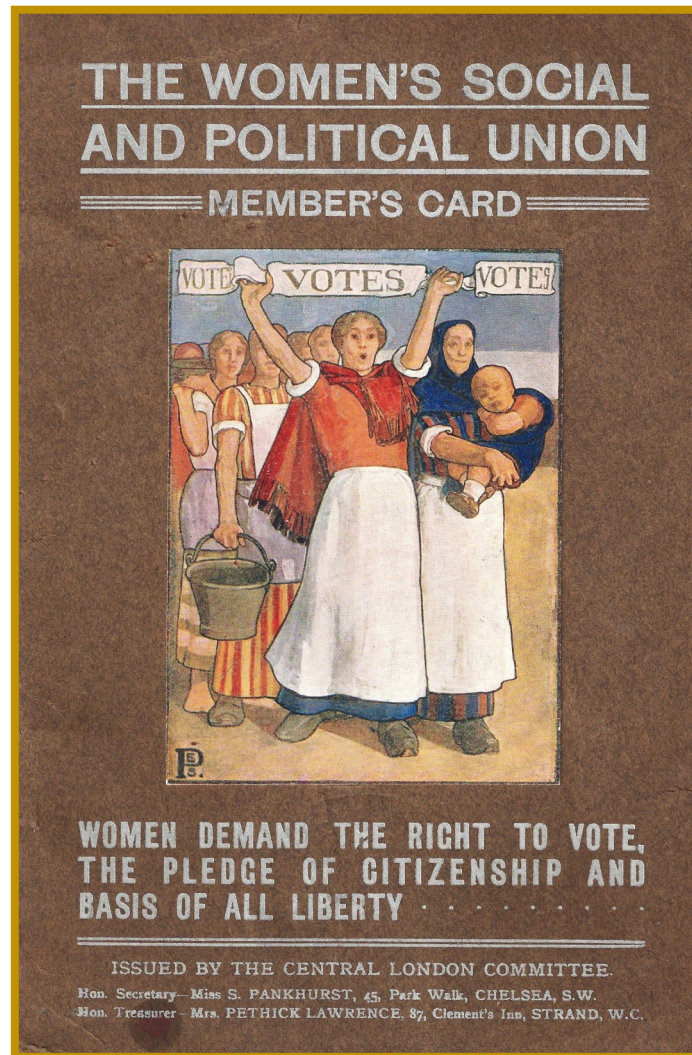


Issue # 65

Fall 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

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Editor's Notes

Tony Lee, President of the American Political Items Collectors, announced that recent issues of *The Clarion* have been downloaded to the APIC website. <https://apic.us/>. However, to have access to that portion of the website where issues are stored, one must be a member of APIC. Back copies of *The Clarion* can also be found on our Facebook site that Dave Holcomb has so carefully maintained. While there is obviously some overlap between the two sites, this additional source should add to our overall readership.

Russell Desimone, Rhode Island scholar and co-author of *The Broadships of the Dorr Rebellion*, sends us notice of an on-line exhibit by the Bowling Green State University Libraries entitled "Female Representations in Political Pins 1964-2016." The exhibit covers such categories as First Ladies, Negative Buttons, Family Values, Rosie the Riveter, the Female Vote, and Female Candidates. The exhibit was fashioned from the Bernard L. Karr Political Pinback Collection in the Brown Popular Culture Library that contains over 1,200 buttons, primarily from 1976 to 2016. The exhibit can be viewed at <https://digitalgallery.bgsu.edu/exhibits/show/femalepoliticalcollectables/intro>

We also received a nice note from Amanda Owen, filmmaker, writer, and the Executive Director of the Justice Bell Foundation dedicated to the preservation of the Pennsylvania suffragist Liberty Bell and the dissemination of its historical significance. She recently gave a film presentation and talk for the Lebanon County Historical Society about the Bell that was written up by Sue Bowman, a reporter for *Lancaster Farming*. Bowman's article can be viewed at the following link: https://www.lancasterfarming.com/country-life/antiques-and-history/the-justice-bell-s-historical-role-in-securing-women-s-right-to-vote/article_5b01f050-6663-50f7-8ee3-79f5631f276a.html?utm_medium=social&utm_source=email&utm_campaign=user-share

Amanda's book *The Justice Bell: Tracing the Journey of a Forgotten Symbol* that contains some fascinating historical photographs will be available shortly.

In the last issue of *The Clarion* we noted several recent books and articles that reflect a strong anti-suffrage bias, a few seemingly questioning the legitimacy of the movement itself. To this list we should add the 12-volume series edited by Danica de la Mora *Hidden from History—Voices Against Suffrage from the Silent Majority*. The series is self-described as "a compilation of letters, documents, flyers, pamphlets, ads, newspaper clippings, quarterly publications, cartoon illustrations, and other anti-suffrage memorabilia that are in the public domain but often are difficult to find." Such a series could be of value to the historian, providing cultural and political context to the story of women seeking the rights to equal franchise. Unfortunately, the series appears to have a strong ideological bias that denigrates the motives, methods, and goals of the suffragists. As the self-description continues, "most people have never heard their side [anti-suffragists] of the story, or the extensive actions they took to protect America from outside enemies, have never read their writings, and are not aware of any of their warnings about problems and circumstances that are continuing to transpire today. . . . In each 500-page volume of *Hidden From History*, the anti-suffragists highlight the criminal conspiracies and violence of suffragists that included ideological subversion and subterfuge, corruption, propaganda, arson, blackmail, burglaries, espionage, stalking, harassment, assault and battery, picketing, threatening and blackmailing the U.S. President and Congressmen, sexual and political blackmail, and other criminal conspiracies and violence." The series was published by Timeless Treasures, a self-publishing company in which de la Mora appears to be involved. While the series may have limited distribution, it is unfortunate that so many anti-suffrage publications have recently appeared.

