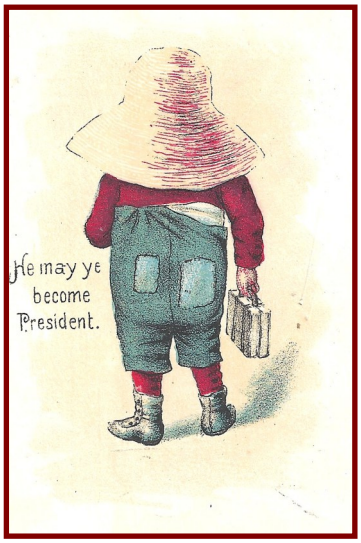
Issue # 63

Spring 2025

THE CLARION



The Woman's Suffrage and Political Issues Chapter of the American Political Items Conservators

A non profit organization dedicated to the preservation of political memorabilia
www.apic.us

Kenneth Florey, Editor
Emilia van Beugen, Associate Editor
Collaborative Contributors:
Robert Fratkin Germaine Broussard

Editor's Notes

Our cover illustration this issue features a set of four trade or advertising cards issued in the 1880's. Trade cards were distributed by merchants and manufacturers during this period to promote both businesses and the sale of products. They were eagerly sought out by the public who collected these give-a-ways and pasted them in albums. Often the images depicted provided social commentary, as do the cards on our cover. How this commentary ages over the years is subject to your interpretation.

Coline Jenkins writes to let us know that she has been working with the Women's Rights National Park in Seneca Falls to transfer the desk of her great-great grandmother, Elizabeth Cady Stanton, to the Museum of the American Revolution in Philadelphia. The desk was previously held in storage in Syracuse. The Museum is in the process of organizing an exhibit on the 250th anniversary of America's founding to open in October 2025. The Museum will be taking a broad approach to the concept of revolution by including the development of rights for women. It is wonderful news that such a historic relic will shortly be available for public viewing.

Martha Wheelock, film producer and organizer of the website "Wild West Women," sent us a nice note about our feature on buttons and badges from the suffrage campaign in California. Martha has produced an excellent film about the 1911 campaign in that state called "California Women Win the Vote." It combines a fast-paced narrative about the events with engaging music and song and sharp photos and videos, along with numerous images of suffrage memorabilia, many of which I had not seen before. You can access this 30-minute production on YouTube at https://www.youtube.com/watch?v=DoIHuypVyUA. I highly recommend it. Also on that same YouTube channel are two other suffrage films, "Inez Milhollend" and "Votes for Women."

Dr. Elizabeth Goring, whose article about the birth and development of the suffrage lipstick myth appeared in the summer 2023 issue of *The Clarion,* writes another informative piece for this edition regarding the "lost" Emmeline Pethick Lawrence suffrage necklace. If anyone of you has additional information about this necklace and/or its whereabouts, she would appreciate your getting in touch with her. Dr. Goring has had a longstanding interest in the social, cultural, and political significance of jewelry of all periods. She has worked at the National Museums of Scotland, where she has held several curatorial and management posts, including that of Curator of Modern Jewellry. Her study "Suffragette Jewellry in Britain," which appeared in the 2002 collection *Omnium Gatherum,* is, undoubtedly, the seminal article on the subject.

Amanda Owen, Executive Director of The Justice Bell Foundation, adds a note to our story about Letitia Thompson Maxwell and her colorful suffrage postcard that appeared in the last issue of *The Clarion.* Maxwell, a Pennsylvania resident who later married Reuben Ely, a farmer, was around during the time of the 1915 Justice Bell suffrage tour throughout the state. In November 1914, there was a huge convention in Scranton where suffragists planned the details of the 1915 "Votes for Women" campaign including the tour. All of this was done to promote the ballot initiative on suffrage that was to be held later in the year in that state. So that would have been a big year in Pennsylvania for creating items for promotion and for sale, and perhaps Maxwell's postcard was created specifically with that campaign in mind. As you may recall, the handwritten date of "1914" does appear on the rear of the card.

Finally, Bob Cooney sent us an announcement about a store devoted to women's suffrage, labor rights, and equal rights that opened last year in Union Station in Washington, D.C. Called *1920 Merch Co.,* it features a "curated collection of suffrage-inspired products from apparel to home décor, artwork, and access to a digital bookstore celebrating literature that highlights inspirational women throughout history." The apparel and accessories feature icons such as Susan B. Anthony as well as modern tributes to female trailblazers such as Ruth Bader Ginsburg. The store is open 24 hours a day to ticketed passengers. For more information, visit http://www.1920merch.com.

One final note. Unless indicated otherwise, all photographs appearing in this issue are from the collection of the editor.

Anderson Americana Auction

In the recent Anderson Americana Auction, which closed February 13, there were 24 lots of suffrage material of which 12 are discussed below. While none of these pieces was exceptionally rare, they did represent an interesting cross section of the traditional, and their prices realized reflect to a degree the state of the market for suffrage buttons and pins among both collectors and, to a degree, historians as well. All the prices quoted include the 20% buyer's premium.

Oval pins have always attracted collector interest, bringing a premium over their circular counterparts. All three pins pictured above are ½" x 1" celluloids and the photographs are from the Auction House. The pin on the left bears the date of the unsuccessful New York State suffrage referendum held on November 2, 1915. A successful referendum passed on November 6, two years later. With a reserve of $400.00, the pin was gaveled off at $780.00. I have always wondered about the origins of the badge in the middle. The only two states to hold formal referenda on Votes for Women in 1916 were Iowa and West Virginia, and this pin is probably from the latter as it resembles a similar pin upon which the name of the state is imprinted. The colors do suggest New York, but New York did not vote on suffrage in that year. Whatever the case, the pin went for $660.00. The button on the far right was probably issued for either the 1915 or 1917 campaigns in New York. When Carrie Chapman Catt returned from Europe in 1910, she was disturbed by what she perceived to be the militancy of Harriot Stanton Blatch's Women's Political Union. In 1911, she started a countermovement, forming in New York City the Woman Suffrage Party. Her efforts were regarded by some as the first systematic attempt to conquer a major city for suffrage. The "Suffrage First" slogan evolved from Catt's belief that women should devote themselves to the movement before they became involved in any other service organization. Alice Paul's National Woman's Party also adopted the phrase during WWI, tacitly suggesting that women should work to achieve suffrage prior to engaging in war work. This button realized $420.00.

The 1 ¼" black on yellow celluloid pin pictured on the far left was probably issued by Carrie Chapman Catt's Woman Suffrage Party, which issued a variety of badges for the November 6, 1917, suffrage referendum in New York. It realized $252.00. The ¾" celluloid in the middle is probably from New York as the blue and yellow (orange) background colors are the semi-official colors of that State. A number of years ago, a dealer at an outdoor antique show in Connecticut had a jar full of these pins selling them at a few dollars each. The pins obviously dried up and this example brought $392.40. The 7/8" celluloid to the right was

… Anderson cont'd.

manufactured by the National Equipment Company. Although an Eastern pin, it probably celebrates the suffrage victory in California when that state became the sixth state in the union to grant women the vote. It went for $192.00.

