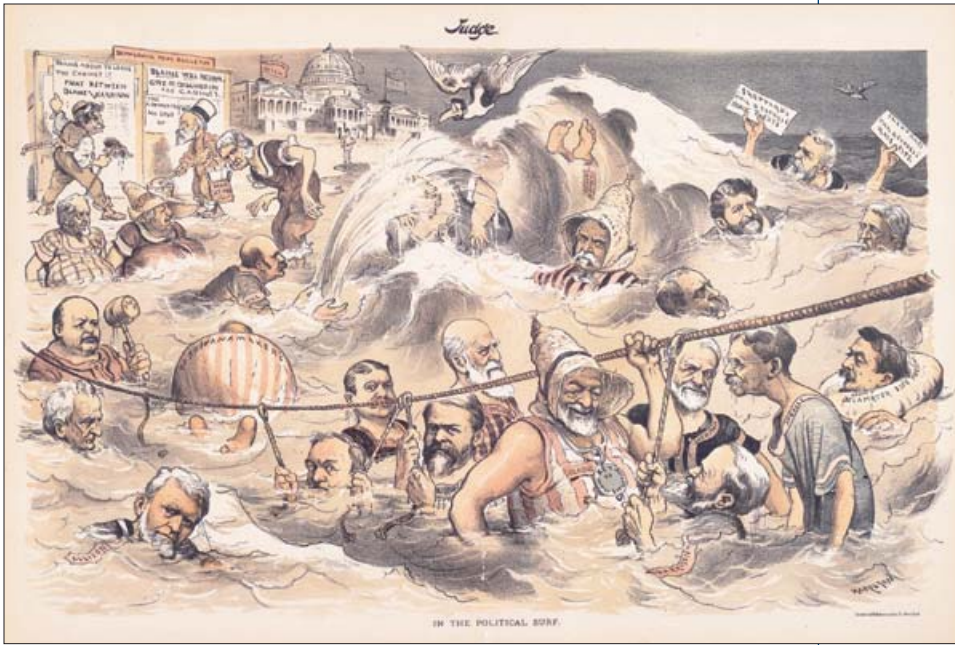
Between Two Fires.

Unidentified after Louis Dalrymple
Puck, 12/17/1890
Lithograph, colored
11¾ x 18¾ inches (29.8 x 47.6 cm)
Cat. no. 38.00577.001



Their Only Utility.

Unidentified after Louis Dalrymple
Puck, 11/19/1890
Lithograph, colored
9½ x 8½ inches (24.1 x 21.6 cm)
Cat. no. 38.00742.001



In the Political Surf.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, ca. 1890
Lithograph, colored
11 1/2 x 18 1/2 inches (29.2 x 47.0 cm)
Cat. no. 38.00606.001



"Doomed."

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 01/07/1891
Lithograph, colored
12 1/8 x 18 1/2 inches (30.8 x 47.0 cm)
Cat. no. 38.00579.001



What Is Sauce for the Goose Is Sauce for the Gander.

Unidentified after Joseph Keppler
Puck, 01/07/1891
Lithograph, colored
8 x 8 3/8 inches (20.3 x 21.3 cm)
Cat. no. 38.00352.001



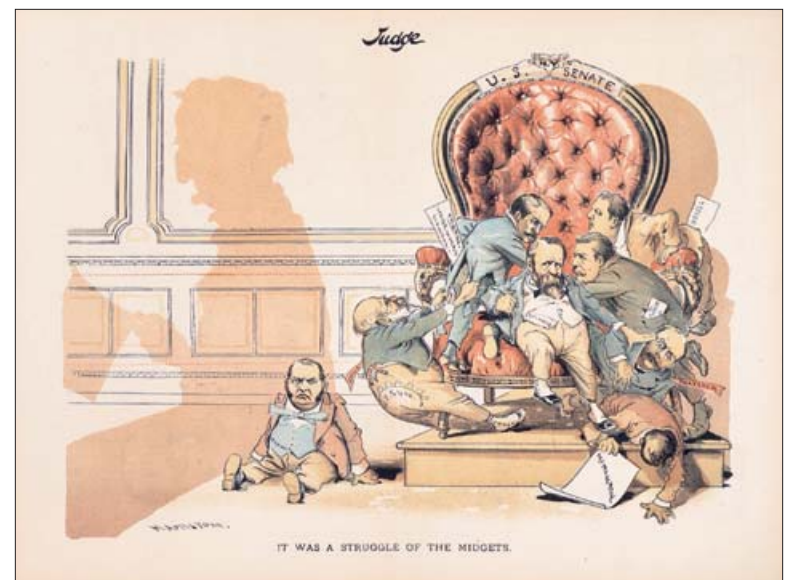
Honor to Whom Honor Is Due.

Unidentified after Louis Dalrymple
Puck, 01/14/1891
Lithograph, colored
9 5/8 x 9 inches (24.4 x 22.9 cm)
Cat. no. 38.00347.001



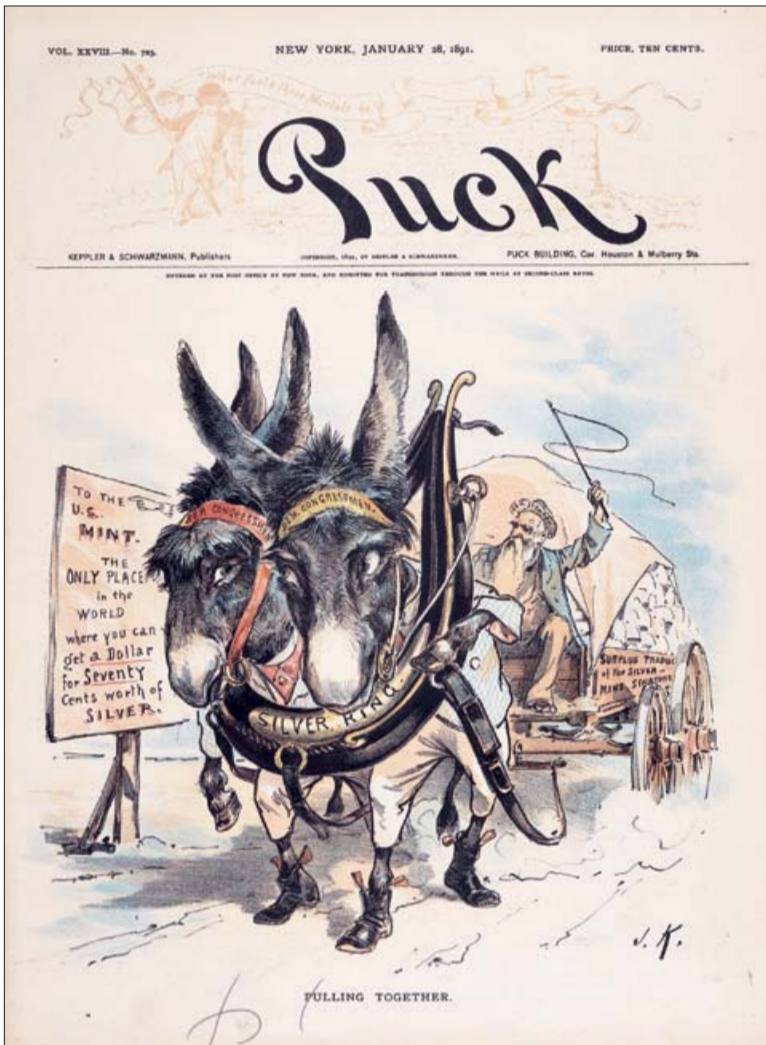
"You Beat My Dog, and I'll Beat Yours!"

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 01/21/1891
Lithograph, colored
8 3/4 x 12 inches (22.2 x 30.5 cm)
Cat. no. 38.00567.001



It Was a Struggle of the Midgets.

Unidentified after Grant E. Hamilton
Judge, 01/24/1891
Lithograph, colored
8 1/2 x 11 1/4 inches (21.6 x 28.6 cm)
Cat. no. 38.00837.001



Pulling Together.

Unidentified after Joseph Keppler
Puck, 01/28/1891
Lithograph, colored
9 1/8 x 9 inches (23.2 x 22.9 cm)
Cat. no. 38.00569.001



"Progressive" Conspiracy.

Unidentified after Louis Dalrymple
Puck, 02/04/1891
Lithograph, colored
9 1/8 x 8 7/8 inches (23.2 x 22.5 cm)
Cat. no. 38.00568.001



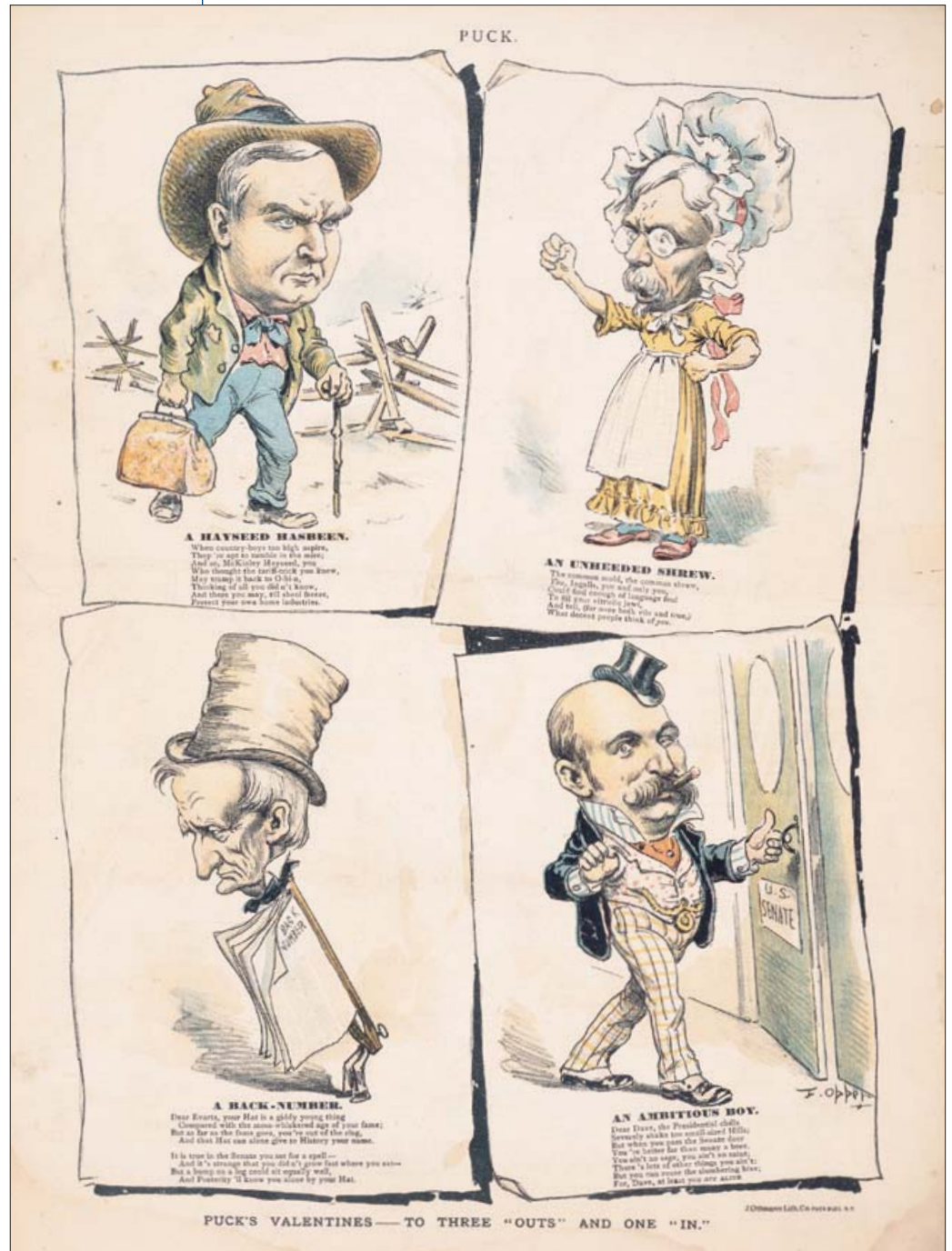
Left!

Unidentified after Grant E. Hamilton
Judge, 02/07/1891
Lithograph, colored
9 3/4 x 8 1/4 inches (24.8 x 21.0 cm)
Cat. no. 38.00885.001



All She Has to Hang on To.

Unidentified after Charles J. Taylor
Puck, 02/11/1891
 Lithograph, colored
 9 1/8 x 8 5/8 inches (23.2 x 21.9 cm)
 Cat. no. 38.00346.001



Puck's Valentines—To Three "Outs" and One "In."

J. Ottmann Lith. Co. after Frederick B. Opper
Puck, 02/11/1891
 Lithograph, colored
 12 3/4 x 9 inches (32.4 x 22.9 cm)
 Cat. no. 38.00871.001



Vier "Valentines".

J. Ottmann Lith. Co. after Frederick B. Opper
Puck, ca. 1891
 Lithograph, colored
 12 3/4 x 9 inches (32.4 x 22.9 cm)
 Cat. no. 38.00689.001



Unconditional Surrender.

Sackett & Wilhelms Litho, Co. after
F. Victor Gillam
Judge, 02/21/1891
Lithograph, colored
12 ¼ x 17 ¾ inches (31.1 x 45.1 cm)
Cat. no. 38.00947.001



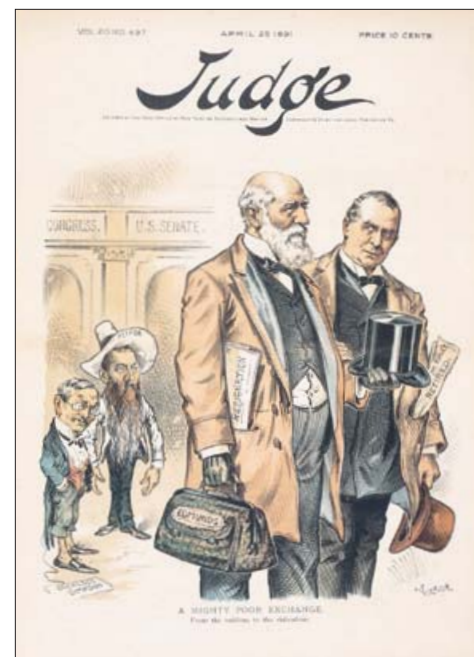
Look at the Leaders of the Disgraceful Fifty-First Congress!

Unidentified after Louis Dalrymple
Puck, 03/18/1891
Lithograph, colored
12 x 18 ¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00648.001



A Shining Exception to the General Rule.—One Senator Elected on His Merits.

Unidentified after Joseph Keppler
Puck, 03/25/1891
Lithograph, colored
9 ¼ x 12 ½ inches (23.5 x 30.8 cm)
Cat. no. 38.00345.001



A Mighty Poor Exchange.

Unidentified after F. Victor Gillam
Judge, 04/25/1891
Lithograph, colored
9 ¼ x 8 ½ inches (23.5 x 21.6 cm)
Cat. no. 38.00887.001



Too "Free" to Be Good.

Unidentified after Bernhard Gillam
Judge, 05/02/1891
Lithograph, colored
9 ¼ x 11 ¼ inches (23.5 x 28.6 cm)
Cat. no. 38.00966.001



Time to Clean Up, Boys, and Look Pretty!

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 11/11/1891
Lithograph, colored
12 x 18 inches (30.5 x 45.7 cm)
Cat. no. 38.00907.001



That Little Rival Show.

Unidentified after F. Victor Gillam
Judge, 05/23/1891
 Lithograph, colored
 9 5/8 x 8 1/4 inches (24.4 x 21.0 cm)
 Cat. no. 38.00888.001



"Hark from the Tombs a Doleful Sound!"

Unidentified after Frederick B. Opper
Puck, 06/10/1891
 Lithograph, colored
 9 1/4 x 8 3/4 inches (23.5 x 22.2 cm)
 Cat. no. 38.00344.001



The Unruly Democratic White Elephant.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 12/19/1891
Lithograph, colored
11 3/8 x 17 3/8 inches (28.9 x 44.8 cm)
Cat. no. 38.00316.001



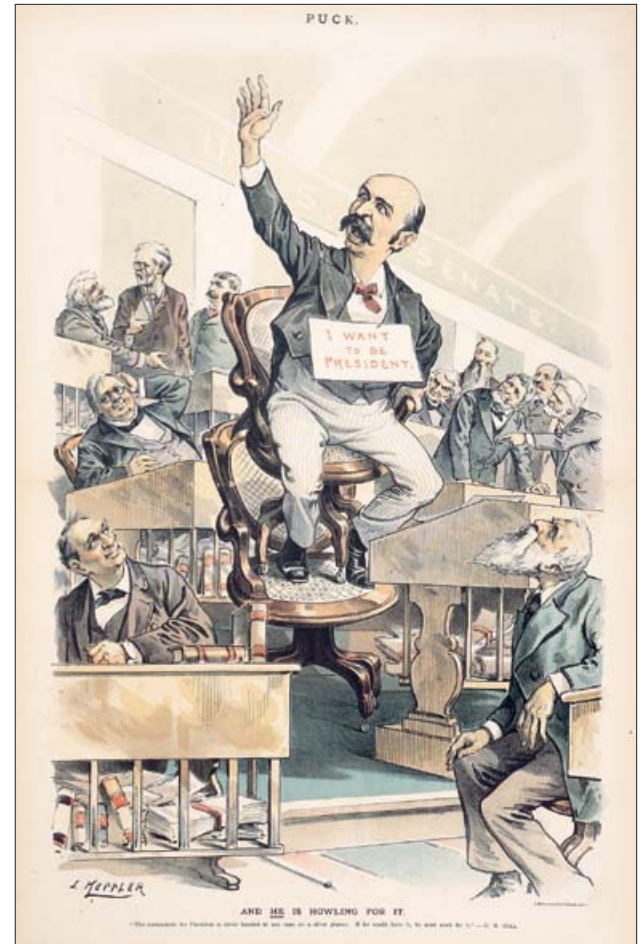
The People's Demand.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 01/20/1892
Lithograph, colored
18 3/4 x 11 3/4 inches (47.6 x 29.8 cm)
Cat. no. 38.00905.001



The Frankenstein of the Snap Convention.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 03/02/1892
 Lithograph, colored
 18 ¾ x 11 ¾ inches (47.6 x 29.8 cm)
 Cat. no. 38.00948.001



And He Is Howling for It.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 03/16/1892
 Lithograph, colored
 18 ¾ x 12 inches (47.6 x 30.5 cm)
 Cat. no. 38.00692.002



The Sinking Ship.

J. Ottmann Lith. Co. after Joseph Keppler
Puck, 04/20/1892
Lithograph, colored
19 x 12 inches (48.3 x 30.5 cm)
Cat. no. 38.00623.001



"Just about Even!"

Unidentified after Louis Dalrymple
Puck, 12/14/1892
Lithograph, colored
9 x 8 ¼ inches (22.9 x 22.2 cm)
Cat. no. 38.00651.001



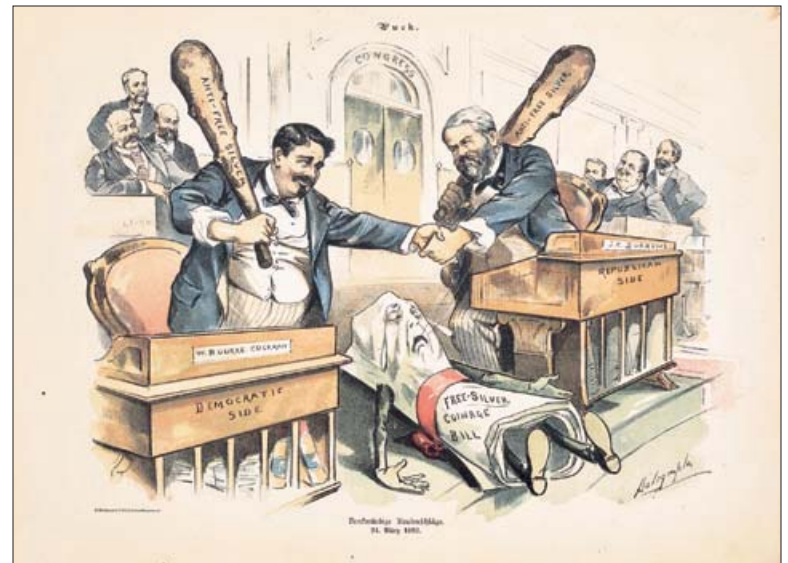
What Is Needed—A Thorough Sifting.

