



DISRUPTERS AND INNOVATORS

Journeys in gender equality at UCL

Disrupters and Innovators: Journeys in gender equality at UCL

UCL Octagon Gallery

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Exhibition text © Nina Pearlman 2018

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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 University of London degrees, the first time this had happened in the UK. However, co-education was not adopted in all subjects and female students and staff continued to face many obstacles.

The stories featured in the exhibition reflect the long struggle for democracy in the UK and for gender equality in higher education. They provide an insight into educational reform, advancements in science and art and social and political change in the world in which these women lived.

In 1918 the Representation of the People Act granted the vote to some women over the age of 30 in the UK. This was part of wider electoral reforms accelerated by the First World War. Ten years later women received equal voting rights with men. This process was a backdrop to the lives of female students and researchers at UCL and beyond in the early 20th century.

There were women who were rewarded with professional recognition and personal accolades for their contributions to their discipline, culture and to social reform. Others, despite equally significant contributions, received much less attention and reward. It falls to later generations to uncover their achievements and restore their reputations.



Emmeline Pankhurst © Pictorial Press Ltd/Alamy Stock Photo

SOCIETY

‘When I urged that the women’s suffrage movement had gone too far to be stopped he disagreed.’

Reformer **Isabel Fry** reflecting on a conversation with retired Judge Bacon, known for his anti-feminist views, 1911



Octagon Gallery, photographer Mary Hinkley, © UCL Digital Media

‘When I urged that the women’s suffrage movement had gone too far to be stopped he disagreed.’

Educationist and social activist Isabel Fry (1869–1958) kept detailed journals from 1911 until her death. This quote from 7th January 1911 describes an exchange between Fry and renowned Judge Francis Henry Bacon (1831–1911). Bacon’s ‘in-trial’ jokes at the expense of women were so well-known they were mentioned in his obituary. Institute of Education FY/A/5 Journal no.1 1911–12.

Women’s and workers’ rights, prison reform, education and Irish independence were amongst the key social and political concerns of the early 20th century. UCL women across the sciences and humanities became forces for change in these areas, often alongside significant contributions in their own disciplines.

During the First World War there was a drop in male students and subsequently in fees. This led to increased government support for universities and greater emphasis on the sciences. Gradual diversification of the student and teaching body followed, together with increased opportunities for women and greater collaboration between male and female students after the war.

Women applying to study before 1919 required a letter of recommendation approved by the Lady Superintendent of Women Students. This ‘passing in’ rule, which didn’t apply to men, provided opportunities only to women with the right social and academic connections.

Rosa Morison, Lady Superintendent from 1883 to 1912, is permanently commemorated on a plaque opposite UCL’s Main Library entrance.

Constance Markievicz

Constance Markievicz (née Gore-Booth) (1868-1927) was an Irish politician and revolutionary nationalist. Despite an aristocratic background and her marriage to a Polish count, art and workers' rights were life-long passions. While an art student at the Slade, she also became increasingly involved in the suffrage cause. Returning to Dublin, Markievicz became active in nationalist politics and participated in the 1916 Easter Rising against British rule. She was imprisoned and sentenced to death for her part in the Rising but was later released under a general government amnesty.

In the 1918 General Election, Markievicz became the first woman elected to the House of Commons. She later served as Minister for Labour in the Irish revolutionary Parliament, the only female cabinet member for nearly 60 years. Still an important figure in Irish history, her contribution to British history is less well acknowledged.

Revolutionary icons

This studio portrait of Markievicz is from the Keogh Photographic Collection that includes images of key figures connected to the Easter Rising and the Irish Civil War.