Cover Image

The illustration that appears on the cover of this issue of *The Clarion* is that of a 5 ½” x 8 ¾” membership card for the Central London Committee of the Women’s Social and Political Union. It contains a tipped-in illustration of a group of working-class women demanding the vote. It was designed by Sylvia Pankhurst, daughter of the founder of the WSPU, Emmeline Pankhurst, and whose artwork was featured on numerous banners, leaflets, and badges issued for the Union. Her initials E. S. P. (“Estelle Sylvia Pankhurst”) appear in the lower left corner of the card. Both the card and some information about it come to us through the courtesy of Helen Pankhurst, Sylvia’s granddaughter. Neither the image nor her remarks below should be reproduced without her consent.

“In his book *Sylvia Pankhurst, Artist and Crusader*, my father Richard Pankhurst wrote of the membership card designed by his mother:

“Her doubt and uncertainties notwithstanding she remained a keen supporter of the WSPU and enthusiastically designed its membership card. One of her first artistic works for the movement, and in many ways reminiscent of the poster for the unemployed, the card was apparently conceived towards the end of 1906 or early 1907; it was a gouache, printed in bright colours. It depicted a procession of women workers in clogs, one carrying a pail and the other a baby. The figure in front holds up a scroll-like banner against a blue sky with the words, “Votes, Votes, Votes.”

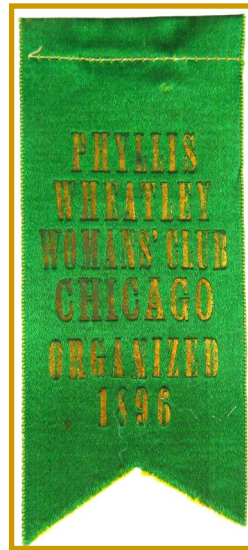
“This card was found in a box of her correspondence [Sylvia’s] in her home in Addis Ababa, Ethiopia. This was the home my father and mother lived in for many years after her death and was also the house I grew up in. I have a framed copy of the card in my home in the UK.”

Helen Pankhurst has recently collaborated with several jewelry companies who, in part, are using modern recreations of Sylvia Pankhurst’s original artwork for the Women’s Social and Political Union for their designs. A good portion of the proceeds of the sales of these items will be given to various women’s groups to support their social causes on behalf of women. She has teamed up with the firm Tatty Devine, who is now working with the UK charity Centenary Action, hosted by CARE International UK, to raise funds and support their campaign to achieve a gender-equal Parliament by 2028. Women now make up 40% of Parliament members. To see their collection and for information about ordering, click <https://www.tattydevine.com/blogs/news/tatty-devine-x-centenary-action?srltid=AfmBOorH44jtRDC4WmT7ifpIjeuvXLVEzTgFQgFPUDJfejzZ8cO1bf3J> One of the items that you will find there is a brooch based on Sylvia Pankhurst’s image that appears on our front cover.

Another collaboration involving Helen Pankhurst and the images of her grandmother, Sylvia Pankhurst, is with Resist and their collection “Women Count.” Again, proceeds will be given to Centenary Action. Their collection can be accessed at <https://wearandresist.com/collections/women-count>.



Phyllis Wheatley Club Ribbon



The above 2" x 4 ¾" gold on green ribbon imprinted "Phyllis Wheatley Womans' [sic] Club Chicago Organized 1896" appeared recently in the Heritage Americana & Political Showcase Auction held on July 12. It realized \$375 with buyer's premium.

Phyllis Wheatley, also spelled "Phyllis" and "Wheatly" (c. 1753-1784), is acknowledged as the first African American to have published a book of poetry. Born in West Africa, she was kidnapped and sold into slavery at an early age, when she was then transported to America and purchased by the Wheatley family of Boston, who were otherwise considered to be progressives. Slavery was made legal in Massachusetts in 1641 with the passage of the Body of Liberties. It was not abolished in that state until the 1780's following the Quock Walker case and the adoption of the Massachusetts Constitution.

Phyllis, unlike most slaves, was taught to read and write with the help of the family. The Wheatleys also encouraged her poetry when they saw her talent. She was quickly recognized in her community as a prodigy, one who was reading Greek and Latin classics in the original as well as difficult passages from the Bible. On a trip to London in 1773 with the Wheatley's son to seek publication of her *Poems on Various Subjects, Religious and Moral*, she met with many prominent people and almost had an audience with the King. The publication of her book in London on September 1, 1773 increased her fame in both England and America. George Washington even praised her work. Upon her return to Boston, she was manumitted by the Wheatleys, who both died within the next few years. Phyllis, herself, always in poor health, passed away in poverty in 1784 her talents notwithstanding.

In the 1890's, a number of Phyllis Wheatley Clubs (also Phyllis Wheatley Clubs) sprang up in the country in her honor. Established by African American women, their purpose and focus varied, but most were involved in community and personal improvement. Some helped in desegregation and voting rights efforts. The New Orleans Club founded in 1896 was the first training hospital for Black doctors and nurses. It also worked to achieve suffrage rights for Black women (Black men theoretically had the right to vote). The Billings, Montana Club was instrumental in helping to desegregate the city. The Nashville Club, formed in 1895 and generally recognized as the first of the Wheatley Clubs, also was concerned about housing and purchased a home in 1925 for elderly Black women. Other clubs focused on culture and literature. The Charleston, South Carolina Club hosted a series of events involving such prominent members of the Black community as Marian Anderson, Mary McCleod Bethune, Countee Cullen, W.E.B. Du Bois, and Langston Hughes.