J. Ottmann Lith. Co. after William Allen Rogers
Puck, 12/28/1892
Lithograph, colored
18 ½ x 11 ½ inches (47.0 x 29.2 cm)
Cat. no. 38.00197.001



“He Won’t Be Happy Till He Gets There.”

Unidentified after Joseph Keppel, Jr.
Puck, 01/25/1893
Lithograph, colored
9½ x 8¼ inches (24.1 x 21.0 cm)
Cat. no. 38.00740.001



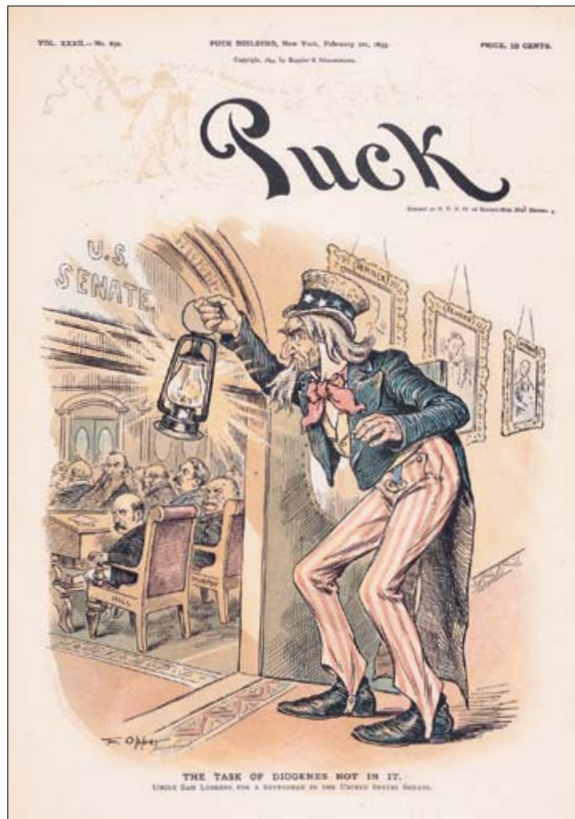
Denwürdige Keulenflüge. 24. März 1892.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, ca. 1892
Lithograph, colored
9¼ x 11¼ inches (23.5 x 29.8 cm)
Cat. no. 38.00967.001



Another “Me Too”!

Unidentified after Louis Dalrymple
Puck, 01/18/1893
Lithograph, colored
9¼ x 8½ inches (23.5 x 21.6 cm)
Cat. no. 38.00391.001



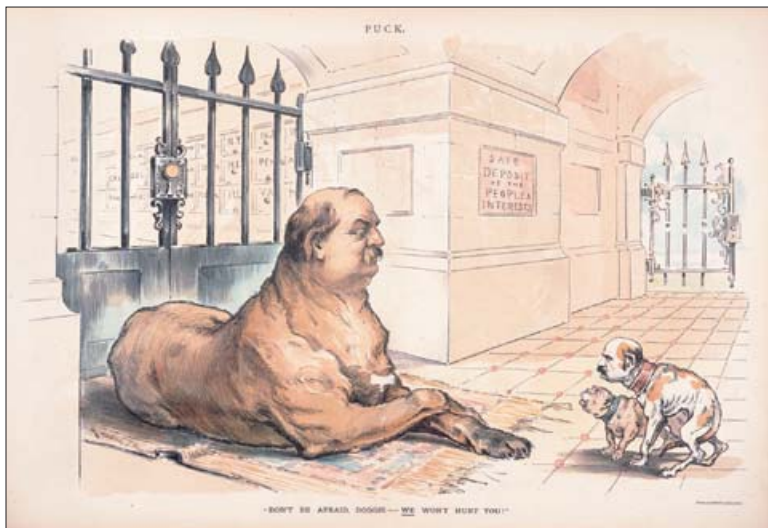
The Task of Diogenes Not in It.

Unidentified after Frederick B. Opper
Puck, 02/01/1893
Lithograph, colored
9 ¼ x 8 ⅞ inches (23.5 x 21.1 cm)
Cat. no. 38.00530.001



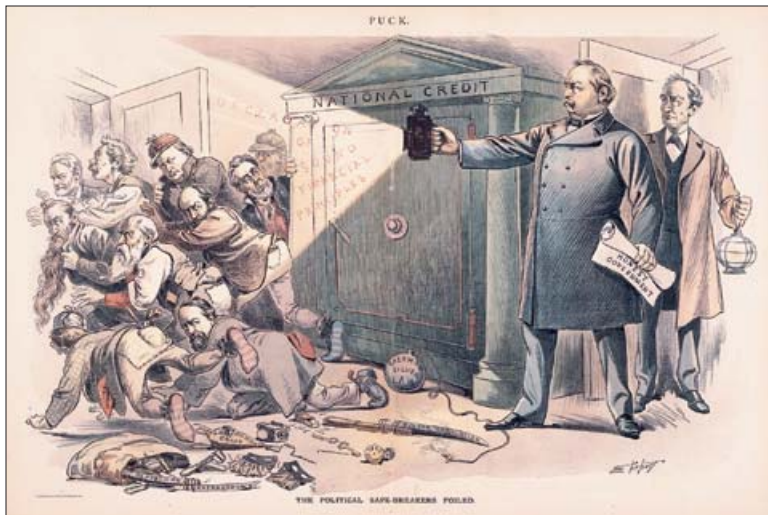
The Latest Don Quixote.

Unidentified after Louis Dalrymple
Puck, 03/01/1893
Lithograph, colored
9 ½ x 9 inches (24.1 x 22.9 cm)
Cat. no. 38.00739.001



"Don't Be Afraid, Doggie— We Won't Hurt You!"

J. Ottmann Lith. Co. after Joseph Keppler, Jr.
Puck, 02/08/1893
Lithograph, colored
12 x 18 ½ inches (30.5 x 47.0 cm)
Cat. no. 38.00753.001



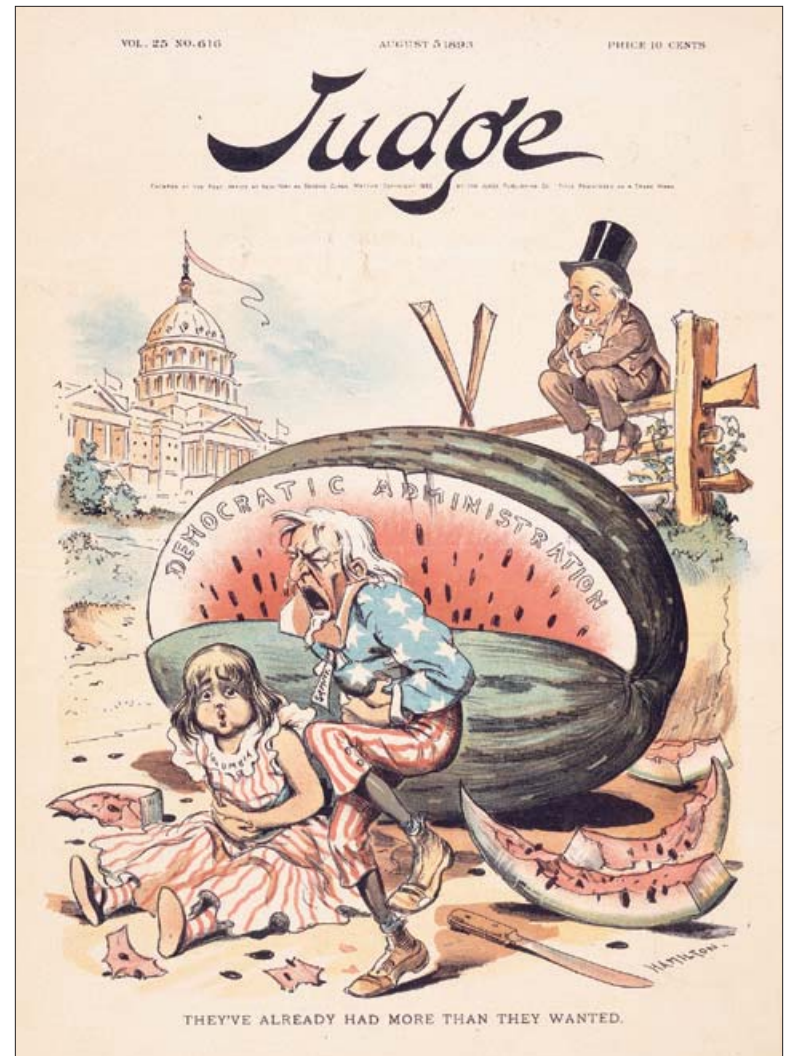
The Political Safe-Breakers Foiled.

J. Ottmann Lith. Co. after Samuel D. Ehrhart
Puck, 05/10/1893
 Lithograph, colored
 12 1/8 x 18 1/2 inches (30.8 x 47.0 cm)
 Cat. no. 38.00752.001



The Log Jam on the Potomac.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 05/13/1893
 Lithograph, colored
 17 13/16 x 11 3/8 inches (45.2 x 28.9 cm)
 Cat. no. 38.00552.001



They've Already Had More Than They Wanted.

Unidentified after Grant E. Hamilton
Judge, 08/05/1893
 Lithograph, colored
 10 x 8 1/2 inches (25.4 x 21.6 cm)
 Cat. no. 38.00550.001



Coroner Harrison Is a Little Too Previous.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 09/06/1893
Lithograph, colored
12 1/8 x 18 1/2 inches (30.8 x 47.0 cm)
Cat. no. 38.00751.001



The Senatorial Firemen Talk While the Fire Burns!

Sackett & Wilhelms Litho, Co. after F. Victor Gillam
Judge, 09/09/1893
Lithograph, colored
18 x 11 inches (45.7 x 27.9 cm)
Cat. no. 38.00419.001



SILVER
MINE
OWNER

Hal Rymple

Technically, “senatorial courtesy” refers to a tacit agreement among senators not to vote for any presidential nominee who is opposed by the senators from the nominee’s home state. In this cartoon that ran in *Puck* on October 18, 1893, cartoonist Louis Dalrymple expanded the term to include the willingness of senators to indulge long-winded colleagues. During the 19th century, the Senate had no cloture rule and therefore no means to cut off senators who wished to delay or kill a bill by talking it to death, better known as a filibuster. In this instance, William M. Stewart, a Republican senator from Nevada representing the silver mine owners, filibusters against repeal of the Sherman Silver Purchase Act. With a pile of reference books before him, the senator orates to a Chamber filled with sleeping legislators. 🌀



“Senatorial Courtesy.”

Unidentified after Louis Dalrymple
Puck, 10/18/1893
 Lithograph, colored
 9 x 8 inches (22.9 x 20.3 cm)
 Cat. no. 38.00652.001



Gulliver Bound Down by the Democratic Lilliputians.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 10/28/1893
Lithograph, colored
11 ½ x 17 ¼ inches (29.2 x 45.1 cm)
Cat. no. 38.00946.001



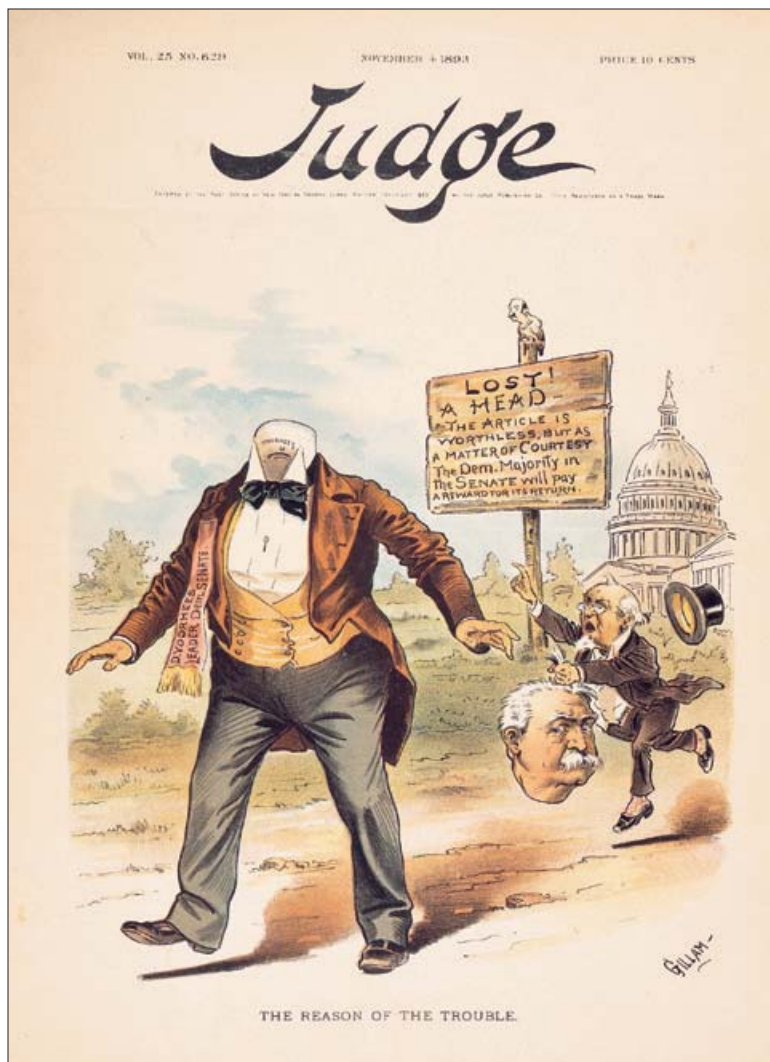
Through the Jungle.

J. Ottmann Lith. Co. after Joseph Keppler, Jr.
Puck, 11/22/1893
Lithograph, colored
12 ¼ x 18 ¾ inches (31.1 x 47.6 cm)
Cat. no. 38.00754.001



Will They Get Through?

Sackett & Wilhelms Litho, Co. after F. Victor Gillam
Judge, 12/30/1893
Lithograph, colored
11 ½ x 17 ½ inches (29.2 x 44.5 cm)
Cat. no. 38.00326.001



The Reason of the Trouble.

Unidentified after Bernhard Gillam
Judge, 11/04/1893
 Lithograph, colored
 9¼ x 8½ inches (23.5 x 20.6 cm)
 Cat. no. 38.00324.001



"Busted."

Unidentified after F. Victor Gillam
Judge, 11/11/1893
 Lithograph, colored
 9¼ x 8 inches (23.5 x 20.3 cm)
 Cat. no. 38.00361.001



U.S.

SENATE.

ANTI-REPEAL
DRIVE!

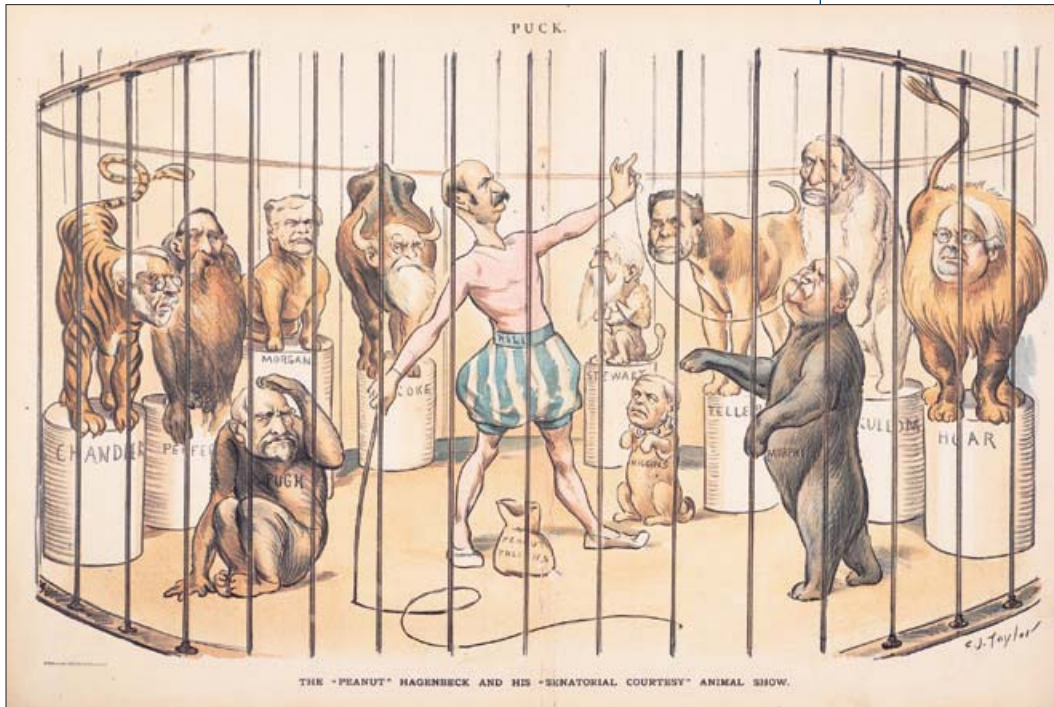
OBSTRUCTIONIST
NONSENSE.

JONES

PEPPER

STEVENSON

WEST



The "Peanut" Hagenbeck and His "Senatorial Courtesy" Animal Show.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 02/07/1894
Lithograph, colored
12 x 18¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00892.001



Fighting the Flames.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 02/17/1894
Lithograph, colored
12 x 17½ inches (30.5 x 44.5 cm)
Cat. no. 38.00620.001



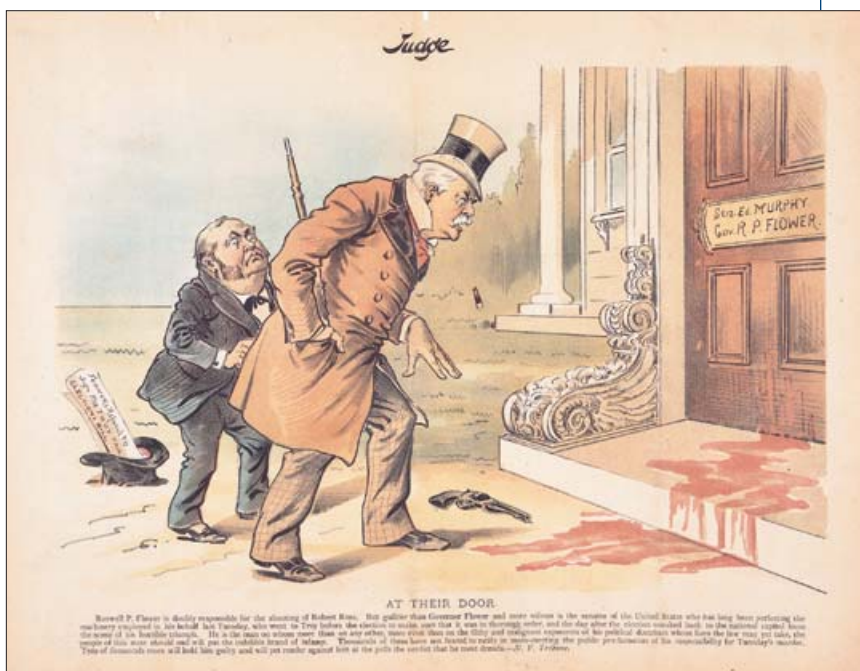
In His Second Childhood.