Digital reproduction of studio portrait of Countess Constance Markievicz, Keogh Brothers Ltd, c.1910–1927 NPA POLF206
© National Library of Ireland



First woman MP

The 1918 Parliament (Qualification for Women) Act allowed women over 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

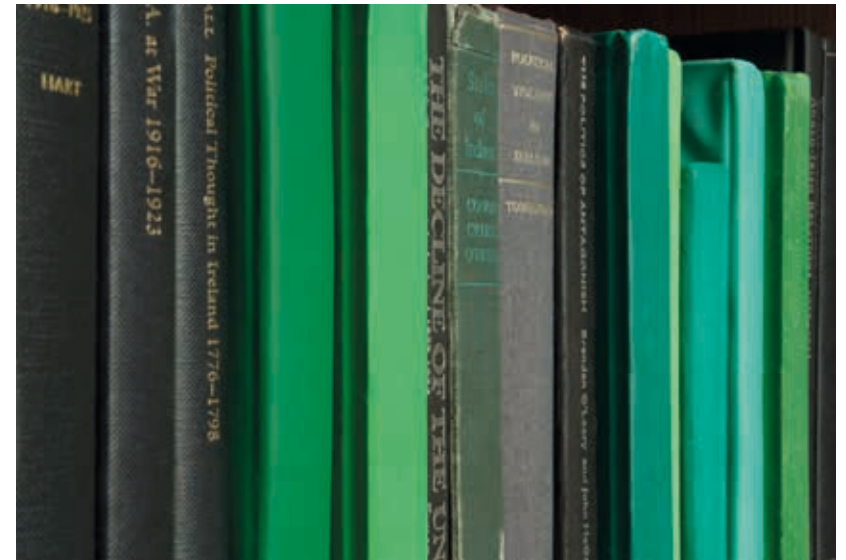
While in prison, Markievicz wrote letters to her sister, Eva Gore-Booth, a militant trade unionist and suffragette who lived openly in a same sex relationship with Esther Roper. Following Markievicz's death Roper, herself an activist, published the letters as an anthology. Some of them, described as 'Undated Fragments on Unofficial 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, *Undated Fragments on Unofficial Paper*, 2016, [fragment], plaster casts, library books and display case.
© David Blackmore



Marion Wallace-Dunlop

Marion Wallace-Dunlop (1865–1942) was a prolific artist and suffragette, well-known for being the first to go on hunger-strike.

After completing her studies at the Slade, she exhibited at the Royal Academy and elsewhere. Few traces of her work can be found in public collections and little of her presence remains at UCL.

Wallace-Dunlop was a member of the Women's Social and Political Union (WSPU), the militant arm of the suffrage movement. She collaborated with other WSPU Slade graduates in the design of embroidered banners and illustrations. For many women, making art became an act of protest in itself, partly because anti-suffragists pointed to the lack of women in the traditional art historical record as evidence of their inferiority.

Wallace-Dunlop herself became a media sensation as the first suffragette to refuse food as an act of political protest, while imprisoned in Holloway Prison for vandalism.

Stitching resistance

Embroidered fire screens were popular in the Victorian era, their practical purpose to moderate heat. Symbolically however, they were also a marker of class associated with femininity and domesticity.

Wallace-Dunlop subverts this symbolism by giving her embroidery 'Spring' a powerful woman at its centre. Embroidery was also used to create suffragette campaign banners and even practiced secretly by women prisoners.

Digital reproduction of an embroidered fire screen by Marion Wallace-Dunlop, c.1910–1927. © Stirling Smith Art Gallery and Museum



The Magic Fruit Garden

Wallace-Dunlop was an author and artist, influenced by Art Nouveau and the Celtic 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. Together with her student registry card, it serves as the only trace of her presence at UCL. These calendars were published annually with information about courses, entrance requirements, available scholarships and prizes as well as end of year speeches and reports and staff and student lists.

UCL College Calendar, 1907–08, p.448. UCL Records



Starving for a belief

This poster of the brutal force-feeding of suffragettes on hunger strike first appeared on the front of the newspaper *Votes for Women* during 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

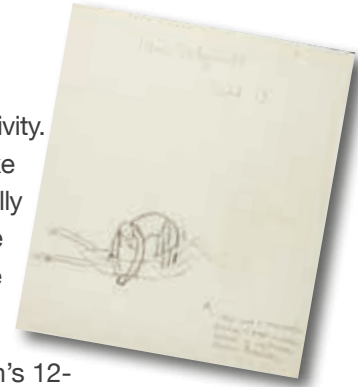
Marion Richardson (1892–1946) was an art teacher whose transformative ideas in art education propelled her into the limelight as the ‘pioneer of child art’. She joined the London Day Training College (now UCL’s Institute of Education) in 1924. At this time exhibitions of her pupils’ paintings and her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

Richardson also taught art in prisons and later in her career she developed enduring methods for teaching handwriting. Her booklets *Writing and Writing Patterns* from 1935 were in use in UK schools till 1980. Richardson’s papers are at Birmingham City University Archives and a school in Tower Hamlets is named after her.



