

Issue # 68

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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

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Editor's Notes

This issue's cover image is that of an 11" x 31" felt pennant picturing a female police officer with the caption: "Suffragette Coppette—Who Would Resist Arrest?" Those of you who collect suffrage postcards will recognize the illustration from the popular twelve card set issued by Dunston-Weiler. While the set is common, the pennant is rare, and I don't recall ever having seen another. However, a Real Photo card from the era, identified in my *American Woman Suffrage Postcards* book as card RP 112, pictures the pennant hanging on a wall behind three sisters, Velma, Myrtle, and Goldie Rominger, who are peering over a postcard or family photo album. At this point there is no information about the manufacturer of the pennant or of the reason for its issue. It appears to have been the only image from the Dunston-Weiler set to have appeared on a pennant.

On a note regarding historical fact—Victoria Woodhull is generally acknowledged as the first woman to run for President. Technically, she was the first to campaign actively and to be nominated by her party. But she was not the earliest woman ever to receive some consideration as a possible presidential candidate. That honor goes to two women in 1847, a year prior the Seneca Falls Convention. The first was the writer Lydia Maria Child, who at the 1847 convention of the Liberty League (a radical caucus of the Liberty Party) did receive a vote for its presidential nomination, although, obviously, she was not selected. At this same convention, activist Lucretia Mott also received a vote for a presidential nomination without campaigning for it. In the following year (1848), she did, however, formally toss her hat in the ring for Vice-President at the rump National Liberty Party Convention (a single-issue party devoted to the abolition of slavery. Mott was extremely active in the anti-slavery movement) and finished fifth out of nine candidates. This would make her the first woman ever to run for Vice-President and have the honor of beating out four men for that position. Despite declaring her eligibility, Mott did little else to campaign. Generally, she was uninterested in electoral politics, perhaps even opposing them, placing her efforts in social activism instead. She was a devout Quaker who favored "moral suasion" and serving as an advocate for her beliefs over a political candidacy, which could bring with it all sorts of needless distractions to the causes that she favored. Wendy Chmielewski brings up an interesting fact about another woman Maria Weston Chapman who was nominated for governor of MA in 1838, although the intent behind this act is not entirely clear. Chapman believed in non-cooperation, like Mott, with a government that promoted war, slavery, and capital punishment. Some of the believers of this philosophy and who could vote (men) refused to do so as that would require cooperation with the system that they opposed.

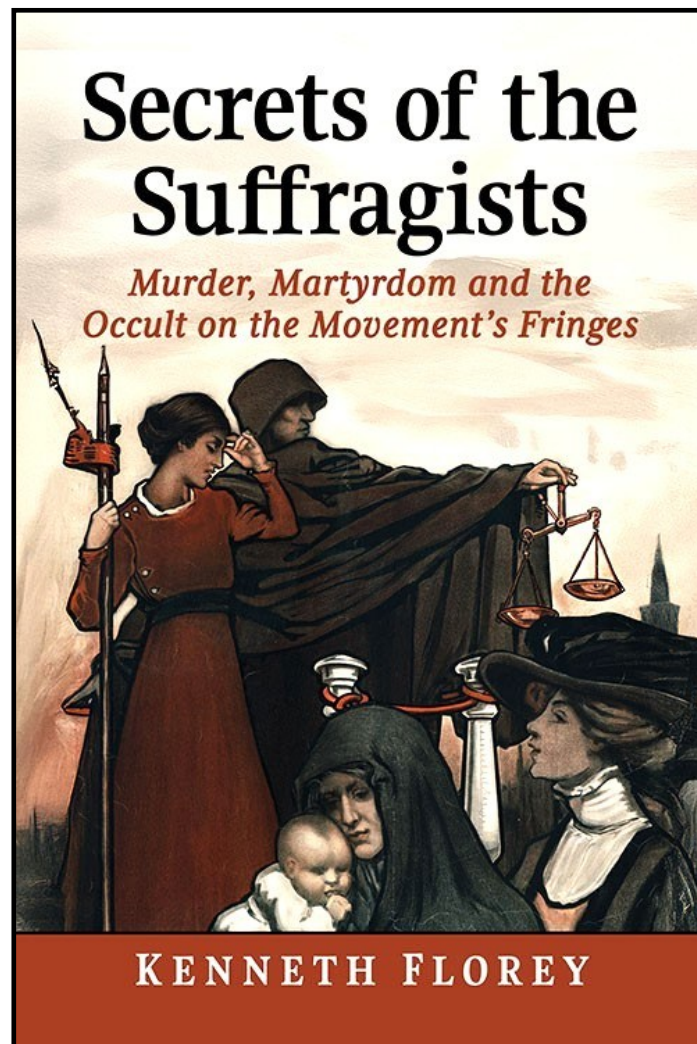
The article from the Spring 2026 issue of *The Clarion* that drew the most comment was Michael M. Wood informative "The Saloon's Last Stand," which, among other issues, focused on the relationship between supporters of temperance with the suffrage movement. Many readers were previously unaware of the strong connections between the two and that prohibitionists at one time were considered to be a progressive, not regressive, social force. We continue to encourage articles from our readers. If possible, please submit them in Word format as they are easier for Emmy to edit, although other formats are possible.

An editorial comment. When the 100th anniversary of the passage of the woman's suffrage amendment occurred in 2020, the United States Postal Authority honored the occasion by issuing a single postage stamp. Today, it announced the appearance of a ten-stamp series featuring the doll Barbie. To feature that set, it

...Editor's Notes, cont'd.

plans to print the stamps in a large format that it has never used previously. So full suffrage for women deserves a single stamp, but a doll issued by Mattel requires ten? To be fair, the Barbie set does feature the advancement of women in professions that previously were closed or semi-closed to them. These include Barbie dressed in 10 outfits such as astronaut, paleontologist, sign language teacher, soccer player, and surgeon. But still, ten to one?

