UCL CULTURE

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Journeys in gender equality at UCL

Disrupters and Innovators: Journeys in gender equality at UCL

UCL Octagon Gallery

3 September 2018 – 3 February 2019

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www.ucl.ac.uk/culture/projects/disrupters-and-innovators

Cover image – *Octogon Gallery*, photographer Mary Hinkley, © UCL Digital Media

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INTRODUCTION

This exhibition was dedicated to a group of remarkable women from a century ago whose lives and careers were shaped by what they learnt, taught and researched at UCL. The perseverance, originality and ingenuity of UCL women continue to inspire. Their contributions to research, teaching and wider society remain vital. Echoes of the challenges they faced remain today.

Beginning in the 1860s, UCL experimented with providing classes for women. From 1878 women could study alongside men and receive

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SOCIETY

Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

Constance Markievicz

Constance Markievicz (née Gore-Booth) (1868-1927) was an Irish

First woman MP

the age of 21 to be candidates in parliamentary elections. Markievicz was amongst 17 women who stood for election. She became MP for a Dublin constituency while in prison along with many Sinn Féin MPs who were political prisoners at this time. As with other Sinn Féin MPs, then and now, Markievicz did not take her seat in Parliament.

House of Commons, paper model

Prison Letters

sex relationship with Esther Roper. Following Markievicz's death Roper, herself an activist, published the letters as an anthology.

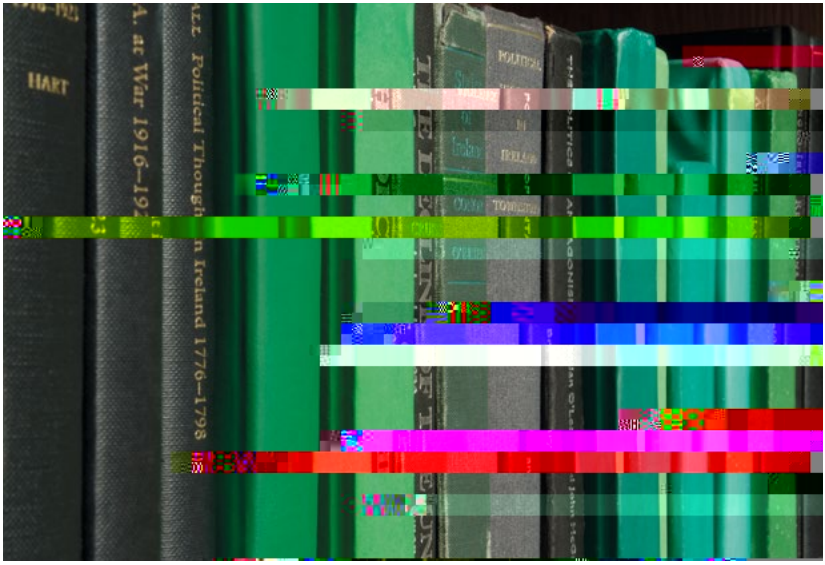
Paper', had to be smuggled out of prison. This later became the title of a contemporary art work by artist David Blackmore.

***The Prison letters of Countess Markievicz,* by Countess Markievicz and supplementary text by Esther Roper, London/New York/Toronto: Longmans, Green & Co, 1934. New York: Kraus Reprint Co., 1970.**
UCL Library Services, HISTORY 26 B 1 MAR