A revolution in children’s art

Richardson developed methods to encourage creativity. She would remove paints and suggest children make materials of their own, or ask them to respond visually to her descriptions. Richardson insisted that they be inspired by everyday surroundings and activities like shopping and eating.



These drawings are by Ann Sidgwick, Richardson’s 12-year old pupil. On the reverse of ‘Hall & Sons’ there is a sketch that Sidgwick attributes to her teacher.

Ann Sidgwick, two drawings, 1918, graphite and watercolour.
UCL Institute of Education Archives, SA/7/3

Legacy

Art and the Child (1948) was written in the last year of Richardson’s life and published posthumously. Sir Kenneth Clarke, former Director of the National Gallery, wrote in the introduction that Richardson was ‘a very remarkable artist who... could only express herself through her influence on others’.

This influence extended to women prisoners and young offenders through her voluntary work at Winson Green Prison in Birmingham, detailed in her book.

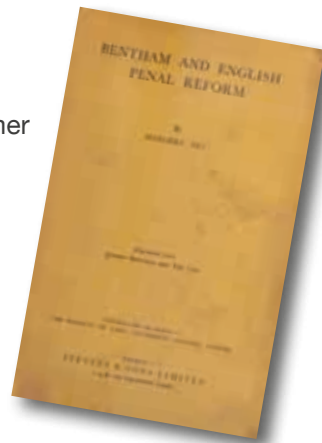
Marion Richardson, *Art and the Child*, London: University of London Press, 1948. UCL Library Services, IOE STORE 02-09454

Prison Reform

Richardson's work with women inmates and young offenders was inspired by prison reformer Margery Fry, sister of Roger Fry.

Margery Fry (1878–1958) became involved in prison reform at the time when Markievicz and Wallace-Dunlop were imprisoned. Fry was also one of the first women to become a magistrate in 1921.

This pamphlet by Fry is one of the earliest modern biographies of Jeremy Bentham.



Margery Fry, *Bentham and English Penal Reform*, London: Stevens & Sons Ltd., c.1948. Courtesy of Dr Claire Robins

Hall of fame

Marion Richardson is featured in Vogue 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

An early twentieth century college staff register reveals Richardson's employment history. Having served as Art Mistress at Dudley High School for Girls near Birmingham, in 1924 she joined the London Day Training College (now UCL's Institute of Education) as Lecturer in Art. By 1930, Richardson was Art Inspector for London County Council, running courses for teachers, lecturing and visiting schools.

Staff Register of the London Day Training College, 1902–1933.
UCL Institute of Education Archives, IE/SFR/A/1

Equal pay protest

The 1918 Education Act took its nickname from its author Herbert Fisher. The National Federation of Women Teachers (NFWT) demanded equal pay as one of its consequences. Founded as the Equal Pay League, this issue continued to be the union's primary goal when it became the National Union of Women Teachers. Equal pay was finally achieved in 1961. Richardson gave lectures for NUWT members.

Members of the NFWT London Unit protesting, postcard.
UCL Institute of Education Archives, UWT/G/2/9



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 and admissions officer.

Morison was a strong supporter of women's suffrage and a firm believer 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.

As a first step, Morison persuaded the College authorities to provide a 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 helped to run College Hall, the first women's hall of residence at UCL. 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



ARCHAEOLOGY

‘The shelf is not a comfortable place and I have no desire to be on it... I look forward to working till the last.’

Egyptologist **Margaret Murray**
aged 100, autobiography, 1963



Octagon Gallery, photographer Mary Hinkley, © UCL Digital Media

‘The shelf is not a comfortable place and I have no desire to be on it... I look forward to working till the last.’