On a personal note, McFarland Publishers has accepted my manuscript for a book entitled *Secrets of the Suffragists—Murder, Martyrdom and the Occult on the Movement's Fringes*. Its eighteen chapters, most of which are illustrated, deal primarily with accounts of suffrage people and events that have been overlooked, underappreciated, or, in some cases, forgotten about altogether. One discusses possible suffragist engagement with ghosts, one brings in Jack the Ripper, one deals with sexual harassment and suffrage response, one records popular social mockery of the movement, and a few involve violence and murder. Others, far less gloomy in content, are, I hope, just fun. While the manuscript is now in line for production, it will, I'm told, be awhile before the book is finally published. I have not even, for example, received the galleys for review. Still, the book is listed in McFarland's fall on-line catalog. I will provide more details once the schedule has been finalized.

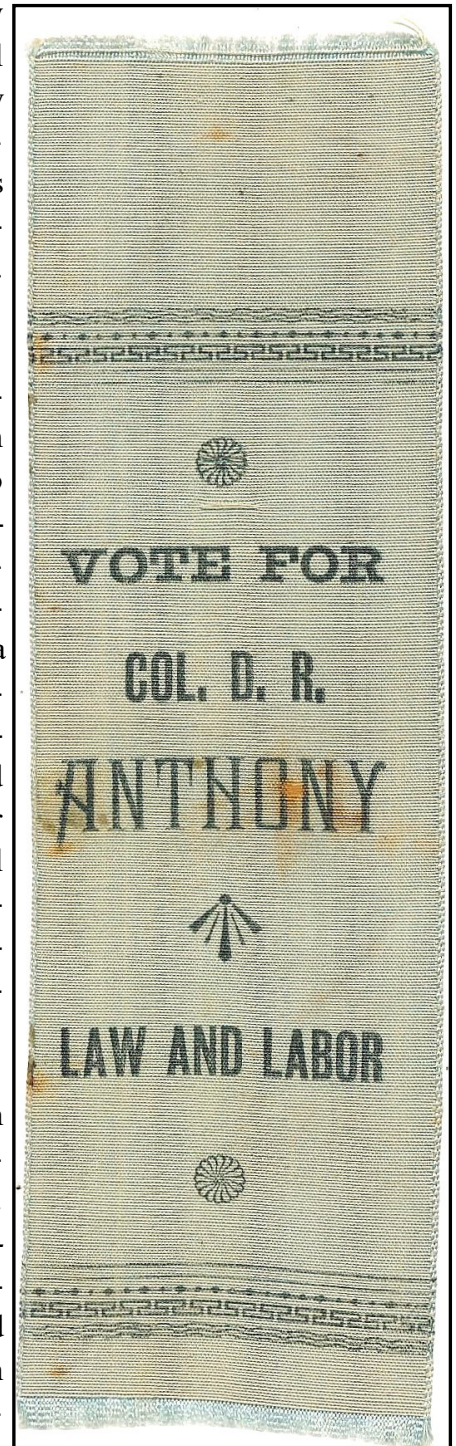


Another Activist in the Anthony Family

The image of the ribbon on the right for Colonel Daniel Read Anthony (1824-1904) comes to us from David Quinton, a specialist in local political Americana, particularly gubernatorial and senatorial candidates. Anthony was the younger brother of Susan B. Anthony and a colorful activist himself in the abolition movement and, to a degree, in the suffrage conflict as well. The ribbon is from 1888 when Anthony attempted to run for Governor of Kansas, but lost at the Republican state convention to Lyman U. Humphrey, who went on to win in the general election,

Anthony was born in South Adams, Massachusetts and served in his father's cotton and flour mill until age 23. In 1854 he moved to Kansas with others under the sponsorship of the Massachusetts Emigrant Aid Society to fight against the extension of slavery in the Kansas Territory. The Kansas-Nebraska Act, proposed by Steven Douglas in 1854, had the purpose of allowing residents themselves, not Congress, to decide if they wanted the area to become a free or slave state. Unfortunately, what was intended to be a peaceful resolution to a heated debate, led to violence and death, and Kansas became known as "Bleeding" or "Bloody" Kansas. The territory became a battleground as pro-slavery "Border Ruffians" from Missouri and anti-slavery "Free-Staters" rushed to settle the land and swell their ranks for any anticipated referendum. What emerged was a series of violent civil confrontations in the territory between 1854 and 1859 that served as a precursor to the American Civil War that emerged but a few years later. Between 56 and 200 settlers were killed in the conflict. Kansas, however, ultimately entered the Union as a free state.

Anthony stayed on throughout the conflict, settling in Leavenworth in 1857. He became involved with the Underground Railroad, helping William Dominick Matthews, a freedman, to provide refuge to escaping slaves. In 1861, he became an influential newspaper publisher, buying the *Leavenworth Times*. He also was appointed as postmaster. In the same year, however, a rival publisher, Robert C. Satterlee of the *Kansas Herald* accused Anthony of being a coward. The two fought a duel on the main street in Leavenworth, and Satterlee was killed. A jury subsequently acquitted Anthony in the death.



1861 was a very busy year for Anthony. In that year and the next he served in the American Civil War as a lieutenant colonel in the Union 7th Regiment Kansas Volunteer Cavalry, proving false the earlier charge that he was a coward. He saw action in Tennessee, Kentucky, Mississippi, and Alabama. When he was discharged, he was elected mayor of Leavenworth in 1863 and enlisted several volunteers to burn buildings of Confederate sympathizers on the edge of town. But he was arrested by Union General Thomas Ewing Jr. for

...Colonel Daniel Read Anthony , cont'd.

interfering with his order for martial law. Anthony had maintained that the city was entirely capable of maintaining its own order without government interference.

In 1864, he was dismissed from his position as postmaster because he did not support the Reconstruction policies of President Andrew Johnson believing that they were too accommodating to the South. His editorial stance on other issues of the time was highly controversial, and some people felt too inflammatory. In 1875, a rival editor, William Embry, shot and seriously wounded him. His condition was so precarious that his sister, Susan, felt that she had to pause her activities as a social activist and come and visit him. In an additional encounter incident in 1887, Anthony was horsewhipped by another man, who later was fined \$100 for the incident. Anthony had so inflamed many of the citizens of Leavenworth that they raised the money by “nickel subscription” for the benefit of his attacker.

