

VOTES FOR WOMEN

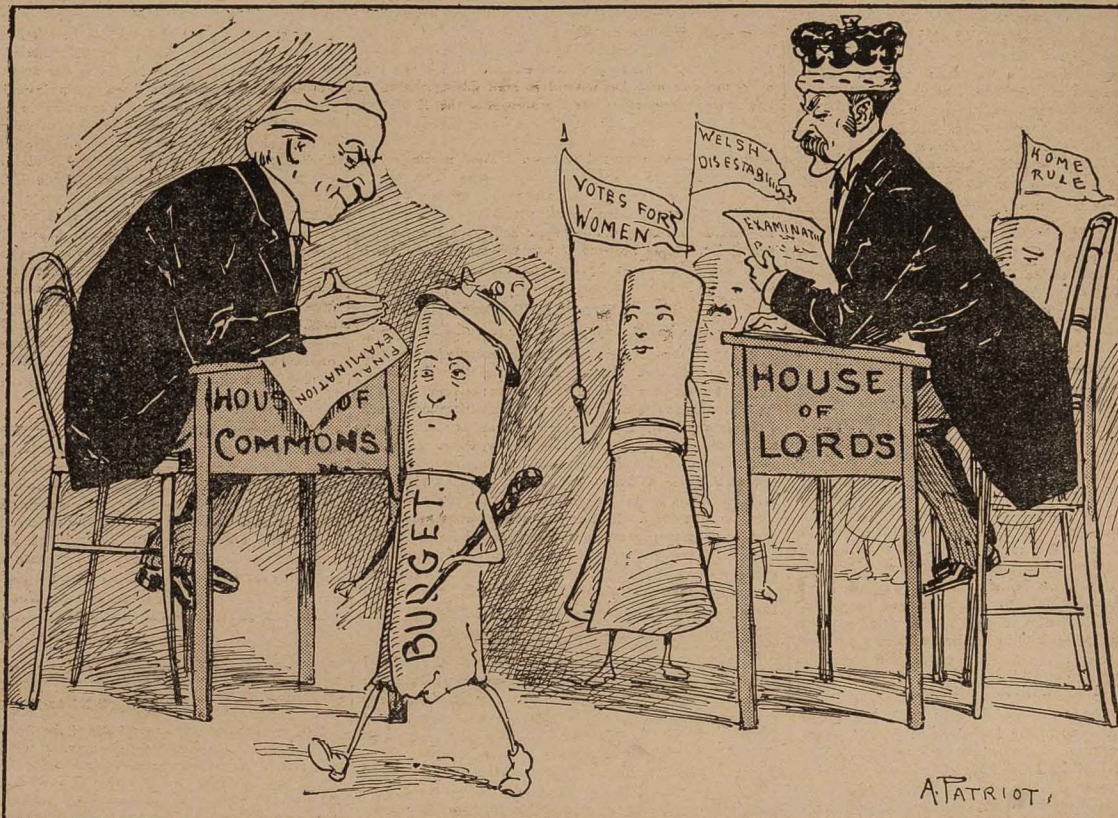
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OUR TURN NEXT.



A. PATRIOT.

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To the brave women who to-day are fighting for freedom; to the noble women who all down the ages kept the flag flying and looked forward to this day without seeing it; to all women all over the world, of whatever race, or creed, or calling, whether they be with us or against us in this fight, we dedicate this paper.

THE OUTLOOK.

The Budget is now practically disposed of. The Commons are adjourning until Thursday, May 26, and the Lords for a whole month. After this recess the Lords have to devote themselves first to Lord Rosebery's proposals of reform and after that to those sent up to them by the House of Commons. During this interval there will be an opportunity, provided the Government are prepared to consent, for the consideration and passage of a Woman's Suffrage Bill. Between now and then the principal energies of the Suffragists have to be concentrated on securing that this is actually accomplished.

The Procession on May 28.

One of the most effective means of securing this result will be to make the procession and demonstration of

Saturday, May 28, not merely a fine spectacle, but a demonstration which for numbers and enthusiasm far surpasses anything ever done previously along similar lines. Already the seating accommodation of the Albert Hall is being taxed to the uttermost, so that the very largest number of people it has ever held on any one occasion will be found in the hall on that day. Members of the Women's Social and Political Union who have not yet secured seats for themselves and their friends are therefore invited to make immediate application to Clements Inn. Also, the whole procession is beginning to assume living shape. The sections and groups are being filled out in anticipation of actual contingents, and it is already seen that the whole length of the Embankment from Westminster to Blackfriars will be insufficient for the procession, and Whitehall Place and Queen Victoria Street are being called into requisition to provide the necessary supplements.