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 science. It did not require the same formal qualifications, such as knowing Latin and Greek, demanded by more established subjects. As women were less likely to have these qualifications, Egyptology was easier to enter.

Crucial to women’s advancement in this subject was the attitude of the first UCL Professor of Egyptology, Flinders Petrie. Petrie helped to transform archaeology from treasure hunting to a scientific discipline. His own career was made possible by the generosity and support of women, particularly his benefactor Amelia Edwards and his protégé Margaret Murray. His long absences excavating in Egypt were enabled by Murray who taught most of the UCL classes. Murray’s high profile as a scholar, teacher and advocate for women’s rights in turn contributed to the subject’s popularity with women.

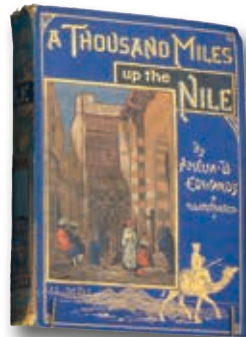
The start of British Egyptology

Amelia Edwards (1831–1892) co-founded the Egypt Exploration Society and endowed the first chair of Egyptology in the UK at UCL. She was also a prolific writer of popular fiction. A visit to Egypt in 1873 inspired a lifelong interest in the preservation and protection of ancient monuments and artefacts. Her enthusiasm and fundraising were instrumental in establishing Egyptology as an academic discipline.

Edwards left her collection of antiquities and books to the University. Her only condition was that the study of Egyptology would be open to both men and women. She was also vice-president of the Society for Promoting Women's Suffrage. Margaret Murray regarded Edwards as the real engine behind establishing the discipline of archaeology.

Adventurer and writer

In 1873, Amelia Edwards was intending to go holiday to France but bad weather meant she ended up in Egypt. She embarked on a voyage up the Nile from Cairo to Abu Simbel. Her best-selling illustrated travelogue – *A Thousand Miles Up the Nile* – documented Egypt's past and present alongside her experiences on the Nile with her bohemian travelling companions.



Amelia Edwards, *A thousand miles up the Nile*, London: George Routledge and Sons, 1889 (1877). UCL Library Services, STORE 16-0808/276

Patron and collector

Amelia Edwards raised money for the systematic, scientific excavation 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.

Amongst these are this red painted statuette of the influential goddess 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, figure 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 Professor of Egyptology. A prolific writer, she produced books for general audiences on sculpture, language, literature, architecture and religion. Her academic studies particularly focused on the role of women in Egyptian society. Despite Murray's influence on British Egyptology few of her personal papers survive.

Murray championed women. A member of the Women's Social and Political Union, she joined suffragette marches. She focused her campaigning activity in improving the status of women at UCL, serving as a mentor for female students and teachers. She successfully campaigned for a female faculty common room. Her efforts for a desegregated common room finally 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



The field at home

Murray prepared scientific excavation reports, and catalogued and curated objects from Petrie's excavations.

She spent a single season in Egypt in 1902–3, directing the clearing of the Osireion temple at Abydos. However, Murray was too indispensable to the smooth running of the Egyptology Department at UCL to be allowed to travel to Egypt again.

These calipers, inscribed with Murray's name, were used for measuring objects.



Murray's Calipers, 19th–20th century, wood. Petrie Museum PMA/WFP1 115/12/5

Figure of Osiris of the Osireion temple, 26th Dynasty, bronze, site unknown. Petrie Museum UC8007

Students and artists

Winifred Brunton (1880–1959) arrived from South Africa in 1906 to study Egyptology at UCL, along with her husband, Guy. They excavated with Petrie in Egypt before the First World War and later independently as a team.

Brunton later became a professional artist, exhibiting widely. She illustrated and edited two popular books about notable figures from Egyptian history.



Winifred Mabel Brunton, Miss Margaret Murray, watercolour, 1917. UCL Art Museum 262

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.