Unidentified after Charles J. Taylor
Puck, 02/28/1894
Lithograph, colored
8¾ x 8 inches (22.2 x 20.3 cm)
Cat. no. 38.00196.001



In the Saddle.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 03/17/1894
Lithograph, colored
11 1/2 x 17 1/4 inches (29.2 x 43.8 cm)
Cat. no. 38.00622.001



At Their Door.

Unidentified
Judge, 03/24/1894
Lithograph, colored
8 x 11 1/2 inches (20.3 x 29.2 cm)
Cat. no. 38.00617.001



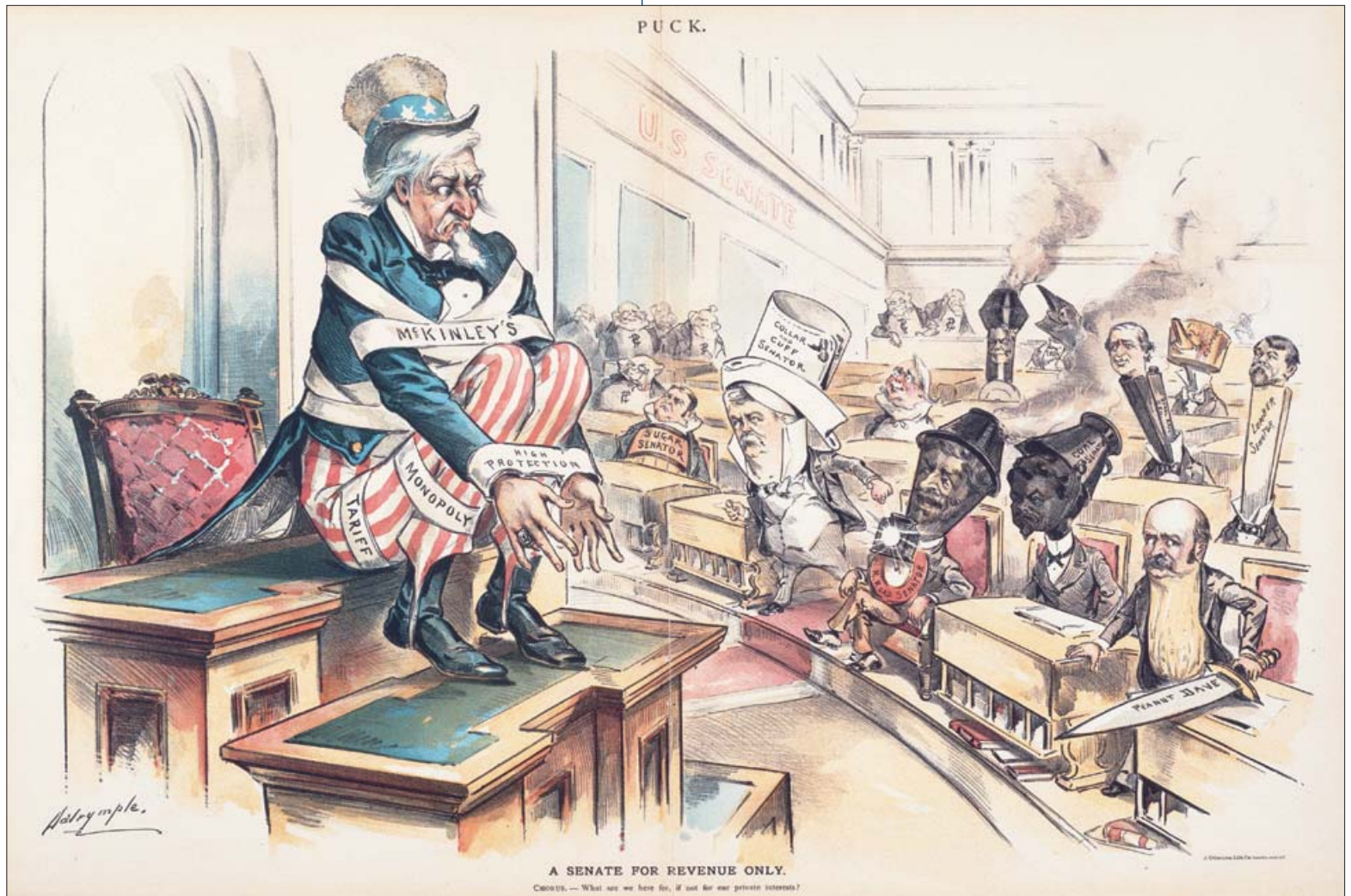
The United States Stock Exchange.

Unidentified after F. Victor Gillam
Judge, 03/24/1894
Lithograph, colored
9 ½ x 8 ½ inches (24.1 x 21.6 cm)
Cat. no. 38.00634.001



Next!!

Unidentified after Louis Dalrymple
Puck, 04/04/1894
Lithograph, colored
9 ½ x 8 ¾ inches (24.1 x 22.2 cm)
Cat. no. 38.00195.001



A Senate for Revenue Only.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 03/28/1894
Lithograph, colored
12 ¼ x 18 ¾ inches (31.1 x 46.7 cm)
Cat. no. 38.00388.001



The "Cuckoo" Birds Have Tackled the Biggest Job of Their Lives.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 03/31/1894
Lithograph, colored
11 ½ x 17 ½ inches (29.2 x 44.5 cm)
Cat. no. 38.00420.001



Having a Monkey of a Time.

Unidentified
Judge, 04/28/1894
Lithograph, colored
9 3/4 x 8 1/4 inches (24.8 x 21.0 cm)
Cat. no. 38.00618.001



A Mother Goose Tariff Tale.

Unidentified after Frederick B. Opper
Puck, 05/23/1894
Lithograph, colored
12 x 8 1/2 inches (30.5 x 21.6 cm)
Cat. no. 38.00883.001



Approaching the Dead-Line.

Sackett & Wilhelms Litho, Co.
after Bernhard Gillam
Judge, 05/26/1894
Lithograph, colored
12 x 18 ¼ inches (30.5 x 46.4 cm)
Cat. no. 38.00619.001



Mills' Senatorial Search Light.

J. Ottmann Lith. Co. after Joseph Keppler, Jr.
Puck, 05/30/1894
Lithograph, colored
12 ¼ x 18 ¾ inches (31.1 x 47.6 cm)
Cat. no. 38.00674.001



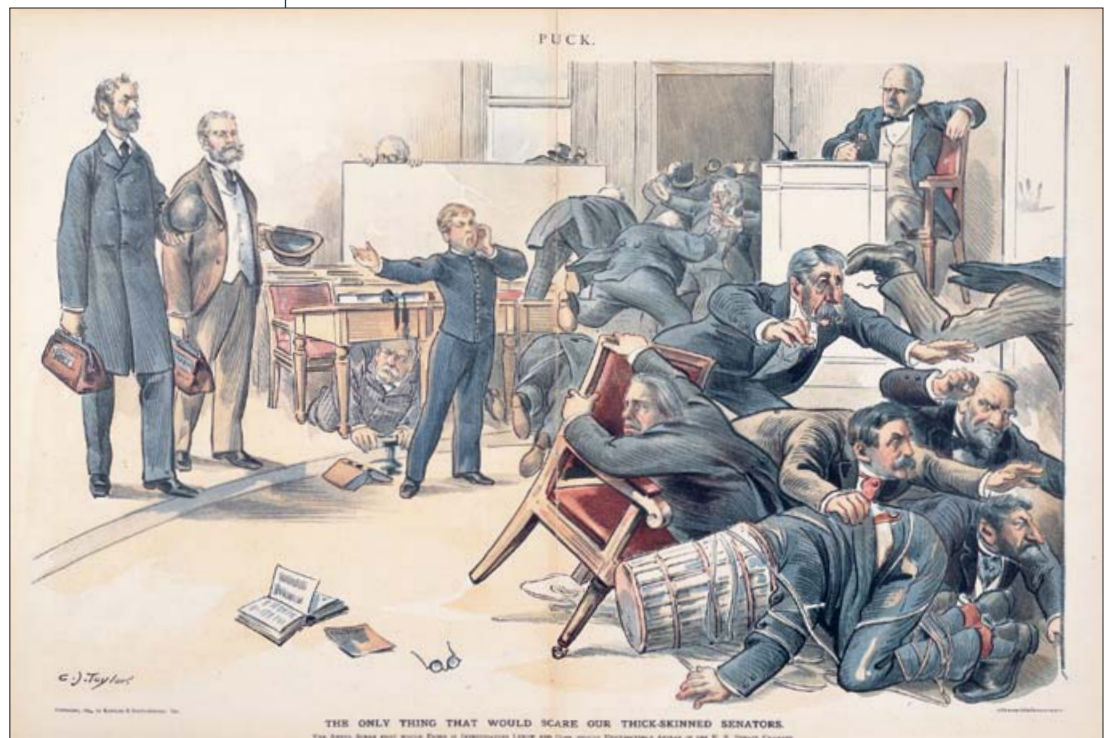
After the Hold-Up.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 06/13/1894
Lithograph, colored
12 x 18¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00673.001



The Democratic Richelieu.

Unidentified after F. Victor Gillam
Judge, 06/16/1894
Lithograph, colored
9½ x 8¾ inches (24.1 x 22.2 cm)
Cat. no. 38.00615.001



The Only Thing That Would Scare Our Thick-Skinned Senators.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 06/27/1894
Lithograph, colored
12 ½ x 18¼ inches (30.8 x 46.4 cm)
Cat. no. 38.00389.001



A Very Sick Patient.—He Pays Well, but the Senatorial Quacks Can't Save Him.

J. Ottmann Lith. Co. after Frank M. Hutchins
Puck, 07/18/1894
 Lithograph, colored
 12 ½ x 18 ¾ inches (31.8 x 47.6 cm)
 Cat. no. 38.00415.001



Senator Quay's Position on the Sugar Question.

Unidentified after William Allen Rogers
Harper's Weekly, 06/30/1894
 Halftone, black and white
 11 ¼ x 9 inches (28.6 x 22.9 cm)
 Cat. no. 38.00733.001



Let U.S. Have Another Declaration of Independence.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 07/07/1894
 Lithograph, colored
 12 ½ x 18 ¼ inches (31.8 x 46.4 cm)
 Cat. no. 38.00360.001



The Boys in Washington Cut a Nice Ripe Watermelon.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 08/04/1894
Lithograph, colored
12 x 18¾ inches (30.5 x 47.6 cm)
Cat. no. 38.00319.001



Where Is the Difference?

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 08/08/1894
Lithograph, colored
12 x 18 inches (30.5 x 45.7 cm)
Cat. no. 38.00438.001



Dante's Inferno Up to Date.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 08/22/1894
Lithograph, colored
12 x 18½ inches (30.5 x 47.0 cm)
Cat. no. 38.00904.001



**Grand Democratic Production of "Julius Cæsar"—
The Finishing Stroke.**

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 09/22/1894
Lithograph, colored
11 ½ x 18 inches (29.2 x 45.7 cm)
Cat. no. 38.00437.001



SENATE

"I"
AM ALL THERE IS
OF THE
GOVERNMENT.
IE. - PRESIDENT -
SENATE -
AND THE HOUSE
Grover Cleveland.

GORDON

HARRIS

GORMAN

BURLESQUE
DEFENSE
of CL...

Physically a large man, President Grover Cleveland metaphorically became the United States Capitol building in Bernhard Gillam's cartoon, "The New Capitol." This illustration, which appeared in *Judge* on August 11, 1894, portrayed Cleveland not simply astride the Capitol, but turned his chest into the dome and his legs into the Senate and House wings. Dressed in Roman togas, senators look on the scene in dismay, with Maryland Senator Arthur P. Gorman, a Democrat, citing Cassius's lines from Shakespeare's *Julius Caesar*.

Although Cleveland's Democratic Party had won sweeping majorities in Congress in 1892, it took the blame for the economic depression that struck the nation in 1893. Cleveland blamed the crisis on the inflationary Sherman Silver Purchase Act and demanded its repeal, rather than consider any other solutions. On June 30, 1894, Cleveland called a special session of Congress to repeal the Sherman Act, an action that triggered Gillam's cartoon. 🌀



The New Capitol.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 08/11/1894
 Lithograph, colored
 11 ¾ x 18 inches (29.8 x 45.7 cm)
 Cat. no. 38.00317.001



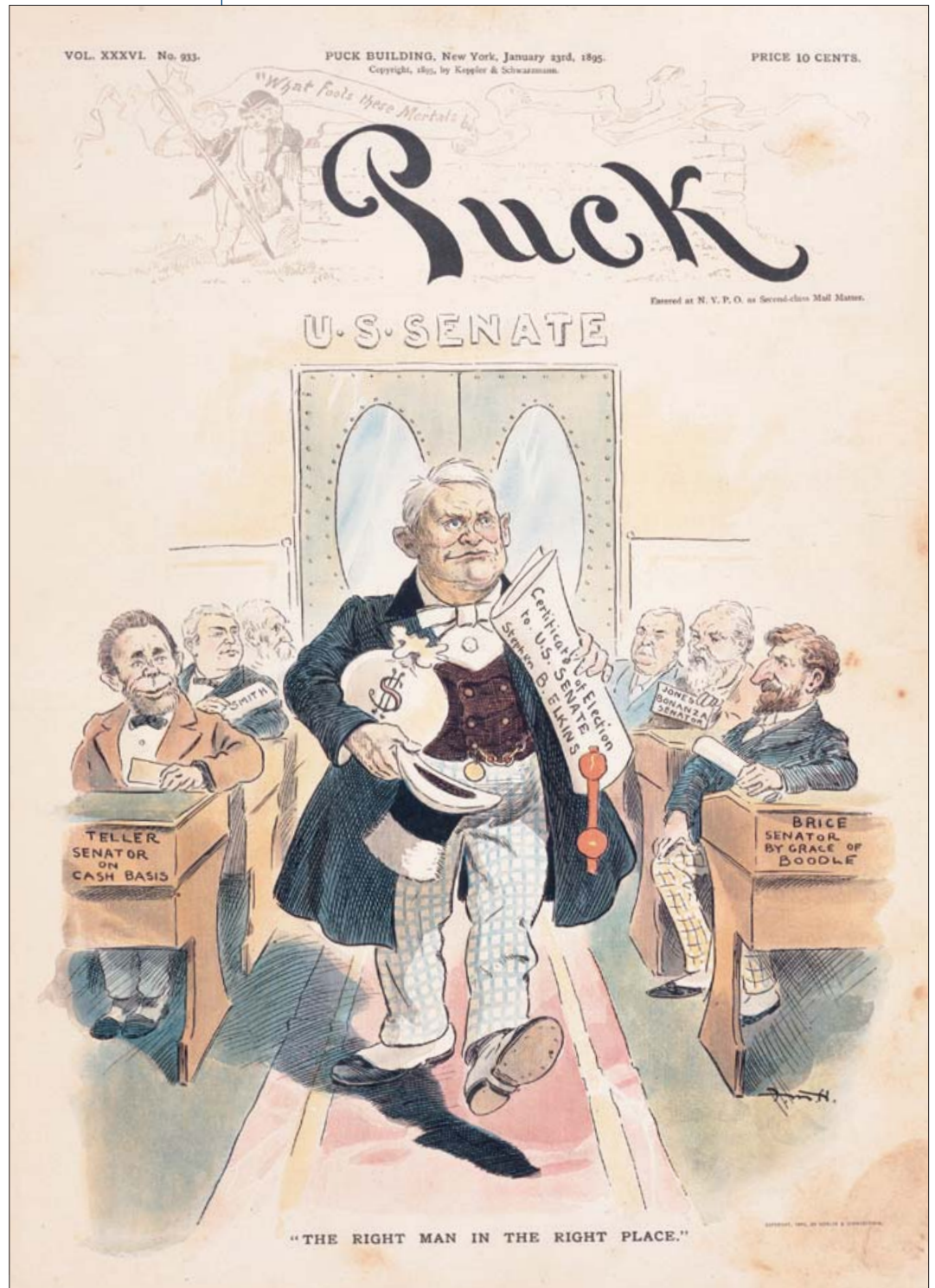
The Graveyard Congress.

Unidentified after F. Victor Gillam
Judge, 12/15/1894
 Lithograph, colored
 10 x 8 3/8 inches (25.4 x 21.3 cm)
 Cat. no. 38.00329.001



Old Jokes in New Political Clothes.

J. Ottmann Lith. Co. after Charles J. Taylor
 and Frederick B. Opper
Puck, 01/30/1895
 Lithograph, colored
 18 x 11 1/4 inches (45.7 x 28.6 cm)
 Cat. no. 38.00893.001



"The Right Man in the Right Place."

Unidentified after Frank M. Hutchins
Puck, 01/23/1895
 Lithograph, colored
 10 3/8 x 8 3/8 inches (26.4 x 21.9 cm)
 Cat. no. 38.00432.001



His Wild Team.

Sackett & Wilhelms Litho, Co.
after Bernhard Gillam
Judge, 02/09/1895
Lithograph, colored
11 ¼ x 17 ½ inches (28.6 x 45.4 cm)
Cat. no. 38.00416.001



Judge's Brownies Give a Snow-Party.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
and Bernhard Gillam
Judge, 12/29/1894
Lithograph, colored
11 x 18 inches (28.4 x 45.7 cm)
Cat. no. 38.00327.001



Mutual Sympathy.

J. Ottmann Lith. Co.
after Frank M. Hutchins
Puck, 02/27/1895
Lithograph, colored
12 ½ x 19 inches (31.8 x 48.3 cm)
Cat. no. 38.00604.001



The Dead Issue.

J. Ottmann Lith. Co. after John S. Pughe
Puck, 06/05/1895
Lithograph, colored
12 ¼ x 18 ¾ inches (31.1 x 47.6 cm)
Cat. no. 38.00642.001



Shrunk to Their Proper Size at Last—An Edifying Sight in the United States Senate.

J. Ottmann Lith. Co. after Joseph Kepler, Jr.
Puck, 12/11/1895
Lithograph, colored
11 ½ x 18 ½ inches (29.2 x 47.0 cm)
Cat. no. 38.00653.001



Judge Takes His Characters to the Seaside.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 08/03/1895
Lithograph, colored
12 ¼ x 18 inches (31.1 x 45.7 cm)
Cat. no. 38.00901.001



In the Republican Wood-Yard.

Sackett & Wilhelms Litho, Co. after F. Victor Gillam
Judge, 08/24/1895
Lithograph, colored
12 x 17 ½ inches (30.5 x 44.5 cm)
Cat. no. 38.00830.001



Judge Gives His Annual Reception to the Brownies on New-Year's Eve.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 01/04/1896
Lithograph, colored
12 x 18 inches (30.5 x 45.7 cm)
Cat. no. 38.00902.001



The Poster Craze in Candidateville.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 03/11/1896
Lithograph, colored
11 ½ x 17 ⅞ inches (29.2 x 45.4 cm)
Cat. no. 38.00305.001



Locked.

Unidentified after F. Victor Gillam
Judge, 03/21/1896
Lithograph, colored
9 ¼ x 8 inches (24.8 x 20.3 cm)
Cat. no. 38.00325.001



Look Out, There, Boys!

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 02/19/1896
Lithograph, colored
18 ⅝ x 11 ½ inches (47.3 x 29.2 cm)
Cat. no. 38.00304.001



"Step Up, Gentlemen, and Try Your Luck!"

J. Ottmann Lith. Co.
after Louis Dalrymple
Puck, 04/15/1896
Lithograph, colored
11 ¼ x 18 ½ inches (29.8 x 46.0 cm)
Cat. no. 38.00302.001



A Few Pleasant Recollections of the Fifty-Fourth Congress.

