

>> Janet Clemens: With only about a dozen statues of women in the Capitol, developing a tour that incorporates the multitude of voices that make up the Women's Suffrage Movement, was a unique challenge. My colleagues at the Capitol Visitor Center, discuss both the creation and the execution of the Votes for Women Tour. First, I sat down with Education Specialist, Maureen O'Connor, to talk about the details of this project.

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You're listening to Shaping History, Women in Capitol Art, produced by the Capitol Visitor Center. Our mission is to inform, involve, and inspire, every visitor, to the United States Capitol. I'm your host, Janet Clemens.

[Music]

I'm here with Maureen O'Connor, Education Specialist at the Capitol Visitor Center. Maureen, welcome to the podcast.

>> Maureen O'Connor: Thanks so much. Thanks for having me.

>> Janet Clemens: So, you're here today to tell us a little bit about the Votes for Women Tour, and I'd love to hear the story behind that and what your role has been.

>> Maureen O'Connor: Yes, so, like you mentioned, I'm an Education Specialist here, so my role is really to help build and develop and design public programming. So, within our institution, there was a desire to commemorate the Centennial Anniversary of the Suffrage Movement, and also the Ratification of the 19th Amendment through a variety of different programs. So, I had the pleasure of working with about 18 interpretive guides that we have here at the Visitor Center, and we really felt like there were a lot of stories within this building that don't always get to get covered on a regular tour, just because of how much is here. So, we were able to work together and over the course of about three months, develop this tour that really highlights the stories and artwork of the Suffrage Movement that we have inside the Capitol Building.

>> Janet Clemens: So, the tour went live this past summer, 2019, and like you said, when we talk about commemorating suffrage, there are a lot of years that we can commemorate, right? We're doing this podcast in 2020 for the Centennial Ratification, but as far as Congress passing the legislation to give them the right to vote, that was 1919. So, it makes sense to launch the tour in 2019.

>> Maureen O'Connor: Yes.

>> Janet Clemens: Who did you imagine would want to take this tour, and what were you hoping they'd come away with?

>> Maureen O'Connor: So, for the first part, we want everybody to take the tour. I think we all felt really strongly that even though we're talking about a moment, regarding women's stories and women's histories, this is really a story for everybody. And it's a part of our national history. And even for international visitors who come here, everyone has their own sort of women's suffrage stories, right? How women come to win their votes to vote?

Our tour guides want to meet people where they are. And so, we really kick off the tour with a discussion of you know, "What do you think about when you think about Women's Suffrage?" And a lot of people will come here saying, you know, "I think of Susan B. Anthony. I think of Elizabeth Cady Stanton. I think of the 19th Amendment. I think of 1919." But beyond that, things might get a little fuzzy just because of, you know, to the extent that you learn about suffrage in school or where you're visiting from. And that's okay with us because what we want to do is really tell a more complete story about suffrage. So, you know, 1919 is a big moment, but what sets the stage for that? Even before something like Seneca Falls in 1848--

>> Janet Clemens: Right.

>> Maureen O'Connor: -who sets the stage for that? So, we start there and work our way, even past the 19th Amendment into, kind of the 20th Century, and how it inspired legacies of women to come. So, what we want them to walk away with is that it's this really big, complex narrative that is full of interweaving stories and divisions and it's a really complex thing. It's not like a bunch of women got together, said, "We want this," we did it, great we're done. And unfortunately, no we can't touch on every story. I mean, it's just -- it's so vast and even somebody who's been researching it now with my team for quite some time, I still find that I'm learning new stuff--

>> Janet Clemens: Oh, yes.

>> Maureen O'Connor: -constantly about it. So, going back to what we want them to walk away from the tour with, is also just kind of an appetite to know more.

>> Janet Clemens: Sure.

>> Maureen O'Connor: And this idea that, "Yes, these women were important that we hear about time and time again, but there's also--." You know, I can go to my library or to my local state museums, and there's probably a suffrage chapter that existed there--

>> Janet Clemens: Yes.