© Courtesy of Manchester Museum



Prolific scholar

Murray's first article, written in 1895, mapped the inheritance of 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. Petrie Museum PMA/WFP1 115/12/1(2)

Margaret Murray, My First Hundred Years, William Kimber, second edition, 1963. UCL Library Services EGYPTOLOGY A 8 MUR

The Professor

Flinders Petrie (1853–1942) was a pioneer of scientific archaeology. He spent five decades excavating key sites in Egypt and Palestine and mentored generations of archaeologists.

Petrie was supported by his wife Hilda and philanthropist Amelia Edwards. Although indispensable to his career, Margaret Murray gets a single mention in his autobiography: 'Miss Murray, my colleague, came to help with the Osireion'.



Winifred Mabel Brunton, Sir Flinders Petrie, watercolour, 1912.
UCL Art Museum 261

Foremost, a teacher

Murray split her time between teaching, research and curating. She was the primary architect and teacher of the Egyptology curriculum at UCL, training two generations of Egyptologists during her 40 years in the department. Having arrived at the department in 1894 with no formal qualifications, by 1899 she was appointed to a junior lectureship, becoming the first female lecturer in archaeology in the UK. In 1928, she was made Assistant Professor. Murray taught influential female scholars of the 20th century including Winifred Brunton, Gertrude Caton-Thompson and Veronica Seton-Williams.

Throughout her career she engaged with the wider public, writing books for a general audience, giving lectures and teaching evening courses. Her commitment to public engagement shaped the discipline. Murray continued to teach extension classes until she was 93, long after retirement.

Interdisciplinary curriculum

The Egyptology degree concentrated on history, religion, language and art. Students were required to attend courses in cultural and physical anthropology and materials and were also expected to have a knowledge of drawing and photography.

Murray used these reproductions of hieroglyphs as a prompt to talk about all aspects of Egyptian civilization in her class the 'Origin of the Signs'.

Prospectus for Egyptology 1923–24. UCL Special Collections MS ADD 157, Box 1, Folder 3, f.1

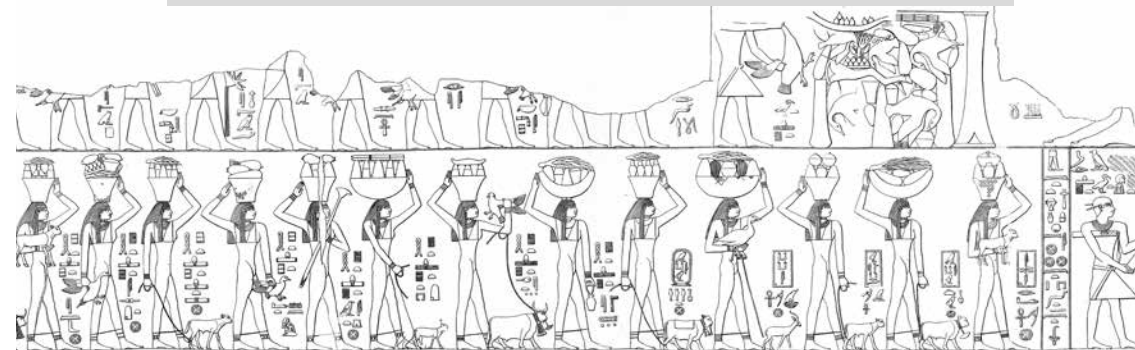
Plaster teaching hieroglyphs, 19th–20th century. Petrie Museum P.C24a/D1 & D2

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 bringing offerings of produce and animals to the dead.

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, *A Concise Dictionary of Middle Egyptian*, Oxford: Griffith Institute, 1962 (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

These popular books by Murray served as the basis of the modern pagan witchcraft movement, Wiccan. For Murray, the system of witchcraft was patriarchal, with the coven of witches made up mostly of women worshipping a male horned deity. Wiccans changed this to focus on a female deity.

In her books, Murray describes religious and magical rituals involving drinking, eating, dancing and sex.

Margaret Murray, *The witch-cult in Western Europe: a study in anthropology*, Oxford: Clarendon Press, 1921.

