



It was the typewriter that brought woman into the white-collar world for the first time. With her came the apprehension, by the Victorians, that boys would be boys and girls would be girls, and that when the two were mixed in equal quantities, a form of chemical fusion would ensue.

To the extent that such apprehensions were serious, they had to be kidded into submission. This was boldly done in picture postcards, which reduced moral concerns to the status of a corny joke that was openly displayed, and even transmitted by the government through the mails.

Though some were romantic, others of these cards were naughty and even brazen in their depictions and suggestions. Their tacit message was to put the stamp of approval on infidelity; and surely the destruction of the family, as we know it, would not be far behind. And what of those who would protest the New Morality depicted in these scenes? They were reduced to the humiliating position of seriously defending that which had become a gag that could be bought for a penny.

If anything helped "sell" this new vision of the male-female relationship, it was the grinning countenances of both. It reinforced the notion that men and women enjoy one another's company. And, while the idealized image of women remained that they were "pure," these cards do, in fact, make it difficult to ascertain exactly who it was that came on to whom.