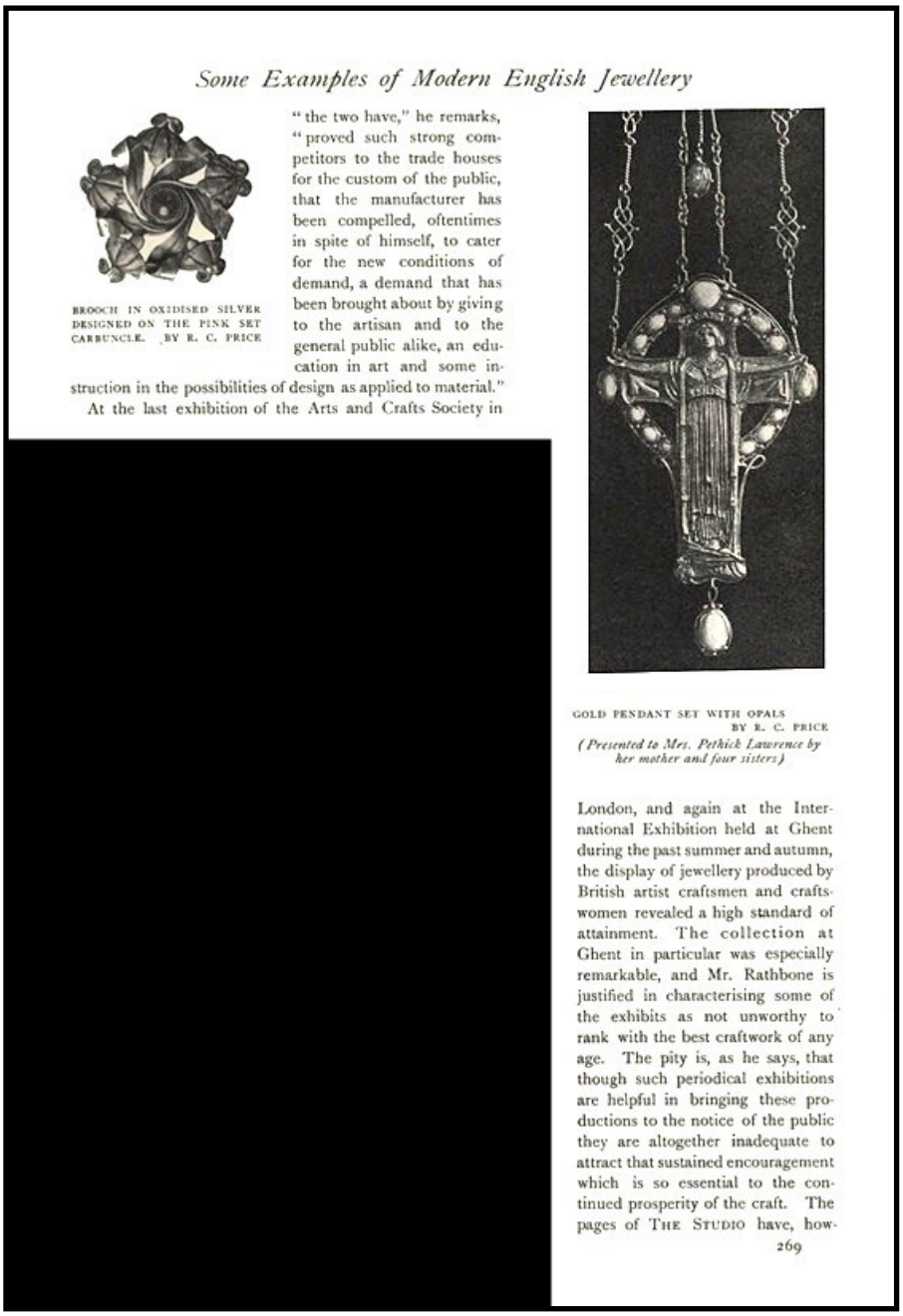
The 22" item to the left was described in the auction as an armband. It was probably used as such, although it also has appeared as a wraparound on beaver hats of the period. Reproductions of this armband appeared about 50 or 60 years ago. The ersatz bands are of a much brighter color than the originals and are easily recognizable when placed alongside the period pieces. This example brought $246.00. The 4 ¼" cloth ribbon, pictured in the middle here, may have been sewn on to a dress or coat rather than used as a hang-down lapel piece. It is relatively common but still realized $194.40. The final price of $180.00 on this 6 ¾" x 9 ½' paper flier issued by the New York Woman Suffrage Party was a surprise to me. The design that indicated what states had at that time granted women partial or full suffrage was iconic. Still, there were hundreds of various fliers issued by the suffrage forces, and most are relatively inexpensive today. Moreover, this piece was damaged, as is a typical condition for many fliers as they were printed on cheap, highly acidic paper. Nevertheless, the gavel price of $180.00 with buyer's premium may suggest new interest in paper items.

Generally, the Anderson Auction includes several suffrage postcards each sale. There were probably 1,200-1,500 different United States postcards issued on the subject during the period, some pro-, some anti-, some photos, some cartoons. A collection of suffrage postcards provides excellent cultural context for any evaluation of the movement. The card to the left pictures Rosalie Jones, nicknamed "General," a Long Island socialite. She led a pilgrimage of suffrage supporters from New York City to Washington, D. C., to attend the huge march on March 3, 1913, that preceded Woodrow Wilson's Inauguration Ceremonies that took place the next day. There is a variety of cards available that picture these marchers on the way to their destination. Despite its interesting history, this card failed to achieve a bid. The card next to it was part of a set of six sold as such in a blue envelope published by I. and M. Orttenheimer of that march. This card pictures women representing women from foreign countries, one of many various contingents of various supporters in the parade. It sold for $52.80. The card to the right is part of a set of 30 pieces and numbered 128 sold by the Cargill Company in conjunction with the National Woman Suffrage Association. Most of this set consists of pro-suffrage sayings, with number 111 especially valuable. The card brought $30.00.

WHERE IS EMMELINE PETHICK LAWRENCE'S SUFFRAGE NECKLACE?

Dr. Elizabeth Goring

In the early 1990s, at the start of my research into the jewellery of the British suffrage movement, I came across this image of a gold and opal pendant necklace in *The Studio* (Volume 60, 1914, 269.



Some Examples of Modern English Jewellery

BROOCH IN OXIDISED SILVER DESIGNED ON THE PINK SET CARBUNCLE. BY R. C. PRICE

"the two have," he remarks, "proved such strong competitors to the trade houses for the custom of the public, that the manufacturer has been compelled, oftentimes in spite of himself, to cater for the new conditions of demand, a demand that has been brought about by giving to the artisan and to the general public alike, an education in art and some instruction in the possibilities of design as applied to material." At the last exhibition of the Arts and Crafts Society in

GOLD PENDANT SET WITH OPALS
BY R. C. PRICE
(Presented to Mrs. Pethick Lawrence by her mother and four sisters)

London, and again at the International Exhibition held at Ghent during the past summer and autumn, the display of jewellery produced by British artist craftsmen and craftswomen revealed a high standard of attainment. The collection at Ghent in particular was especially remarkable, and Mr. Rathbone is justified in characterising some of the exhibits as not unworthy to rank with the best craftwork of any age. The pity is, as he says, that though such periodical exhibitions are helpful in bringing these productions to the notice of the public they are altogether inadequate to attract that sustained encouragement which is so essential to the continued prosperity of the craft. The pages of THE STUDIO have, how-