>> Maureen O'Connor: -that fought for the same things that Elizabeth Cady Stanton and Susan B. Anthony were fighting for.

>> Janet Clemens: Right, there could be local figures that you've never heard of in addition to these national figures.

>> Maureen O'Connor: That are just as important. I mean, the women that we think of don't do it alone. So, it really takes the collective effort of these women that, due to whatever reason, get lost in the historical narrative. And we want to bring them back.

>> Janet Clemens: And it has almost a parallel of the idea that the Women's Rights Movement kind of had that schism over whether they should go state by state and fight on a local level, versus whether they should push for a Constitutional amendment. You kind of have the same parallel that there are figures who are nationally known, and they're in every history book, and then there are these figures that are sort of unsung heroes, right?

So, what do you cover on a tour? Kind of where does it start and end up, in terms of the artworks?

>> Maureen O'Connor: Yes, so we meet our visitors in Emancipation Hall, which is when you come into the Visitor Center here. And we start with this idea of Women Imagery and Agency with the Statue of Freedom. And if you've been to the Capitol before, she's very hard to miss. It's right when you walk in. You can't miss it. And one of the reasons we start there, like I said, is to kind of have this initial conversation just to get a feel of what people want to know about, the background they're coming with, their interests. But then to think about in art, and in this building, they're going to see a lot of allegorical figures. These people who aren't real, but throughout art history, have been used to basically prop up an ideal. So, something like freedom or virtue, and they're suddenly embodied with these traits. And so, what does that mean as a woman in let's say, the 19th Century to see that, but also the irony of not having the right to vote. And from there, we transition to our Sojourner Truth bust, to thinking about how -- you know, one of the initial sort of impetuses is this idea that, "I want to reclaim my voice, my narrative." Sojourner Truth is a great example of that, as someone who later in life renames herself, really takes control of her literal image. She sells carte-de-visites, these sort of photos of herself. Gives a really famous speech. I mean, she really, in a time when women couldn't and were told to not do public speaking, she's making really broad claims for equality. So, she's kind of our gateway into talking more about the Suffrage Movement in terms of Stanton and Anthony. And so from there, we go to the Rotunda. We have a really famous portrait monument here that represents Stanton, Anthony, and Lucretia Mott. And so, because of that statue, we talk a little bit about who those three women were, kind of what you and I were just talking about, this idea of what it means to perpetuate the same stories over and over. And then who else could have been included in that, thinking about women like Mary Church Terrell here in D.C.. or Ida B. Wells. You know, women who were involved at the same time, but that for any number of reasons, aren't represented here. And so, what that means, in terms of our building and in terms of that story. And then we move into National Statuary Hall. There's a statue of a woman named Frances Willard. And so, we talk a bit about here and this idea of, "Okay, women still don't have the right to vote, but how are they going to participate politically?" So, we're standing in the old hall of the House. Women wouldn't have been able to stand here as politicians. How are they going to get their voices heard? Well, they're going to petition. They're going to send letters. They're going to participate in organizations, like the Women's Christian Temperance Union, which Willard's going to become president of for part of her life. But we also spend some time in there talking about these divisions, these schisms. Specifically over race and over things like, "How we're going to get this right to vote? Is it going to be state by state or Constitutional?" The Women's March in 1913 comes up during this time, and figures that were involved there. There's a lot of stories in National Statuary Hall. It's a really, kind of fruitful space to think about women carving spaces for themselves, politically and also literally, architecturally, with the Lindy Boggs Congressional Ladies Women's Room as well. And then we move back into Emancipation Hall. There's two statues of kind of what we consider suffrage, the next generation, almost, with Jeannette Rankin, the first woman elected to Congress, and also Maria Sanford, who was a little more less known than a lot of the people we talk about, but really fascinating because she kind of represents this idea that, "You might be able to

change something politically, but changing people's hearts and minds can work slower." And so, she's someone who breaks a lot of barriers in her academic field, but doesn't come to suffrage until she's about 76-years old, and then thinking about the legacy to come. So, like I said, there's a lot, but just touching kind of on the tip of the iceberg from what's out there really.