UCL Library Services STORES FLS L 80 MUR

Margaret Murray, *The god of the witches*, London: Sampson Low, Marston, 1933. UCL Library Services STORES FLS L 80 MUR





ART

‘Girl Who Draws Like Raphael – Success at 19’

Review of artist **Clara Klinghoffer**'s
exhibition in *The Daily Graphic*, 1919



Octogon Gallery, photographer Mary Hinkley, © UCL Digital Media

‘Girl Who Draws Like Raphael – Success At 19’

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

The Slade School of Fine Art was founded in 1871, with Edward Poynter (1836–1919) as its first professor. Teaching was grounded in the study of the human figure, setting the Slade apart from other 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 Collection are women many, like Clara Klinghoffer, Winifred Knights and Aimee (Amy) Nimr, remain largely unknown today.

The Slade flourished and would go on to influence women’s 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

From the outset, Slade students were required to sign in daily, divided by gender. Although now not compulsory, this tradition continues. In 2017 the gender division was removed, after students protested against it by defacing the signing-in book. This page features signatures of a number of contemporary prize-winners including Ginte Barzdaityte, Richard Magee, Dominic Dispirito and Rania Schoretsaniti.



Slade ledger 2016–17. UCL Slade School of Fine Art

Arts and Crafts revival

The principles of the Slade's first Professor Edward Poynter continued with his successor, Frenchman Alphonse Legros (1837–1911). A controversial figure, throughout his 16-year tenure Legros taught primarily by demonstration because his command of English remained poor.

Legros introduced medal making to the Slade, part of a revivalist trend of the Arts and Crafts movement that appealed to women artists.



Alphonse Legros, *Torso*, 1892, bronze. UCL Art Museum 10001

Flappers

A cartoon from UCL's Union Magazine in 1918 depicts women 'flappers', who defied convention in style and behaviour. They shortened their hair and hemlines, smoked, danced and voted. The cartoon satirises women forging careers in medicine, sciences and the arts. The 'bobbed' hairstyle of the Slade Flapper was a form of protest against the Provost's requirement that women students wear their hair up.

UCL Flappers, c.1918, UCL Union Magazine. UCL Records



Clara Klinghoffer

Clara Klinghoffer (1900–1970) was an Austrian Jewish émigré who enrolled at the Slade in 1918. A year later she won second prize for Figure Drawing and received the Orpen Bursary for students who ‘intend to become Professional Artists’ and who ‘require financial assistance’. Promoted by influential artist such as Sir Jacob Epstein and Alfred Wolmark, in 1919 she had her first critically acclaimed exhibition. Reviewers compared her to the grand master of Italian Renaissance, Raphael.

Klinghoffer exhibited in the UK before leaving for Amsterdam in 1929. With the threat of war in Europe, in 1939 she left with her family for New York. The work she left behind was confiscated by the Nazis. Klinghoffer continued to paint and exhibit and her work entered numerous collections in the UK and abroad. Nonetheless, Klinghoffer is absent from surveys of 20th-century art and remains largely forgotten.

Committed to the figure

Klinghoffer studied under fourth Slade Professor, surgeon and artist Henry Tonks. Tonks believed that knowledge of anatomy and of the Old Masters were the route to artistic excellence. Klinghoffer exemplified this approach, at a time when contemporary critics and audiences were embracing the experiments of French avant-garde artists such as Henri Matisse.

Clara Klinghoffer, *Five Studies of a Female Nude*, c.1918–1919, pencil.
UCL Art Museum 6075



In the footsteps of Masters

Under Henry Tonks, students like Klinghoffer were encouraged to study the Old Masters. Foreign travel was largely closed to women artists so they learnt by looking at Old Master prints and drawings in the British Museum as well as UCL's. These collections are still used by students today.

Matthew C. Potter (ed.), *The concept of the 'Master' in Art Education in Britain and Ireland 1770 to the Present*, Farnham: Ashgate, 2013.
UCL Art Museum

Aimee (Amy) Nimr

Aimee (Amy) Nimr (1907-1974) was a driving force, as exhibitor and patron, in the Art and Liberty Group founded in 1930s Cairo. Its members – Surrealist artists, poets and writers – aspired to connect art with social issues, particularly the impact of the Second World War on Egypt. Nimr herself experienced the horrors of war when her young son was accidentally killed by a landmine in the desert.