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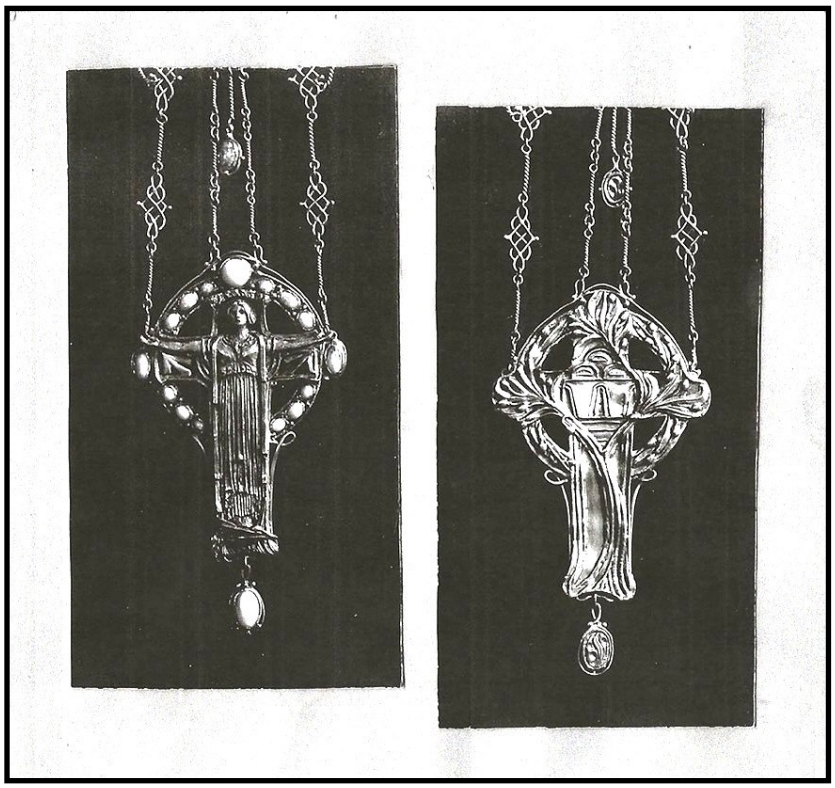
Its powerful imagery and the crucial caption '*Presented to Mrs Pethick Lawrence by her mother and four sisters*' mark it out as one of the most important suffragette jewels known to me. Emmeline Pethick Lawrence was, of course, one of the leaders of the Women's Social and Political Union, and the co-editor of its paper, *Votes for Women*, and this was a rare private commission.

Because of its importance, this image from *The Studio* magazine has appeared in every lecture I have given on British suffrage jewellery. I have always asked my audiences if they knew the identity of the necklace's talented maker, named in the caption only as 'R C Price'. Despite the excellent craftsmanship, Price proved to be little known to historians specialising in jewellery and the Arts & Crafts movement, and even those suffrage historians aware of this piece apparently knew little or nothing about the artist.

In early 2024, decades after I first encountered the image of the necklace, I finally established the identity of its creator, Reginald Charles Price (known as Charles), who will now form the subject of an academic paper I am preparing. In April 2024, I approached the author and suffrage historian Lucienne Boyce, who I had discovered is writing about the Prices in her biography of Price's spouse, Millicent (née Browne). Through her generosity, I have, for the first time, accessed the original photograph used in *The Studio*. Thanks to Lucienne, I now know the image was made by Charles Price himself or by Millicent. The archive housing the image also includes an image of the back of the pendant, which of course was not featured in *The Studio*. The two original images are reproduced here for the first time.

. . . Pethick Necklace, cont'd.



It turns out the artist died only in 1986, at the age of 98, meaning the photographs remain in copyright until 2056. They can only be reproduced with the permission of the current copyright holder. I had been using *The Studio* image under the impression that it was long out of copyright. Now knowing this to be incorrect, it was essential for me to trace the current copyright holder if I wanted to use the image in my work.

I finally succeeded in September 2024, after a complex search. The copyright holder wishes to remain anonymous but has kindly given me permission to use these images here. Being in copyright, they must not be reproduced anywhere else without permission, as Ken Florey has rightly emphasized in previous issues of *The Clarion*.

My motivation for writing this brief piece now is that Lucienne and I are still trying to locate the jewel itself, and we are hoping *The Clarion*'s knowledgeable readership can help.

I think it unlikely that such an attractive and evocative piece was re-worked or melted down to recover its valuable materials (gold and opals, no less). Bearing no inscription, it may no longer be recognised for what it is. It is even possible the essential link with Emmeline Pethick Lawrence has been lost.

Lucienne and I have approached the members of the extended Pethick Lawrence family we can trace to enquire about its whereabouts, so far without success.

There is a small possibility it left the UK for North America or Canada. Emmeline and her husband Frederick had no direct descendants. Three years after Emmeline died in 1954, Frederick married his second wife, Helen Millar Craggs. Frederick himself died in 1961, leaving his personal effects to Helen. She, in her turn, died in January 1969, in Victoria, British Columbia, where her daughter, Sarah Walker, had settled. Sarah and her husband, Edward Walker, a meteorologist, were Helen Millar Pethick Lawrence's sole executors. After various financial bequests, Sarah and her brother John McCombie, of Redondo Beach, California, were Helen's residuary legatees.

The pendant necklace is not mentioned in any of the wills of the people concerned: Emmeline Pethick Lawrence, Frederick Pethick Lawrence, or Helen Millar Pethick Lawrence. It is quite possible Emmeline disposed of the necklace in her lifetime. But if she hadn't, and it remained in Frederick's possession after she died, might it have passed to Helen, his second wife? Might Helen have taken it to America after her husband's death, and subsequently to Canada? After her own death, did it then pass to her daughter Sarah Walker, or Sarah's brother John McCombie in California?

So my questions to you are: have you or anyone else in Canada or North America seen it? Has it ever appeared for sale? Is it still privately owned or is it in a public collection? Lucienne and I would love to know.

It is, of course, a long shot but one worth pursuing, given the unique importance of the jewel.

[*Editor's Note. Please honor all copyright restrictions to the images in this article and to the article itself. All images printed here should be credited* © **The estate of R C Price**. *Permission to quote from the text should be obtained from Dr. Elizabeth Goring, who can be reached at* elizabeth@eligor.co.uk].

Lou Rogers and the *Birth Control Review*

Born Annie Lucasta Rogers in November 26,1879 in the lumber town of Patten, Maine, Lou Rogers went on to become one of the most prolific artists in the American woman suffrage movement. Along with Nina Allender, cartoonist for the *Suffragist,* Blanche Ames, subject of the 2019 film *Borderland,* and Rose O'Neill, creator of the Kewpie Dolls, she was also considered to be among the most influential.

Rogers began her career as an educator, teaching as an assistant at the Patten Academy, which her grandfather had helped found. Her independent spirit and her predilection for drawing and cartooning led her to New York City, where she was determined to embark on a career as an artist. Finding difficulty getting her work published under her birth name of "Annie," she employed the professional name of "Lou Rogers" to break through the limiting effects of the glass ceiling imposed by a patriarchal orthodoxy.

Her energy, her talent, and her social activism bore fruit. In 1908, *Judge,* a political humor magazine published some of her earliest known cartoons. This periodical, first appearing in the latter quarter of the 19th century as a Republican counterpart to the Democratic Party oriented *Puck,* appointed her as a staff artist, and she regularly contributed cartoons to the suffrage page called "The Modern Woman." Another illustrator to appear on this page was H. G. Peter, who created the original image of "Wonder Woman."

Rogers also was a contributor to the Socialist paper, *The New York Call,* and her art work became prominently featured in *The Woman's Journal,* which served for a time as the official publication of the National American Woman Suffrage Association (NAWSA). Her activism, particularly on behalf of suffrage, extended beyond her media contributions. She began to appear in Times Square in New York as well as at street corners, fairs, and other locations dressed in her artist's smock, drawing oversized cartoons in support of the movement.