J. Ottmann Lith. Co. after John S. Pughe
Puck, 05/27/1896
Lithograph, colored
12 x 18 ½ inches (30.5 x 47.0 cm)
Cat. no. 38.00303.001



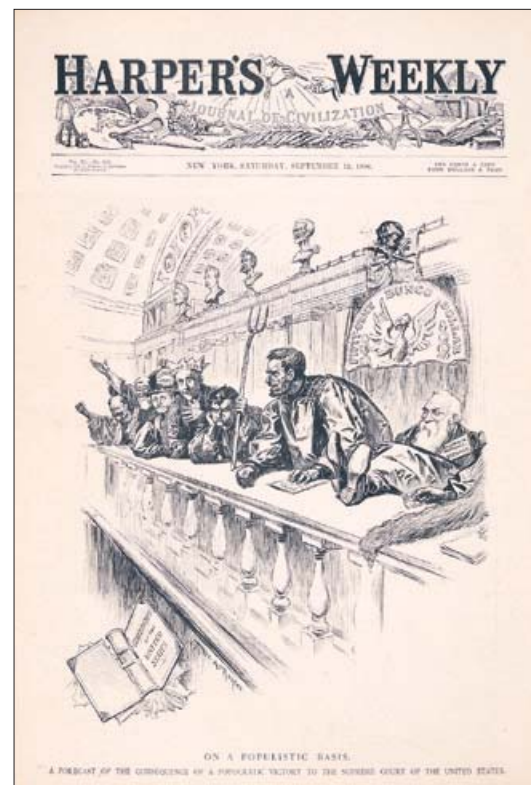
The Supreme Court,—“As It May Hereafter Be Constituted”

J. Ottmann Lith. Co. after Frederick B. Opper
Puck, 09/09/1896
 Lithograph, colored
 12 ¼ x 18 ¾ inches (31.1 x 47.6 cm)
 Cat. no. 38.00356.001



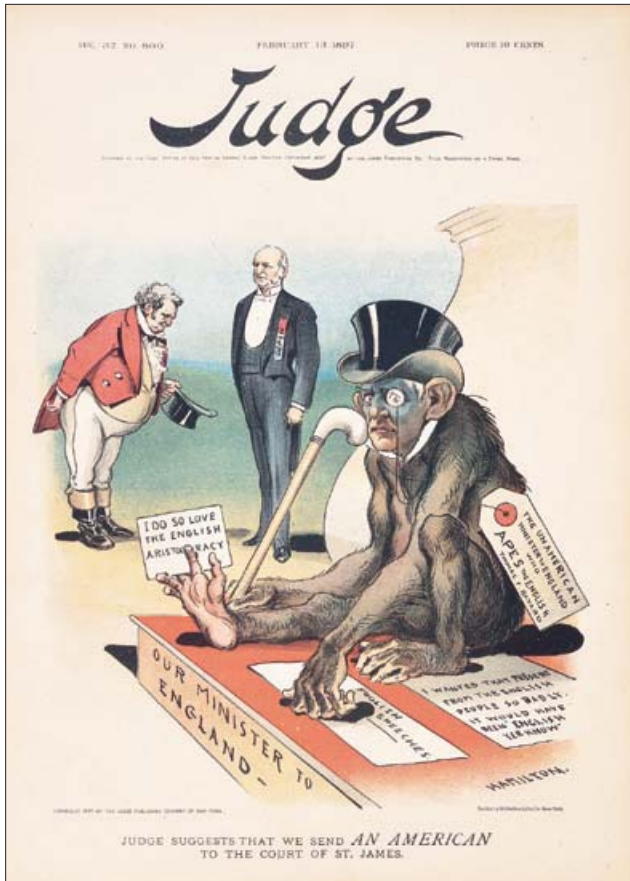
The Joshua of Our Silly Senate in His Great Act of Trying to Make the Sun Stand Still.

J. Ottmann Lith. Co. after Charles J. Taylor
Puck, 01/06/1897
 Lithograph, colored
 12 x 17 ¼ inches (30.5 x 43.8 cm)
 Cat. no. 38.00417.001



On a Populistic Basis.

Unidentified after William Allen Rogers
Harper's Weekly, 09/12/1896
 Halftone, black and white
 12 x 8 ¾ inches (30.5 x 22.2 cm)
 Cat. no. 38.00879.001



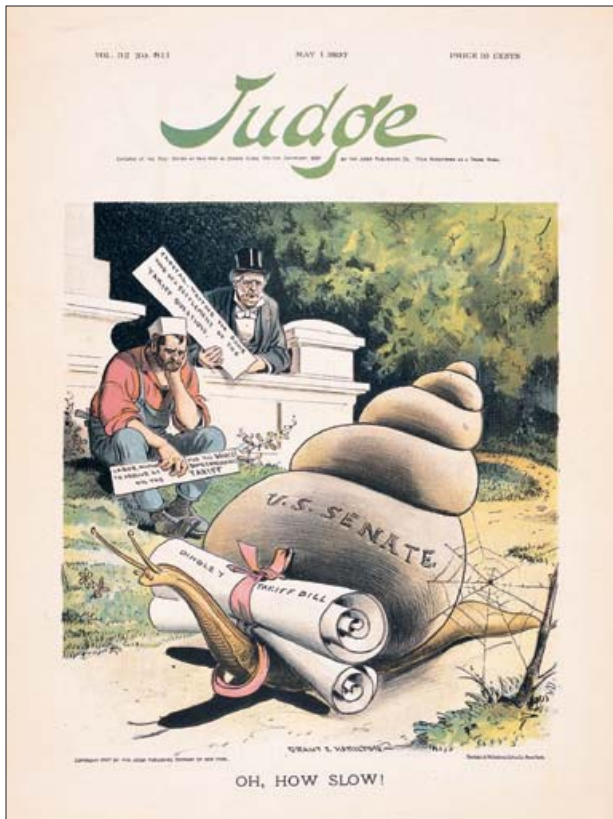
Judge Suggests That We Send an American to the Court of St. James.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 02/13/1897
Lithograph, colored
9 3/4 x 8 1/4 inches (24.8 x 21.0 cm)
Cat. no. 38.00949.001



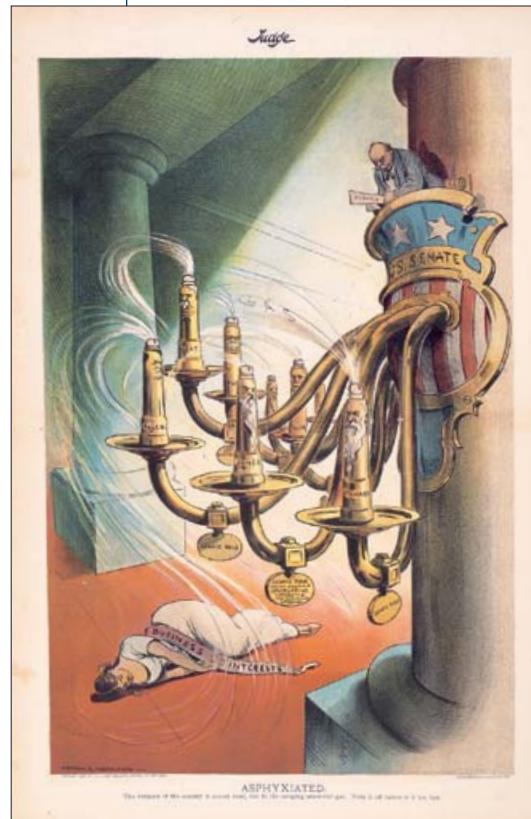
"She Has Seen Better Days."

Unidentified after John S. Pughe
Puck, 03/03/1897
Lithograph, colored
9 11/16 x 8 3/8 inches (24.6 x 21.3 cm)
Cat. no. 38.00433.001



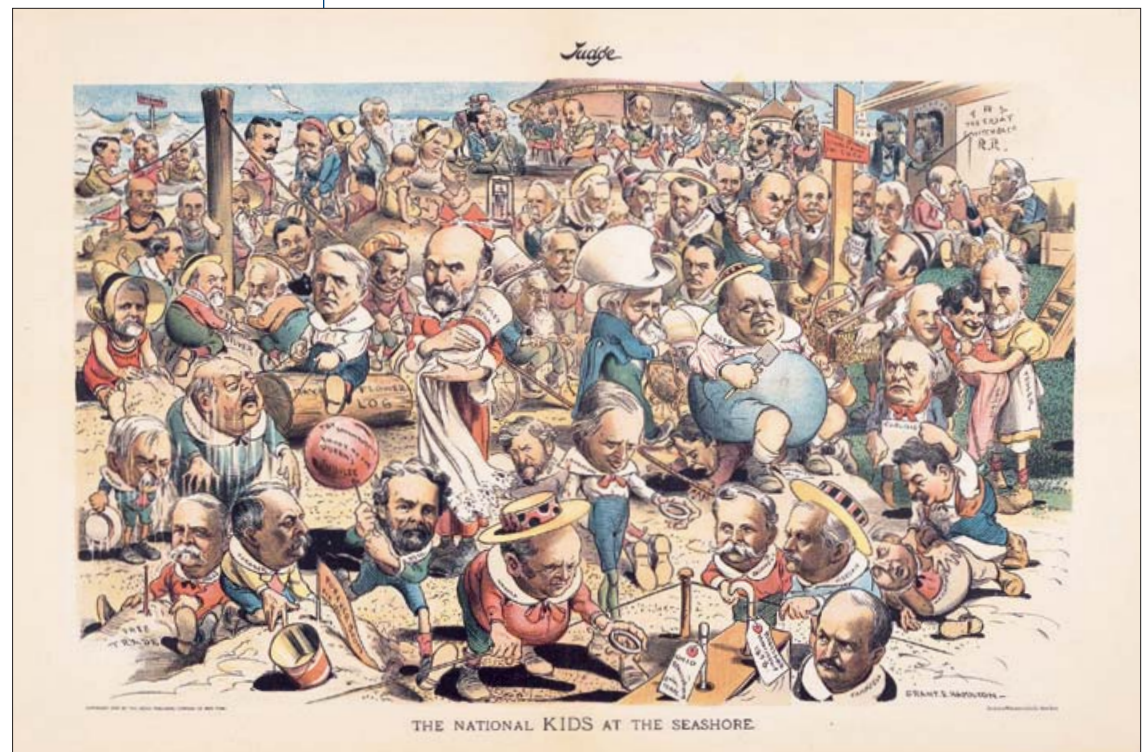
Oh, How Slow!

Sackett & Wilhelms Litho, Co.
after Grant E. Hamilton
Judge, 05/01/1897
Lithograph, colored
9 ¼ x 8 inches (24.8 x 20.3 cm)
Cat. no. 38.00641.001



Asphyxiated.

Sackett & Wilhelms Litho, Co.
after Grant E. Hamilton
Judge, 06/05/1897
Lithograph, colored
19 ¼ x 11 inches (50.2 x 27.9 cm)
Cat. no. 38.00428.001



The National Kids at the Seashore.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 06/19/1897
Lithograph, colored
11 ½ x 17 ½ inches (29.2 x 44.5 cm)
Cat. no. 38.00643.001



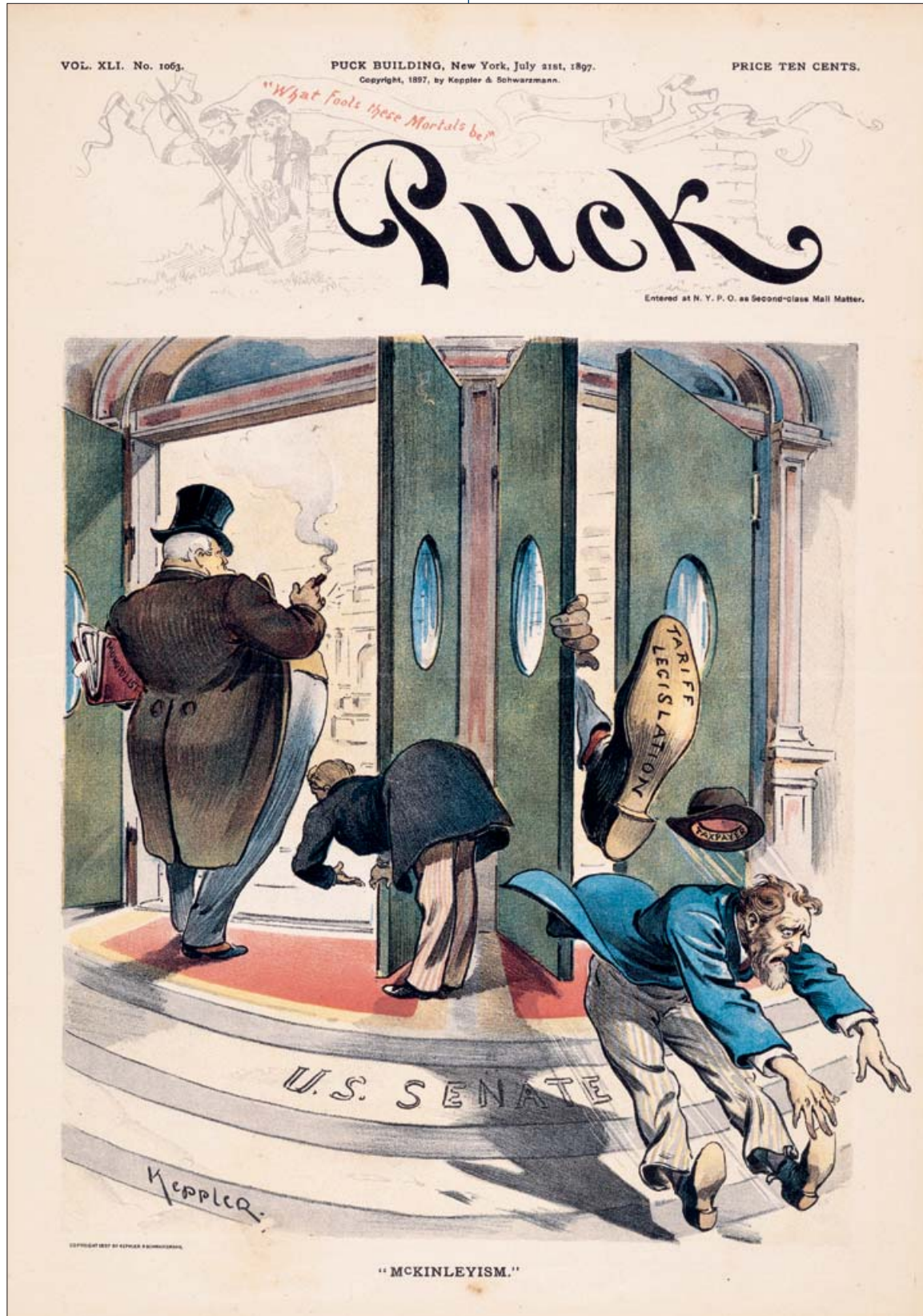
The sweeping victories of President William McKinley and congressional Republicans in 1896 had led inevitably to a reconsideration of tariffs as soon as the new Congress convened. Democrats and Republican insurgents favored lower tariffs, while McKinley, a former chairman of the House Ways and Means Committee, had made his name synonymous with protective tariffs. Early in 1897 the House speedily passed the Dingley Tariff, named after Republican Representative Norman Dingley of Maine, to both raise rates and encourage trade reciprocity.

In the Senate, opponents launched a filibuster, but the bill passed on July 7, 1897. In this cartoon by Grant E. Hamilton, which appeared in *Puck* just a few days earlier on July 3, Uncle Sam, who represents the American people, has clearly grown tired of the filibuster's delaying tactics and uses a few Fourth of July firecrackers to awaken the senators. 🌀



Uncle Sam's Fourth of July Protest Against Delay.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 07/03/1897
 Lithograph, colored
 12 x 18 inches (30.5 x 45.7 cm)
 Cat. no. 38.00621.001



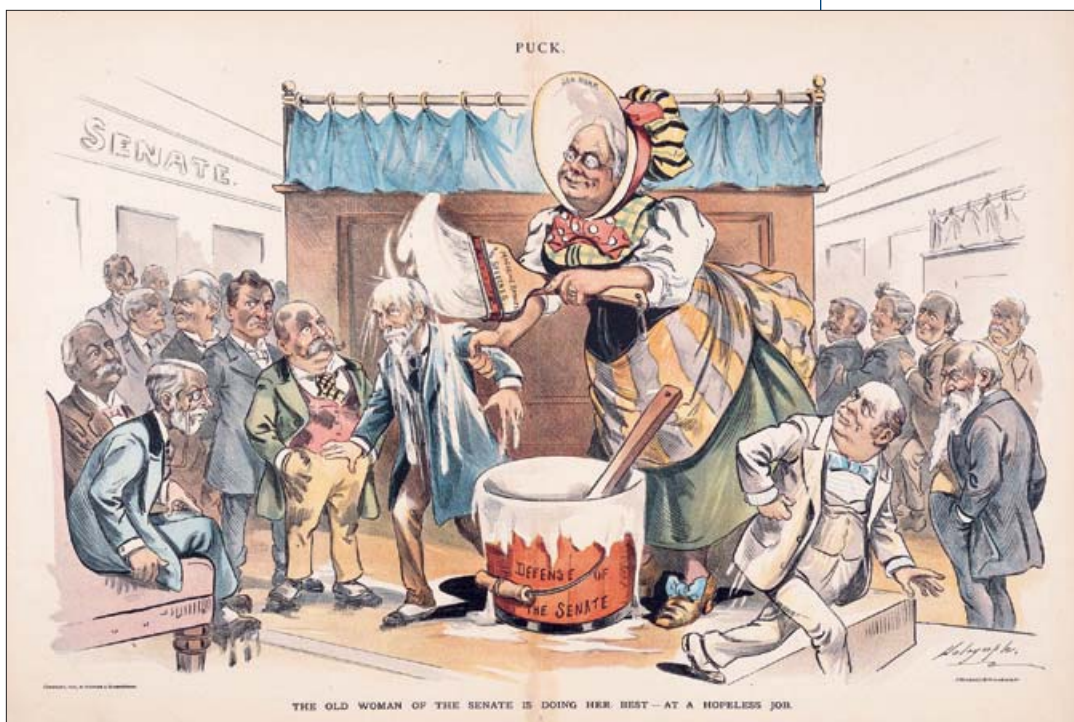
"McKinleyism"

Unidentified after Joseph Keppler, Jr.
Puck, 07/21/1897
Lithograph, colored
9 5/8 x 9 inches (24.4 x 22.9 cm)
Cat. no. 38.00418.001



Unconditional Surrender.

J. Ottmann Lith. Co. after John S. Pughe
Puck, 08/11/1897
Lithograph, colored
11 ½ x 17 ¾ inches (29.2 x 45.1 cm)
Cat. no. 38.00436.001



The Old Woman of the Senate Is Doing Her Best—At a Hopeless Job.

J. Ottmann Lith. Co. after Louis Dalrymple
Puck, 11/03/1897
Lithograph, colored
11 ½ x 18 inches (29.2 x 45.7 cm)
Cat. no. 38.00421.001



The Charge on the Capitol.