... Wheatley Ribbon, cont'd.

The Chicago Club, whose ribbon above was auctioned off by Heritage, was established in 1896 by a group of Black women led by Elizabeth Lindsay Davis. It was the first Black women's club formed in Chicago, and was significantly bankrolled by Mary Jane Richardson Jones, a prominent Black activist and a wealthy widow. It purchased its first Phyllis Wheatley Home on Chicago's South Side for \$3,400 in 1906 for Black women who did not have any permanent housing. It also sponsored several continued learning programs, emphasizing the study of Black literature.

Historians in the past several decades who have researched the contributions of African Americans to the fight for woman suffrage have often turned to such organizations at the Phillis Wheatley Clubs for information. Unfortunately, such information can be scant as their activities were seldom reported in the white press at the time. However, there is little doubt that there were efforts by Black women through these clubs, whatever other activities that they were engaged in, to achieve the franchise.



Charles Evans Hughes Suffrage Related Paper Ribbon



The ¾" x 8 ¾" black on yellow ribbon or armband pictured above was issued for the Women's Campaign Train in support of Charles Evans Hughes run for the presidency in 1916 against incumbent Woodrow Wilson. Although not an "official" suffrage item, it, nevertheless, contains strong enough associations with the movement to merit consideration as part of the conversation.

The Women's Campaign Special involved a cross-country train trip that had been organized by Frances Keller. Beginning in New York City, the train made many stops along the way, including Buffalo, Denver, Cleveland, Chicago, and Indianapolis until it arrived at its destination at the Hotel Shattuck in Berkeley, California. Despite the appropriation of the suffrage term "Votes for Women" into the corresponding Hughes slogan, Keller insisted that "This is not a Votes for Women" train but a "Votes for Hughes" train and claimed that its non-partisan nature was buttressed by the fact that some of the women on board were "anti-suffragists." Her use of the term "non-partisan" also implied that this was not a Republican effort either but something that a group of independent women had put together. Other proponents sug-

gested that these women were essentially from the working classes.

But despite Keller's protests and reference to the non-identified anti-suffragists participating, the train did have strong movement ties and whose purpose may have been as much to promote woman suffrage as it was to advance Hughes' candidacy. Some of the travelers included Maude Howe Elliot, daughter of Julia Ward Howe, who wrote "The Battle Hymn of the Republic" and was one of the founders in 1869 of the American Woman Suffrage Association, Rheta Childe Doer, a distinguished journalist and first editor of the suffrage newspaper, *The Suffragist*, Elizabeth Freeman, British born American suffragist, who had participated in the 1913 suffrage hike from New York to Washington, Alice Burke who had made a cross-country trip in a Saxon automobile to promote suffrage, and Mrs. Raymond Robins, President of the National Women's Trade Union League.

What furthermore belied Keller's claim of neutrality on the suffrage question were sentiments expressed by speakers at campaign stops that strongly supported "Votes for Women." In California, Mrs. Robins proclaimed, for example: "We of the East cannot make

... Hughes Paper Ribbon, cont'd.

universal laws that will protect those who are weakest, who are the poorest of the poor, unless we get the vote. Charles Evans Hughes has promised, and he will keep that promise, to work for the Federal amendment which will create universal suffrage." Elizabeth Freeman argued that: "We are asking for the aid of every woman who has the vote so that we can get the vote ourselves." Even Keller, who had tried to disguise the suffrage nature of the trip, explained that when Woodrow Wilson went over to New Jersey to cast one vote for suffrage, it did not count in her estimation for a thing. "He was asked to come out for suffrage in time to have his influence help the cause, but he assumed the policy of watchful waiting."



In a scathing anti-suffrage editorial in the *Ranger-Review* of Glendive, Montana, the writer excoriated the Women's National Hughes Alliance, an organization that had created the Women's Campaign Train. He claimed that the Alliance was composed of "women aristocrats" of New York City who had bankrolled paid women agents to organize women "along non-partisan lines. These women for the most part are members of the New York branch of the Congressional Union, the militant suffragettes who headed by Mrs. Belmont of New York have brought Mrs. Pankhurst to this country on two occasions." The Women's Campaign Train and the Women's National Hughes Alliance denounced similar accusations as "lies."

Laura Evans, a Trustee of the University of Illinois, responding vociferously to the charge that the train party consisted of "millionaire women," arguing that the "train is 'manned' entirely by working class suffragettes," a statement that undermined Keller's characterization of the party as "non-partisan" with respect to the suffrage issue.

Wilson's presidency had disappointed many women who felt betrayed by earlier hints from the President that he supported a national amendment. Many turned to Hughes who had made comments to the effect that he supported woman suffrage. If there was National Woman's Party involvement in the Hughes campaign, it may have partly been the result of Alice Paul's policy of punishing the party in power, in this case the Democrats, no matter what the sympathies of individual members may have been, until suffrage was achieved.

The anonymous journalist cited above also charged that when the woman "from New York" who came to Montana to organize a state Hughes Alliance she "immediately sought the assistance of the 'local boosters of the Congressional Union.'" He indicated that Anna Howard Shaw of the National American Woman Suffrage Association, a rival organization of the CU, had previously warned about the infiltration of members of Alice Paul's group into the Women's National Alliance. This warning "has been confirmed by the appearance of the former Congressional Union employees, who are now being scattered through the suffrage states to boost the Women's Hughes Alliance."