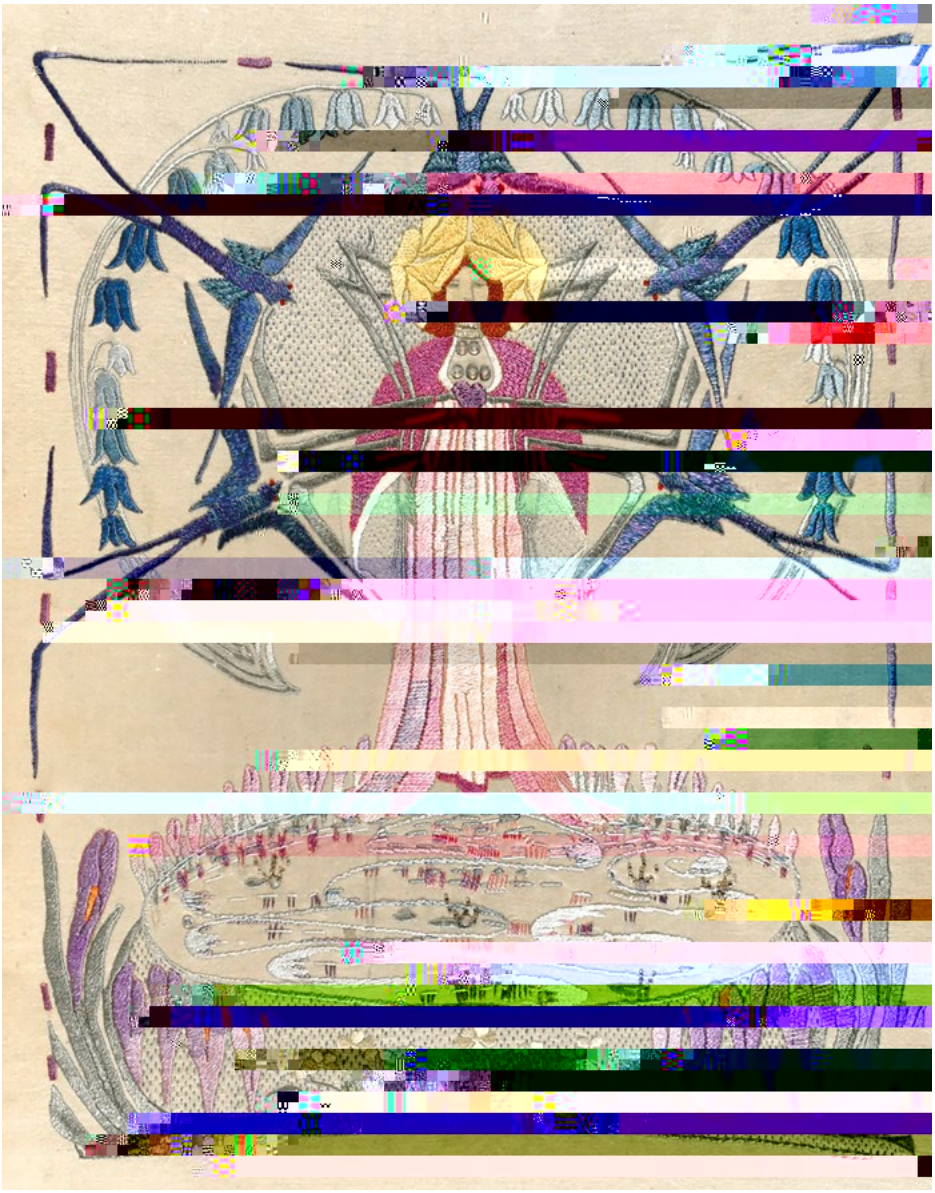
Casting Markievicz

This green-pigmented plaster cast of Markievicz's Prison Letters book formed part of a sculptural intervention within UCL's Main Library. It was created by Slade graduate David Blackmore while artist in residence with UCL Art Museum. The work consisted of casts of each book in which Markievicz appears. Casts replaced the originals while the books were rehoused together within the museum. This formed an archive of how Markievicz herself has been cast over the past century. A permanent memorial by Blackmore will be housed in UCL's Donaldson Reading Room.

David Blackmore, *Yrhexih Jvekqirxw sr Yrs‡gmep Tetiv*, 2016, [fragment], plaster casts, library books and display case.
© David Blackmore



Marion Wallace-Dunlop



The Magic Fruit Garden

Wallace-Dunlop was an author and artist,

Revival. One of her illustrated books, The Magic Fruit Garden, tells the story of a girl's journey to a magic garden, full of obstacles and fantastical encounters. Confronted with hunger she wonders: 'if I shall starve, and then I shall never reach the garden at all'.

Marion Wallace-Dunlop, *The Magic Fruit Garden*, London: Ernest Nister, New York: E P Dutton & Co., 1899, P31. UCL Art Museum

Institutional traces

The 1907–08 UCL College calendar lists Wallace-Dunlop as attending UCL in the previous academic year. Tov l3 507.0Fi‡2ic yearprinformaitut about courses, 8er►antr

Starving for a belief

the 1910 General Election.

One of the theories as to Wallace-Dunlop's inspiration for refusing food relates to her family. Her father, a British colonial magistrate, served in northern India where extreme forms of protest, including hunger strikes, were practiced.

Digital reproduction *Modern Inquisition* of election propaganda poster issued by the WSPU 1910. © Museum of London 50.82/1115

Marion Richardson

Marion Richardson (1892–1946) was an art teacher whose transformative ideas in art education propelled her into the limelight as the ‘pioneer of child art’. She joined the London Day Training College (now UCL’s Institute of Education) in 1924. At this time exhibitions of her pupils’ paintings and her lectures were already in high demand across the UK. This was a result of her collaboration

Prison Reform

Richardson's work with women inmates and

Margery Fry, sister of Roger Fry.

Margery Fry (1878–1958) became involved

Hall of fame

magazine's popular 1920s article 'We Nominate for the Hall of Fame'. Other nominees included the founder of psychoanalysis Sigmund Freud and French novelist Colette. Women were nominated for contributions to society and culture, but entries often concluded with statements such as '…because she is so desperately attractive'.

Digital reproductions, *Vogue*, late January 1926, front cover, A.E Marty/ Vogue © The Conde Nast Publications Ltd. and 'We nominate for the Hall of Fame', p.52, Vogue © The Conde Nast Publications Ltd

From the archive

Rosa Morison plaque (opposite Library entrance)

This plaque is a memorial to Rosa Morison (1841–1912) from generations of grateful UCL women. Between 1883 and 1912 Morison was Lady Superintendent of Women Students, acting as advocate, administrator

in co-education. Although women could study for degrees alongside men from 1878, they were not allowed into men's clubs and societies. With Morison's help, UCL women started their own.

reading room for women students. In 1897 she helped launch the Women's Union Society. The men's and women's unions remained separate until 1945.

Alongside her close friend and companion, Eleanor Grove, Morison also

In 1900 Morison and Grove retired together and set up home in nearby Tavistock Square.

Rosa Morison (left), Lady Superintendent of Women Students at UCL with her close friend and companion Eleanor Grove, Principal of College Hall

Cleopatra, photographer unknown, © UCL Culture

ARCHAEOLOGY

Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

Aged 100, Egyptologist Margaret Murray concludes the section of her autobiography dedicated to her career with this sentence. Margaret Murray, My First Hundred Years, William Kimber, London, 1963, p.106

Archaeology was a new science at the end of the 19th century. The study of Egypt – Egyptology – was itself on the edge of this new

knowing Latin and Greek, demanded by more established subjects.

was easier to enter.