>> Janet Clemens: Yes, it so interesting. There are so many things there that I want kind of to unpack, but just kind of the last person that we just talked about, Maria Sanford, we have the statue of her which arrived in 1958. From what I've read about Maria Sanford, she was someone who didn't necessarily take up a position of suffrage, but she lived a life that was seen as others as a symbol of women kind of breaking the mold and seeking greater rights. I mean, she literally used the money that was set aside for her dowry to send herself to school, to use it for tuition, and then becomes a professor and then she's on a lecturing tour. And yes, the suffrage activists are sort of after her constantly. Like, you know, "Will you take our side?"

>> Maureen O'Connor: Yes, I think putting ourselves in that mindset for their time is really important and it's one of the strengths I think of our team as well that delivers this tour, is trying to have visitors think critically about this history, because even myself, I look at someone like Maria Sanford and I wish that she had spoken about suffrage sooner so I could talk about all the stuff that she did, but the fact of the matter is that there were a lot of complex feelings about what voting rights meant and there were these spheres of understanding that men worked in politics and women, they had a sphere of influence over more domestic things, and the political world was sort of impure and messy and not for them. And some people still felt that way even as they were breaking barriers in other arenas. And so, it's a weird thing to think about, those two things together, that you would expect them to make a stand about it, but some of them just sort of thought differently than we did, and we have to come to terms with that too, sometimes. I mean I even look at someone one like Frances Willard who's a really complex character that we actually address on the tour, but thinking about if you just read a quick bio of her, they say that she's a suffragist, but one of the reasons she's pushing for women's rights to vote is because of her temperance cause. And she sees, for the Women's Christian Temperance Union, it was the prohibition of alcohol that was kind of their goal. And so for Willard, if women have the right to vote, they can then vote to have those prohibition protocols put in place. And so, it's not just they believe women should have equal voting rights because. It's because they want it to achieve a certain goal. So, even that mindset is, particularly the prohibition of alcohol might seem really foreign to us now, so there's always those kind of mental hurdles you have to overcome when you're thinking about the past, sometimes.

>> Janet Clemens: Yes, and there were people, I mean there were -- I should say, there were men who had business interest tied to alcohol.

>> Maureen O'Connor: Yes.

>> Janet Clemens: Saloon owners, brewery owners, distillery owners, all these kinds of people who made their living off of this and they really saw these women as a threat to their livelihood. And so, they had to say, "We don't want them to vote because they were so

afraid this was going to take them away, and they literally poured money into anti-suffrage forces. People who were out there campaigning right alongside the suffragists.

>> Maureen O'Connor: Yes. There's so many other, almost like mini-narratives that are happening. It's a dramatic thing that's going on.

>> Janet Clemens: Yes.

>> Maureen O'Connor: And there's so many different agendas and beliefs and again, thinking about what people need to walk away with is that it's not this one unified movement that's all marching towards the same ideas. They're people just like us who have different beliefs and opinions and backgrounds, and they're divided over it in a lot of cases.

>> Janet Clemens: Right, yes. Divided loyalties and motivations. I want to come back to where the statue of Frances Willard is, in Statuary Hall because you said, there's a lot of opportunities there to talk about women and their influence on politics. And you mentioned Lindy Claiborne Boggs, Women's Congressional Reading Room, which is right there next to her, practically. What else is right there?

>> Maureen O'Connor: Yes, Rosa Parks' statue is also located really close to that space and the statue of Frances Willard.

>> Janet Clemens: And she's another figure that people recognize and are drawn to.

>> Maureen O'Connor: Oh, definitely. When they come into that space, I think their eyes find her almost immediately and you know, the room mostly is a collection of male statues. And so, to have her statue next to Frances Willard in this space that had to be and was claimed by women because there was such a lack of space for them within the Capitol, it really offers a lot of opportunities to have a dialogue about what representation means in this building for women and their stories.