All political campaigns involve charges and counter-charges, characterizations and mischaracterizations. Were the Women's Campaign Train and its umbrella organization the Woman's Division of the National Hughes Alliance simply fronts for Alice Paul's Congressional Union? Such an assertion might be hyperbolic but there is no doubt that there was strong support for Hughes among many suffragists who saw that backing the Hughes campaign, not Wilson's, could lead to success directly or indirectly for achieving "Votes for Women."

Pro-Suffrage Ballot Initiative in South Dakota with Immigrant Restrictions

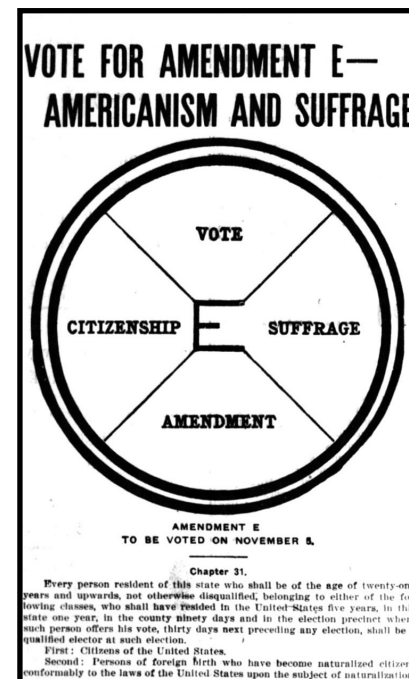


Because the pin pictured above contains the back paper of the National Woman Suffrage Publishing Company of New York, the publishing arm of the National American Woman Suffrage Association, it might be assumed that its purpose was generic, designed for all states. It was not. It was specifically manufactured for the 1918 Suffrage Amendment E ballot initiative held in South Dakota on November 5 of that year.

The amendment, which some have termed a “clever political maneuver,” was finely crafted by Governor Peter Norbeck with suffragist Mary Shields Pyle that ostensibly would protect the vote by requiring that a person be a United States citizen to cast a ballot. It also removed the word “male” from eligibility requirements extending suffrage to women who were U. S. citizens.

Prior to passage of Amendment E, South Dakota allowed non-citizens to vote provided they had declared their intention to apply for citizenship. This amendment took away that right and was specifically directed at Germans and German-Russians in that state who historically had opposed woman suffrage. The amendment’s proponents used the anti-German sentiment that accompanied WWI to link patriotism with suffrage. They warned of the “alien enemy” and celebrated patriotic suffragists. The red, white, and blue colors of this pin undoubtedly reflect the patriotic appeal of the campaign. Suffrage buttons were generally issued in either the colors of the issuing organization or of the state in which a campaign appeared.

The text of that amendment along with the design of the pin can be seen in the newspaper ad pictured above on the right from the Oct. 19, 1918 issue of the Madison Daily Leader of Madison, South Dakota.



The purposes of Amendment E were outlined in a July 1918 speech in Katona, South Dakota by Rene E. H. Stevens, Field Officer of the South Dakota Universal Franchise League. She noted that women were urged to take the places of men called to “the colors” by assuming jobs in munitions plants, foundries, car shops, and railroad yards. She argued that while they were filling up the places left by vacant soldiers, they still could not replace them at the polls. She compared this to the “Alien enemies, plotters and other disloyal men in our midst who cannot and will not be trusted in our munition plants nor in many war industries to which women are being urged, yet they vote.”

The pro-American thrust of the Amendment’s appeal worked, and women were given the vote and the franchise was taken away from immigrants who were not naturalized citizens.

Another Non-Suffrage Item



Photographs used with permission of John Koster

Several enamel badges, similar to those pictured above, have recently appeared on the marketplace with their sellers proclaiming with false confidence that these are suffrage items. Their arguments are based on the idea that the colors purple, white, and green that appear on the enamels are the true colors of the movement and that the thirteen stars also present represent the number of states at the time of the pin's issue that had granted women full voting rights. One merchant boldly asserted that the initials "SF" that appear on one variation stand for "Seneca Falls," and are part of an attempt to memorialize the historic Women's Rights meeting that took place there.

All these arguments, while interesting, do weaken under scrutiny. The tint here of one of the colors is more violet than the dark purple associated with the militant British group, the Women's Social and Political Union, and borrowed by some American organizations. The thirteen stars appearing on the badges more probably are an allusion to the original thirteen colonies than to the number of suffrage states at the time of the issue of the enamels. Moreover, there is no mention of any of these pins in any period suffrage journal nor have any been found in the holdings of a known suffragist. But if the above badges and their variations are not suffrage, what are they?

The answer, I think, can be found in another eBay posting by a merchant called "the-real-jimbo," who links them to the organization known as "The Wood-

men of the World." His listing includes three items from this group.



Image copyrighted by "the-real-jimbo"

The Woodmen of the World is a non-profit fraternal benefit company founded in 1890 by Joseph Cullern Root and based in Omaha, Nebraska that operates a large privately held insurance company for its members. Root created the name after having heard a sermon about "pioneer woodsmen clearing away the forest to provide for their families." With his own surname in mind, he wanted to start a society that would "clear away problems of security for its members." The history of the organization includes numerous acts of philanthropy and community outreach programs.

... non-suffrage, cont'd.