Crucial to women's advancement in this subject was the attitude

Amelia Edwards

Patron and collector

of Egyptian objects and forged networks with museums. She herself had a small collection, either purchased herself or given to her by archaeologists like Petrie.

Isis, a role model for women, and the lid of a canopic jar depicting Imsety, the human headed god of the South.

Isis inscription: '[Isi]s the great mother of the god, give all life and health Ankh-…', late period, limestone, site unknown, Late Period (664-343BC).
Petrie Museum UC60100

Canopic jar stopper, fgure of a head, 18th Dynasty, calcite, site unknown.
Petrie Museum UC16053

Margaret Murray

Margaret Murray (1863–1963) was a teacher, author, curator and archaeologist. She joined UCL in 1894, soon after Flinders Petrie was made

audiences on sculpture, language, literature, architecture and religion. Her academic studies particularly focused on the role of women in Egyptian

personal papers survive.

Murray championed women. A member of the Women's Social and Political

activity in improving the status of women at UCL, serving as a mentor for female students and teachers. She successfully campaigned for a female

bore fruit in 1969, six years after her death.

Murray's photographic album captures life during a dig in Egypt. Her autobiography suggests that women enjoyed less constrained behaviour on excavation than at home.

Digital reproduction of a photo from Murray's album that captures life at a dig in Abydos in 1902–03. Petrie Museum PMA/WFP1 115/5/2

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Unwrapping the dead

In 1907, Manchester University Museum received a rare collection of two mummies, complete with the contents of their tomb.

Murray was called upon to catalogue the objects. A year later she took part in the public unwrapping of one of the mummies to an audience of 500 with extensive media coverage.

Margaret Murray and team unwrapping the mummies of the 'Two Brothers' at Manchester University Museum in 1908.

TvspĂg wg l spev

property in the Old Kingdom (2686 BC – 2134 BC) by tracing the names of farms in hieroglyphic tomb inscriptions. Later, she proposed that property passed from mother to daughter in Ancient Egypt, a theory now discredited. Aged 100, Murray wrote her autobiography.

Notebook on genealogies owned by Margaret Murray, 19th–20th century.

Foremost, a teacher

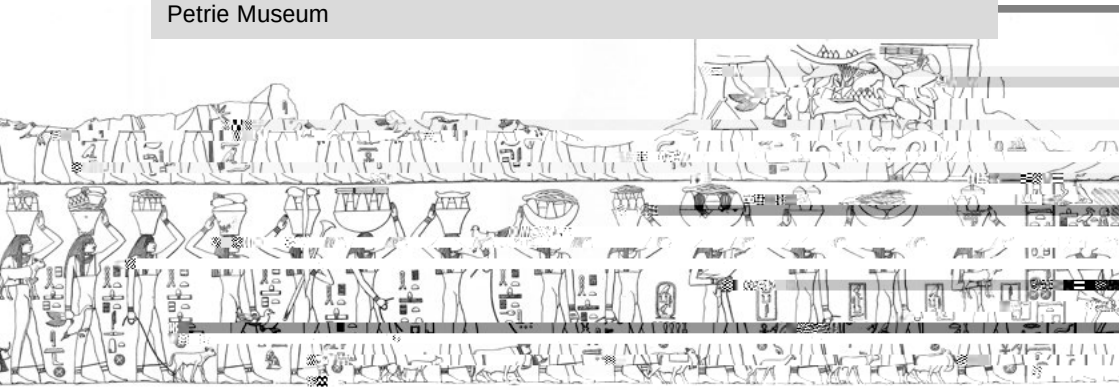
Murray split her time between teaching, research and curating. She was

Working with artists

This is a reproduction of a drawing by Jessie Mothersole (1874–1958) and Murray of a tomb wall at a key site of pyramids. It records women

Mothersole was a Slade-educated exhibiting painter and author. Following her work in Egyptology, she went on to publish popular illustrated books on archaeological sites in Britain.

Digital reproduction from Margaret Murray, (1905), *Saqqara Mastabas*, London: British School of Archaeology in Egypt (plates IX and X). Petrie Museum



Legacy

Murray published grammars in Middle Egyptian and Coptic. Her legacy as a linguist is enshrined in the dedication of the Dictionary of Middle Egyptian by her former student, Raymond Faulkner. This standard reference tool provides translations of words, as well as textual and bibliographical references.

Raymond O. Faulkner, *E Gsrgmwi Hmgxmsrev} sj Qmhhpi Ik}txmer*, Oxford: Gri f th Institute, 1996 (1962). Petrie Museum