>> Janet Clemens: And Rosa Parks is a figure in the Civil Rights Movement. She's a figure in the Voting Rights Movement, and she kind of ties into that really beautifully, and then you've got the fact that you're in the old House chamber. So, you've got the gallery, still present in the room. You can see where people would have been observing the business of Congress during the time that Congress was meeting in that space. And like you said, until Jeannette Rankin, there's no women that are allowed to sit there or stand there on the floor of the House and introduce legislation or vote on anything.

>> Maureen O'Connor: Yes, the one sort of interesting circumstance of thinking about women's presence in the old hall of the House, was with the memorial service for Inez Milholland that also happens in National Statuary Hall. And so, that's one of the sort of surprise stories that people discover on this particular tour. Inez Milholland was a lawyer. She was a suffragist, and activist, she was coming from upper class society in New York. She overcame a lot of struggles in her young life. I mean, someone as a woman wanting to go to law school in the early 20th Century was a big deal, and she gets her law degree, but not without sort of the challenges along the way. And she decides to participate in the 1913 Women's Procession here in Washington D.C. And you have to again think about how women are being viewed who want equal voting rights. And one of the sort of anti-suffrage

images is that women who want equal voting rights are manly, they're ugly, they aren't exhibiting these feminine traits of virtue, purity, morality, that we come to think of at the time. And so, the organizers, Alice Paul and Lucy Burns, really want to show that you know, women can be complex and still have these qualities and still want equal voting rights. And so, the person who leads the procession of the suffrage march is Inez Milholland and there's these really beautiful photographs of her. She looks like a Lady Godiva. She has this really, long, beautiful, brown, flowing hair. She's wearing a white gown that drapes over this white horse that she's riding. And she's really meant to be this beautiful symbol of the Movement. And so, she leads the procession. She becomes really famous for this. And she goes out on speaking tours. I mean, she's a celebrated, popular figure, but she's doing it a lot. And unfortunately, she's in poor health when she's doing this, and she collapses during a speech that she's giving, and passes away in her 30s. So, she's quite young. But what's interesting in terms of our building and on tour that we talk about is on December 25th of 1916, she's given a memorial service here at the Capitol, and the service is held in National Statuary Hall. And there are photographs in the Library of Congress's collection that show how the room was set up. And it's kind of something remarkable to be a visitor here and you see the statues in the background, and the room doesn't really look that different, except for the fact that there are hundreds of chairs in the room, and suffrage flags, and I mean women came and paid their respects to this woman here. And thinking about that trajectory of women don't have a presence on the floor, to, "We're on the cusp of voting rights, but we're still not there." But yet, they're able to have this memorial service for Milholland was really something special. And just really kind of embodied their celebration of her life and her activism here.

>> Janet Clemens: I think that that's really interesting, and I'm sure visitors react strongly to this information and the photos of Inez Milholland because she's really kind of they took that idea of women being shown as these allegorical figures and like, almost took ownership of it, once again.

>> Maureen O'Connor: Yes. They had her as this sort of Lady Godiva, freedom figure. There was somebody who was dressed up kind of as a statue of freedom as well. So, yes, definitely the shift from, "Okay, women are allegorical figures in art," to, "No, real women, who again have these really complex thoughts and lives, they can still embody these things. They can still be active participants in our democracy." There's definitely this idea of reclaiming your image and agency throughout the entire tour that we have with them.

>> Janet Clemens: So, here at the Capital Visitor Center, our mission is to work together for Congress to inform, involve, and inspire every visitor to the United States Capitol. And with this Votes for Women Tour, obviously it informs. There's tremendous amount of information attached, but how does it also involve and inspire?