Known as “The Old Warrior,” Anthony’s history of violent confrontations made him a polarizing choice for the Republican nomination for governor of Kansas in 1888. Moreover, his aggressive editorial style in *The Leavenworth Times* also alienated potential political allies in his own party. The 1888 Republican National convention and state-level politics favored candidates who could unify rather than fragment the party. Lyman U. Humphry, who bested Anthony at the state convention, was also a Civil War Veteran, but he was seen as a more stable and less “bloodthirsty” alternative to Anthony. Actually, Anthony was never regarded seriously by the delegates at the Kansas State Republican Convention. On the first ballot Anthony received only 27 votes of the numerous candidates in contention, placing 7th. He was 6th in the second ballot, before falling several places in the third and final ballot, in which Humphrey finally dominated. One of his rivals for the nomination was a cousin, George Anthony, with whom the volatile Daniel Anthony had bitterly feuded with in the past. Despite his loss, Daniel must have taken some solace in the fact that he had fared better than his cousin, who never received more than two votes on any of the ballots.

Anthony died at the age of 80 on November 12, 1904, in Leavenworth. His son Daniel Read Anthony, Jr. followed in his father’s footsteps by going into the newspaper business and editing the *Leavenworth Times*. He also had a political career and was elected to the US Congress, serving more than two decades from 1907 -1929. The Anthony family retained control of the *Leavenworth Times* for four generations until 1960, the last editor being Daniel R. Anthony IV.

But while D. R. Anthony certainly lived a colorful and violent life, it may be that he is best known today through his wife, Annie Osborn Anthony, who was approximately half his age, and her near fatal abortion. While visiting the Anthonys in Kansas in 1876, Susan wrote in her personal diary on March 4 that “Sister Annie” had been sick for a month from “tampering with herself,” a nineteenth century euphemism for inducing an abortion, and had finally been “freed” that morning. Anthony expressed her disapproval over Annie’s actions by adding: “what ignorance & lack of self-government the world is filled with.” Later she noted that “Annie will rue the day she forces nature.” There is no other record currently known about her “illness” or why she would have wanted to have an abortion.

These comments have been used by some attempting to turn Anthony into an icon of the pro-life movement. But other historians question whether her reaction was based on moral grounds or concern for her sister-in-

...Colonel Daniel Read Anthony , cont'd.

law's health, given what some have noted as the dangerous, primitive methods used at the time. Anthony had such little to say on the topic elsewhere that it would be difficult to turn to her as a representative spokesperson on the subject.

Annie Anthony did have connections to the suffrage movement. While, unfortunately, there is too little historical record about her, we do know that she stepped into a public leadership role by serving as the Vice-President of the Leavenworth County Suffrage Association in 1876. The persevering and, at times, confrontational similarities between Daniel Anthony and his sister, Susan, have not been extensively explored and, perhaps, would make for an interesting topic for a future book. Jeanne Gehret has written a fictional trilogy on the Anthony family known as *The Dauntless Series*, highly researched romantic historical novels that focus not on Susan B. Anthony but on her brother Daniel and his sheltered heiress wife, Annie.



“Matinee” Suffrage Button

The 1 ¼” black on yellow celluloid badge illustrated to the right has caused some confusion with many assuming that it advertises a play with the words “New York Suffragettes -Votes for Women” in its title. This mysterious badge was once a part of the collection of the late Gil Gleason, and so far the example illustrated here is apparently the only one at present known in the hobby.



But traditional attempts at interpretation are misconceived. The play in question was called simply “Girls,” a popular comedy written by Clyde Fitch that was playing at the time at Daly’s Theatre at 1221 Broadway and 30th Street in New York City. “Girls” was a hit comedy. It satirized the era of the “New Woman” and independent “suffragettes” making their way in the modern world. A suffrage organization, the National Progressive Woman’s Suffrage Union, was seemingly undeterred by the play’s anti-suffrage message and the venue where it was now being performed. It had managed to rent the theatre for the play’s matinee performance on April 22 so that its members could engage in their own targeted demonstration and high-level fund-raiser on behalf of the movement alongside a performance of the original play. The event drew a large crowd of elite New Yorkers and dedicated activists to the theatre where they could use Daly’s as a safe public place to challenge social conventions. Their own program that afternoon wrapped a pro-suffrage political message in high-quality satire, humor, and drama to avoid alienating wealthy potential donors.



The National Progressive Woman’s Suffrage Association had been organized in part by Bettina Borrmann Wells, a prominent Bavarian-born British suffragette. She became well known for her activism in the United States in 1908 when she toured the country as a lecturer and organizer. As a member of Emmeline Pankhurst’s Women’s Social and Political Union, she advocated that American suffragists adopt the more assertive political tactics employed by the militant branch of the British movement. She, herself, had spent three weeks in an English prison for her work on behalf of “Votes for Women.”

English Photo Postcard of Mrs. Borrmann Wells

... Matinee Button, cont'd

The organization that she had helped create was popularly called the “American Suffragettes,” and the local branch the “New York Suffragettes,” the name that appears on the above button. It was headquartered at 122 East 23rd Street where Mrs. Lydia Kingsmill Commander served as its President. One of its early activities was to schedule street corner meetings where members could engage passers-by on the merits of suffrage. Two nights prior to the Daly’s Theatre event, the Union had made an appearance at a meeting of the Brooklyn Philosophical Association, a sympathetic group. Considering her organizational work now accomplished for the area, Borrmann-Wells then headed on to Chicago where she worked to create a similar group.

So the pin in question does not really advertise a play but rather a suffrage event. It was associated with one of the smaller suffrage organizations in America that otherwise was responsible for very little memorabilia despite its activism. That the National Progressive Woman’s Association would consider taking over a Broadway theatre for the afternoon was not unusual for the period. Increasingly the theme of suffrage had invaded the performing arts with numerous plays and silent movies now using it as a popular source for engaging material.