Nimr, who was Egyptian of Syrian-French descent, spent time in London and Paris. While at the Slade she studied art under Tonks. Exhibiting widely from the 1920s, she became a conduit between the Art and Liberty Group and Surrealist artists in Europe. She has remained little known in Britain although her visibility has recently been improved with exhibitions at Centre Pompidou in Paris and Tate Liverpool and new research into Egyptian and Middle Eastern artists.

The travelling nude

Nimr's training under Tonks was grounded in the study of the nude. She competed for Slade prizes, winning the Figure Painting prize in 1919, and finding early success in Egypt with her figurative work. Like many other Slade students who expressed interest in modernism she embraced this fully only later.

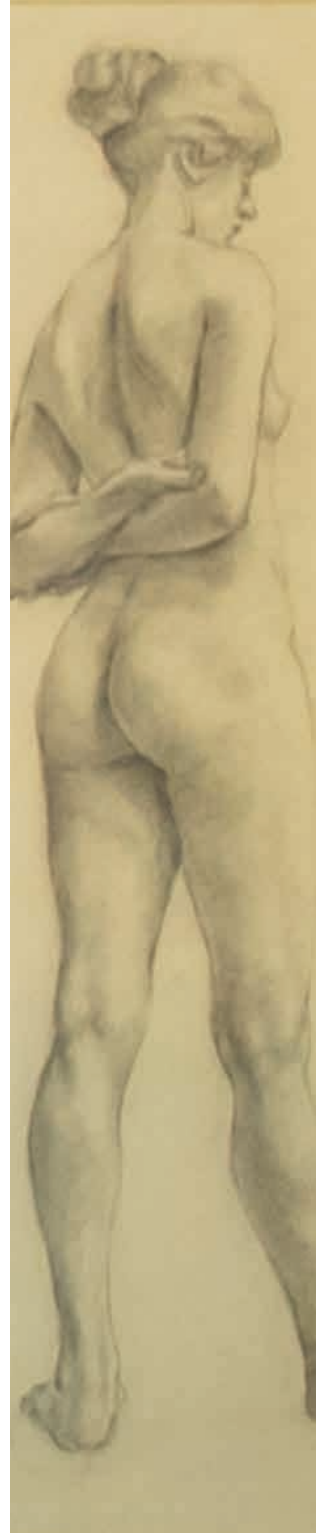
Aimee Nimr, *Study of a Female Figure*, c.1918-1919, pencil. UCL Art Museum 6555

Surrealist activism

In 1932 Nimr married Walter Smart, an official at the British Embassy in Cairo. Together they became central figures in the city's intelligentsia and Nimr's salons were famous in Art and Liberty circles.

Surrealism's international impact combined with its provocative aesthetic appealed to the group as a platform for cultural and political reform.

Sam Bardaouil, *Surrealism in Egypt: Modernism and the Art and Liberty Group*, London & New York: I.B. Tauris, 2017. UCL Library Services ART M 9 SUR



Winifred Knights

Largely forgotten since her death, the reputation of Winifred Knights (1899–1947) was restored with a 2016 retrospective at Dulwich Picture Gallery in London. She was the first woman to win the prestigious 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 through economic equality, a theme reflected in Knights' depictions of women working.

Methods

Knights created many preparatory works for her masterpieces, often working up full size cartoons prior to the final piece. This study for *The Deluge* (featured on the catalogue cover) focuses on the stylised feet of the figures fleeing from the flood. Knights' figures are often barefoot, a gesture to the importance of being connected to the land.

Winifred Knights, *Studies of a Foot*, c.1919, pencil.