>> Maureen O'Connor: It's been a real pleasure for me to watch this tour come to life. I think a lot about you know, in this Centennial year, if you come visit D.C., there's a multitude of suffrage exhibits that are happening. There's also a sort of growth in the number of articles you might see, and there's nothing that ever stops anyone from educating themselves on the topic. But what's special about being here is that you do get this professionally trained interpretive guide who truly cares about what you want to

know. And this tour, when you come to the Capitol, and we take about 15 visitors with us, so it's really an intimate experience. And the guides want to have a conversation with you. And so, your involvement is what makes it special. So, they want to know you know, "Are you interested in the intersections of women's stories and art in this building? Do you want to know more about Congress's role in the 19th Amendment? Do you want to know more about women in politics after the 19th Amendment? Well, I'm here to tell you. And I want to know what you care about." And I think that's where inspiration is really born because to be inspired, I think you have to care about what you're hearing about. You know, something that's special to you. And so, there's so many opportunities here for guides to help you uncover and explore what you're curious about and to me, that's much more special than just reading it. The idea that someone can help you explore topics that you're interested in, and inspire you then to go out and learn more if you want to.

[Music]

>> Janet Clemens: As Maureen mentioned, the development of the Votes for Women Tour was a collaborative effort. I sat down with a few of the visitor guides, who not only present the tour, but also had a hand in creating it.

[Music]

I'm here with some of my fellow visitor guides who are representing the team who helped put together the Votes for Women Tour here at the United States Capitol, Capitol Visitor Center. Ladies, welcome.

>> Thank you.

>> Thanks for having us.

>> Jessica Jackson: A pleasure.

>> Janet Clemens: Let's just go around and I'll ask you all to introduce yourselves.

>> Emily Boisvert: My name is Emily Boisvert. I've been at the Capitol Visitor Center for 12 years, almost.

>> Alyssa Warrick: I'm Alyssa Warrick. I've been a Visitor Guide for four and a half years.

>> Jessica Jackson: Hi, I'm Jessica Jackson, and it will be ten years for me here come June.

>> Janet Clemens: So, I've been seeing along the way that podcasts are great because we hear not only the voices of experts, but also of eyewitnesses, and also you know, enthusiasts. But I would say that around this table, what we have is a tremendous amount of education, experience, and enthusiasm for the subject matter.

>> Definitely.

>> Absolutely.

>> Jessica Jackson: I mean, you can't hear my nodding, yes.

>> Janet Clemens: So, I want to talk a little bit about your experiences delivering the tour because we've been doing it for a couple of months now. What are some of the experiences you all have had delivering the tour? Who's coming on it and what are you saying to them?

>> Primarily, I think the audience has mostly been women. I've had a lot of families coming on the tour. And mostly, they're just interested in learning again, a chapter of history they don't necessarily always get to focus on.

>> I once had a whole group of men on a boys' weekend. And they happened to be from my hometown, and I didn't know them. Although, I did go to school with one of them. Yes, that was a one-off. But also, I've been getting a lot of people from England--

>> Jessica Jackson: Yes.

>> -on the tour.

>> Oh, yes.

>> Because they want to compare and contrast the Suffrage Movement in the United Kingdom to the Suffrage Movement here. So, that led to a lot of conversations about Emmeline Pankhurst and how she influenced and inspired sort of second or third generation of women fighting for the vote.

>> Jessica Jackson: I've only had really fun experiences with the public. Sometimes it ends in hugs. There's often, if you just give a -- like a fact and they gasp, like, "How was that possible?" And I love it on any program we do, but for this one, like, "Why was I not told about this?" when you explain the ratification process and how long it took some states to eventually get around to ratifying. "How is that possible?" Sometimes I think they go away with, "I need to research more. I need to be more aware. I need to put more effort into my own research." And I think they come away thinking with, "What still needs to be done?" Like the work of Ida B. Wells, felt unfinished for a long time. What more strides do women need to be working towards?

>> Janet Clemens: And it's a smaller tour. So, naturally it's a more intimate tour. But I think also it sounds like given the subject matter, you're getting people reacting a lot more emotionally -- emotionally connecting with material, more than the might on our standard Capitol tour.