After the suffrage amendment passed in 1920, she began expanding the nature of her work to include stories and cartoons for children. Despite her socialist politics, *The Ladies' Home Journal* published a series of her tales in rhyme called "Gimmicks" about an imaginary group of little people. She later published the children's novels *The Rise of the Red Alders* in 1928 and *Ska-Denge (Beaver for Revenge)* the following year.

But while suffrage was always the focal point of Rogers' social activism, there were other causes to which she, through her artistic endeavors, was committed to, the chief of which was birth control. Her support as an artist to the topic began soon after 1917 when Margaret Sanger published the first issue of *The Birth Control Review,* a periodical that quickly gained the support of many intellectuals, philanthropists, writers, philosophers, and middle and upper-class women of the day.

This inaugural issue had appeared while Sanger was still in prison for giving out contraceptives and birth control information to poor people at her Brownsville Clinic in New York. She had been in legal difficulty in the past when, in 1914, she had published 7 issues of *The Woman Rebel,* most of which were confiscated for violating the Federal Comstock Act of 1873, which made mailing of information about birth control and contraception illegal. Some states extended the Act to make illegal any attempt to communicate verbally any information at all about instruction for the prevention of pregnancy. The term "birth control" was coined in 1914 by Sanger's friend, Otto Bobsein long after the Comstock Act had taken effect.

The Birth Control Review drew the support and contributions of many thinkers and writers of the period, including Havelock Ellis, the British physician and Eugenicist, with whom Sanger reportedly had an affair, Eugene Debs, the American Socialist candidate for President, and Rockwell Kent, the activist artist. Rogers came on board officially in June 1918 when she was appointed as one of three art editors and became the chief illustrator for the publication.

Sanger, while she supported suffrage, was primarily concerned with birth control, not the vote, as a means towards the empowerment of women. She strongly believed that such patriarchal forces as the government, the church, the military, and business helped to oppress women by forcing them into the primary role of breeders. Her articles on suffrage in *The Review* strongly urged women to use the right to vote primarily to obtain the right to choose when and if they desired to have children along with how many.

Her outspoken views made her a controversial figure within the suffrage movement itself, which had reservations about some of her positions. She offended many of the more progressive and some conservative suffragists with her support of a modified system of Eugenics, advocating the limiting of births among

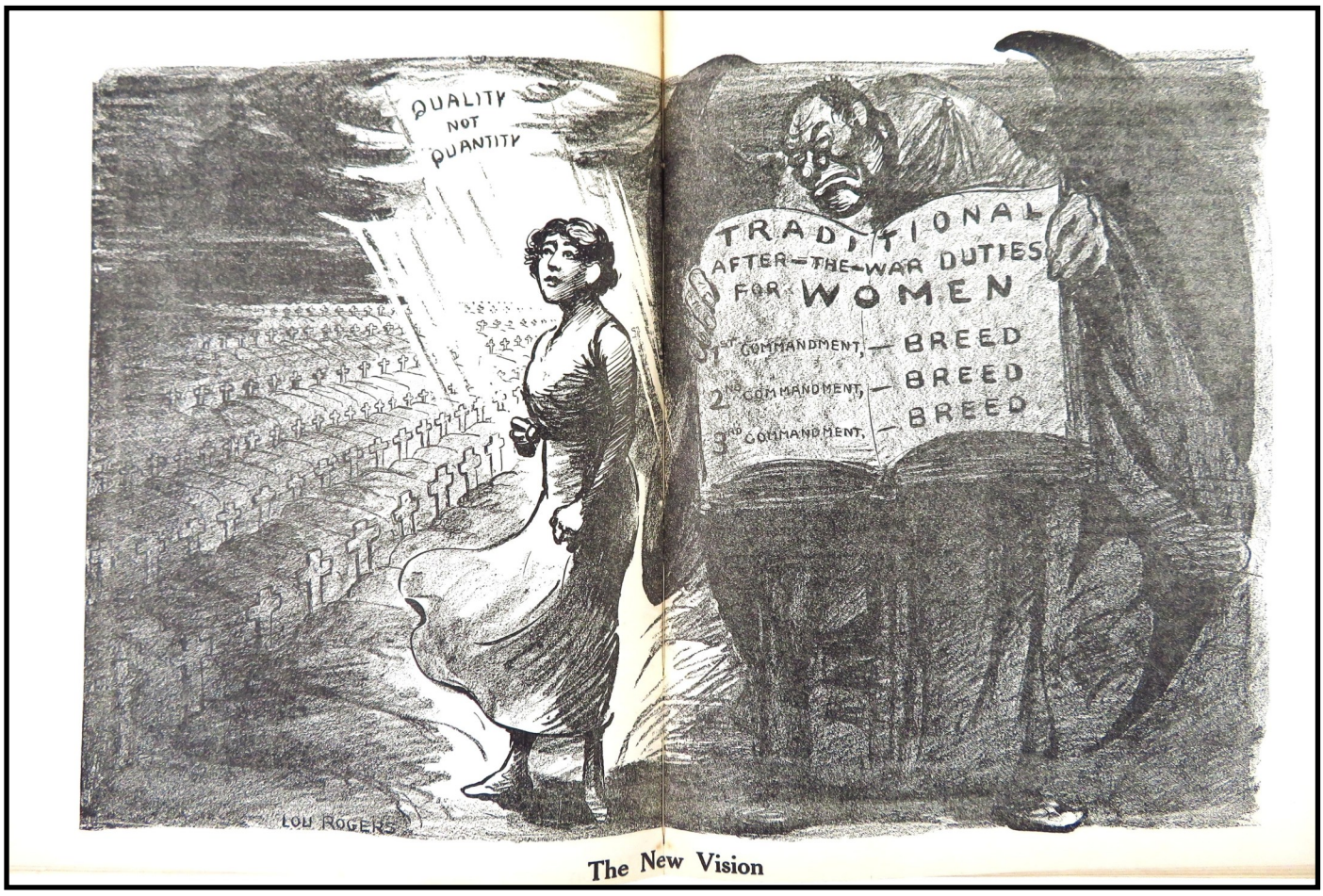
. . . Lou Rogers, cont'd.

those least able to afford children. Trained as a nurse, she was also opposed to abortion, seeing it as a societal ill and a danger to public health, although arguing that free and open birth control would obliviate the need for the procedure.