The Woodmen had a female auxiliary called “The Woodmen Circles,” whose initials “WC” appear on some of these badges. The other initials sometimes found, “SF,” refer to the Circles’ governing unit, “The Supreme Forest,” and not to “Seneca Falls,” as some merchants have erroneously asserted. A brief history of the Woodmen can be found at <https://en.wikipedia.org/wiki/WoodmenLife>. *The Clarion*

extends thanks to John Koster for his research on the matter.

The Woodmen badges are attractive, but merchants need to be more careful in identifying true suffrage memorabilia. Otherwise, the history of the movement can be subject to even more distortion than it has been.



Hake's Auction 244

Ted Hake's Auction 244, which closed on July 29-30, contained several suffrage pieces that should be of interest to the badge collector. All photographs here are used with the permission of Hake's Auction and are under copyright. All prices realized are shown with buyer's premium included.



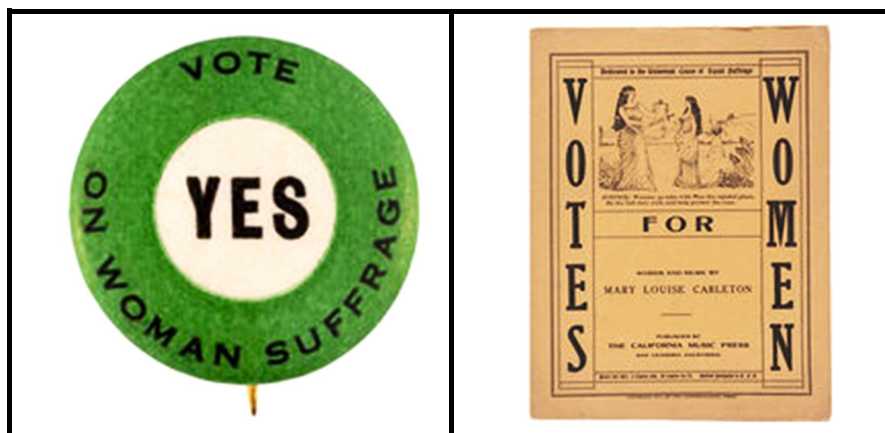
Perhaps the most iconic piece was the Sarah's Suffrage Victory thread holder, which, at one time, was advertised as a campaign fund raiser. Traditionally, “Sarah” had been identified as “Sarah Bagley, a Lowell, Massachusetts mill worker, labor reform activist, and first female telegraph operator who slipped from public view after 1848. In an article expressly written for the Fall 2022 issue of *The Clarion*, however, Gregory Cross provides convincing evidence that “Sarah” was more probably Sarah Swan Wald, wife of Chandler Blake, President of the Thread Holder company. Still highly desirable, this 4 ¼” tin piece with a removable celluloid top realized a final total of \$571.12. Its price was probably affected by a small chip on the left side of the top. The badge to its right, a 1 5/16” brass pin encased in an ornate frame, was produced by the International Alliance of Women,

founded by Carrie Chapman Catt in Berlin in 1904 and later based in London. Its Latin inscription “Jus Suffragii” or “The Right of Suffrage” was used as the title of the organization's newsletter. The purple, white, and green colors of the stones in the frame are those of the Women's Political and Social Union, but the IAW does not appear to have had any direct connection with the British militant group. The piece went for a healthy \$484. The third item in this row, a 1 ¼” purple, white and green celluloid pin, was issued by Harriot Stanton Blatch's Women's Political Union. The ten stars in the Trumpeter's flag represent the number of states that had granted women full voting rights at the time of the pin's issue. Often regarded as one of the best designed suffrage buttons, it drew a final bid with BP of \$885.00.

... Hake's, cont'd.



The 3/4" black on gold "Equal Suffrage" pin was probably produced in 1911 to celebrate the fact that California had just become the sixth state to grant women full voting rights (note the six stars around the perimeter of the design). While the pin is not rare, it still surprisingly failed to reach the minimum bid of \$100. A similar sized "Full Suffrage for Women" piece was manufactured by Bastian Brothers of Rochester. Hake's Auction noted that when they last listed this pin in 2021, it realized \$1,299. This example still brought a respectable \$354.00. The "Vote for Woman Suffrage November 1916" pin was used in a campaign in that year for an unidentified state. Hake's speculates that the pin was probably intended for use in West Virginia as they have handled a similar piece with that state's name on the text line. This example brought \$404.03, in line with recent sales.



The 7/8" "Vote Yes" pin was produced by Harriot Stanton Blatch's Women's Political Union. It resembles a similarly designed "Vote No" piece with a red border that was issued by the anti-suffrage forces. The intent here was probably that of a direct attempt to challenge the negative opposition by appropriating their design. The final price for this somewhat a scarce piece was \$433,61.

The one paper item in the auction was a 10 1/2" x 13 3/4" piece of sheet music entitled "Votes for Women," with words and music by Mary Louise Carleton and published by California Music Press for the successful campaign in that state in 1911. It is listed as item #S-1911-7 in Danny Crew's extremely authoritative *Suffragist Sheet Music*. It is also very rare as Danny could only locate at time of publication one other copy, this preserved at the Bancroft Library of UCLA. Its final price was \$1,139.35, which is one of the highest prices ever recorded for an example of American suffrage sheet music.



A Third Suffrage Martyr

Bob Cooney graciously has given *The Clarion* permission to reproduce via his article “A Martyr to the Cause” about Aloysius Larch-Miller, the third American suffragist to die for her beliefs. This article has been copyrighted by Bob and may not be reproduced in any form without his consent.