Sir Rufus Isaacs on Militant Methods.

Speaking on Thursday last week, Sir Rufus Isaacs, the Solicitor-General, finally disposed of the cant and hypocrisy which Liberal statesmen have meted out to women with a view to discountenancing the blows which they have struck in the cause of freedom. Sir Rufus Isaacs, referring to the anti-Veto campaign, said that "they did not need to have recourse to bloodshed or violence to carry on their schemes of progress and reform, because they had a fairly good franchise, which was an assurance that the will of the people, in these democratic days, must prevail." The obvious meaning of these words is that women, who because they are women are outside the franchise, and therefore are not included in the "people," may need to have recourse to bloodshed and violence because there are no assurances that otherwise their will will prevail. For our part, we devoutly hope that the slight violence that the women have done will be taken as a symbolic indication of what women are prepared to do if driven to desperation, and that politicians will not force

women to serious violence or bloodshed before they are willing to concede their demands.

The View of the "Westminster Gazette."

In commenting on this statement of Sir Rufus Isaacs, the *Westminster Gazette* of Friday last goes even further than the Solicitor-General and proceeds to say:—

The fact that there has been no violence and disorder should be a matter for satisfaction. We think this is a very important point, and we commend it to the defenders of the peers. Formerly, when the great mass of the people were voteless, they had to do something violent in order to show what they felt; to-day the elector's bullet is his ballot. Let no one be deceived, therefore, because in the present struggle everything is peaceful and orderly, in contrast to the disorderliness of other great struggles in the past.

Thus the *Westminster Gazette* feels it necessary to make somewhat of an apology for the absence of violence in the present anti-Veto campaign, and makes it plain at the same time that this apology would be inadequate if men were voteless; for then they would have "to do something violent in order to show what they felt." After this no further onus rests upon the Suffragettes to justify their militant campaign.

Victory for an Irish Suffragette.

Mr. T. M. Healy, K.C., M.P., secured a verdict of acquittal for an Irish Suffragette on Saturday last in Dublin Police Court. Mrs. Garvey Kelly had been arrested at the time of the Christabel Pankhurst meeting for chalking an announcement on the pavement. The defence put forward was that there was no obstruction, and that the form of the summons was bad. The Bench concurred in this view. From this decision it would appear that in Dublin, at any rate, chalking the pavement in itself is not an offence, and that unless in consequence of performing the action an obstruction is actually caused in the highway it is not punishable.

Medical Prison Commissioners.

A debate took place on Friday last in the House of Commons on the Prison Vote, in which the appointment of

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- BOOKS RECEIVED.**
- "Seven Short Plays." By Lady Gregory. (Dublin: Maunsell and Co., Ltd. 3s. 6d. net.)
 - "Charlotte Grace O'Brien." By Stephen Gwynn. (Dublin: Maunsell and Co., Ltd. 3s. 6d. net.)
 - "The Kiltartan History Book." By Lady Gregory. (Dublin: Maunsell and Co., Ltd. 1s. net.)
 - "The Bell-Branch." By James H. Cousins. (Dublin: Maunsell and Co., Ltd. 1s. net.)
 - "First Love." By Marie Van Vorst. (London: Mills and Boon, Ltd. 6s. net.)
 - "Reform of the Electorate." By Candidus. (London: Frank Palmer. 1s. net.)
 - "The Quest." By Dorothea Hollins. (London: Williams and Norgate, 4s. 6d. net.)
 - "The Divine Minstrels." By Auguste Bailly. (London: Lee Warner. 5s. net.)
 - "The Iphigenia in Tauris." By Prof. G. Murray. (London: Geo. Allen and Sons. Cloth 2s., paper 1s.)
 - "Modern Woman: Her Intentions." By Florence Farr. (London: Frank Palmer. 2s. 6d. net.)
 - "Insurrections." By James Stephens. (Dublin: Maunsell and Co., Ltd. 1s. net.)
 - "The Englishwoman's Review." April. (Publishers: 23, Berners Street, Oxford Street. 1s. net.)

"BEAUTY FOR ASHES."

It was late February; even the winter had had its day; the sparkle of frost, the braiding cold, were gone, all was dull, grey and sad. I was in an express train flying through the North and Midlands, and on either side was stretched that manufacturing and mining country so well named the "Black Country." As it happens, it is my native place, and, as we whirled through it, I recalled childish recollections of returns from summer holidays, from the sea and from the Welsh hills through dark and early summer nights when the furnaces low down on the earth with their belching flames and smoke meant nothing to childish imagination but the hell fire of Sunday's preaching. But at any rate there was a thrill in it which lasted until the next chance of a surreptitious feasting on the pictures by Gustav Doré illustrating the Inferno of Dante.