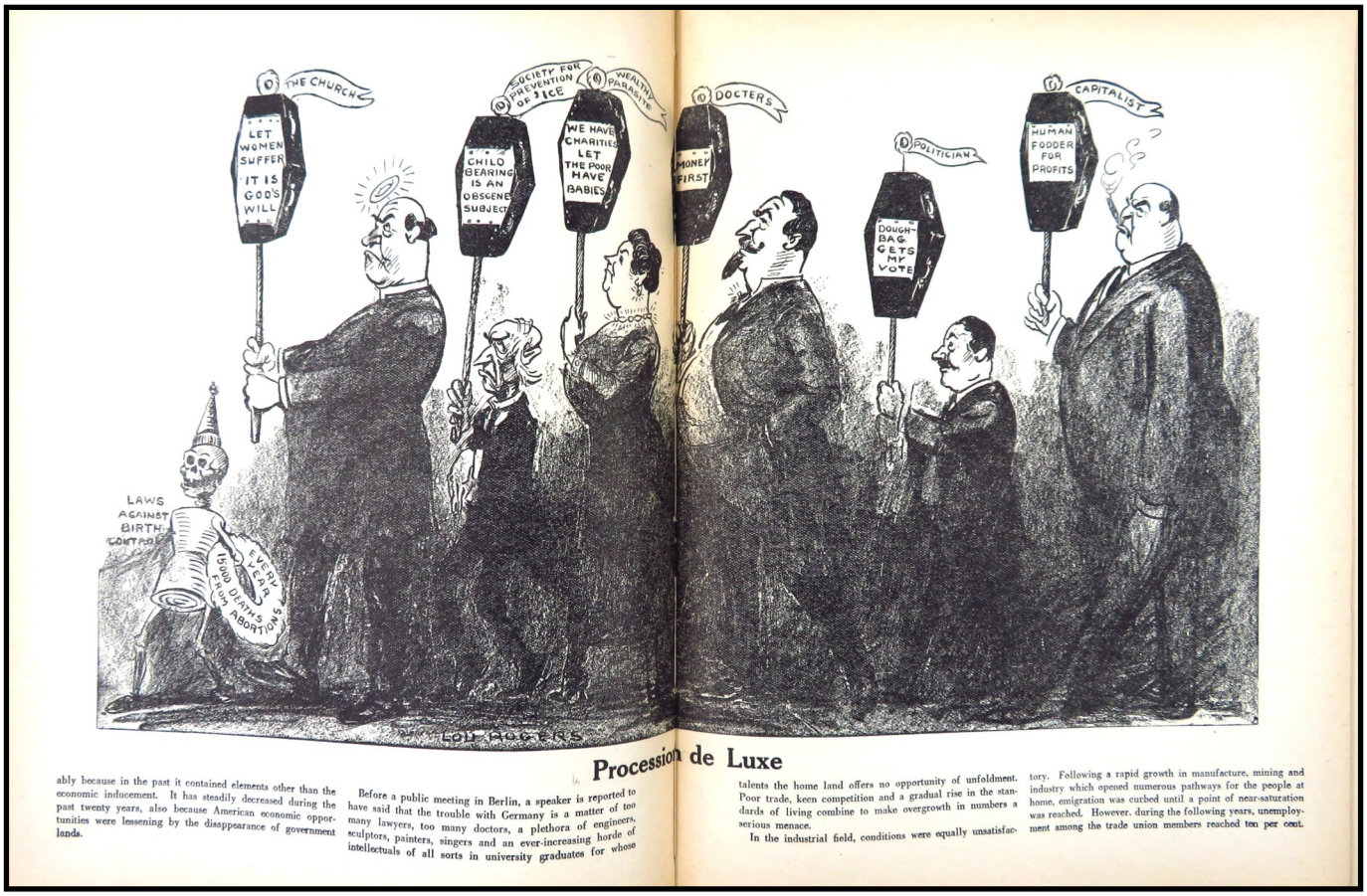
When looking at Rogers' contributions to *The Review,* it is easy to spot the same type of concerns that she expressed in her illustrations on behalf of the suffrage movement. In one, a poor working mother is caught in a corner between U. S. Law ruling that birth control is a crime and another declaring that the Federal Child Labor Law is unconstitutional; another in which a woman on her knees is oppressed by "male government"; a third in which the opposition to woman suffrage in the U. S. Senate is caricatured.

Rogers reflected Margaret Sanger's views about the relationship between the war machine and its opposition to birth control. In a double-paneled illustration in the December issue, a large foreboding male is holding up a sign proclaiming "Traditional After-the War Duties for Women. 1st Commandment--Breed; 2nd Commandment--Breed; 3rd Commandment—Breed." She also appears to have at least some sympathy for Sanger's position about Eugenics as she depicted in one illustration an upper-class woman dressed in diamonds and pearls holding a sign saying "We have charities. Let the poor have babies." In general, her cartoons for *The Review* reflected themes of women's bodies, sexuality, ambitions, and empowerment, all subjected to a heartless, tyrannical male world that exerted control here through opposition to birth control in much the same fashion as it walled against the forces of suffrage.

Because of various attempts to prohibit, confiscate, or delay publication of *The Review,* Rogers' illustrations on behalf of birth control may not be as well-known as they are for suffrage. Still, we see highly imaginative, talented, and determined artistry that provides substantial argument to the idea of the progressives that that women's oppression extended far beyond her inability to vote.



. . . Lou Rogers, cont'd.

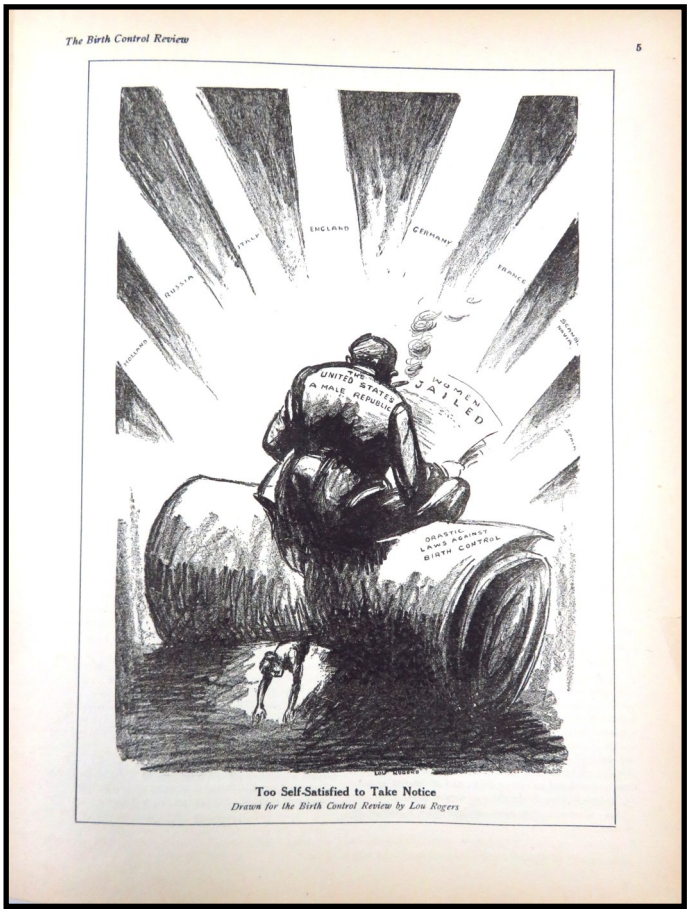


Procession de Luxe

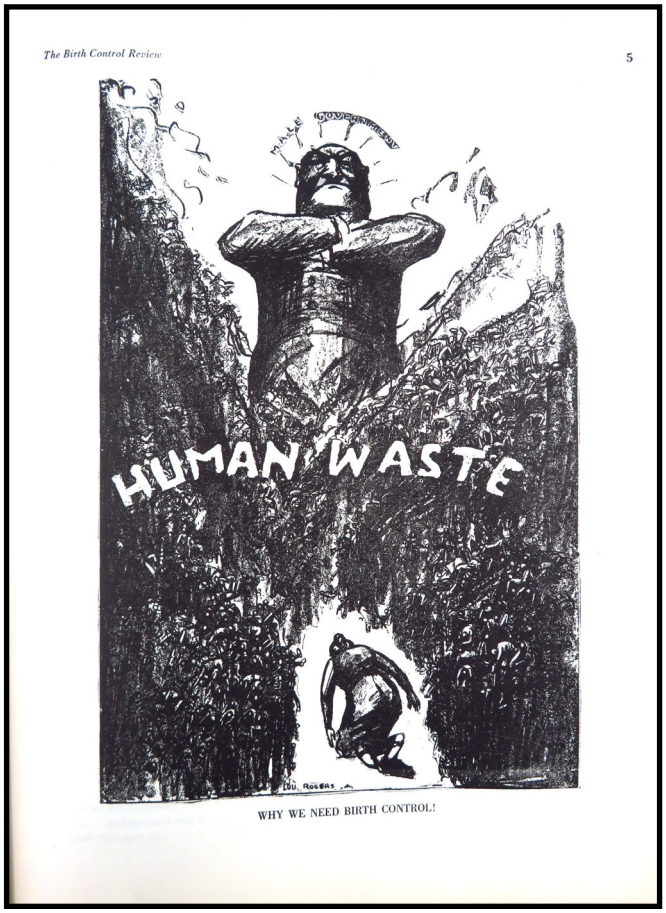
ably because in the past it contained elements other than the economic inducement. It has steadily decreased during the past twenty years, also because American economic opportunities were lessening by the disappearance of government lands.