>> Yes, and I also think that people on the other end, when we talk about Jeannette Rankin and her becoming the -- a member of Congress in 1917, "Well, how could that happen?" So, they don't understand, or they weren't taught that women had the right to vote out west before they had it nationwide. So, that's surprises then too. "Oh, Wyoming gave them the right to vote that early?" And so, that's fun, too, to kind of blow their minds in the other way.

>> Yes, I mean I think what you're doing is complicating the narrative, right? And so, if you're looking at a timeline that's just bullet points in American history, it's going to say, "1919, Women get the right to vote." And I think what we're doing here is going into that bullet point, and it's almost like zooming in really close on a printed dot on a piece of paper.

And when you zoom in close enough, you're going to see that it's actually composed of many, many, many microdots. So, we're magnifying something that's been really seen from a distance.

>> Jessica Jackson: I think this is a good tour where if I throw out a statistic, it's okay, because like in the main tour, you can't do that too much. People become overwhelmed with dates. And this one, you need that. Like, "This happened here. So okay, we've moved up to this point, but we still don't have this." Because there's so many stories all linked together, so sometimes having, "Okay, by this time, these many states allowed the vote, but it wasn't nationwide." And then, "Up until 2018, this is how many women have been elected to Congress." So, sometimes I feel in this tour, numbers help a little bit, just along with like the visuals that we use, be it the statues or the picture views on the iPad. Then numbers have actually helped me a little bit here.

>> Janet Clemens: So, what are some of the most effective stories that you've shared on this tour? What are some of the ones that are giving people real sort of "Wow" moments?

>> I think for me, it's talking about the division. Right, you're in the Rotunda, just to kind of situate you. You're in the Rotunda. You're looking at the portrait monument. You're seeing these three women, selected to represent the pioneers of the Suffrage Movement, Elizabeth Cady Stanton, Susan B. Anthony, and Lucretia Mott. And they're forever cemented as one. Well, cemented, but they're marble. Marbled as one.

>> All from the same block of marble.

>> Yes, exactly. They're all carved from the same block of marble, but you tell their stories and how they diverged so much, where Stanton and Anthony are getting their suffrages newspaper printed to counter the 15th Amendment, and Lucretia Mott's like, "You know, progress is progress." And going their separate ways. That story is hardly ever told in talking about women's suffrage. And I think not just us at the Capitol Visitor Center, but I think other institutions here in D.C. are kind of looking into that more to make it part of the conversation.

>> I would say, anytime you can make the story more personal, it makes a difference to people. So, one of the stories I tell on tour is about Lucy Stone, and how her marriage was so controversial, not because of who she was marrying, but because she refused to change her name. How many people do that these days? I mean, we're sitting with two people--

>> Jessica Jackson: Alyssa and Janet have raised their hand.

>> -who have chosen not to [inaudible] on the record, their names. My husband considered taking my name.

>> Jessica Jackson: Oh, he's a Lucy Stoner.

>> Exactly. So, when I tell people that there's another connotation when someone's called a Stoner, it's a woman who didn't change her name, who said they weren't going to obey their husband, people are really -- aren't surprised with the "obey" part, but they are surprised that it made the news that it was a big deal, that she was mocked for it. And I use

that to also point out that even if you're in the same movement, it doesn't mean you have to agree. So, Susan B. Anthony very specifically says, she's not going to get married, because she doesn't want to give up any of her rights, but also, she's married to the Movement. And she's appalled that anyone would get married to a man, and not the Movement. If you're going to be in the Movement, you've got to be there. And she's upset that people are having babies.

>> Jessica Jackson: Especially Elizabeth Cady Stanton.

>> Yes.

>> Jessica Jackson: She's like, "Can you stop having kids? Focus on writing. We need the treatises."

>> So again, when we study these figures, we think that they all move, like in step with one another towards the final goal. But the truth is that everyone has a personality, and these are big personalities. If you're going to take on this job, you've got to have some chutzpah, right?

>> Jessica Jackson: Yes.

>> And that sometimes you're going to disagree on a very personal level, and I think that people connect to that story and then they get more interested in the nitty-gritty history parts, once they see these women as people.