But in daylight, with only the heaps of cinders, clinker and ashes to mark the place of mine and factory, and with life's knowledge, gathered for the most part first hand, of the sordidness, the ugliness and the privations and sufferings wrought by the monsters of greed and selfishness on our English boys and girls, there was not even a thrill of hell fire; all was hopeless, dull, and life itself seemed symbolised by the ashes of a burnt-out fire.

And then in an hour all was changed!

I was in the Town Hall of a big northern town, and in the distance I heard the sounds of laughter, merry voices, and jingling bells, and amongst the people with whom I waited, there was an air of expectancy, of vivid life, quite unusual in a crowd of city toilers just released from the week's grind in shop and factory. And behold! suddenly we were back in the glorious days when beauty in song, in form, in colour, was a living thing, when joy was a vital energiser, when youth and grace were manifestations of the Gods men worshipped; and the transformation into another world was complete as there trooped into this big, ugly hall, a merry band of English girls, daughters of the people, of the men who worked for bread in the bowels of the earth, and of mothers who tend the looms and send the shuttles flying in the monster factories of the North. These were girls, too, from whom our civilisation takes toll of youth and strength in undue measure—as it seems to those of us who know. And yet on this Saturday afternoon, here they are competing in friendly rivalry in dance and song and game, wearing pretty, simple frocks, dainty and sweet, with coloured sunbonnets, ribbons, bells and stieks, for all the world as if they were on a village green or at a country revel in the spacious days of good Queen Bess.

In an hour they are gone, back to their homes, and on Monday they will be again at work in factory and in mill. I too am back in the train, speeding through the heaps of clinker and ashes in the Black Country of modern England.

And as the train moves on I think—and think!

What is it I have seen? What does it mean? Whether it is leading? But as I meditate the answer comes, and I know that in the revival of folk art, which is part of the nation's life to-day, and of which I have only seen one glimpse in that happy-troupe of girls, is the salvation of our country from the materialism, and ugliness, and cruelty, which has broken the spirit and dulled the mind so long.

It is three hundred years since the surging life, the living force, the spirit and the beauty of England were incarnated in Shakespeare, our greatest poet and dramatist, and we are only just beginning to understand what that incarnation meant and still means. The working out of this knowledge, which is taking place in city and in village amongst the unlettered and the cultured alike, in the revival of morris dancing, the performance of village plays and in the singing of folk songs, is centreing at Stratford-on-Avon, where a movement is afoot for the gathering in of all these forces which make for the revivifying of a nation effete with over-civilisation and great riches. It is a movement which will give us beauty for ashes, the oil of joy for the garment of heaviness. And to this centre are moving in an ordered procession those who have this ideal before them, and the young folks whom they are teaching, and who follow gladly in their steps. For some twenty years there has centred round the birth-place of Shakespeare, inspired by the selfless spirit of Frank B. Benson, a movement for the presentation of Shakespeare's plays in the only theatre in England not run for dividend. It is fitting, therefore, now that the time is ripe for further development, that this annual festival, held for some weeks in April and May, should be enlarged and extended to include those who cannot for various reasons join in the actual birthday celebrations. This year will see the beginning of that extension.

The teachers are coming and the children, the folk singers of long ago, and the folk singers of to-day, the merry morris men, and the children whom they have taught to dance, the writers of the drama of to-day, and the artists who show us the living drama of the past.

Painters and singers too are gathering there, all with one thought, to give to England, whom we love, something of that spirit which not only earned her the name of "Merry England," but which also gave to her her leaders, her sailors, and her soldiers, her poets, and singers.

There are those of us who think that this movement towards a saner and a more beautiful national life is inevitably linked to the world movement for the freeing of the souls and bodies of women, and that not until this is accomplished, and its outward and visible sign in our possession, shall women be able to play their part in the Art Revival to which the needs of the nation call them to-day. All details of this extended Festival can be had from the office of the *Esperance Guild for Morris Dancers*, Craven House, Kingsway, London, W.C. —MARY NEAL.

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Practical Notes on Present Fashions.