From **How Women Won the Vote**, Volume Two 2018 National Women’s History Alliance
Part of the preparation for the 2020 Suffrage Centennial.



Memorial marker for Aloysius Larch-Miller in Memorial Park, Shawnee, Oklahoma.

A Martyr to the Cause

GETTING GOVERNORS to call special sessions to ratify the 19th Amendment before the 1920 presidential election demanded everything from the women involved.

The complexity and cost were shown in Oklahoma. In their book, *Woman Suffrage and Politics*, Carrie Chapman Catt and Nettie Rogers Shuler included the following tribute:

"In September, Miss Aloysius Larch-Miller, secretary of the Oklahoma Ratification Committee . . . secured signed pledges from a majority of the legislators that they would attend, serve without pay, consider no other legislation and vote for ratification. When these were presented, the Governor's answer was a refusal to answer. . . .

"In January 1920, the Democratic State Central Committee called county conventions to select delegates to the Democratic State Convention. Many of these county conventions passed resolutions asking the Governor to call the session. Although she had been confined to her room for several days with influenza, Miss Larch-Miller attended the convention of her county – Pattawatomie – and spoke for the resolution in opposition to Attorney General S.P. Freeling, one of the ablest orators of the State and also the strongest opponent of woman suffrage in Oklahoma. Her enthusiasm and eloquence carried the day for suffrage. The resolution was adopted. For her the price was her life. The exertion proved too heavy a tax and in two days she paid the supreme sacrifice for the cause she had served."

Aloysius Larch-Miller, 33, described as a gifted orator with abundant energy, charm,

Suffrage Silent Movies Redux

The cover image for the Winter 2024 *Clarion* was that of a promotional piece for the 1912 Siegmund Lubin's silent movie with a suffrage theme entitled *A Complicated Campaign*. Although there is written material about this film that survives it, no actual copy is extant as is the case with over 80 % of silent movies. Because there was interest in our image, we have included in this issue a different promotional piece for another silent movie called *The Suffragette Sheriff*, which starred Alice Joyce, William H. West, Jane Wolfe, and Carlyle Blackwell. It was directed by George Melford and distributed by Kalem Company. This advertisement appeared in a 1912 issue of *The Moving Picture World*, a trade publication that was distributed to theater owners who sometimes displayed these ads to promote upcoming movies.

The plot for *The Suffragette Sheriff* was simple enough. The household of Rattlesnake Bill and his complacent wife was uprooted when his sister, an ardent suffragette, came to visit. Under her influence, Bill's wife became an active feminist, leaving home and forcing Bill to undertake the household duties, which he found to be decidedly irksome.

When Bill's wife became elected sheriff, he became desperate and decided to hatch an elaborate plot to embarrass her and make her come home. With the help of his cronies, he pretended to kill a man, leaving it to his wife to bring him to justice if she could do it. Old Judge Soft was apprised of the plot and agreed to participate. Unbeknownst to Bill, however, his resourceful wife overheard his plan and devised one of her own. When his trial was conducted, Bill was "found guilty." When the magistrate calmly issued the command: "Sheriffess, carry out the execution," Bill could find no change of heart in his wife's determined expression. He was led to the gallows, and his cries of "This has gone far enough" were ignored. When the trap was sprung, however, the schemer fell not into oblivion but into a tank of water that had been installed by his wife and her deputies.

THE MOVING PICTURE WORLD

KALEM

The Lair of the Wolf
A Drama Of Present Day Life
Released Monday, July 15th

The Suffragette Sheriff
A laugh provoking satire on Western politics
Released Wednesday, July 17th

A Prisoner of the Harem
Produced in Egypt
ON THE SAME REEL
Egyptian Sports
Photographed in Cairo, Egypt—Released Friday, July 19th
Coarse Screen half-tone cuts of principal Kalem Players 40c and 60c each, postage prepaid

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

A few notes on the actors. Alice Joyce appeared in more than 200 films in the 1910's and 20's. She was primarily known for her roles in the 1923 film *The Green Goddess* and its 1930 remake. Despite her fame, she related that D. W. Griffith, the famous director of *Birth of a Nation*, once called her "a cow." Sarah Jane Wolfe was a leading character actor of the decade and appeared in over 100 movies, including an important secondary role in the 1917 *Rebecca of Sunnybrook Farm*. George H. Melford, the director, was also an actor himself. In 1921 he directed what is probably his most famous film, *The Sheik*, starring Rudolph Valentino.

For those of you who are interested in suffrage themes in silent movies and how they impacted American culture, you might try to get a copy of the 2003 film *Suffragettes in the Silent Cinema*, produced by Kay Sloan and distributed by *Women Make Movies*. In this assembly of footage from the silent era, Sloan shows how filmmakers from both sides of the issue used the medium to create powerful propaganda and images about women. Clips are shown from such productions as *A Lively Affair* (1912), *A Busy Day* (1914), and *What 80 Million Women Want* (1913). The movie can be downloaded for \$3.99 from <https://vimeo.com/ondemand/suffragettesincinema> or a clip for free at <https://www.youtube.com/watch?v=K90Woejs6xI>.

A Waitresses' Rebellion and an Early "Me Too" Moment

The postcard pictured below shows a scene of the staff and officers of "Ken's Kabin's Restaurant" outside the opening of their new business at 82 Brompton Road in London on April 13, 1908. The restaurant was named after Emily "Ken" Ware, who had led a revolt of waitresses from a similarly named "Cabin Restaurant" located in Piccadilly Circus. The card is autographed by Ware, which suggests that it may have been used as a fundraiser for the strike.