Woman Suffrage Medal Awarded to Boy Scouts



The medal pictured above recently sold on eBay for \$4,300. To the best of my knowledge this is the third time within the past fifteen years that an example of this piece has been auctioned and the highest price that it has obtained. The obverse of the medal pictures two boy scouts along with the traditional scout motto of “Be Prepared.” The reverse is inscribed “National American Woman Suffrage Association—Presented to R. James Rice—In Grateful Acknowledgement of Duty Well Done—Washington, D. C., Mar. 3, 1913.”

The story behind this piece is as follows: Alice Paul on her return from England was impressed by the large-scale demonstrations that had been organized by Emmeline Pankhurst’s militant Women’s Social and Political Union. While committed to non-violence, Paul, nevertheless, saw the need for spectacular and forceful marches on behalf of woman suffrage. She convinced a reluctant National American Woman Suffrage Association (NAWSA) to allow her to plan a massive demonstration in Washington, D.C. on March 3, 1913, the eve of Woodrow Wilson’s planned inauguration ceremonies.

The publicity and size for this demonstration were extensive, and approximately 50,000 on-lookers swarmed Pennsylvania Avenue to see the suffragists parade. Unfortunately, many in the crowd were hostile, blocking the march, shouting insults at the suffragists, and in some cases throwing punches at them. Paul, who was ever meticulous with details and was concerned about safety, had arranged with the local D. C. police for help. However, police presence was minimal and in some cases absent altogether, and the crowd remained largely uncontrolled. People, both pro- and anti- suffrage, converged on the streets making it virtually impossible for the march to continue, until Paul was able to enlist the support of the National Guard to clear a path.

Fortunately for the marchers a troupe of Boy Scouts, estimated approximately 1,500 in size, came from around the country for Wilson’s inauguration, and many were on hand to see the suffrage demonstration also.

... Boy Scouts, cont'd

They spontaneously acted as emergency crowd control and first aid responders when the police were either unwilling or unable to help. The Scouts were armed with their official staves and batons, and they linked arms to push back aggressive spectators and formed physical barriers to protect the marchers. They also used their official first aid kits and canteens to treat injuries and help those who had fainted from the intensity of the crowd. One scout by himself had treated 16 individual cases of fainting.

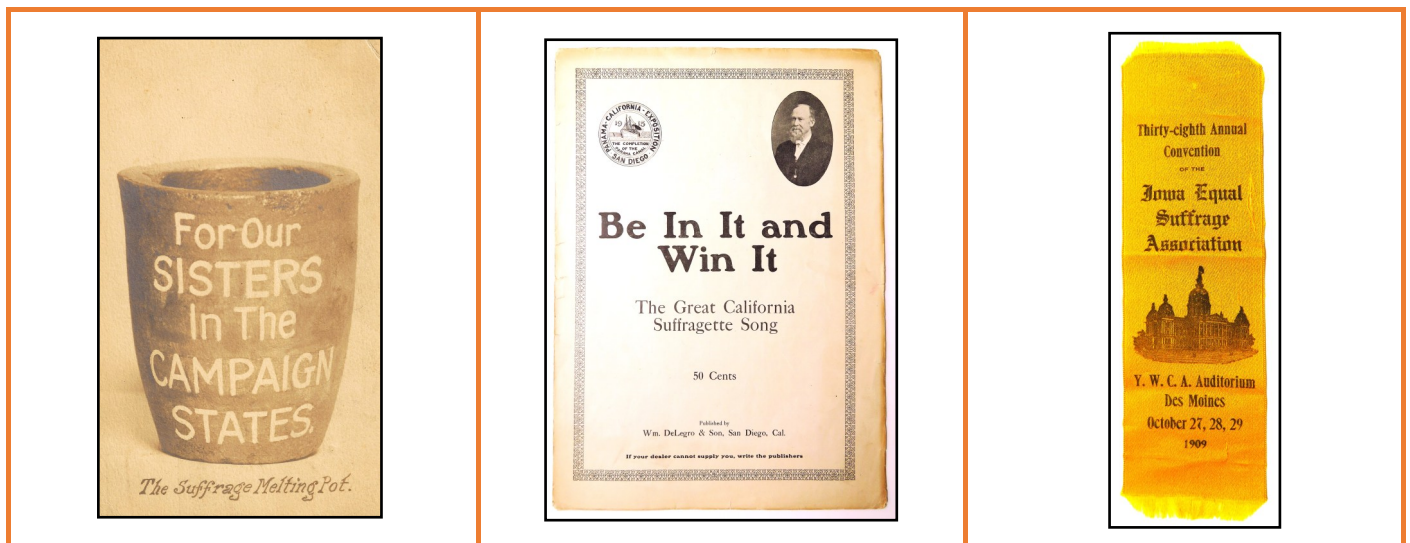
After the demonstration a Congressional Inquiry was held to investigate what had gone wrong and what were the causes behind the systemic failure of the D. C. Police to protect the marchers. During the hearings, prominent suffragists applauded the Scouts, testifying under oath that they were far more effective than the police force in assisting the demonstrators. As a result of their testimony, the Scouts received national media attention and praise as heroes who had helped save the march from complete collapse and for guarding the health and safety of the suffragists.

As a thank-you, NAWSA had the hanging medal above minted and given out to the Scouts who had participated, each inscribed individually. It is not known how many of the 1,500 Scouts who had come to Washington to see Wilson's inauguration were there at the suffrage march also and how many of them had received one of these medals. Whatever the case, this medal makes a fine historic accompaniment to any suffrage collection.



Additional New Items from eBay

In addition to the Boy Scout medal, several items appeared recently on eBay that are of note.