>> Jessica Jackson: My favorite thing was, just in the research, the stories I've enjoyed conveying are of the people like that you haven't heard of. Like, I'm fascinated right now by Sarah and Angelina Grimke, who--

>> Oh, yes.

>> Jessica Jackson: -who are the only southern women, essentially a part of the abolitionists' Suffrage Movement who wrote all these like pamphlets. Two southern women, like, "While you're oppressing these slaves, you're oppressing yourself." And they get really close to Lucretia Mott, and when there is that threat of a separation in the Movement, they're siding with Frederick Douglass. These people who've renounced their slave-holding and their family, the wealth of that, and we're citing that -- so, those stories. And then going into more recent history, but showing they're connected, like in 1872, Sojourner Truth and Susan B. Anthony are arrested, trying to vote for Ulysses S. Grant. And then 100 years later, in 1972, Shirley Chisholm is trying to run for president. So, even though they didn't get to -- what they ultimately wanted, there was still progress in that. So, telling those stories and as a woman of color, talking about women of color in the Movement means a lot to me.

>> I was going to say, another great thing about it is when we get to beyond 1920, and talking about what did this bring about, and I talk about Jeannette Rankin being the first, but she's not the last, of course. And talking about women like Patsy Mink, right? Hawaii's at statehood, they're basically electing a woman to Congress, first woman of color. And then of course, everybody's favorite, right, Shirley Chisholm--

>> Jessica Jackson: Yes, right.

>> -challenging her committee assignment because she was put on Committee on Agriculture?

>> Jessica Jackson: That's right, yes.

>> From Brooklyn?

>> Jessica Jackson: Yes.

>> And of course, once upon a time, there were farms in Brooklyn, but not in 1962 or whatever. And daring to challenge the Speaker's power of assigning her to that committee, and then getting placed on a more appropriate committee, I think people connect to that story. Like, "Yes."

>> And that brings up a point I think about women coming to testify before Congress and the ways that like these individual women's lives intersected with this building that we're standing in, trying to tell their stories. There's a reason why we still know of Susan B. Anthony's name today, and why it's called the Susan B. Anthony Amendment, originally. It's because she kept on coming here. She kept on getting herself in the newspaper. And it certainly -- you can see this progression of how women petition Congress, and how they use the media in their favor to get more attention for their cause. And certainly, when you get to the point where Inez Milholland dies, at that point, they're trying out a bunch of different ways to keep the Movement in the newspapers. And Alice Paul has Congress host a memorial for Inez in National Statuary Hall. I mean, that is amazing to me. Like imagine how that would have looked with the procession of the women and their banners going up the steps of the Capitol and over just National Statuary Hall and sitting in that room, surrounded mostly by statues of men and one statue of a woman--

>> Jessica Jackson: Yes.

>> -to memorialize all of the work that had not yet really born fruit in the way that they were hoping it would.

>> Yes, and this idea of celebrity, of people being well-known, of sort of a handful of people getting kind of picked out among the many, and sort of held up as examples, or being the ones who are being -- attention paid to them. And so, I think another big story of this tour is the story of telling the story of the many through the few.

>> We've been talking about this a lot, about people who have a platform to build from, the people in Movement wanting to move on that. And I think that it's something that I read about Mary Church Terrell, but also about women who become members of Congress. The firsts, like Patsy Mink and Shirley Chisholm and Jeannette Rankin, feeling that when they put themselves out in the public, they're advocating for women, and they feel like they are the symbol for all women. So, when Mary Church Terrell goes to an international women's conference in Germany, she has a speech she's going to give, and then she realizes that she's the only woman of color, and one of the very few Americans at this convention. And she's in Germany, so she feels like she needs to give this speech in German, because she's

representing women, American woman, and Black American women, altogether. So, she has to put her best foot forward to show that she is educated, that she's powerful in that way, and when we're talking about the 19th Amendment and Congress, it isn't until we have women in Congress that the 19th Amendment is taken more seriously. So, there is something to that, to knowing that you are the person who is representing millions of other people, and feeling the responsibility to do your best, not just for yourself, but for everyone.