Before a public meeting in Berlin, a speaker is reported to have said that the trouble with Germany is a matter of too many lawyers, too many doctors, a plethora of engineers, sculptors, painters, singers and an ever-increasing horde of intellectuals of all sorts in university graduates for whose talents the home land offers no opportunity of unfoldment. Poor trade, keen competition and a gradual rise in the standards of living combine to make overgrowth in numbers a serious menace.

In the industrial field, conditions were equally unsatisfactory. Following a rapid growth in manufacture, mining and industry which opened numerous pathways for the people at home, emigration was curbed until a point of near-saturation was reached. However, during the following years, unemployment among the trade union members reached ten per cent.

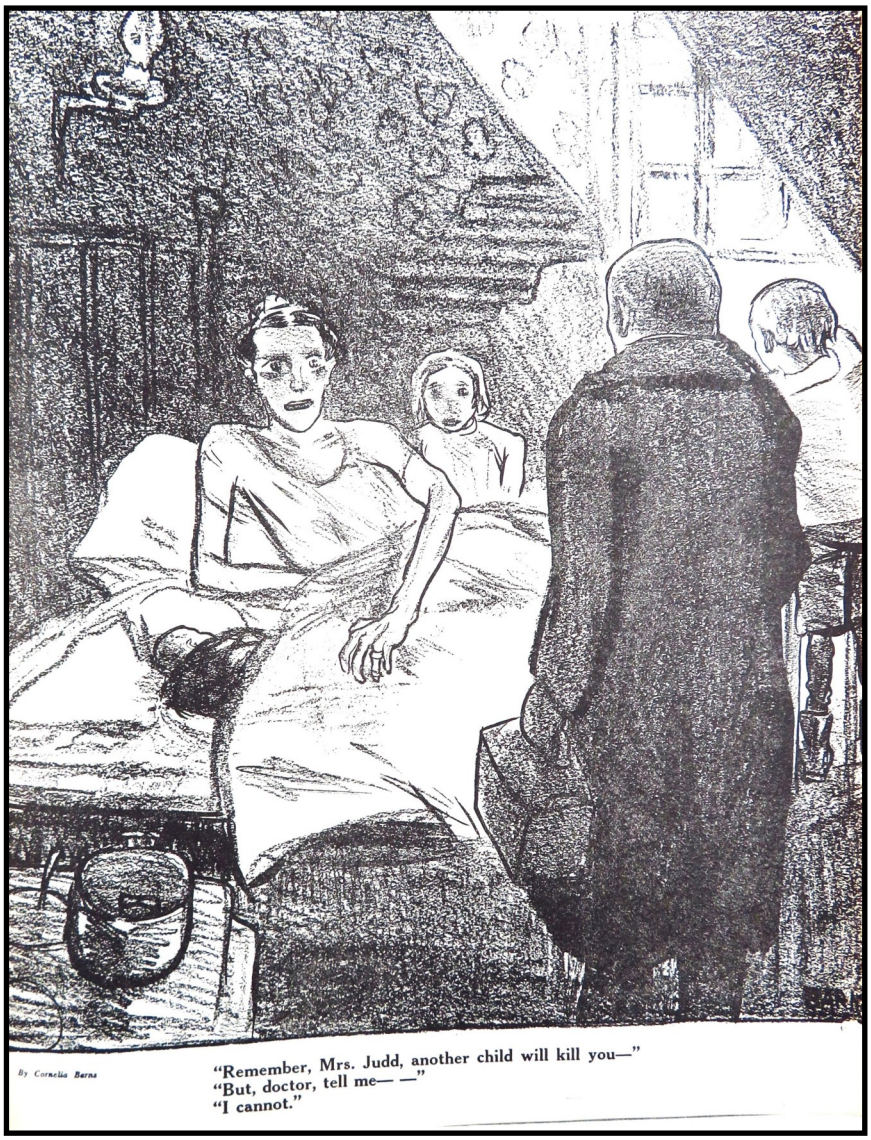


Too Self-Satisfied to Take Notice
Drawn for the Birth Control Review by Lou Rogers



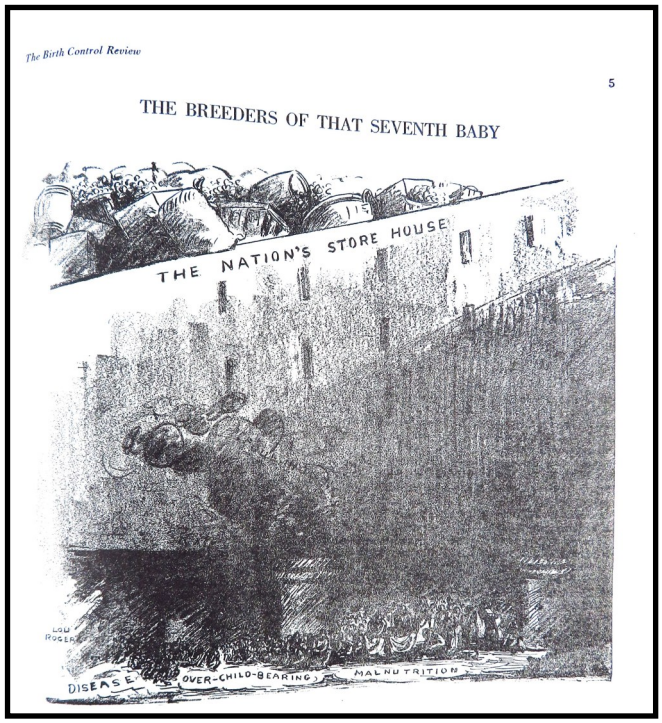
WHY WE NEED BIRTH CONTROL!

. . . Lou Rogers, cont'd.