The first is a 3 1/2" x 5" postcard that I don't recall ever having seen before. Unposted and sepia on white, it contains the slogan "For Our Sisters in the Campaign States." The use of the word "Sisters" is unusual for the period and more reflective of modern parlance. On the back the words "Send to Mrs. Megill McCormick Campaign Committee, N. A. W. S. A., 1505 City Hall Square Bldg. Chicago." Illinois women gained partial suffrage in 1913 and full suffrage in 1920, so this card probably was issued within that period. An interesting appeal from suffragists in one state to campaign workers in another. It sold for approximately \$200.

The sheet music with the title "Be In It and Win It—The Great California Suffragette Song" presents a curious problem when dating it. California became the sixth state to grant women full voting rights in 1911. There is, however, an imprint at the top of the music that draws attention to the Panama-California San Diego Exposit-

... eBay, cont'd

tion of 1915, so this would imply that the piece is post-victory. However, advertisements on the piece for some of the publisher's other efforts show them all dated between 1908 and 1910. Thus, the Exposition reference is probably advertising for some future event. The music contains six pages with words by James MacArthur and music by Wm DeLegro. It was published by Wm. DeLegro and Son of San Diego. It sold for \$385, its scarcity indicated by the fact that it does not appear in Danny Crew's exhaustive study of suffrage sheet music.

The final item of note is a 2 ¼" x 7" black on gold silk ribbon issued by the Iowa Equal Suffrage Association for their thirty-eighth annual convention in Des Moines on October 27-29, 1909. In 2021, *The Clarion* ran a feature on ribbons from this convention that did not include this piece. Most had illustrations of the building in which the convention was held that year, in this case the Y.W.C.A. building in that city. The ribbon sold as a buy-it-now for \$450 after originally being advertised for \$500.



New Book Announcement

Pictured below is a pre-publication announcement for the forthcoming book by Wendy Chmielewski and Jill Norgren entitled *Her Hat Was in the Ring*, along with a discount coupon. The book is a culmination of years of research and focuses on the thousands of women who ran for public office, many of them successful, prior to the passage of the nineteenth amendment in 1920. The information contained therein was taken largely from their highly successful website of the same name. In my judgement, this will be an essential title for anyone building a woman suffrage library. In the forthcoming October issue of *The Clarion*, Wendy and Jill have graciously written a wonderful piece with accompanying images on the subject of these pioneer women and the offices that were available to them.



Highlighting Pennsylvania Women During America's 250th Anniversary Celebrations *The Justice Bell Foundation Embarks on a Statewide Tour*

As we mark America's 250th anniversary, the Justice Bell reminds us that democracy has always required persistence, strategy, and collective action—and that symbols can galvanize people to demand change.

~Amanda Owen, Executive Director Justice Bell Foundation

As Pennsylvania commemorates America's 250th anniversary, the Justice Bell Foundation (JBF) has launched a statewide initiative that highlights a powerful, but largely forgotten, chapter of American history: the story of the Justice Bell and the women who used it to demand the right to vote.

... Justice Bell, PA, cont'd

Over a century ago, a group of determined suffragists traveled with a one-ton bronze bell whose clapper was chained and silenced, symbolizing women's exclusion from the democratic process. The Justice Bell drew enormous crowds, extensive press coverage, and national attention as it rallied support for women's voting rights in the years leading up to the passage of the Nineteenth Amendment.

The Justice Bell Foundation's 2026 tour retraces the bell's historic 1915 journey across Pennsylvania, visiting communities along its original route during the height of the women's suffrage movement. Through film screenings, discussions, and public programs, the Justice Bell Foundation seeks to highlight Pennsylvania women's leadership in expanding democracy and to connect local communities to their role in that history.

Learn About Our 2026 Tour and Blog

We have started a blog to document our 2026 tour. Learn about the tour and our blog at justicebell.org. You can also sign up to get notified when a new blog post is published.

Program: Pennsylvania Women and Their Fight for the Vote

Presented by Amanda Owen, Executive Director of the Justice Bell Foundation and author of *The Justice Bell: Tracing the Journey of a Forgotten Symbol*. The program includes:

- Screening of *Finding Justice: The Untold Story of Women's Fight for the Vote*, a 19-minute documentary
- A facilitated discussion and Q&A on Pennsylvania women's contributions to the suffrage movement

A book signing of *The Justice Bell: Tracing the Journey of a Forgotten Symbol*

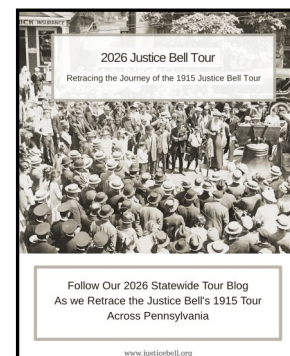
The Justice Bell Foundation is currently inviting historical societies, museums, libraries, and community organizations along the original 1915 route to host programs during the 2026 tour. Events are family-friendly and can be tailored to suit local audiences and venues. Events are already scheduled in more than twenty communities across Pennsylvania in 2026, with additional locations to be announced.

About The Justice Bell Foundation

Founded in 2016, the Justice Bell Foundation is a 501(c)(3) nonprofit organization, dedicated to educating, inspiring, and mobilizing current and future voters. With programs for schools, a documentary about the women's suffrage movement, a book about the Justice Bell, and a public art Justice Bell replica, the Foundation highlights women's contributions to the struggle for voting rights.