Sackett & Wilhelms Litho, Co. after F. Victor Gillam
Judge, 12/11/1897
Lithograph, colored
12 x 18 inches (30.5 x 45.7 cm)
Cat. no. 38.00644.001



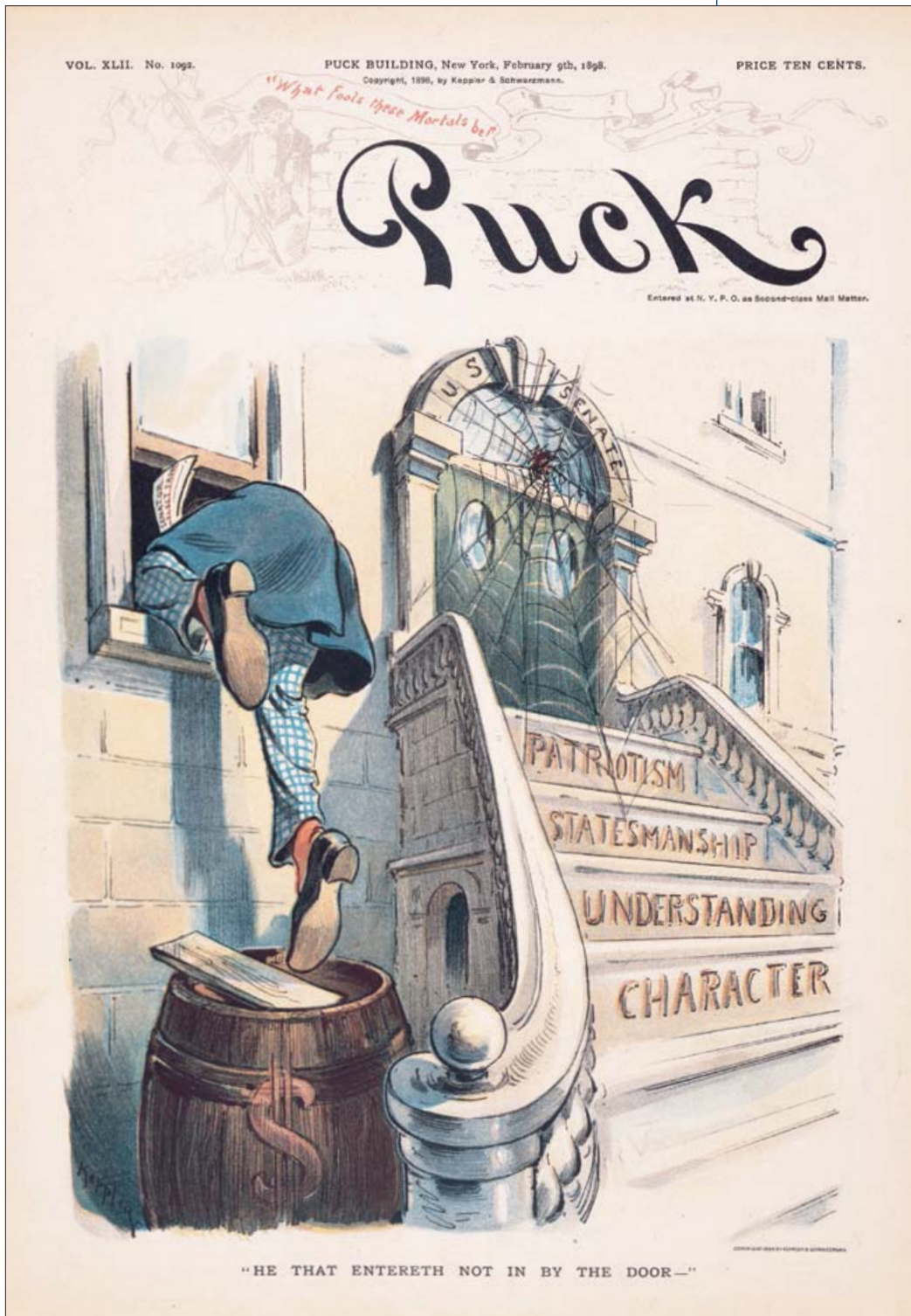
The Safe Is Safe.

Sackett & Wilhelms Litho, Co. after Grant E. Hamilton
Judge, 01/08/1898
Lithograph, colored
12 x 17 3/4 inches (30.5 x 45.1 cm)
Cat. no. 38.00647.001



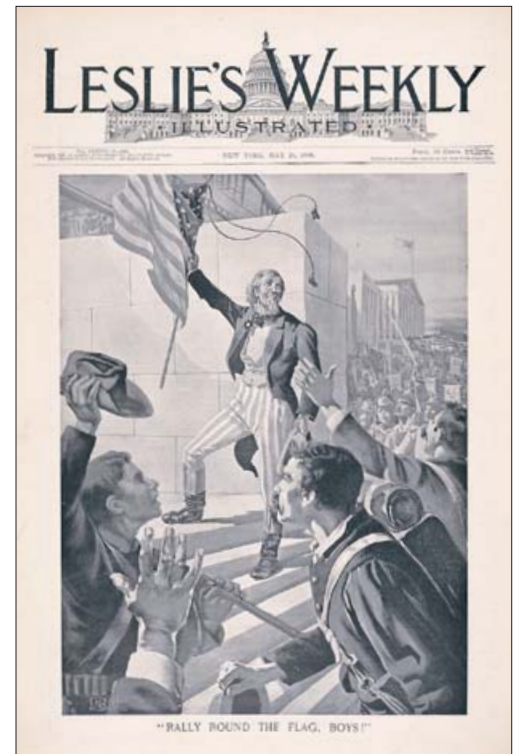
An Intolerable Burden.

Unidentified after William Allen Rogers
Harper's Weekly, 01/15/1898
Lithograph, black and white
11 1/16 x 8 1/2 inches (28.1 x 21.6 cm)
Cat. no. 38.00231.001



“He That Entereth Not in by the Door—”

Unidentified after Joseph Keppeler, Jr.
Puck, 02/09/1898
Lithograph, colored
9½ x 8 inches (24.1 x 20.3 cm)
Cat. no. 38.00612.001



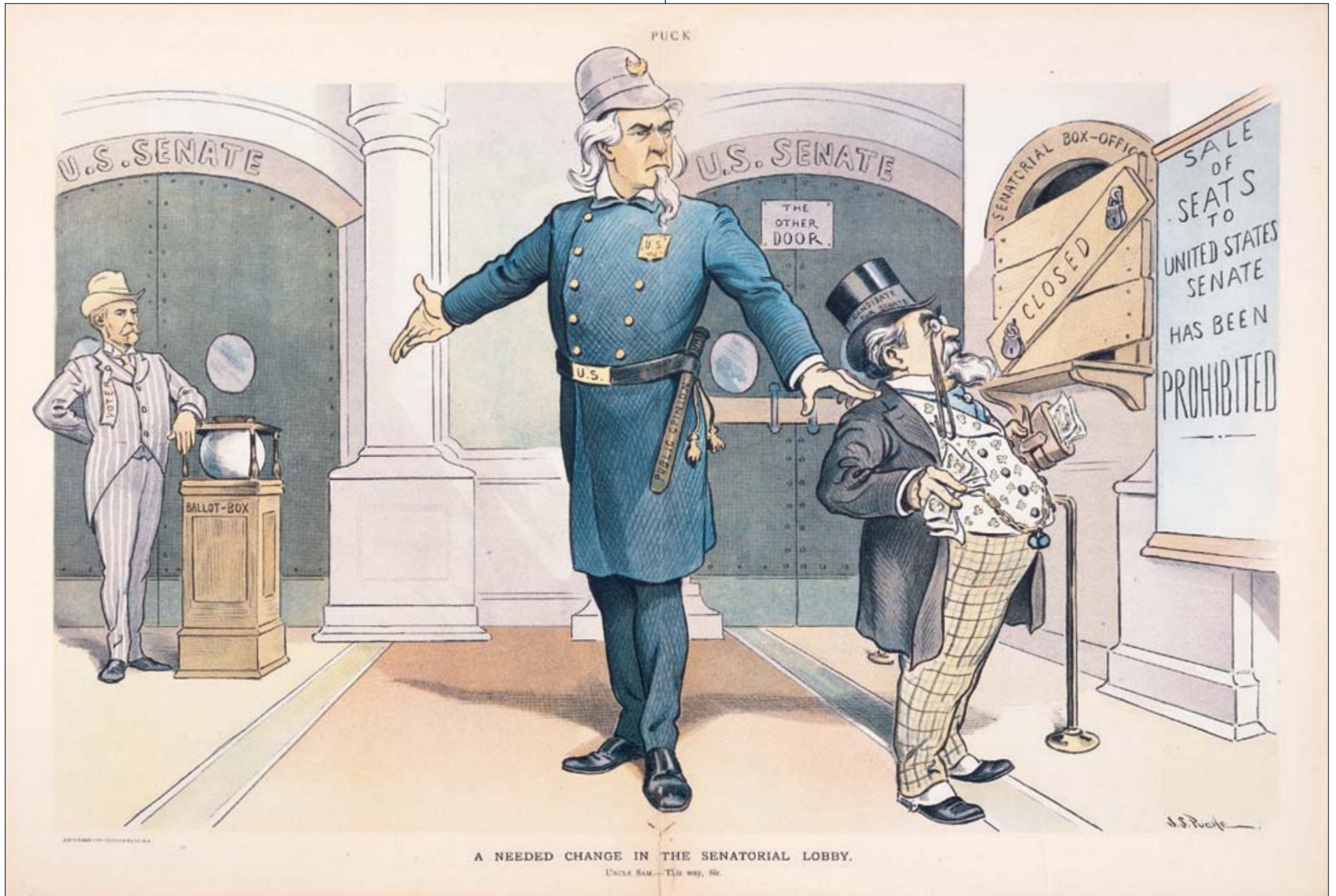
“Rally Round the Flag, Boys!”

Unidentified after E. N. Blue
Leslie's Weekly, 05/26/1898
Halftone, black and white
11¾ x 8¼ inches (28.9 x 21.0 cm)
Cat. no. 38.00236.001



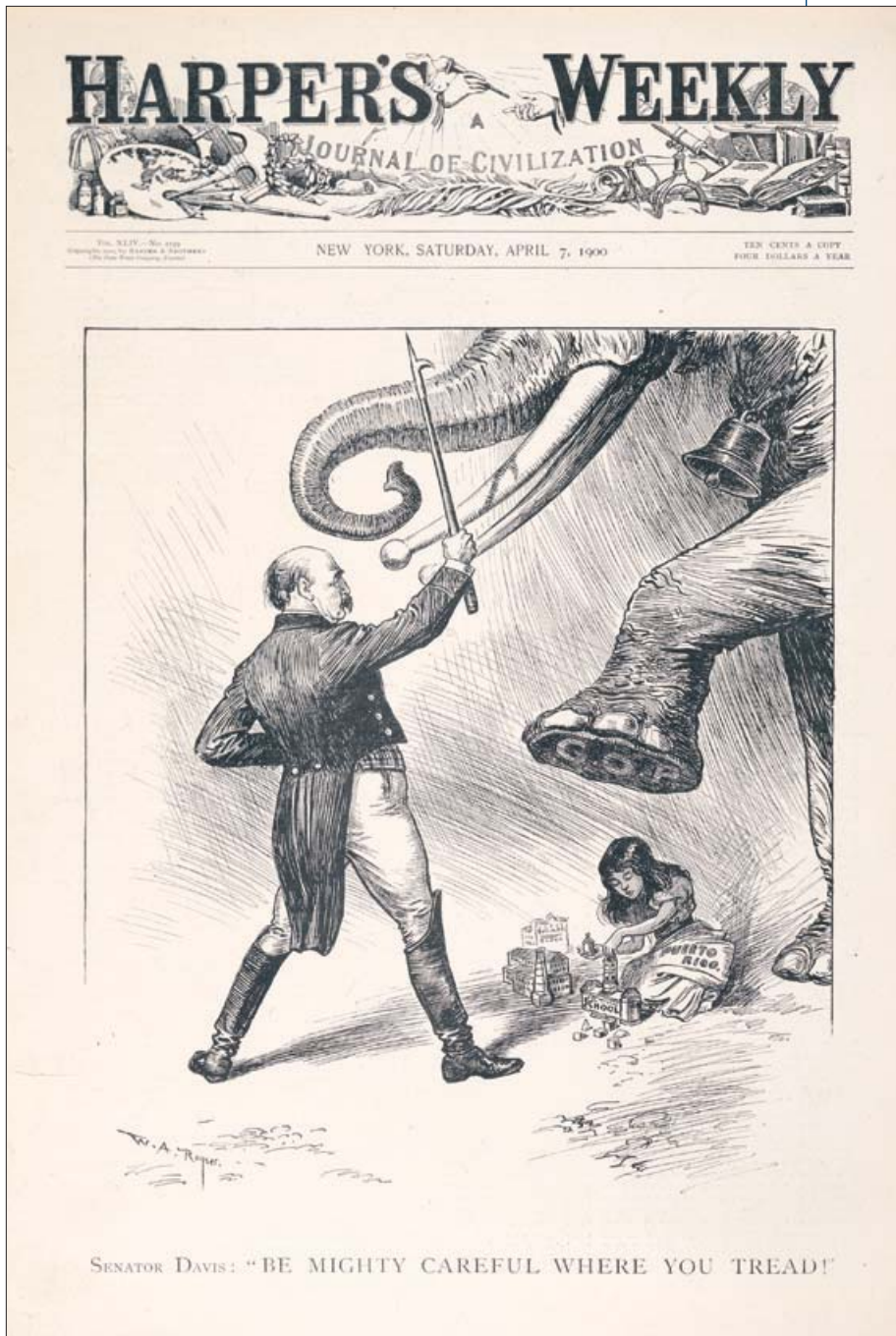
Has She Got Him at Last?

Unidentified after Joseph Keppeler, Jr.
Puck, 01/25/1899
Lithograph, colored
10 x 9 inches (25.4 x 22.9 cm)
Cat. no. 38.00616.001



A Needed Change in the Senatorial Lobby.

Unidentified after John S. Pughe
Puck, ca. 1900
Lithograph, colored
12 ¼ x 18 inches (31.1 x 45.7 cm)
Cat. no. 38.00553.001



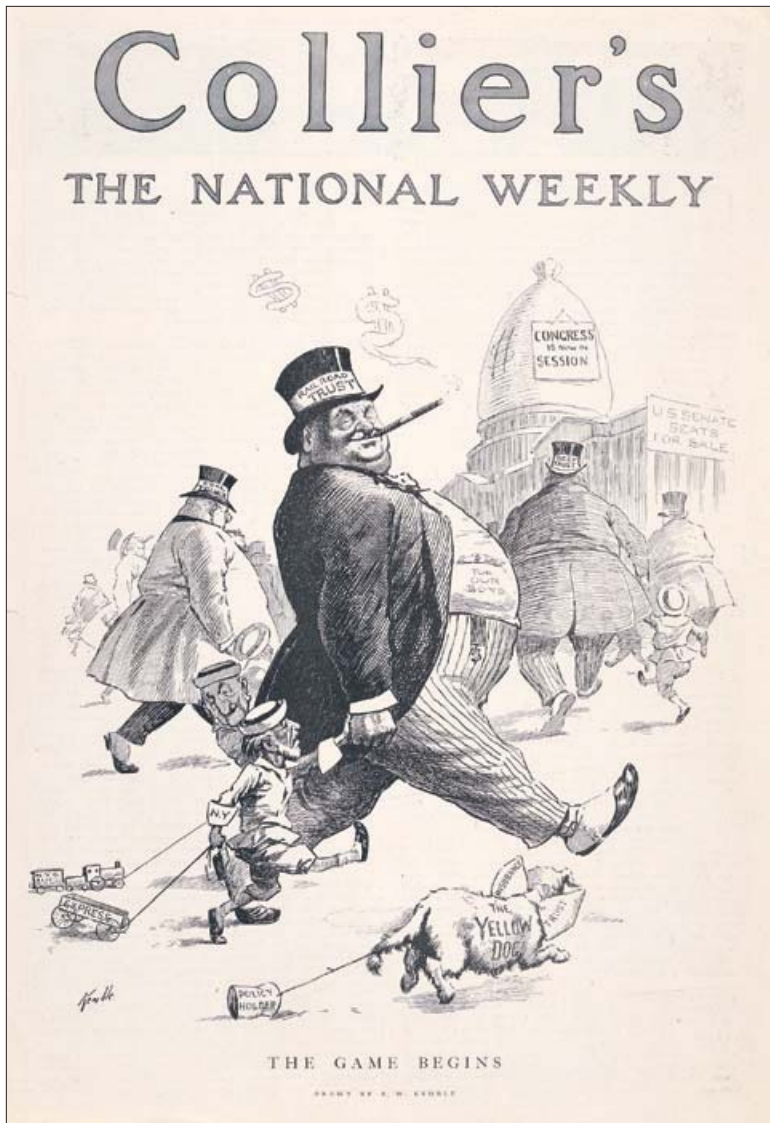
Senator Davis: "Be Mighty Careful Where You Tread!"

Unidentified after William Allen Rogers
Harper's Weekly, 04/07/1900
 Lithograph, black and white
 10 3/4 x 8 1/2 inches (27.3 x 21.6 cm)
 Cat. no. 38.00823.001



Notable Characters at the National Capital.

Unidentified after H. Y. Mayer
Leslie's Weekly, 03/16/1899
 Lithograph, black and white
 14 1/2 x 9 1/4 inches (36.8 x 23.5 cm)
 Cat. no. 38.00587.001



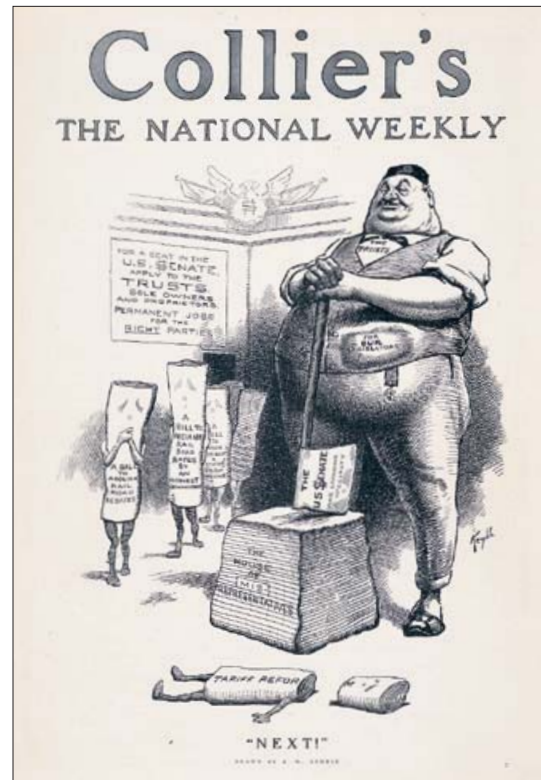
The Game Begins

Unidentified after Edward W. Kemble
Collier's, ca. 1900
Lithograph, black and white
11 ½ x 9 ¼ inches (29.2 x 23.5 cm)
Cat. no. 38.00640.001



This Cat Escapes the Senate with a Few of Its Nine Lives Left; — Will It Lose Them in the House?

J. Ottmann Lith. Co. after John S. Pughe
Puck, 04/02/1902
Lithograph, colored
11 ½ x 18 inches (29.2 x 45.7 cm)
Cat. no. 38.00602.001



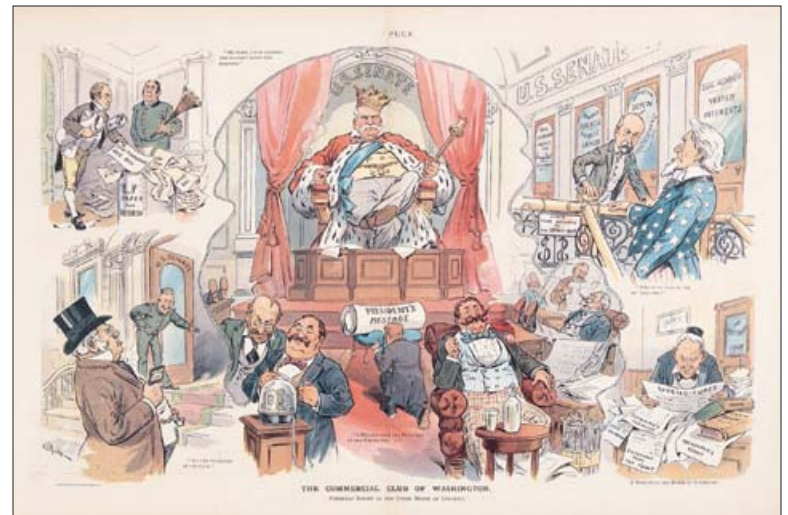
"Next!"