Radical Witchcraft

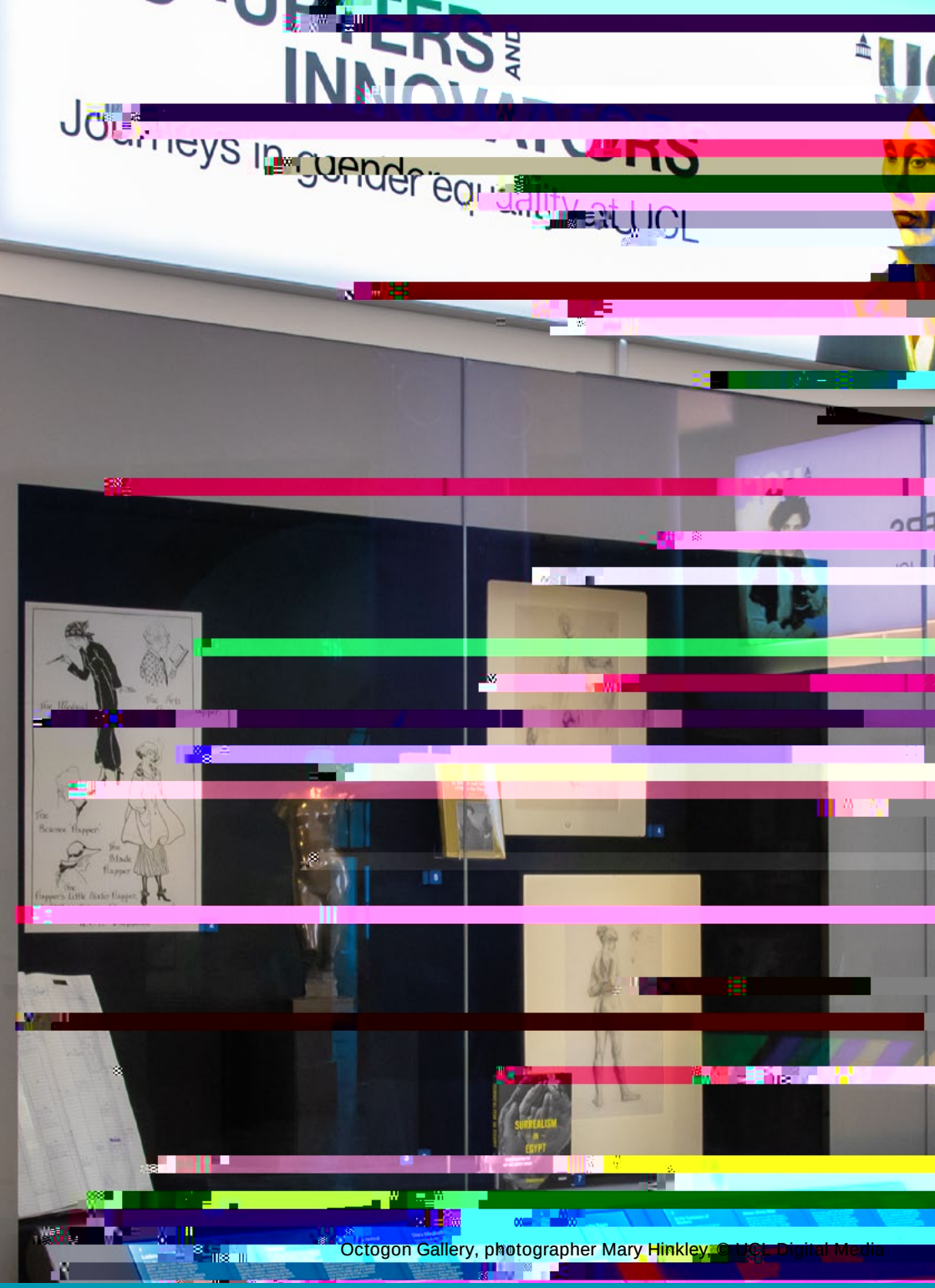
During the First World War Margaret Murray visited Glastonbury and became interested in the myths surrounding this ancient site. She began to research and publish on witchcraft. Her contribution on witches to Encyclopaedia Britannica helped to popularise her views. Her theory, that witches were members of an ancient pagan religion whose hedonistic rituals survived into the 18th century in England through secret societies, was later discredited. In 1969, her Britannica article was withdrawn.

Murray's substantial contributions to Egyptology have been overlooked because of the discrediting of her witchcraft theories. However, the reputations of male scholars who put forward questionable science often remained intact. Petrie himself, an advocate of eugenics, is one such example.

Alongside her work in Egyptology and the study of witchcraft, Murray was active in the Folklore Society from the late 1920s. She served as its president in the early 1950s when she was already 90.

Controversy

ART



Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

19’

The Daily Graphic newspaper describing Slade artist Clara Klingho fer, aged 19, on the occasion of her frst one-person exhibition in London.

The Slade School of Fine Art was founded in 1871, with Edward

schools which taught in the classical tradition. The admission of women to study alongside men formed another radical departure from established models.

Poynter expected the same standards of men and women. Female students quickly outnumbered male ones and their achievements were recognised by prizes. While 45% of the artists in the Slade

and Aimee (Amy) Nimr, remain largely unknown today.

integration into wider College life and society. Many Slade women worked across disciplines or were involved in socio-political reform.

The journeys of some early 20th-century women artists were explored in the UCL Art Museum exhibition *Prize & Prejudice* (9 January – 8 June 2018).