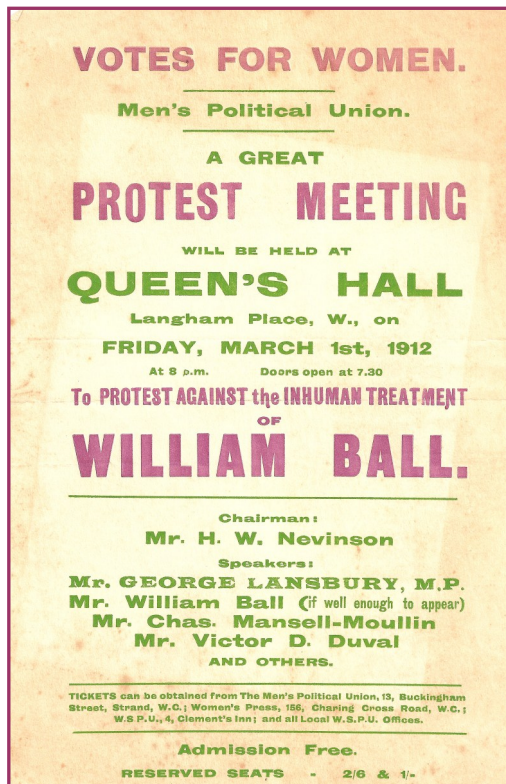
History of the Justice Bell

The Justice Bell, a 2,000-pound bronze replica of the Liberty Bell, was a media sensation in the early 20th century and a powerful tool in Pennsylvania's fight for women's voting rights. Today, the Justice Bell Foundation shares its story to emphasize its importance in American history, highlight women's leadership, and inspire civic engagement.



William Ball, Suffrage Activist and Prisoner

The broadsheet pictured here was issued in 1912 in the U.K. by the Men's Political Union for Women's Enfranchisement (MPU). The MPU was established in 1910 as the male counterpart to the militant Women's Social and Political Union founded by Emmeline Pankhurst. It was formed because the WSPU was a women-only organization that did not allow men to join but it shared with them a commitment to militant tactics and borrowed from them their official colors of purple, green, and white.



The facts about William Ball, the subject of this leaflet, are not as comprehensive as historians would have liked. What is known is that he was born on November 4, 1862, in Coton, Staffordshire, England, to Thomas Ball, a gardener, and Elizabeth Bell. Sometime prior to 1861 in Birmingham, he married Miriam Jennie Warwick (Gennie), with whom he had five children. Jennie worked in a tailoring firm where she gained first-hand knowledge of the low wages paid to women. Hearing about the treatment of women at Winson Green Prison, she became a founder of the Suffragette Crusaders. William, although listed in some records as a member of the National Transport Workers Federation, began his career as an assistant gardener to his father and then joined his wife by running his wife's independent tailoring business.

The first mention of the couple's suffrage activities occurred in 1910 when Jennie was sentenced to five a pound fine and costs for intentionally breaking a window on behalf of the cause. The following day, their daughter, Ethel, was also sentenced to a month in prison without the option of paying a fine. But mother and daughter were not to be deterred. In the following year, both were arrested again to serve sentences of fourteen and twenty-one days respectively. Jennie had broken

a window at 55 Parliament Street and Ethel three more at the Colonial Office. The mother protested that she would go to prison again rather than pay a fine for her actions. Her daughter stated that she had been moved to her action in protest over the one-month sentence given to Emmeline Pankhurst for her militant activity.

William, in obvious sympathy with the militancy of both his wife and daughter, was arrested himself only days after their release from prison for the "willful" damage of two windows at the Home Office. At his trial he refused to give either his name or occupation, but he did reveal the reason for his actions. They were a protest against the jailing of another man, Alan Macdougall, for his activities on behalf of woman suffrage and for his own opposition to the "Manhood Suffrage Bill," which would "bar the passage of a measure of "Votes for Women." Even though only his first official offense, Ball was sentenced to two months at Pentonville Prison, where he was denied the right to wear his own clothes, similar to the practice imposed on suffragist women prisoners. But Ball refused to wear prison clothing, went on a hunger strike, and was force-fed on Christmas Day, 1911, a punishment that he was subject to for the next 37 days. He was held down by two warders who thrust a tube "up his nose and down his throat."

But the seriousness of Ball's situation extended beyond his force-feeding. During the time that he was imprisoned, he was forbidden any form of communication with his wife. Desperate for news of her husband's condition, Jennie had no way of knowing what was happening to him. Later police officers reported that Ball had become confused and was wandering about his cell ranting and raving. Although he finally had begun to take

... William Ball, cont'd

some nourishment on his own, his mental condition did not seem to have improved, and prison authorities, without informing his wife, declared him to be “insane” and transferred him to the mental asylum at Colney Hatch in North London, admitting him as a pauper.

With the help of intermediaries, Jennie did manage to find out her husband’s whereabouts and was able to secure his release to a private treatment facility. A major dispute arose, however, as to the reasons behind Ball’s mental condition. The Home Office, in an action that many felt to be a cover-up, appointed George Savage, a psychiatrist, to examine him. Savage’s report blamed his mental condition not on force-feeding but on his poor mental abilities and his personal life. It was also alleged by authorities that Ball was transferred to the asylum only when no one had come forward to collect him. Jennie, of course, had written to the prison on a number of occasions attempting to find information about her husband and would certainly have come forward “to collect him” had she known that was an option.

The Men’s League was told about Ball’s situation in a meeting on March 12, 1912, that was advertised in the leaflet imaged above. The WSPU also publicized Ball’s case in a handbill labelled “Torture in an English Prison” and in a leaflet “The Case of William Ball.” When Ball was released, his horrendous treatment in prison did not prevent him from engaging in further militant action in support of suffrage, and he was arrested again October 1913. Thereafter, accounts of his life and activities dry up. He probably died around 1935, the circumstances of which are obscure. Jennie continued with her own suffrage activities with the Suffrage Crusaders, part of the militant movement based in the East of London.



Suffrage Archives and Special Collections

Bob Cooney has made a wonderful suggestion in that *The Clarion* host compiling a list for those of you who enjoy research of institutions that have historic collection of suffrage memorabilia. Bob has started us off by creating the list below. Do any of you know of any archives not on this list? The requirements for inclusion are that the archives either be large or of historical or biographical interest. If you could also give me an idea of what they contain, that would also be helpful. Momentarily, the only source that I can think of is the Stone Store Museum in the small town of Bellows Falls New York. They have a magnificent collection of suffrage posters from the headquarters at Auburn along with a few other relics including a petrified piece of cake from Susan B. Anthony’s 80th birthday celebration. In a future issue, I will publish an updated list along with additional information as to what you might find in these various institutions. I know that many of you like to visit history, and, perhaps, Bob’s original research might provide a helpful guide.