Unidentified after Edward W. Kemble
Collier's, 02/11/1905
Lithograph, black and white
11 x 8 ½ inches (27.9 x 21.6 cm)
Cat. no. 38.00655.001



Following in Washington's Footsteps.

Sackett & Wilhelms Litho, Co. after Bernhard Gillam
Judge, 02/25/1905
Lithograph, colored
17 1/2 x 11 1/8 inches (44.5 x 28.3 cm)
Cat. no. 38.00693.001



The Commercial Club of Washington.

J. Ottmann Lith. Co. after John S. Pughe
Puck, 10/25/1905
Lithograph, colored
12 x 18 inches (30.5 x 45.7 cm)
Cat. no. 38.00625.001



"What a Fuss They Made about Us!"

Unidentified after Louis Dalrymple
Puck, 02/13/1901
Lithograph, colored
10 x 8 5/8 inches (25.4 x 21.9 cm)
Cat. no. 38.00886.001



THE SENATOR

THE STUFF

THE BIG INTERESTS

The “people” were at the bottom of the pile when it came to electing U.S. senators, when Joseph Keppler, Jr.’s cartoon, “The Making of a Senator,” appeared in *Puck* on November 15, 1905. Voters elected the state legislatures, which in turn elected senators.

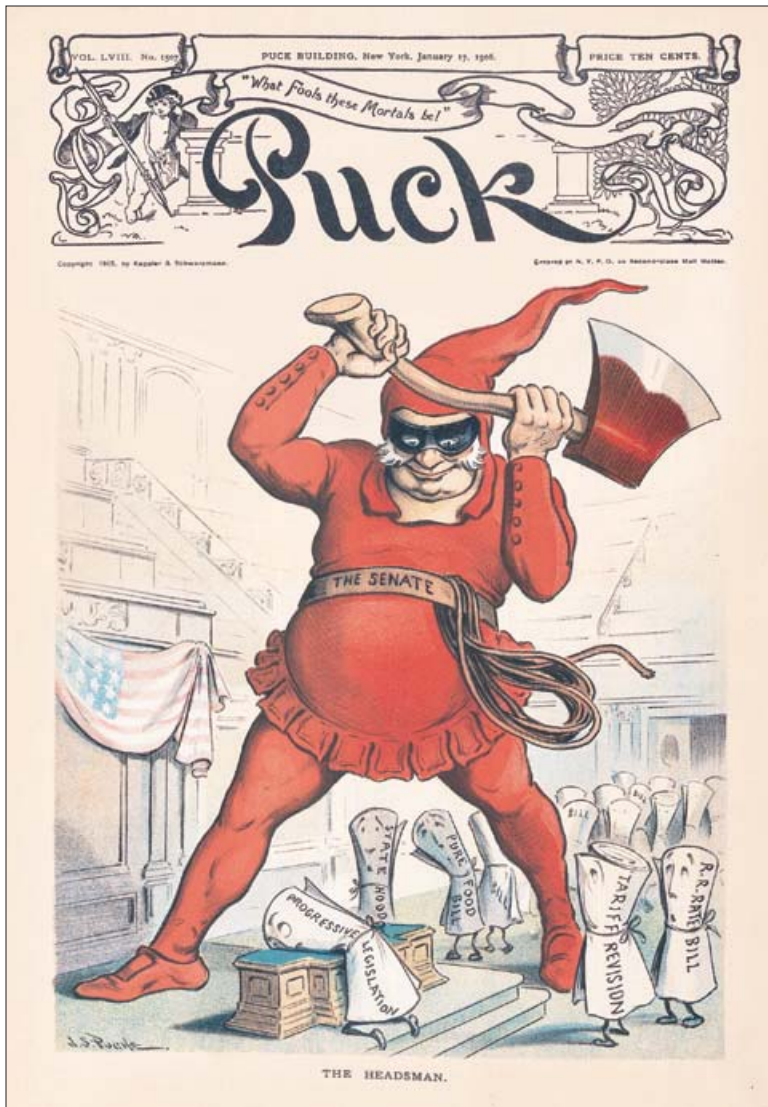
Keppler depicted two more tiers between state legislatures and senators: political bosses and corporate interests. Most notably, he drew John D. Rockefeller, Sr., head of the Standard Oil Corporation, perched on moneybags, on the left side of the “big interests.”

This cartoon appeared while muckraking magazine writers such as Ida Tarbell and David Graham Phillips were accusing business of having corrupted American politics. The muckrakers charged senators with being financially beholden to the special interests. Reformers wanted the people to throw off the tiers between them and directly elect their senators—which was finally achieved with ratification of the 17th Amendment in 1913. 🌀



The Making of a Senator.

J. Ottmann Lith. Co. after Joseph Keppler, Jr.
Puck, 11/15/1905
 Lithograph, colored
 18 ½ x 11 ½ inches (47.0 x 29.2 cm)
 Cat. no. 38.00624.001



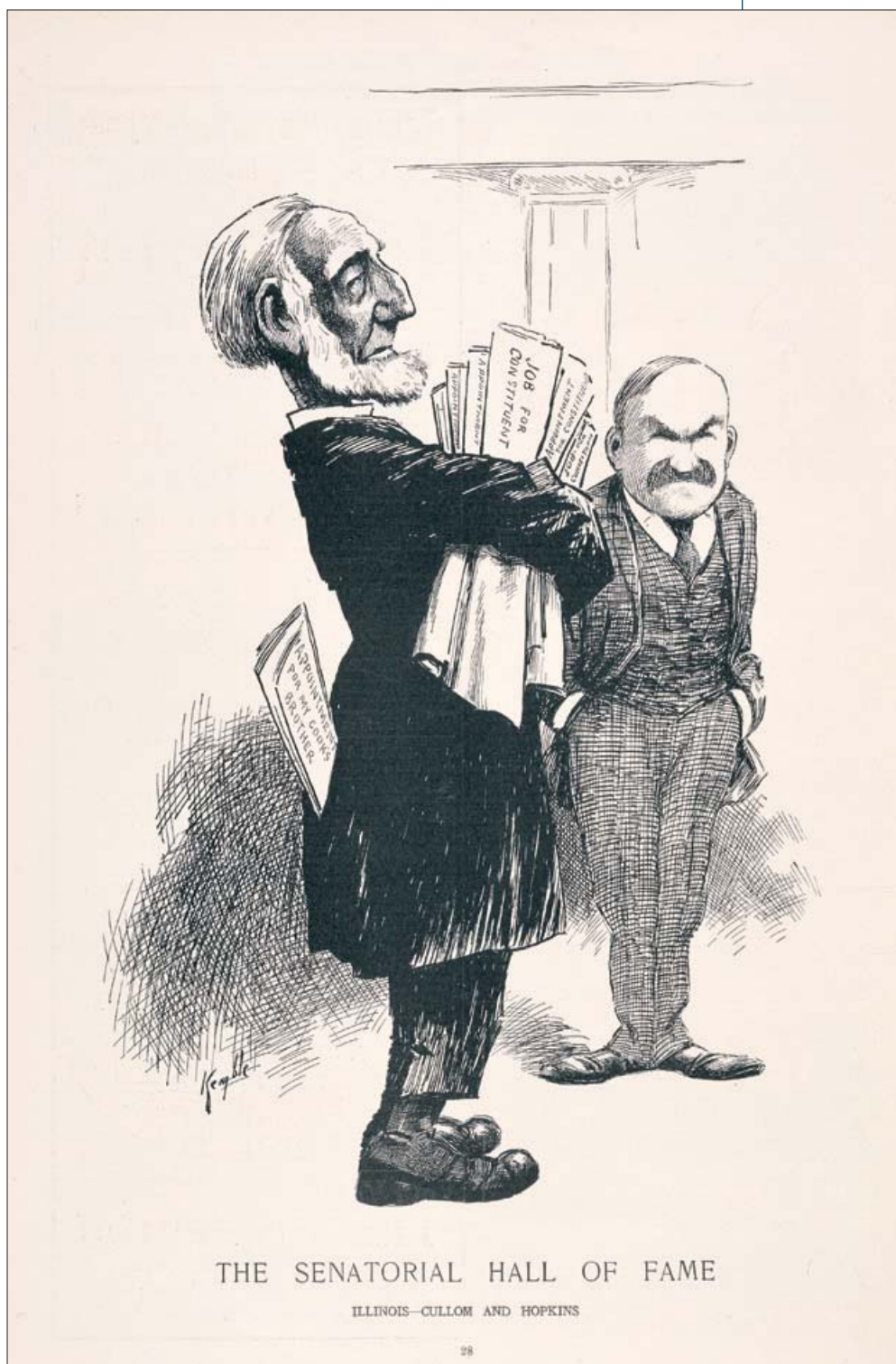
The Headsman.

Unidentified after John S. Pughe
Puck, 01/17/1906
Lithograph, colored
9 ¼ x 8 inches (24.8 x 20.3 cm)
Cat. no. 38.00600.001



The Ugly Duckling.

Unidentified after Joseph Keppler, Jr.
Puck, 02/21/1906
Lithograph, colored
10 ½ x 8 ¼ inches (25.7 x 21.0 cm)
Cat. no. 38.00592.001



The Senatorial Hall of Fame / Illinois—Cullom and Hopkins

Unidentified after Edward W. Kemble
Harper's Weekly, 04/17/1908
 Lithograph, black and white
 14 3/8 x 8 1/4 inches (36.5 x 21.0 cm)
 Cat. no. 38.00172.001



The Senatorial Hall of Fame / Pennsylvania—Knox and Penrose

Unidentified after Edward W. Kemble
Harper's Weekly, 01/09/1909
 Lithograph, black and white
 14 x 8 1/4 inches (35.6 x 21.0 cm)
 Cat. no. 38.00158.001



The Senatorial Hall of Fame / New York—Depew and Platt

Unidentified after Edward W. Kemble
Harper's Weekly, 01/30/1909
 Lithograph, black and white
 14 x 8 1/2 inches (35.6 x 21.6 cm)
 Cat. no. 38.00174.001



ALDRICH

HOUSE

BILL

NEEDED

LEGISLATION

ANTI-TRUST
BILL

FREE ALCOHOL
BILL

HOUSE
BILL

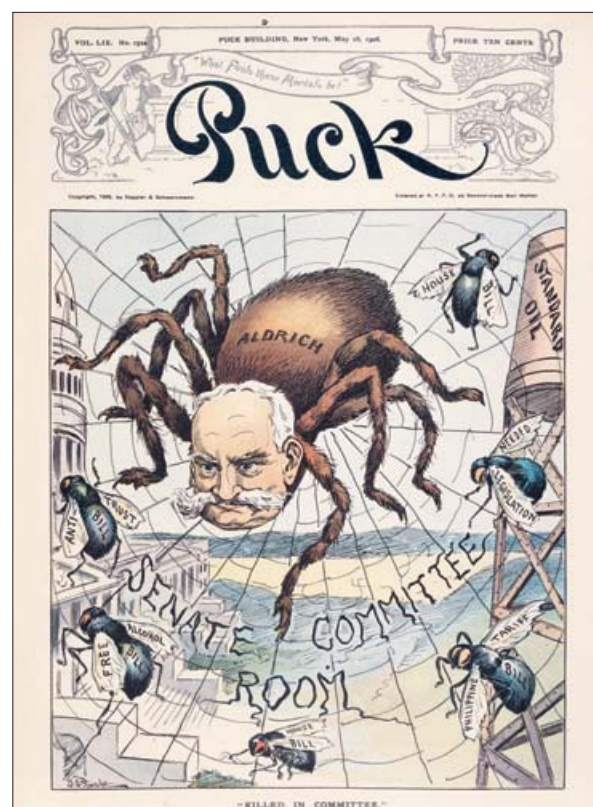
PHILIPPINE
BILL

TARIFF
BILL

STATE COMMITTEE ROOM

In the first years of the 20th century, a small number of committee chairmen dominated the federal government. As one newspaper reporter observed, the four most powerful senators could “block and defeat anything that the president or the House may desire.”¹ Among the “Senate Four,” the unquestioned leader was Republican Senator Nelson W. Aldrich of Rhode Island, who chaired the Finance Committee. John S. Pughe, in a cartoon that appeared in *Puck* on May 16, 1906, portrayed Aldrich as a large, menacing spider who had trapped worthwhile legislation in the web of his Senate committee room, with the implication that these bills would be devoured rather than enacted. Aldrich’s web is anchored both in the U.S. Capitol and in the Standard Oil Corporation, an allusion to the marriage of his daughter, Abby Aldrich, to John D. Rockefeller, Jr. 🌀

¹Charles Willis Thompson, *Party Leaders of the Time* (New York: G. W. Dillingham, 1906), 27.



“Killed in Committee.”

Unidentified after John S. Pughe
Puck, 05/16/1906
 Lithograph, colored
 9¾ x 8¼ inches (24.8 x 21.0 cm)
 Cat. no. 38.00597.001



When Congress Adjourns

Unidentified after Edward W. Kemble
Harper's Weekly, 01/30/1909
Lithograph, black and white
14 x 19 ½ inches (35.6 x 49.5 cm)
Cat. no. 38.00164.001



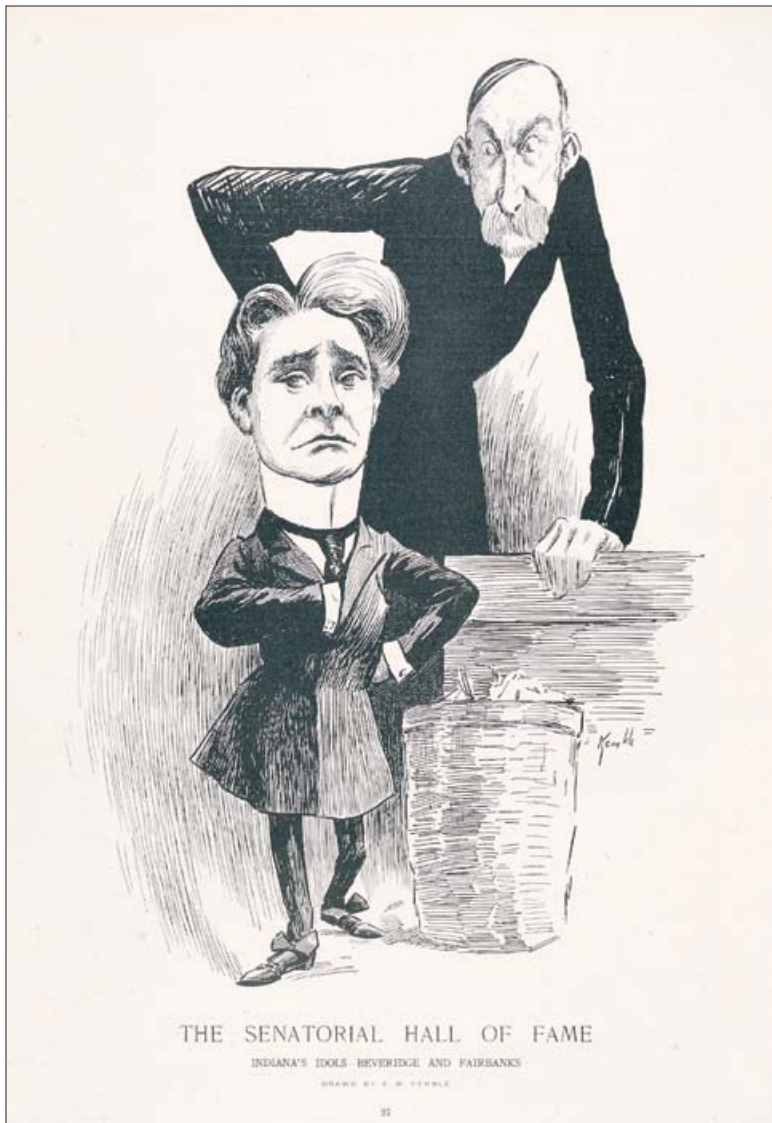
The Branding.

Unidentified after Will Crawford
Puck, 02/17/1909
Lithograph, colored
8 ¾ x 11 inches (22.2 x 27.9 cm)
Cat. no. 38.00596.001



The Senatorial Hall of Fame / Rhode Island—Aldrich and Wetmore

Unidentified after Edward W. Kemble
Harper's Weekly, 02/06/1909
Lithograph, black and white
14 ½ x 7 ½ inches (36.8 x 19.1 cm)
Cat. no. 38.00175.001



**The Senatorial Hall of Fame / Indiana's Idols—
Beveridge and Fairbanks**

Unidentified after Edward W. Kemble
Harper's Weekly, 02/20/1909
Lithograph, black and white
14 1/2 x 9 inches (36.8 x 22.9 cm)
Cat. no. 38.00177.001



**The Senatorial Hall of Fame / Texas—
Bailey and Culberson**

Unidentified after Edward W. Kemble
Harper's Weekly, 02/27/1909
Lithograph, black and white
14 1/8 x 8 3/8 inches (35.9 x 21.3 cm)
Cat. no. 38.00169.001



Why It Goes Up.