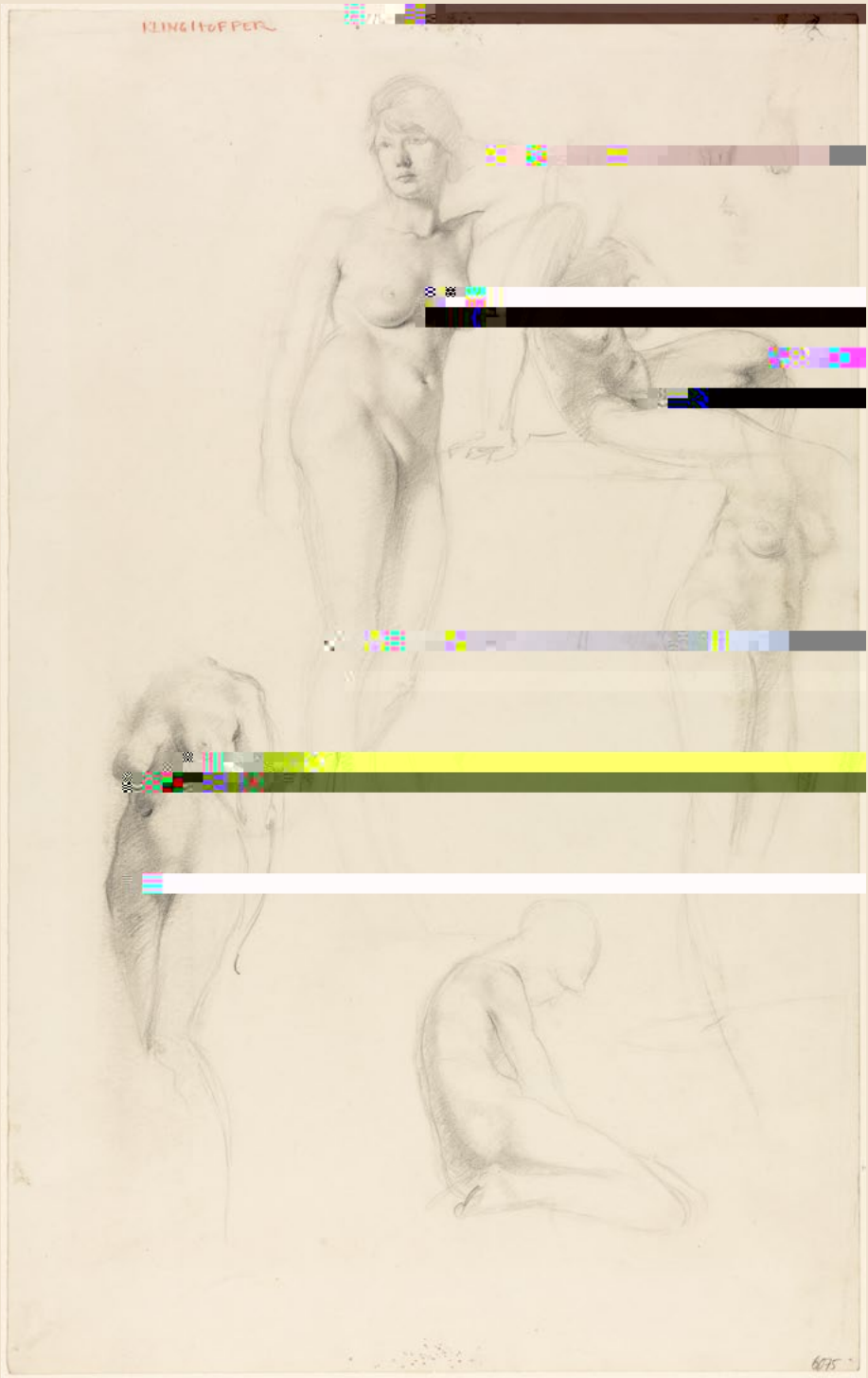
Ladies and Gentlemen

Gpeve Opmrklsçiv

enrolled at the Slade in 1918. A year later she won second prize for Figure Drawing and received the Orpen Bursary for students who

exhibition. Reviewers compared her to the grand master of Italian Renaissance, Raphael.

With the threat of war in Europe, in 1939 she left with her family for


KINGHOPPER

In the footsteps of Masters

study the Old Masters. Foreign travel was largely closed to women

The travelling nude

Nimr's training under Tonks was grounded in the study of the nude. She competed for Slade prizes,

many other Slade students who expressed interest in modernism she embraced this fully only later.

Aimee Nimr, *Study of a Female Figure*, c.1918–1919, pencil. , c.1918–1919, pencil.

Winifred Knights

Largely forgotten since her death, the reputation of Winifred Knights (1899–1947) was restored with a 2016 retrospective at Dulwich Picture

Rome Scholarship in Decorative Painting in 1920, with her painting The Deluge, now at Tate Britain. Knights' meticulous methods and style attracted comparisons with Early Renaissance painters.

Aged only 16 at enrolment, Knights studied under third Slade Professor Frederick Brown and later under Tonks. Both emphasised draughtsmanship and were supportive of women students. During a break in her studies in 1918, Knights spent time in the countryside. Working on the land, she found inspiration in rural ideals of simplicity and community and sanctity in nature.

Knights' mentor was her aunt Millicent Murby, a committed socialist and campaigner for women's rights. Murby promoted emancipation