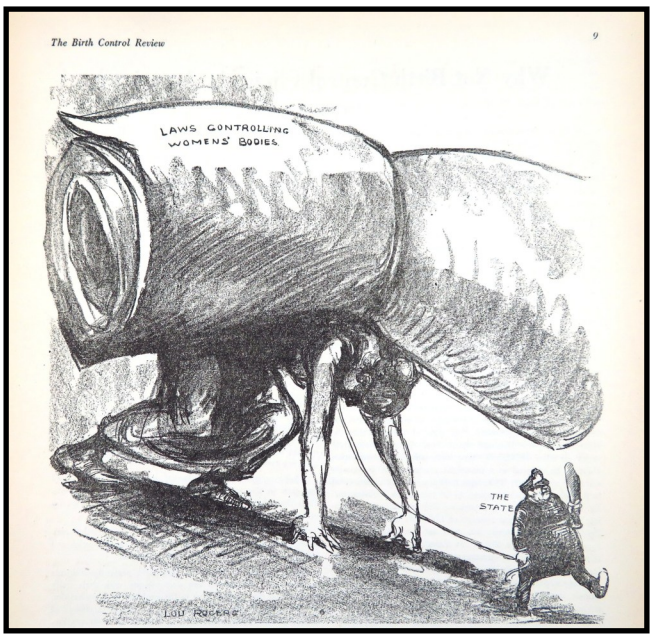
By Cornelia Barns

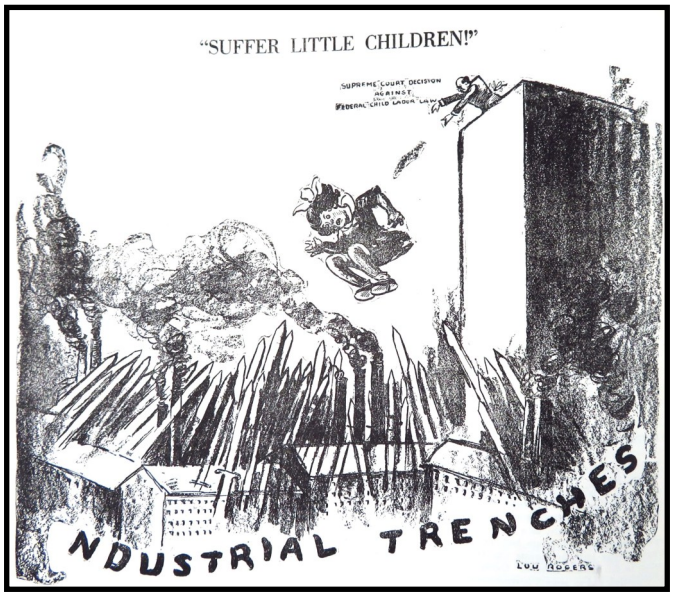
"Remember, Mrs. Judd, another child will kill you—"
"But, doctor, tell me— —"
"I cannot."



Mrs. Poor Patient:—"If you're rich, the law don't count."

. . . Lou Rogers, cont'd.





The Other Women

Many Photo pins honoring women were issued by various groups during the suffrage period, including those produced by Temperance supporters, lodge or organizational groups such as the Ladies of the Maccabees, and the Women's Relief Corps (Ladies' Auxiliary of the G.A.R.). Many of these women, but not all, also possessed suffrage credentials, but the buttons honoring them pictured below were not issued for their suffrage work although at times they have been sold as such. As much as some of these women may have been dedicated to the cause, none of them became recognized nationally as major suffrage leaders, and their names generally do not appear at all in the exhaustive six volume history of woman suffrage, a series that was initiated by Susan B. Anthony and Elizabeth Cady Stanton. Still, the parameters of what one collects are personal choices, and even though the buttons pictured here were not produced to advance the cause of "Votes for Women," they serve as an interesting adjunct to any suffrage collection.

. . . The Other Women, cont'd.

The 7/8" Lillian Hollister celluloid button pictured on the far left was issued for her work as Supreme Commander of the Ladies of the Maccabees, the woman's auxiliary of the Knights of the Maccabees, a fraternal order that provided low-cost insurance for its members. She also was an American Temperance and church leader. She was heavily engaged in charity work, but was slow to favor women in politics. However, she eventually was to become a convert to woman suffrage. She organized for the movement in her home state of Michigan and traveled all over the state promoting the cause. She attended several Suffrage Conventions as a delegate before becoming a national organizer. She is pictured in a 1 ¼" celluloid pin to the right with a woman that has been tentatively identified as Lulu Ramsey, a social reformer, educator and an active leader in the Woman's Christian Temperance Union. If the woman is, indeed, Ramsey, this button may have Temperance Union connections.

In 1892, there was a schism within woman's auxiliary of the Knights of the Maccabees and a new group was formed called the Ladies of the Modern Maccabees (L.O.T.M.M.). The L.O.T.M.M. was later led by schoolteacher Bina West, who wanted to help build a fraternal insurance society exclusively for women, an endeavor that turned out to be quite successful. The L.O.T.M.M. became the Women's Benefit Association in 1915 and the North American Benefit Association in 1966. There are at least four 7/8" celluloid photo buttons extant of West picturing her in various stages of her career, all related to the Maccabees or the Women's Benefit Association. West was a vocal supporter of the suffrage movement, representing the National Council of Women of the United States at the International Council of Women in Geneva, Switzerland in 1908. Later she made speeches throughout the United States and Canada and in several European and Near Eastern countries, urging that women be given the right to vote. However, it is her work with the WBA for which she is primarily known.

. . . The Other Women, cont'd.

Mrs. Kate B. Sherwood, pictured on the 1 ¼" black on white celluloid at the top left, was a poet, journalist, translator, and fiction writer, who was also the founder of the Women's Relief Corps (WRC) and served as its second president. The WRC, a charitable organization, had its origins as the official women's auxiliary to the Grand Army of the Republic in 1883. Sherwood is best known as the author of army lyrics and poems written for the celebration of military occasions.

The 5/8" sepia celluloid pin in the center above pictures Maud Ballington Booth, who, born in England, married Ballington Booth, son of William Booth, the founder of the Salvation Army. When the couple emigrated to America after a dispute with William, she alongside her husband took command of the Salvation Army in this country, and eventually became naturalized as an American citizen. She was successful in missionary work in the slums of New York and heavily involved in various social movements, including prison reform and euthanasia, and was co-founder of Volunteers of America. Although she was never known as a major suffrage leader, she still took part in Alva Belmont's Council of Great Women held at her Newport, Rhode Island estate in 1914 giving a featured speech in the process.

The three women featured in the 1 ¼" trigate to the right have been identified by Ted Hake as Lulu Ramsey, Lillian Hollister, and Emma E. Bower. All were members of both the Women's Christian Temperance Union and the Ladies of the Maccabees, and this pin could be attributed to either organization. At one time, collectors erroneously assumed that this was a suffrage piece and that one of the women pictured here was Anna Howard Shaw. Fortunately, these mistakes have long since been corrected.

The 1 ¼" celluloid sepia pin in a gold-colored frame to the above left pictures "Mother" Eliza Daniel Stewart, who founded the Women's Temperance League of Osborn, Ohio in 1873. In the same year, she also led the "Women's Whiskey War" against Springfield saloon owners, hoping to get them to shut down their liquor businesses. Stewart helped to found both the Woman's Christian Temperance Union in 1874 and its local affiliate, the Osborn League. During the Civil War, she administered to wounded soldiers and stood guard while on picket duty to protect against the threat of Morgan's Raiders.

The 7/8" sepia celluloid pin that appears in the center is somewhat of a mystery in terms of the identities of the two women pictured. At one time they were labelled as Anne Sullivan and Helen Keller, but this identification appears dubious. Over time several copies of the button have turned up, indicating that the two women had at least some local fame. The 1 ¼" pin to the right is also a mystery. It came from a grouping of suffrage items from the estate of Amelia Berndt Moorfield, who served as the Secretary-Treasurer of the New Jersey Woman's Political Union. Sometime after her death, her suffrage items were put on display and someone mis-identified the woman on the button as Carrie Chapman Catt. The pin comes with a tab on the rear, suggesting that at one time it was attached to a ribbon or a rosette, and that the woman in question had a leadership role in some organization.

There are a number of other buttons from the period that depict women, some of whom are identified on the item and some of whom are not. There is, for example, at least one pin for Carrie R. Sparklin, who served as President of the Women's Relief Corps in 1906. There is another for Mary Church Terrell, who was a charter

. . . The Other Women, cont'd.