Unidentified after Joseph Keppler, Jr.
Puck, 04/21/1909
Lithograph, colored
9 1/4 x 7 7/8 inches (23.5 x 20.0 cm)
Cat. no. 38.00595.001



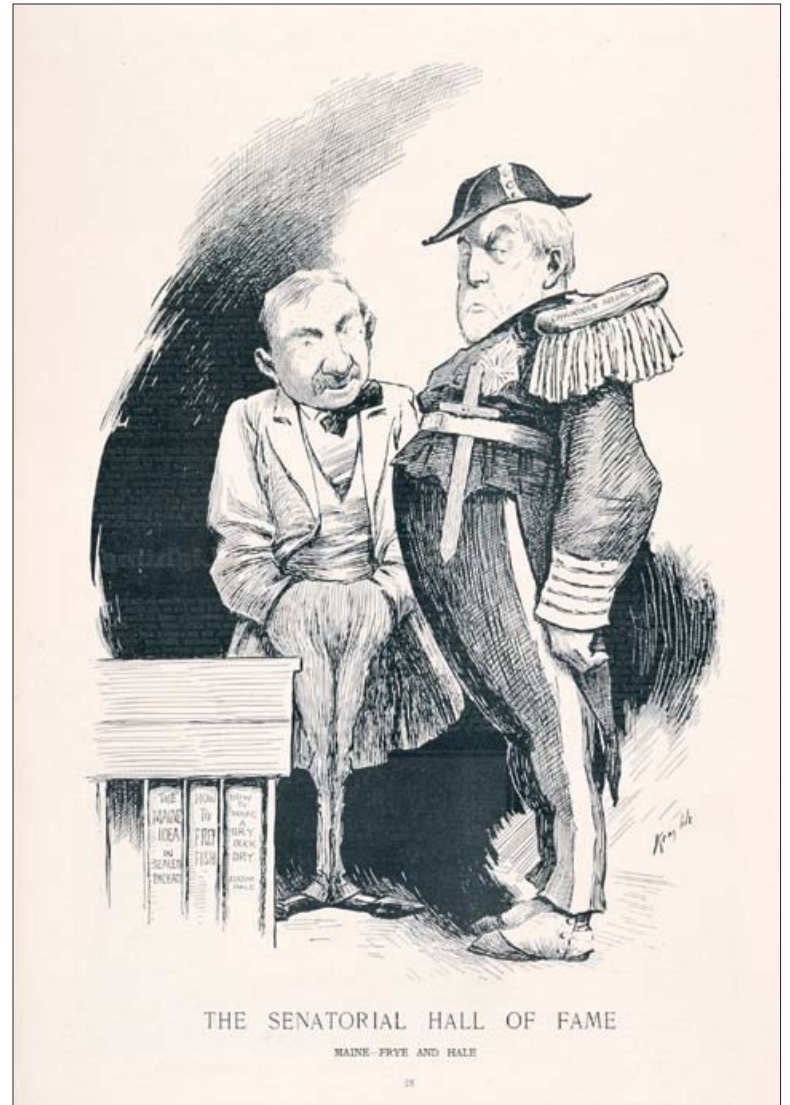
Uncle Sam: "Say, You Old Birds, Stop Your Scrapping and Finish Up That Job, I'm Badly in Need of That Particular Article"

Unidentified after Edward W. Kemble
Harper's Weekly, 04/24/1909
Lithograph, black and white
13 3/4 x 10 3/4 inches (34.9 x 27.3 cm)
Cat. no. 38.00157.001



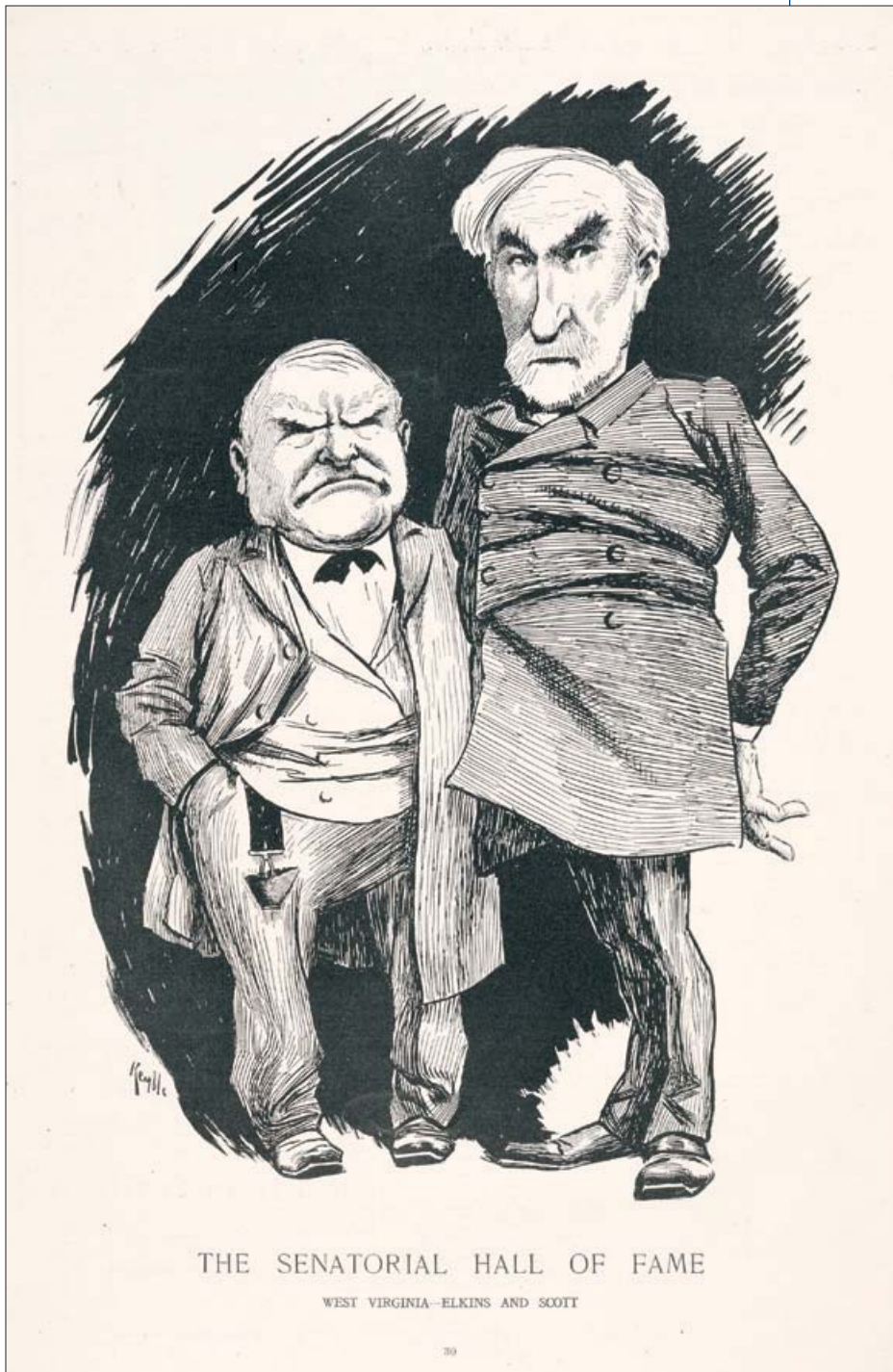
The Senatorial Hall of Fame / Kansas—Bristow and Curtis

Unidentified after Edward W. Kemble
Harper's Weekly, 05/08/1909
Lithograph, black and white
14 x 8 inches (35.6 x 20.3 cm)
Cat. no. 38.00176.001



The Senatorial Hall of Fame / Maine—Frye and Hale

Unidentified after Edward W. Kemble
Harper's Weekly, 05/29/1909
Lithograph, black and white
14 1/4 x 8 3/4 inches (36.2 x 22.2 cm)
Cat. no. 38.00173.001



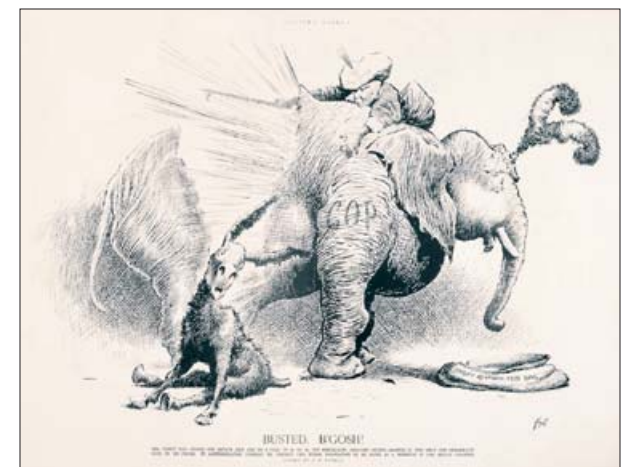
The Senatorial Hall of Fame / West Virginia—Elkins and Scott

Unidentified after Edward W. Kemble
Harper's Weekly, 06/12/1909
 Lithograph, black and white
 14 x 8¾ inches (35.6 x 22.2 cm)
 Cat. no. 38.00171.001



Tariff Juggling at Washington

Unidentified after Edward W. Kemble
Harper's Weekly, 07/10/1909
 Lithograph, black and white
 13½ x 19½ inches (34.3 x 49.5 cm)
 Cat. no. 38.00160.001



Busted, B'Gosh!

Unidentified after Edward W. Kemble
Harper's Weekly, 07/24/1909
 Lithograph, black and white
 14¼ x 19 inches (36.2 x 48.3 cm)
 Cat. no. 38.00162.001



TRICK ELEPHANT

3 RING TARIFF CIRCUS

GREAT ACCREGATION OF JUGGLERS AND TUMBLERS

THE FAMOUS CANNON BALL JUGGLER FROM OHIO

THE STRONG MAN FROM WISCONSIN

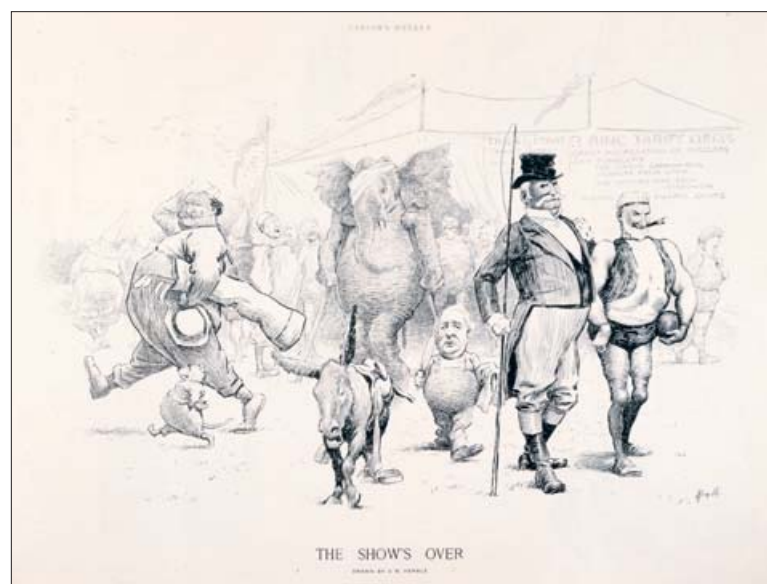
MIDBERTS DWARFS GIANTS

Kemble

Portrayed as a circus, Congress has just adjourned in Edward W. Kemble's cartoon, which appeared in *Harper's Weekly* on August 14, 1909. President William Howard Taft, mopping his brow, has grabbed his golf clubs on the way out. Symbols of the two political parties appear bruised and tired after the fierce debates. The two dominant figures emerging are the strongman, House Speaker Joe Cannon, Republican of Illinois, and the ringmaster, the chairman of the Senate Finance Committee, Nelson W. Aldrich, Republican of Rhode Island.

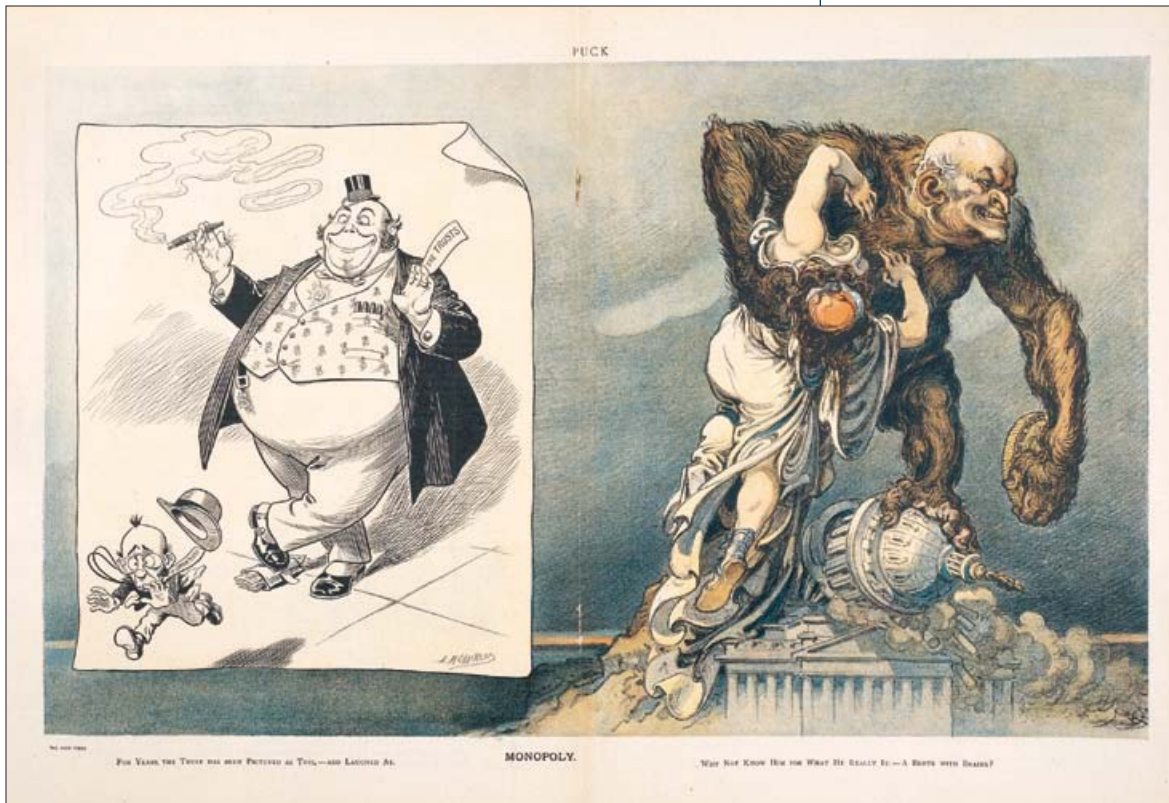
Although President Taft had promised reformers that he would seek tariff reductions, Cannon and Aldrich engineered passage of the Payne-Aldrich Tariff of 1909, which raised tariff rates to record high levels. Three days after this cartoon appeared, Taft declared Payne-Aldrich "the best bill that the Republican party ever passed."¹ He thereby alienated Republican reformers and set the stage for a split in the party that would cause his defeat in the next election. 🌀

¹U.S. Senate, *Tariff Speech: Address of President Taft at Winona, Minnesota, September 17, 1909*, 61st Cong., 2d sess., 1909. S. Doc. 164, 11.



The Show's Over

Unidentified after Edward W. Kemble
Harper's Weekly, 08/14/1909
 Lithograph, black and white
 13 ¾ x 19 inches (34.9 x 48.3 cm)
 Cat. no. 38.00161.001



Monopoly.

Unidentified after Louis M. Glackens
Puck, 12/15/1909
Lithograph, colored
11 3/16 x 17 7/8 inches (28.7 x 45.4 cm)
Cat. no. 38.00439.001



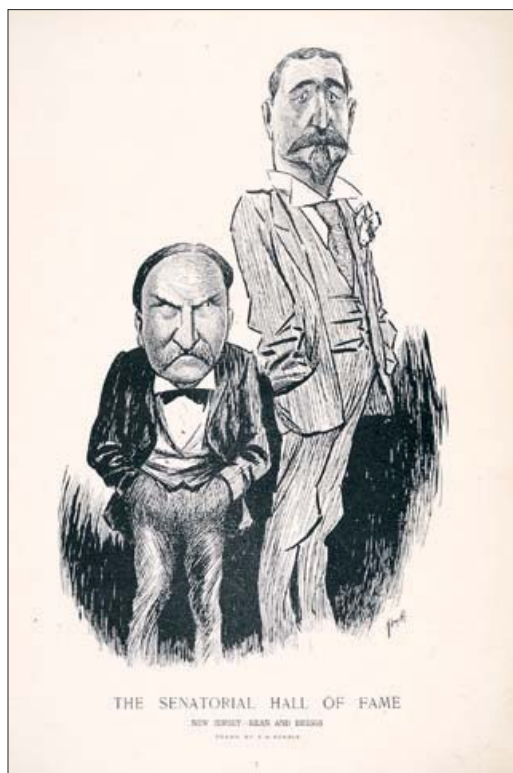
A Bad Outlook for Harmony.

Unidentified after Louis M. Glackens
Puck, 12/22/1909
Lithograph, colored
11 3/4 x 17 3/4 inches (29.8 x 45.1 cm)
Cat. no. 38.00601.001



Congress at Work Once More

Unidentified after Edward W. Kemble
Collier's, 1909
 Lithograph, black and white
 9 ¼ x 12 ¼ inches (23.5 x 31.1 cm)
 Cat. no. 38.00676.001



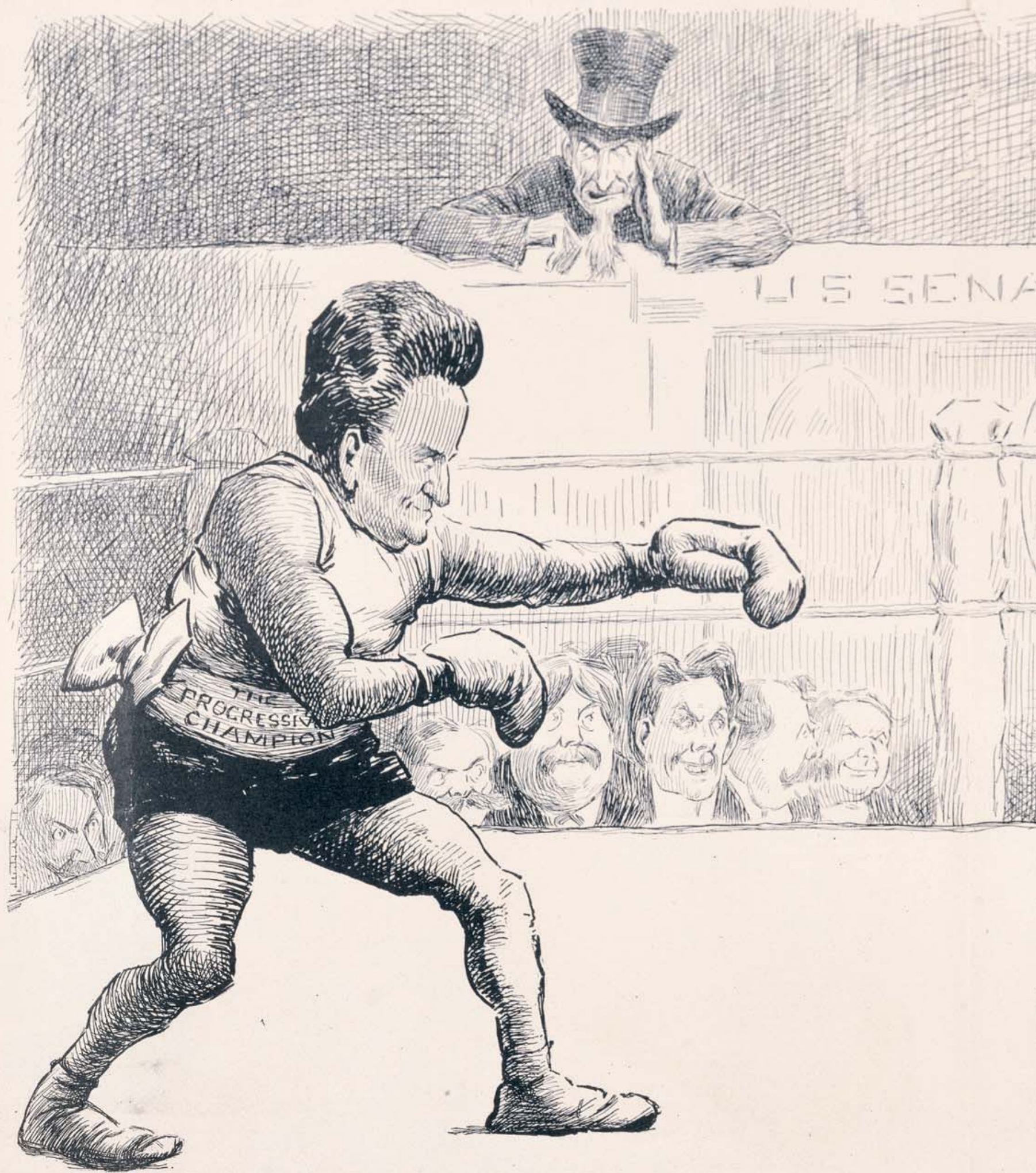
The Senatorial Hall of Fame / New Jersey—Kean and Briggs

Unidentified after Edward W. Kemble
Harper's Weekly, 01/01/1910
 Lithograph, black and white
 13 ⅞ x 7 ⅞ inches (35.2 x 19.4 cm)
 Cat. no. 38.00141.001



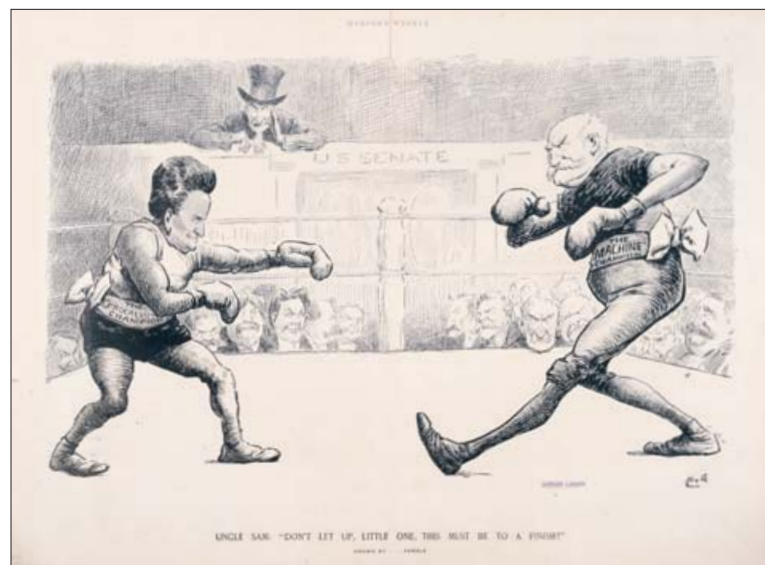
The Senatorial Hall of Fame / Iowa—Dolliver and Cummins