One effect of the gradual development of the present fashions in dress is that we are left with the widest range of choice that has been offered to women for many years. Be our figures what they may, there is something to suit, and contrasts are everywhere met with. London has not yet adopted some of the extremes which have been exhibited in Paris, the Englishwoman showing her customary discretion in selecting new ideas without lending herself to their exaggerations. The clinging skirt, the tunic, and the wealth of embroidery which are all alike typical of the more elegant costumes are illustrated in an evening gown at Messrs. Shoobred's. The frock is of a dull shade of peacock blue satin, and the tunic is formed of shot ninon, heavily trimmed at the hem by bugles on net. The sleeves, again, are of the ninon, net, and beryls, while at the waist a large rose in metal of a dull gold introduces a point of interest, and adds to the artistic effect of the whole. A costume such as this has both beauty and dignity, striking the happy mean between the contrasting tastes of the moment.

The call for shorter skirts, while it extends in some cases to evening dresses, is most apparent in the distinctively English tailor-made costume. One such, also from Shoobred's, is in navy blue serge, the skirt having a panelled effect, divided by groups of pleats. The coat carries much soutache braiding, and the large cuffs are lined with Paisley satin. A striking note is introduced by oblong agate buttons of great size.

Such a dress as that just described is necessarily somewhat expensive, but the same firm caters for the cheaper demand with a coat and skirt in hopsack-frieze. The collar of the short coat is of satin, and outlined by narrow braid. The lined skirt is simply gored.

One of the most smart of tailor-mades, which embodies more than one novel idea, comes from Marcel et Cie., of Baker Street. Beautifully carried out in a natural tussore silk, the coat is heavily embroidered with soutache, a single line of which is carried down the skirt to continue the opening of the coat. The coat itself offers a choice of no less than three effects. It can be buttoned across, one side can be opened displaying a broad single revers, or the two revers can be exhibited. With a little bolice of net decorated with coloured embroidery, the dress is altogether charming.

Still on the subject of the tailor-made gowns, one may notice a simple coat and skirt, the design of Rebecca Gordon, of 16, Belgrave Road. Both coat and skirt are short, the latter having a box pleat at the back, and buttons outlining the front gore. With satin collar and cuffs, the dress is neat and simple, in a dull purple cloth, although it can, of course, be made in other shades.

The use of two materials, the one thrown over the other, which has been conspicuous in evening gowns for some time, is extending to the afternoon costume. The upper material is not necessarily of gauze, as is shown in a costume by Zara, of Conduit Street. Here the underskirt is of green Shantung, and the upper of silk crepon exactly matching in shade. The Shantung is carried round in a broad hem, and has heavy braiding upon it. The waist belt, the cuff of the three-quarter sleeve, and the yoke are all braided to match.

Another distinctive style of afternoon dress, the design of Forma, of Conduit Street, has the bodice draped in a fichu effect and falling into paniers which sweep behind, are caught at the back and form the train. The whole of this is in a soft satin shot in green and brown, while the under dress is of Tyrian silk, hand embroidered at the hem in golden browns and greens.

For morning and country wear this year linsens are to be as popular as in the past, for, in spite of the much exaggerated uncertainties of our weather, the occasions for which such a costume is suitable are many. A linen dress at Thelma's, in Southampton Row, has been called the "Claudine." The bodice is under Magyar influence, the skirt has a plain broad hem about 16 inches deep, and into this the upper portion is slightly gathered. Cut low in the throat, with the collar open-worked in soft shades of purple and green, the costume suggests itself as an admirable garment for summer campaigning.

For a child, one of the most practical, and at the same time beautiful, dresses I have seen is designed by Amy Kotz, of Great Marlborough Street. Cut from green or blue Liberty serge, with a Llana cloth blouse and a hand-embroidered yoke, it is a notable bargain.

Speaking of practical dress, the memory comes of a remarkable hat at Thelma's. Of satin, it does not differ in appearance from an ordinary hat, but there is not a single wire in its framing, and it can be folded, crushed, and even subjected to some maltreatment without losing its style. Another effective hat for campaign purposes would be that designed by Spiller et Cie., of Baker Street. With a hint of the Napoleonic in its shape, it can be made in different colours of straw, but all edged with black, and carrying a black rosette. This is a thoroughly useful hat for hard wear. More fitted for dress occasions is the "Marin," designed by Madame Bowditch, of Baker Street. This is a large hat, affording grateful shade, the material being a blue straw, the colour of which is thrown up by a black straw band beneath the brim. A large flat bow of black velvet and a band of the same round the crown, make a tasteful and captivating "crowning glory." Last week the address of Violetta was incorrectly given. It should be 71, George Street, Portman Square, W.

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