The revolt and subsequent exodus from "The Cabin" began on April 4, when an unnamed waitress was dismissed from the restaurant by its manager, a Mr. Toller, for no apparent reason. The staff, including cooks, momentarily stopped work in protest. On April 6, Gertrude Tuckwell, President of the Women's Trade League, sent a message to the general manager of the Cabin Restaurant chain, a Mr. Frankenburg, demanding not only the reinstatement of the fired waitress but also the dismissal of Toller. When Toller was still in his position on Wednesday, April 8, the waitresses downed their tools and went on a formal strike. In a hastily written note, Frankenburg agreed to reinstate the fired waitress, but Toller remained in his job.

Several days later, when Frankenburg refused to formalize his hastily written note, the waitresses staged another protest, this time with the help of the Women's Freedom League (WFL), a prominent suffrage society. The waitresses themselves were led by Emily "Ken" Ware, who may have been the original fired

employee. At the protest on April 9, the marchers' ranks were swelled by outside sympathizers. A provincial newspaper reported that a male employee had attacked a female employee, and Ware, herself, asserted that Toller had attempted to "kiss her." A French magazine published a color lithograph in which Ware was pictured on the top of a restaurant table, dressed in her waitresses' uniform, giving her boss a scolding.

The waitresses then left their jobs on that day and formed an organizing committee with the help of the WFL, who sponsored mass protests at Trafalgar Square and sought donations for the waitresses. The WFL's efforts were highly successful, and support came from all quarters including trades unionists and feminists. Businessmen, theatre owners and wealthy members of the public made huge donations to the strike fund. A wealthy property owner, Mrs. (or Lady) Holland, offered the strikers rent-free occupancy of a place across the street from Harrods for use as a restaurant that they themselves would run. Although

... Rebellion, cont'd.

hastily put together, it opened its doors on April 13 and became an immediate success with over 1,000 customers soon entering its doors. Mrs. Holland, seeing the profits come in, demanded to own the business herself instead of the workers. The dispute went to court, was settled, and the waitresses were then able to open a new, highly successful restaurant in Leicester Square.

If you look back at the group of waitresses and their supporters pictured in the image at the top of the pre-

vious page, you will note that #10 is identified as “Miss Manners, Hon. Treas.). This figure is Muriel Manners, part of the WFL contingent organized to help the waitresses. Matters was later to become famous for taking part in a caravan tour on behalf of the WFL throughout south-eastern England, chaining herself to the Grille at the House of Parliament, and renting a dirigible to shower both the King and Parliament with suffrage leaflets. *The Clarion* would like to thank Frances Bedford for her help in authenticating Matters’ image on this card.



The Badges of the Women’s Social and Political Union

Many of you are quite familiar with the story of the militant British suffrage association, the Women’s Social and Political Union. For those of you who are not, its history is readily available. The purpose of the account below is simply to highlight dates and events that impact directly or indirectly on the buttons or badges pictured in this article. A few notes first, however. The English prefer to employ the term “badge” instead of the American “button,” although they are certainly familiar with our usage. For this reason, I will be referring to “badges” throughout here. Secondly, you might notice that “Woman” is pluralized as “Women” in the name of the Union. This, again, is traditional for English suffrage groups, who tended to use the plural form in their nomenclature where their American counterparts used the singular (i.e. “National American Woman Suffrage Association”).

The Women’s Social and Political Union (WSPU) had its start on October 10, 1903 when Emmeline Pankhurst invited a group of women from the Independent Labour Party to her home at 62 Nelson Street in Manchester to form an independent women’s movement, believing that the ILP was not responsive enough to the needs of women. The resultant WSPU restricted its membership to women only, although an exception appears to have been made for Frederick Pethick Lawrence, who, along with his wife, also named Emmeline, provided much financial support to the group.

1905 saw the birth of the iconic slogan, “Votes for Women.” The story behind its creation involves the WSPU’s hopes that year that the impending election in which Liberals were predicted to take over after twenty years of Conservative Government might finally result in the franchise for women. Pankhurst’s Union was determined to know if Liberal reforms were going to involve “justice to women.” Accordingly, a group of its members went to a meeting at the Free Trade Hall in Manchester where Sir Edmund Gray was the chief speaker. They brought with them a large banner that they planned to unfurl from the gallery with the words: “Will the Liberal Party Give Votes for Women?” Unfortunately, they could not get all the seats they wanted, so they cut out a small banner with the inscription “Votes for Women” that they could hang. In Pankhurst’s words, “Thus, quite accidentally, there came into existence the present slogan of the suffrage movement around the world.”

In 1907, dissension rose in the WSPU as a group of women led by Charlotte Despard, Teresa Billington-Grieg, Edith How Martin, and Caroline Hodges wanted a democratic constitution for the Union as opposed to the autocratic and militant leadership of the Pankhursts and the Pethick-Lawrences. In September of that year, the four were among a group of women to break away from the Union, although their new organization retained the title of “The Women’s Social and Political Union,” implying that they were the “true” WSPU. The Pankhurst group accordingly renamed

... WSPU, cont'd.

itself “The National Women’s Social and Political Union.” By November of that year, however, the breakaway group decided to now call itself the “Women’s Freedom League.”