Unidentified after Edward W. Kemble
Harper's Weekly, 01/15/1910
 Lithograph, black and white
 14 x 9 ¼ inches (35.6 x 23.5 cm)
 Cat. no. 38.00139.001



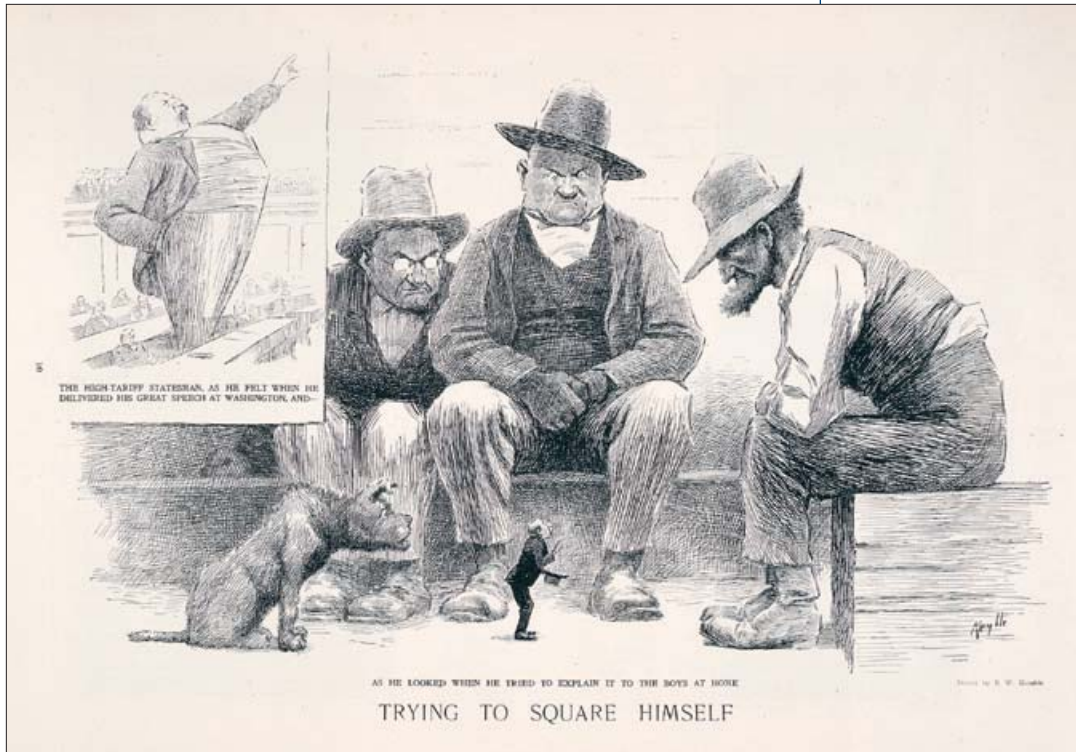
Edward M. Kemble, the noted cartoonist and book illustrator, had no trouble taking sides in this prize fight between Republican Senators Robert M. La Follette of Wisconsin and Nelson W. Aldrich of Rhode Island. In this cartoon, which appeared in *Harper's Weekly* on February 26, 1910, Uncle Sam is calling down from the Senate gallery to urge La Follette on to victory.

Wearing a sash that identifies him as “The Progressive Champion,” La Follette was still a freshman when he took on Aldrich, the chairman of the Senate Finance Committee, identified here as “The Machine Champion.” La Follette fought against Aldrich’s currency bill, which he saw as an unjustifiable financial boon to business interests. The little challenger lost the battle, but by the end of the year Aldrich retired from the Senate and the tide turned toward reform. 🌀



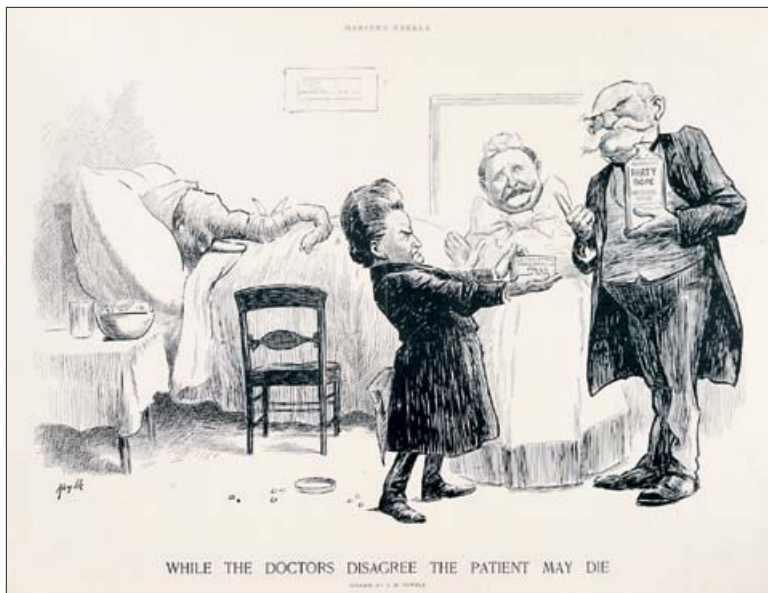
Uncle Sam: “Don’t Let Up, Little One, This Must Be to a Finish!”

Unidentified after Edward W. Kemble
Harper's Weekly, 02/26/1910
 Lithograph, black and white
 13 ½ x 18 ¾ inches (34.3 x 47.6 cm)
 Cat. no. 38.00181.001



Trying to Square Himself

Unidentified after Edward W. Kemble
Harper's Weekly, 08/14/1910
Lithograph, black and white
9 ½ x 14 inches (24.1 x 35.6 cm)
Cat. no. 38.00183.001



While the Doctors Disagree the Patient May Die

Unidentified after Edward W. Kemble
Harper's Weekly, 03/12/1910
Lithograph, black and white
13 ½ x 19 inches (34.3 x 48.3 cm)
Cat. no. 38.00182.001



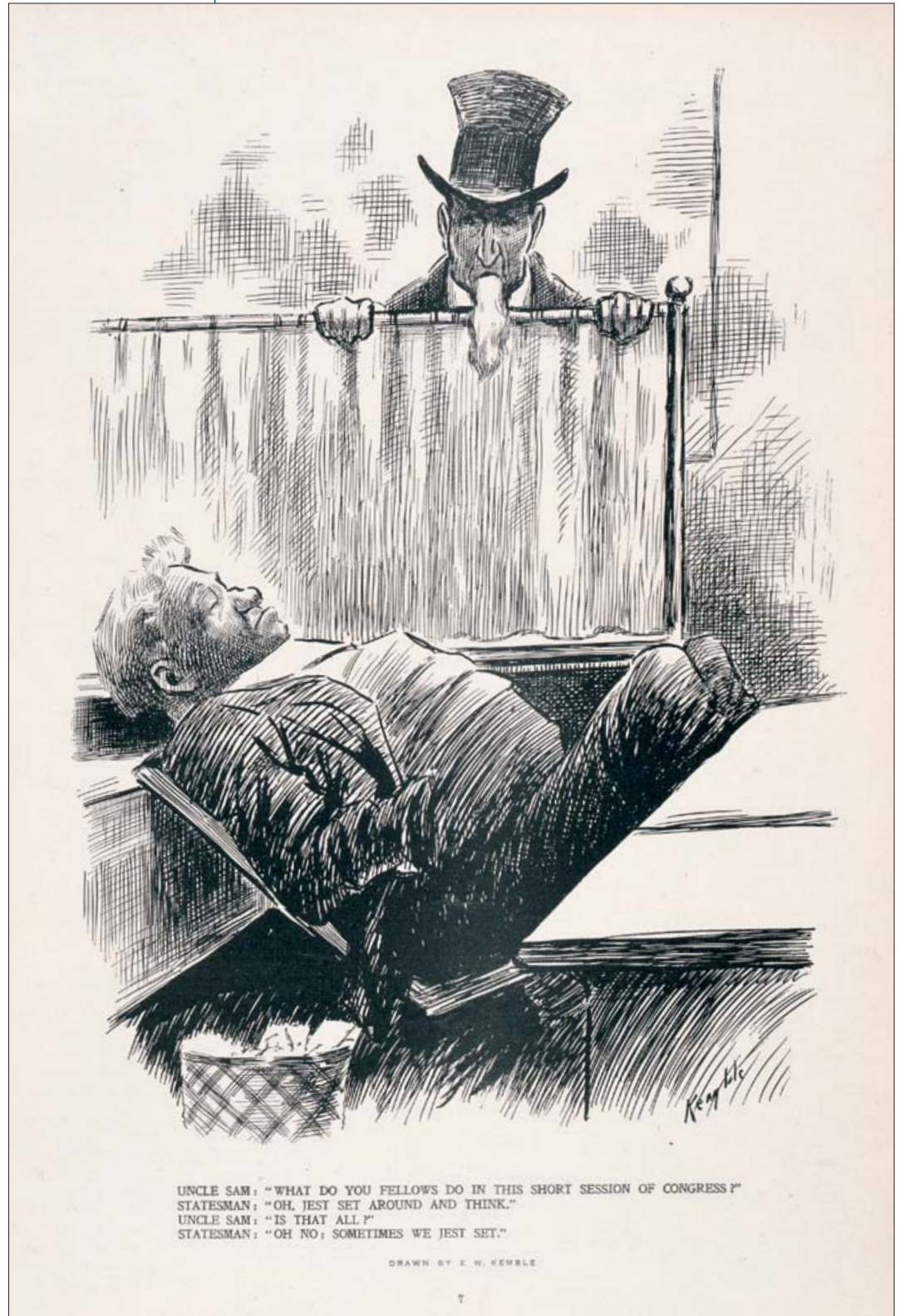
The Game of Seesaw

Unidentified after Edward W. Kemble
Harper's Weekly, 11/05/1910
Lithograph, black and white
14 ¼ x 19 ½ inches (36.2 x 49.5 cm)
Cat. no. 38.00163.001



Uncle Sam: "What You Need Is a Change of Scene, and Four Years of Complete Rest"

Unidentified after Edward W. Kemble
 Unidentified, ca. 1910
 Lithograph, black and white
 13 1/8 x 8 5/8 inches (33.3 x 21.9 cm)
 Cat. no. 38.00138.001



UNCLE SAM: "WHAT DO YOU FELLOWS DO IN THIS SHORT SESSION OF CONGRESS?"
 STATESMAN: "OH, JEST SET AROUND AND THINK."
 UNCLE SAM: "IS THAT ALL?"
 STATESMAN: "OH NO; SOMETIMES WE JEST SET."

DRAWN BY E. W. KEMBLE

Uncle Sam: "What Do You Fellows Do in This Short Session of Congress?" Statesman: "Oh, Jest Set Around and Think." Uncle Sam: "Is That All?" Statesman: "Oh No; Sometimes We Jest Set."

Unidentified after Edward W. Kemble
Harper's Weekly, 01/21/1911
 Lithograph, black and white
 14 x 9 inches (35.6 x 22.9 cm)
 Cat. no. 38.00167.001



A Page from Our Political "Slant-Book"

Unidentified after Edward W. Kemble
Harper's Weekly, 01/14/1911
 Lithograph, black and white
 14 1/2 x 8 5/8 inches (36.8 x 21.9 cm)
 Cat. no. 38.00186.001



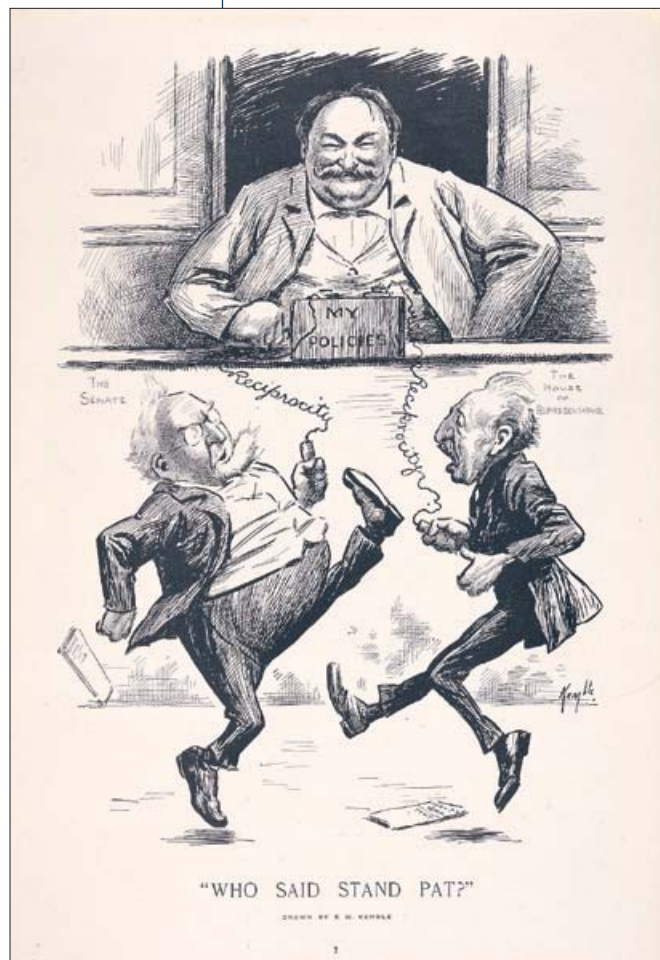
Yumping Yiminy, What a Yolk!

Unidentified
after Joseph Kepler, Jr.
Puck, 04/12/1911
Lithograph, colored
11 ½ x 17 ½ inches
(29.2 x 44.5 cm)
Cat. no. 38.00976.001



“Trying to Spoil My Performance, Hey?”

Unidentified after Edward W. Kemble
Harper's Weekly, 03/04/1911
Lithograph, black and white
14 x 8 ¾ inches (35.6 x 21.9 cm)
Cat. no. 38.00184.001



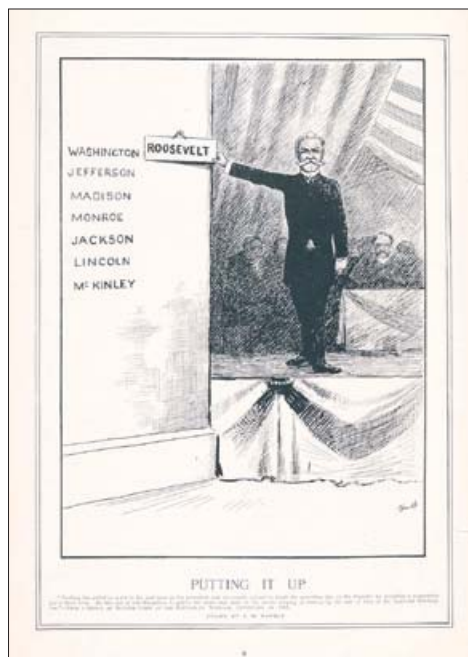
“Who Said Stand Pat?”

Unidentified
after Edward W. Kemble
Harper's Weekly, 02/25/1911
Lithograph, black and white
14 x 9 inches (35.6 x 22.9 cm)
Cat. no. 38.00168.001



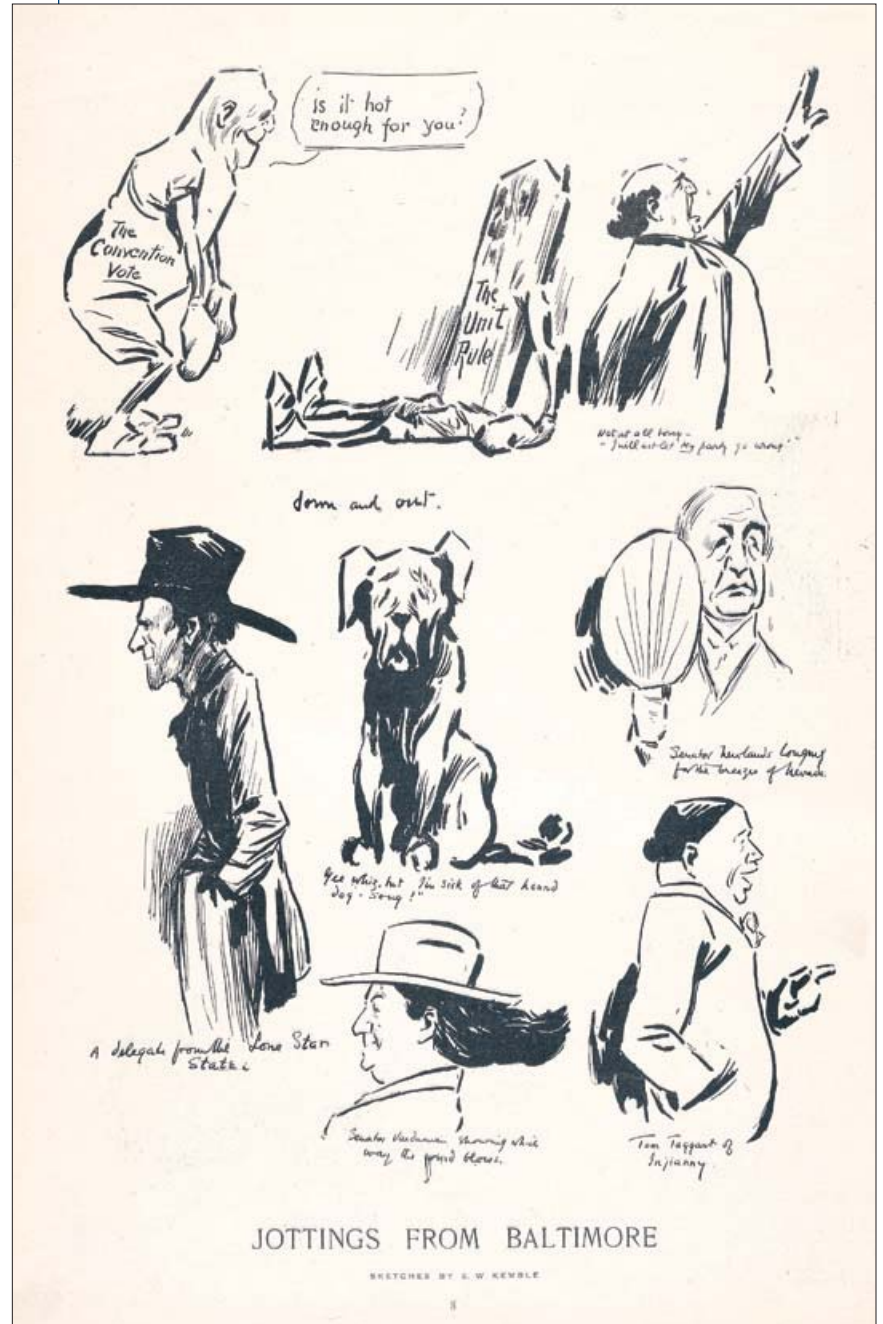
The Insurgent Senator

Unidentified after Edward W. Kemble
Harper's Weekly, 04/29/1911
 Lithograph, black and white
 14 3/8 x 9 inches (36.5 x 22.9 cm)
 Cat. no. 38.00170.001



Putting It Up

Unidentified after Edward W. Kemble
Harper's Weekly, 03/16/1912
 Lithograph, black and white
 13 3/8 x 9 9/16 inches (34.0 x 24.3 cm)
 Cat. no. 38.00178.001



Jottings from Baltimore

Unidentified after Edward W. Kemble
Harper's Weekly, 07/06/1912
 Lithograph, black and white
 14 1/8 x 9 inches (35.9 x 22.9 cm)
 Cat. no. 38.00185.001