>> Jessica Jackson: And I would say that same good pressure is on us, because we have the responsibility, we volunteered to help make this program, and so, we agreed to take on the responsibility, the pressure to present these important people, these iconic women, and men that were part of the Movement, and put their stories out there. To stand in front of complete strangers, and tell them like, these -- the paths that they've taken and -- to inspire them to also want to be as brave. I like that pressure though.

>> Janet Clemens: Yes, and I do want to say, I forgot to mention that it was not only women, but men and women who developed this tour together, and who deliver this tour. And although we don't have any of the men in the room with us right now, if a visitor comes and takes the Votes for Women Tour, they should not be shocked to have it given by a male tour guide.

>> That's correct. We don't discriminate.

>> Janet Clemens: So, to wrap this up, thinking about the Votes for Women Tour, that you all had a hand in creating and that you are involved in the process of delivering, what are some of the goals that you had, and how have you gone about achieving them?

>> I think it was important to me to tell the story of women in a place where visually we see a lot of pictures and statues of men. And also, to inspire the people who come here, not just women, but also men and kids and people from other countries, to think about how we fight for equal rights. And I think that's really the core of what I wanted to get across is that we live in a society where we can fight for equal rights. And these are some of the ways that people did that through history. And right now, we're focusing on women because we've been voting for 100 years.

[Cheers]

And that's really exciting. My grandmother was born before women had the right to vote.

>> Mine too.

>> Yes.

>> So, this is personal in many ways to people. And I love that we get to tell this story on a regular basis.

>> Jessica Jackson: For the Centennial, it was an absolute pleasure to be able to form this program. I really wanted to focus on not just the big stories of the people you've known. Most part, people recognize Elizabeth Cady Stanton. They recognize Susan B. Anthony. I wanted to tell the stories of the other women who contributed, and I really wanted to talk about those women of color, and their personal struggles, and how the Movement wouldn't

have happened without them. The Movement, even when they had struggles fractures, we talked about that, they enriched the Movement with their presence. And some of the tactics that they created were used for the bigger Movement, and I want as a woman of color, it is important to me. The representation does matter. And when I can share these stories with everyone, especially if I can look at the faces of people and see them take away like, a goal. Like, yes, like Emily was saying, a hundred years ago, women didn't have this, but look what was done and all of these different stories. "I had never heard about that person. I want to research more about them." And emulate them. So, it's been a pleasure and I'm so excited to be a part of this team.

>> It was a great team to be a part of and to continue to be a part of. I think one of the goals that I had, just starting out, I love to research, and so I just wanted--

>> Jessica Jackson: No?

>> -to learn--

>> What, you?

>> -and have an excuse to learn more.

>> Jessica Jackson: The doctor?

>> But to have that specialized research focus, I think each of us in developing the tour, kind of took a segment to specialize and focus on, and then we would come back to the whole group and kind of share that. And that was enriching because I learned things about other things in the building that can be part of my just traditional walking through the halls of Congress tour. But to tell the story through different lenses, through different voices that we haven't necessarily always heard, and also just as a kind of a reminder. There was a quote that was in our old Exhibition Hall, and I was trying to look it up to get it exactly right. I think it was Senator Robert La Follette of Wisconsin, who is also a statue in National Statuary Hall, who said that, "America is not made. It is in the making." And that's something that we kind of try to impart on all tours, not just this, that we are tomorrow's history. And we each, every day that we wake up, we have a chance to make history, just like they did.

[Music]

>> Janet Clemens: Staff at the Capitol Visitor Center not only provide tours and assistance to visitors at the United States Capitol, we also provide support for various special occasions, including ceremonies, concerts, and many Congressional events. In our next episode, we'll talk to some staff members about their personal reflections on the events surrounding the historic women's presence here at the Capitol.

[Music]

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considered as the official views or opinions of the U.S. Capitol Visitor Center, the Architect of the Capitol, or members of Congress.

[Music]