Reputation restored

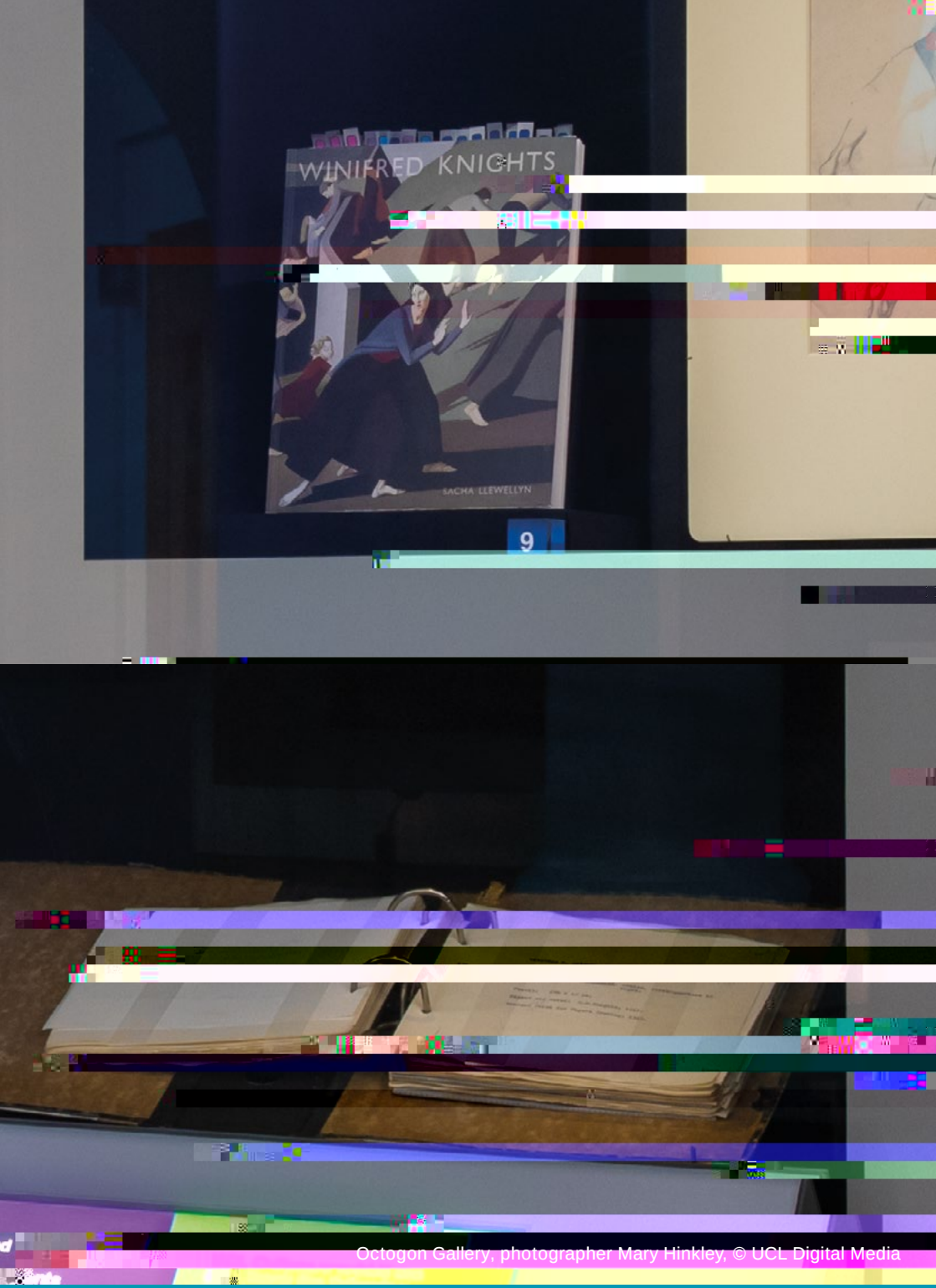
Gallery, London in 2016. UCL was the major lender to this exhibition as most of Knights' work resides with its Art Museum. The catalogue was awarded the prestigious William MB Berger Prize for British Art History 2017 and cited as an example of 'how to re-establish a reputation'.

Sacha Llewellyn, *Winifred Knights*, London: Lund Humphries with Dulwich Picture Gallery, 2016. UCL Art Museum

Archive

1917. The later addition of her married name is unusual and suggests her own reputation as an artist was eclipsed by that of her husband. Knights married fellow Slade artist Walter Monnington, a well-known war artist, who became President of the Royal Academy in 1966 and was later knighted.