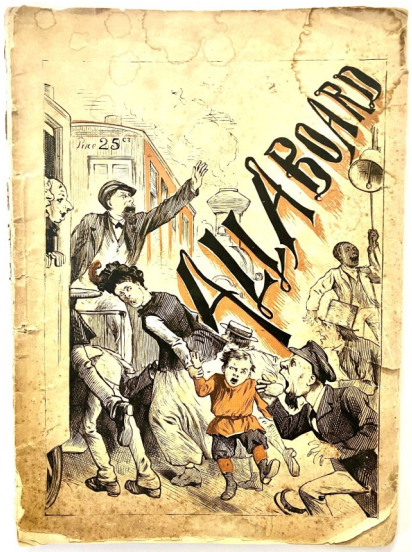
member of the National Association for the Advancement of Colored People (NAACP), an active member of the National American Woman Suffrage Association, and instrumental in helping to integrate the American Association of University Women (AAUW). Most collectors also are familiar with the badges associated with Frances E. Willard, who, although she was an early suffragist, is far better known for her work with the Woman's Christian Temperance Union.

The listing above obviously does not constitute a comprehensive collection of early activist women. Still, it provides us with a strong statement expressed in terms of memorabilia of the growing influence of women outside of the home, an influence that co-existed alongside of the battle for voting rights.

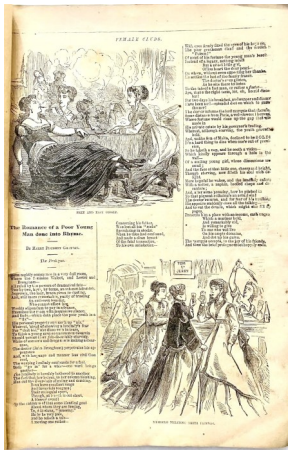
All Aboard —Tennessee Claflin

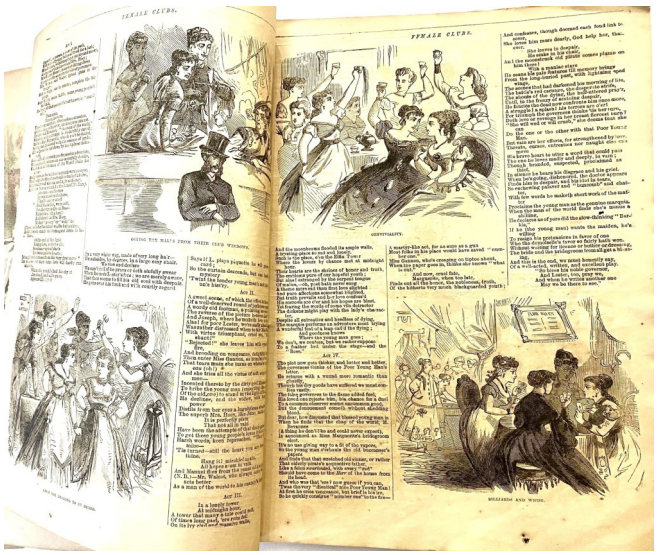
The following images come to us via the courtesy of John Koster, who recently came across an obscure magazine *All Aboard* that features satiric images of Tennessee Claflin as well as anti-feminist caricatures from the period circa 1872. As is typical in the nineteenth century, suffrage does not appear as an entity here by itself but rather is incorporated within the general theme of women's rights. It appears that the anonymous editor and cartoonists both felt so intimidated by the emerging surge in support for women's rights that they felt obliged to savage the movement. They prophecy what will happen in the future as women increasingly enter the male world both in terms of culture and of profession. We see women as soldiers, as mariners, and as physicians; but we also see women smoking, standing at a bar, and even committing assault and robbery. One racist illustration, entitled "Beauties at the Bench," shows a woman grasping the hand of what apparently is an African American. Tennessee (Tennie C.) Claflin appears in six images that deal with the possibility that she could take over from the financer and robber baron Diamond Jim Fisk's as Colonel of the NYC Ninth Regiment. Fisk was assassinated in 1872, so this issue must have been published just prior to his death. Curiously, Claflin's more notorious sister, Victoria Woodhull, does not make an appearance in this issue.

The title page gives us little information about the journal other than it was published by the Publishing Company located on Pearl Street in New York. It is not clear whether this was a single issue or part of a running series. Early American publications could be quite vicious in their portrayal of the Women's Rights issue, but their tone became softer and even supportive as women formed a larger and larger percentage of their readership.



… All Aboard, cont'd.





Shirley Chisholm Buttons or Badges

Ronnie Lapinsky Sax's original conception of *The Clarion* was that it was to be a publication that, while its main focus was to be on suffrage, would also include articles on other feminist issues such as the Equal Rights Amendment (ERA), women's rights, and women candidates for office. While the early *Clarions* under Ronnie's editorship did contain some non-suffrage articles, the journal has in recent years moved away from Ronnie's early intent. In an attempt to honor Ronnie's original conception, we are offering this article on Shirley Chisholm, the first Black Woman to be elected to Congress and the first Black Woman to run for the nomination to be President on a major party ticket. Please let us know if you would like to see more articles about post-suffrage material on feminist issues and candidates. If your reaction is positive, we will need your help in terms of writing articles and providing photos of material to be included.

Shirley Anita Chisholm (*née* Hill), November 30, 1924-January 1, 2005, formally began her political career in 1964 when, overcoming some resistance because of her sex, she was elected to the New York State Assembly. In 1968, she was to win a seat in Congress from New York's 12th Congressional District, an area centered in Bedford-Stuyvesant, Brooklyn, where she served seven terms from 1969-1983 when she retired from Congress to teach at Mount Holyoke College. In 1971 she began exploring the possibility of running for President, and, on January 25, 1972, she formally announced her candidacy in a Baptist Church in her district in Brooklyn.

In her declaration she attempted to avoid identity politics and described herself instead as a representative of the people--"I am not the candidate of black America, although I am black and proud. I am not the candidate of the women's movement of this country, although I am a woman and equally proud of that. I am the candidate of the people and my presence before you symbolizes a new era in American political history." Her subsequent campaign was seriously underfunded, spending only $300,000 in total. She also struggled to be taken seriously. The Democratic political establishment ignored her and her black male colleagues provided little in the way of encouragement. She later was to say "When I ran for the Congress, when I ran for president, I met more discrimination as a woman than for being black. Men are men."

Still, despite these obstacles, she did obtain at total of 430,703 votes during the Democratic primaries, and received a total of 152 delegate votes on the first ballot at the party's convention. She did receive strong support from the National Organization for Women (NOW), and from feminist luminaries Betty Friedan and Gloria Steinem. Additionally, Flo Kennedy, a Civil Rights and women's activist, formed the Feminist Party in 1971, largely to support her candidacy on a third-party ticket. The party dissolved soon after Chisholm left the race.

The collection pictured on the next page involves a comprehensive, albeit not complete, assortment of pins from her Assembly, Congressional, and Presidential campaigns. Some of these buttons were issued by her campaign, some by Flo Kennedy's Feminist Party, some by individual supporters such as activist Jo Freeman, and others by vendors such as Dick Bristow, Ralph Callies, and A. G. Trimble. At their time of issue, these vendor pins were generally disparaged by the American Political Items Collectors (APIC), the main political memorabilia association. Today, while this disparagement still lingers to a degree, most Shirley Chisholm button enthusiasts do collect them, and they are represented in the gathering below. One novelty item that appeared during the 1972 Presidential Campaign was a spinner, made for all of the major candidates, and these are depicted at the end of this collection along with their wooden spinners.

. . . Shirley Chisolm, cont'd.

. . . Shirley Chisolm, cont'd.

. . . Shirley Chisolm, cont'd.