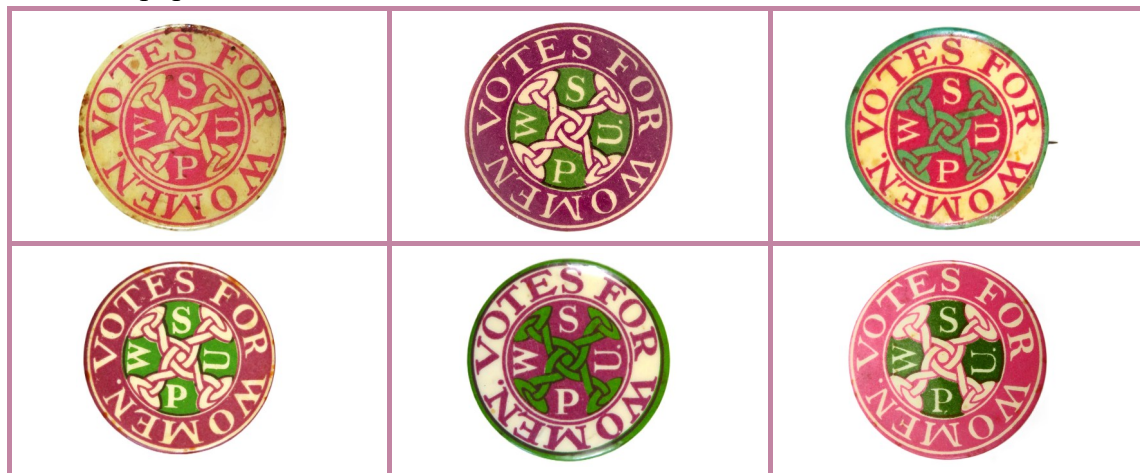


For the collector, this rebellion and its aftermath are seen primarily in postcards. Some of the photo cards picturing Teresa Billington-Greig and other “rebels” have the original title “WSPU” either hand stamped or written over with the words or initials of the “Women’s Freedom League.” Many of the photo cards of the Pankhurst group were now labeled “National Women’s Suffrage and Political Union.” This additional word “National” was retained for a small period of time in the title before it reverted back to its original form before the break. All badges produced by the Pankhurst group, however, in contrast to the title on postcards continued to use the form of “WSPU,” never adding the word “National” or its initial “N.”



1907 was also the year of the creation of the publishing arm of Pankhurst’s WSPU (from now on these initials will be used to designate the Pankhurst organization only). The Woman’s Press, organized by Frederick Pethick Lawrence, joint editor with his wife of “Votes For Women,” was created on a “distinct basis,” theoretically but not actually separate from the WSPU. Its wholesale and retail sales were initiated in a special room at the WSPU Headquarters at Clements Inn. As Lawrence was to point out later, however, the name “Woman’s Press” was a misnomer. “We never did any printing ourselves.” Still, Lawrence was a merchandising genius. While the primary purpose of the press was to print movement literature, he engaged heavily in producing most of the WSPU memorabilia that attracts collectors today, including badges, postcards, card games, ribbons, and other collectibles. While the WSPU was never the largest of the English suffrage organizations (the National Union of Women Suffrage Societies was), they definitely produced the most campaign three-dimensional artifacts.

The color scheme of the WSPU of purple, green, and white was devised in May of 1908 by Emmeline Pethick Lawrence, treasurer and co-editor with her husband of the Union’s journal “Votes for Women.” She glossed the colors as the following: “Purple is the royal color. It stands for the royal blood that flows through the veins of every suffragette, the instinct of freedom and dignity . . . white stands for purity in private and public life . . . green is the color of hope.” Elizabeth Crawford notes that some early WSPU banners were cast in red and white and these may have been the Union’s original colors before the introduction of Emmeline Pethick Lawrence’s new ones. One early badge, as seen below, is in red and white. It later was reprinted in several versions in the popular color scheme.



... WSPU, cont'd.

The WSPU suffered another major setback in 1912 when Frederick and Emmeline Pethick-Lawrence were

[illegible]

The following group of badges, while not complete, does illustrate a range of WSPU label material.



U.K. Suffrage Ribbons

Women suffrage ribbons from the United Kingdom are rare, and the three examples illustrated below from the Women's Social and Political Union (WSPU) are among the few that have surfaced in recent years. In America, there were numerous organizations that held annual conventions and produced many delegate ribbons for their attendees. In the U.K. ribbons for the most part were intended for use only by speakers and organizers of demonstrations, not delegates.



The ribbon on the left was produced for one of the chief marshals at the Great Women's Sunday Demonstration at Hyde Park, 21 June 1908, the coming out party for the WSPU, which attracted approximately 500,000 persons and was at that time the largest demonstration ever held in London. The ribbon in the center was worn by a speaker at the WSPU Great Demonstration in Hyde Park, 23 July 1910. The Demonstration was a large-scale protest to support the Women's Conciliation Bill, a proposed piece of legislation that would grant some women the right to vote. Organized jointly with the Women's Freedom League, the event drew an estimated 20,000 to 30,000 participants and spectators, featuring numerous speakers at various platforms within Hyde Park. The Deputation ribbon on the far right was issued for a march on Parliament held in November of 1910, an event that was later termed "Black Friday." When the event was planned originally, it was assumed that Parliament was about to give its final approval to a bill granting women over 30 the right to vote. However, just prior to the bill's passage, Prime Minister Asquith dissolved Parliament, ending any possibility that the bill would lead to "Votes for Women." The suffragettes were furious, but when they now marched not in celebration but in protest over Asquith's action, they were met with a hostile police force that subjected them to beatings and, in some cases, sexual assault.