Women’s Suffrage Special Collections

- Library of Congress – Prints and Photographs
- Library of Congress – Manuscripts Division
- Radcliffe/Harvard – Schlesinger Library on the History of Women
- Harvard U. – “Women’s Journal” scanned, personal paper collections
- U. of California, Berkeley – The Bancroft Library
- The Huntington Library, Los Angeles
- Smith College – Sophia Smith Collection
- Cornell U. - Lindseth Suffrage Collection
- Duke U. - Baskin Collection
- New York Historical - Center for Women's History
- U. of San Francisco – Woman Suffrage Collection
- Claremont Colleges – Women's Suffrage and Equal Rights Collection
- Staten Island Museum – “Suffragist” scanned

... Suffrage Archives, cont'd

General:

- Personal Papers in Library Special Collections
- Local Museums, Libraries and Historical Societies, Universities and Colleges
- State Museums and Historical Societies

References:

- Women & Social Movements Library Collection, Tom Dublin and Kathryn Sklar
- David Dismore, late Feminist Majority/suffrage movement archivist



Postcard Set

The six-item postcard set pictured below has long been a favorite of both suffrage and postcard collectors because of its vivid colors and elaborate graphics. Unfortunately, both the publisher and artist are unknown, but it does pick up on a traditional motif, that of a topsy-turvy world in which women assume men's roles as a concomitant result of the future passage of a suffrage amendment.



The message here is complex. The women pictured here are represented as beautiful, part of the tradition of the “pretty girl” that so often appeared on buttons, beer trays, and magazine advertisements of the period. Such a portrayal, while diminutive in a sense, did serve as a counterpart to the figure of the harridan that so often dominated anti-suffrage propaganda. Her attractiveness, not her innate intellectual ability, allows her to conquer men. She, therefore, is able to succeed in roles that otherwise would be apparently beyond her. At the side of each image is a cartoon figure of a man who serves as a patriarchal Greek chorus in his suggestive comments, those that the card assumes are normative of all men. The women are pure, the men deviant, but they, nevertheless, are positioned in society to render judgement. The patriarchal message of these cards is that women's ability to empower themselves, to assume positions that have been restricted previously to men only, is directly proportional to their physical attributes and diminishes to the degree that the cartoon figure of a man is not sexually affected.

Alfred Pearse, “A Patriot,” Suffrage Artist

Undoubtedly, the most prolific of all English male artists who contributed work in support of the movement was the painter Alfred Pearse (1856-1933), who signed all of his suffrage illustrations as “A. Patriot.” His cartoons can be found on the front covers of the Women’s Social and Political Union journal, *Votes for Women*, on at least four postcards published by them, and on at least three (possibly four) posters promoting suffrage.

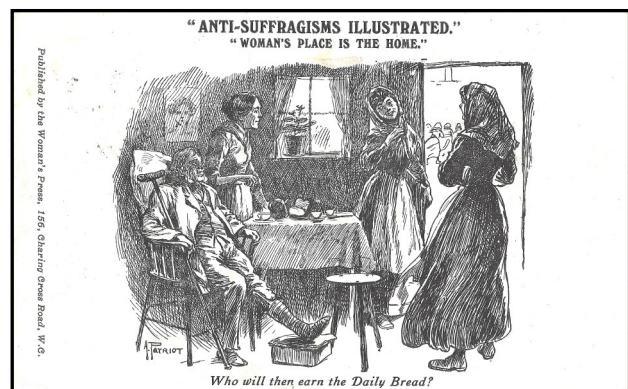
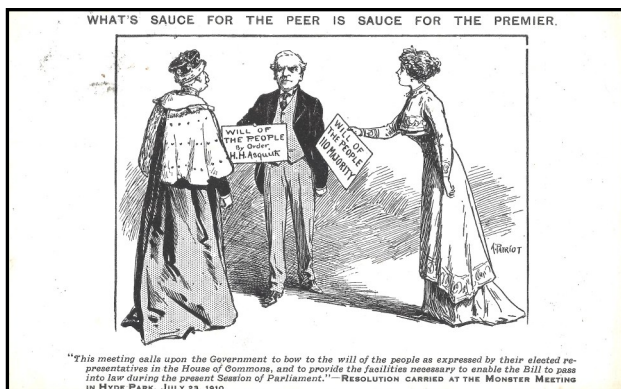
Pearse was born in Paddington, London to Joseph Salter Pearse and Loveday Colborn. His father was a decorative artist, following a family tradition that extended through several generations. At least one of Pearse’s brothers was also an artist before becoming a full-time dealer in antiques. In 1881, he married the niece of *Punch* artist, Sir John Tenniel, who, perhaps, is most famous for his illustrations in *Alice in Wonderland*.

Pearse soon became a prolific cartoonist himself. His work appeared in a number of magazines, including *The Boy’s Own Paper*, *Strand Magazine*, and *The Sphere*. He accompanied the Duke and Duchess of Cornwall (later George V and Queen Mary) on a world tour, and, in 1911, illustrated the official record of their Coronation. But, today, he is probably best noted for his drawings for *Votes for Women*.

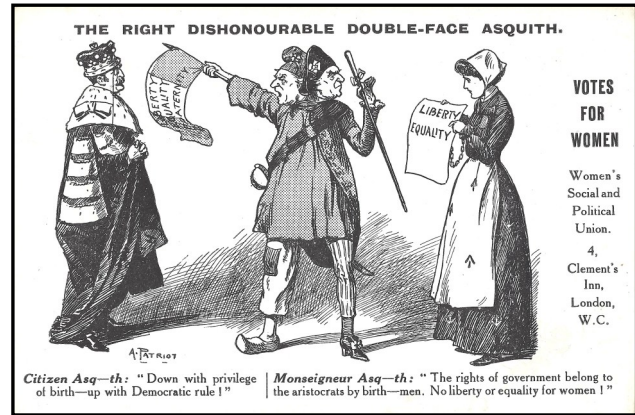
It is not known why Pearse became the regular cartoonist for *Votes for Women*. Elizabeth Crawford in her *Art and Suffrage, A Biographical Dictionary of Suffrage Artists*, from which much of the information here is taken, speculates that it was through his association with Emmeline and Frederick Pethick-Lawrence, the editors of the paper. When *Votes for Women* was first published in October 1907, it was as a monthly, and used as its front cover David Wilson’s *The Haunted House*, which had appeared originally in April of that year in *The Daily Chronicle*.