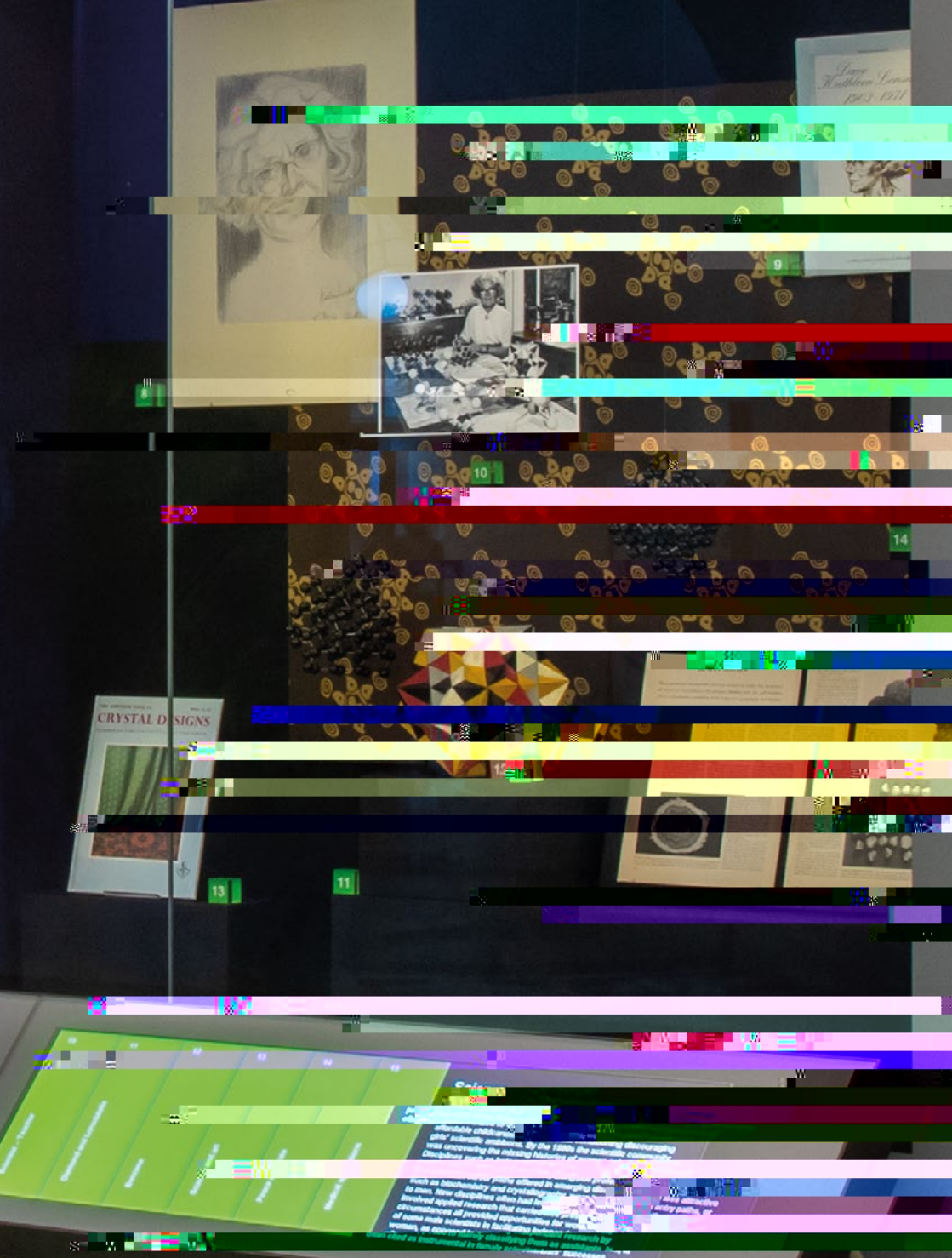
Slade Drawings (Prizes) Ledger, 1896–32. UCL Art Museum



Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

Marie Stopes © GL Archive/Alamy Stock Photo

SCIENCE



Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

‘Why so few women become scientists’, Crystallographer Dame Kathleen Lonsdale interviewed by Ruth Jowett for The *Melbourne Herald* in 1966
UCL Special Collections, Lonsdale Papers A21

The question of why so few women choose science preoccupied generations of female scientists. This problem was often attributed to

histories of women scientists. Disciplines such as botany and geology, for example, had long traditions of amateur contributors, often

in emerging disciplines, such as biochemistry and crystallography,

entry paths, or involved applied research that carried less academic prestige. These circumstances all provided opportunities for women.

The role of some male scientists in facilitating independent research by women, as opposed to merely classifying them as assistants, is often cited as instrumental in female scientists’ successes.

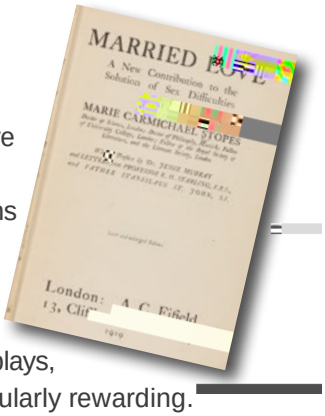
Marie Stopes

Marie Stopes (1880–1958) had a pioneering career in botany and geology, winning UCL's gold medal for botany at 23. She quickly achieved international renown as a palaeobotanist and authority on the composition of coal. Stopes was also a passionate advocate of women's rights and a

Her greatest fame came after publishing Married Love in 1918. The book became notorious for exploring the taboo topics of women's sexual pleasure in marriage and birth control. Stopes strongly believed that giving

them personally and the nation. Although Stopes held some eugenicist views common in her day, her advocacy of a woman's right to make her own reproductive choices set her at odds with most British eugenicists.

Married Love



Marie Stopes' works on marriage and birth control were an international sensation. Besides editions for other Anglophone countries, there were numerous translations into European and Asian languages. Stopes had a personal and cultural attachment to Japan, her Journal from Japan (1910) described her Royal Society-funded expedition there and she translated classical Japanese plays, so she must have found a Japanese translation particularly rewarding.

Marie Stopes, *Qevvmih Pszi› e r i { gsrxvmfyxmsr xs vi qszmrk wi|yep ignorance*, London: A.C. Fifeld, 1919. UCL Library Services, HISTORY 82 U STO

Bengali translation: Kalpana Ray, Calcutta: Sri Ranajit Sen, 1957.
UCL Special Collections, DS 86.5 MAR

Japanese translation: Tatsu Yaguchi, Tokyo: Asakaya, 1926.
UCL Special Collections, DS 86 STO

Institutional representations

painting, by early 20th century painter Alfred Wolmark, pays tribute to Stopes' academic achievements. The photograph was featured on the cover of her 1971 biography and captures Stopes in a suggestive pose. In 2004, it was used in UCL's institutional history to represent Stopes' contribution to the university. In the 2018 revised edition, the photograph is substituted for the graduation portrait.