Replacing Wilson and his image of *Haunted House*, Pearse produced his first cover illustration for *Votes for Women* for the February 19, 1909 issue, and contributed a cartoon virtually for every week after until 1916, when the paper no longer contained a front-page cartoon. Overall, he drew over 400 illustrations for the journal. He continued on to work with the Pethick-Lawrences after they had been expelled from the WSPU in 1912 but still retained control of the paper. Earlier, in 1911, the Pethick-Lawrences mounted an exhibition of his suffrage art at the Women’s Press Shop at Charing Cross Road.

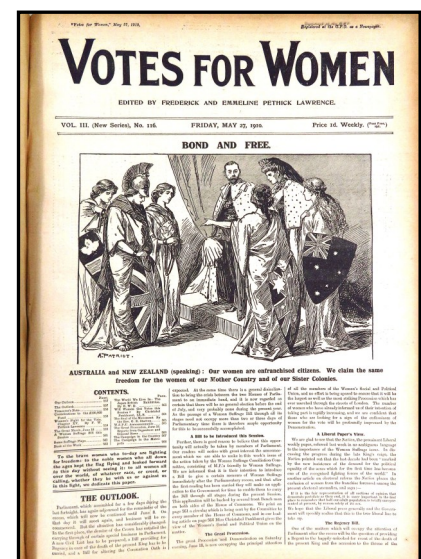
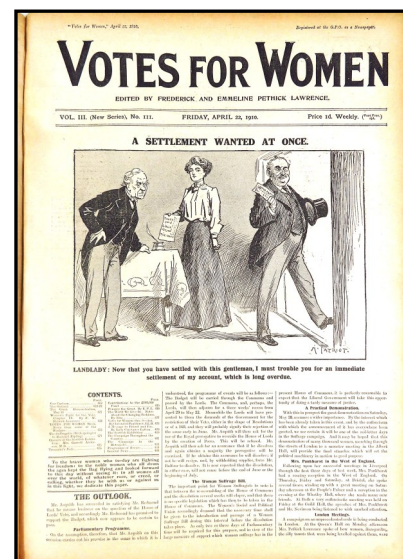
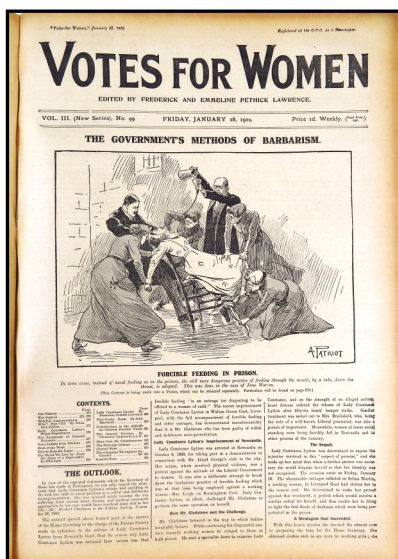
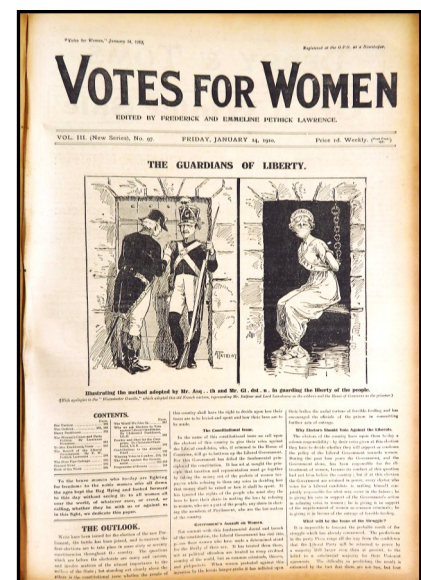
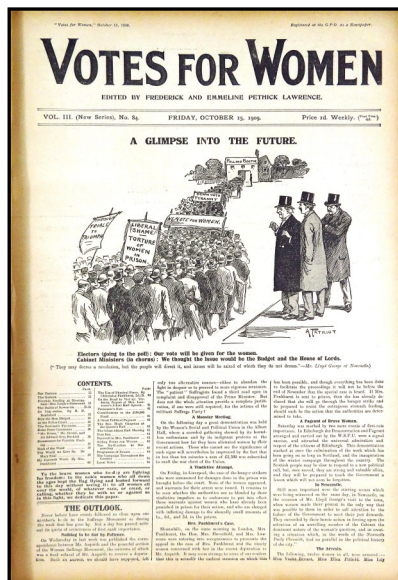
His cartoons for the paper have been described by Elizabeth Crawford as “very influential, deftly summing up the week’s turn of events.” His drawing for the January 28, 1910 issue of *Votes for Women* entitled *A Modern Inquisition* was quickly made into a poster for the W. S. P. U. The militant association produced at least two other posters of his illustrations, “Signing Backs” and “Double Face Asquith,” which also appear as postcards. While there may be others, the four postcards pictured below are the only known examples of his suffrage cartoons to appear in that medium.



... Alfred Pearse, cont'd



While producing suffrage cartoons for *Votes for Women*, Pearse continued to illustrate children's books and adventures for boys, his work for the suffragists apparently not being an impediment to his career. During WWI, his images of war heroes were reproduced on postcards. He accompanied New Zealand forces to the front in France as an official war artist. Despite his popularity, however, he was never a rich man, his contributions to the suffrage movement were apparently *gratis*, and he died without leaving a will.



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