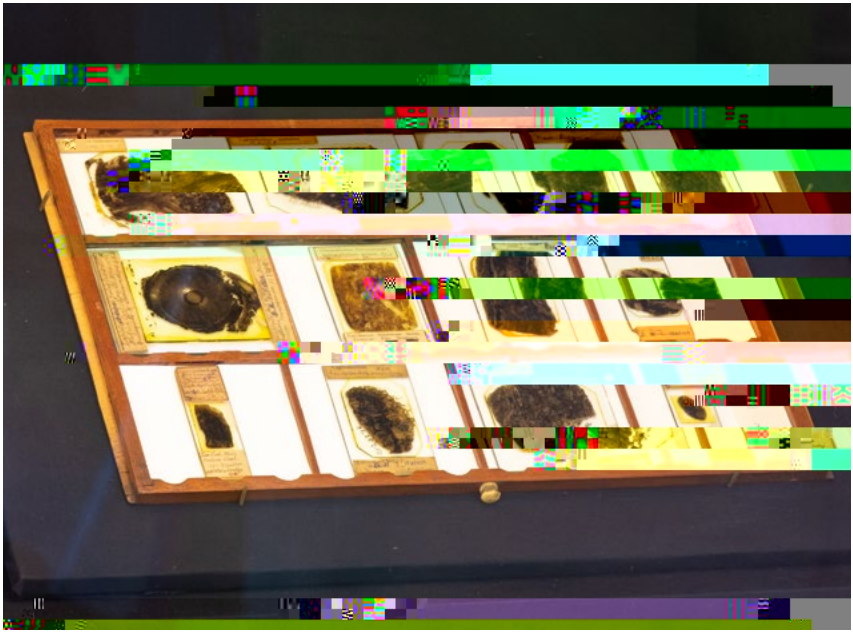
Alfred Wolmark, ***Hv Qevmi G2 Wxsti w***

Coal balls and extinct plants

Francis Oliver invited her to assist in pioneering research on plant

Manchester University. In nearby mines, she collected coal concretions containing remains of extinct plants. Using slides like these, she made

DMS Watson Coal Ball Slide Collection – Drawer 11 of sectioned coal balls collected 1903–1912. UCL Grant Museum



Dame Harriette Chick

Dame Harriette Chick's (1875–1977) pioneering research addressed pressing public health concerns of the early 20th century: nutrition, sanitation, clean water and the spread of diseases. Her work was recognised with both a CBE and a DBE.

Chick pursued a career in the emerging disciplines of biochemistry and bacteriology. Her research on water pollution earned her a PhD

Max Gruber and pathologist Sir Rubert Boyce.

Lister Institute of Preventative Medicine where she made lasting

breakthroughs included her work on the process of disinfection in collaboration with Institute director Sir Charles Martin, and prevention

Preventative medicine

The Lister Institute was dedicated to preventing and curing infectious diseases while also mitigating widespread ignorance related to nutrition and health. This important work is recounted in a book by Chick and colleagues, Margaret Hume and Marjorie Macfarlane. Their combined experience, from 1906–1961, spans most of the Institute's history.

Harriette Chick et al, War on disease: a history of the Lister Institute, London: Andre Deutsche Ltd, 1971. UCL Library Services CHILD HEALTH STILL CHI

Rickets cure

Chick and her colleagues dispelled the theory that rickets was caused by infection, like tuberculosis. They demonstrated the

indicates a return of infant rickets in the UK, due to overuse of

Housewife – Scientist

This overview, part of Shell Education Service's Women in Science series,

Scientist – Teacher

This photograph was taken in the Kathleen Lonsdale Building, formerly the Chemistry Building, around the time of Lonsdale's return to UCL in the late 1940s. Initially she was appointed as Reader in Crystallography in the Chemistry department and then Professor of Chemistry.

Kathleen Lonsdale with crystal models, photographer unknown, c.1946.
Courtesy of Professor Ian Wood, UCL Earth Sciences

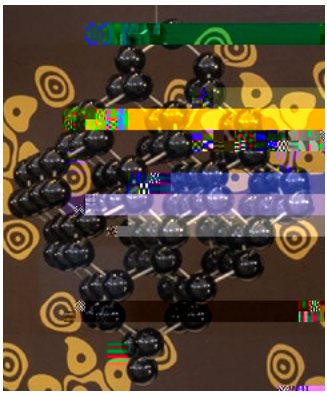
Diamond and Lonsdaleite

Lonsdale researched both natural

represented here by a ball (carbon atom) that is connected to another four, resulting in a resilient zigzag lattice.

Lonsdale's contribution to the knowledge of diamonds meant that, when a rare form

after her. In Lonsdaleite, the carbon atoms are arranged in a hexagonal lattice.



Crystal structures of diamond and Lonsdaleite.
Courtesy of Professor Ian Wood, UCL Earth Sciences

Benzene

Aged 24, Lonsdale resolved a 60-year dispute amongst chemists concerning the structure of benzene. She subjected the solid hexamethylbenzene to X-rays producing a 2-D pattern of regularly spaced spots. Once converted into a 3-D model she demonstrated benzene's structure to be six atoms of carbon

C6H6. Benzene has wide applications from plastics to explosives.

Hexamethylbenzene model
Courtesy of Professor Ian Wood, UCL Earth Sciences

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DISRUPTERS AND
INNOVATO
Journeys in gender equality at UCL
'When I urge
suffrage move
far to be stop