UCL Art Museum 6643



Reputation restored

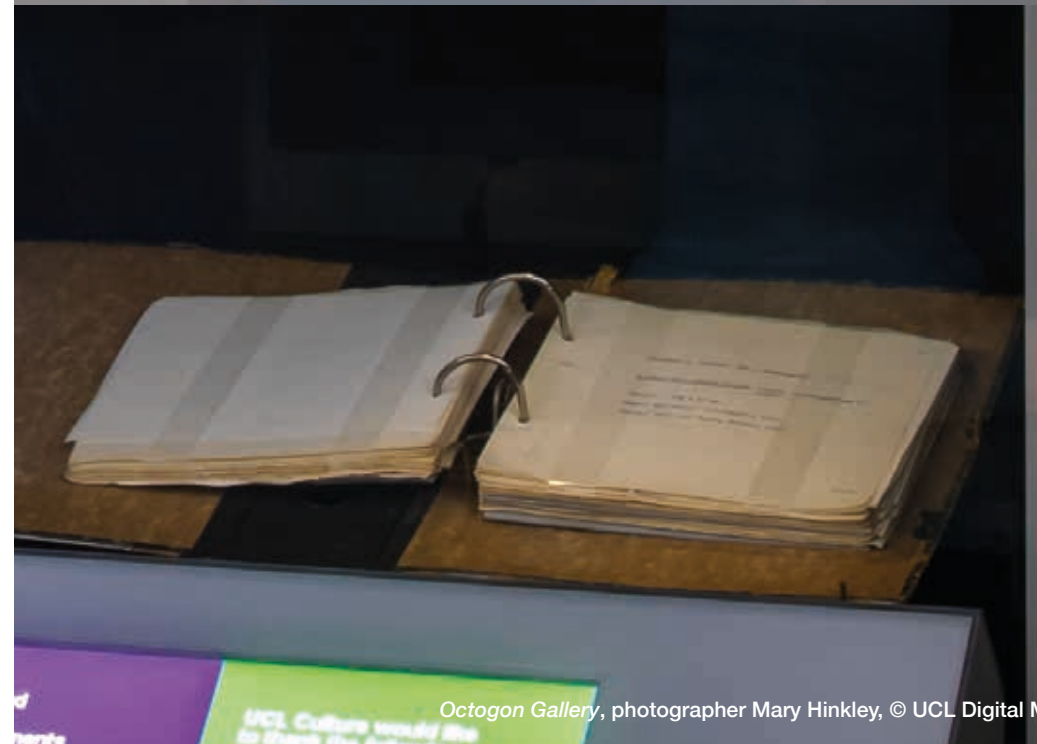
The first retrospective of Knights' work was held at Dulwich Picture Gallery, London in 2016. UCL was the major lender to this exhibition as most of Knights' work resides with its Art Museum. The catalogue was awarded the prestigious William MB Berger Prize for British Art History 2017 and cited as an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

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

Archive

Knights' ledger entry records her prize-winning figure drawing from 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





Marie Stopes © GL Archive/Alamy Stock Photo

SCIENCE

‘...questioning of the established order is the hallmark of the true scientific outlook...’

Crystallographer **Dame Kathleen Lonsdale**,
The Melbourne Herald, 1966

‘...questioning of the established order is the hallmark of the true scientific outlook...’

‘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 domestic commitments and a lack of affordable childcare, as well as social conditioning discouraging girls’ scientific ambitions.

By the 1990s the scientific community was uncovering the missing histories of women scientists. Disciplines such as botany and geology, for example, had long traditions of amateur contributors, often women, alongside professionals. The uncertain career paths offered in emerging disciplines, such as biochemistry and crystallography, were less attractive to men. New disciplines often had less defined 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.



Octagon Gallery, photographer Mary Hinkley, © UCL Digital Media

Marie Stopes

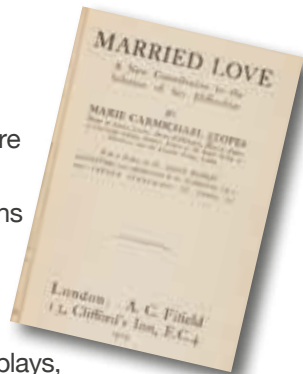
Marie Stopes (1880–1958) had a pioneering career in botany and geology, winning UCL's gold medal for botany at 23. She quickly achieved international renown as a palaeobotanist and authority on the composition of coal. Stopes was also a passionate advocate of women's rights and a campaigner for women's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

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 women of all classes the ability to control their pregnancies would benefit 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.

Stopes also wrote plays, a film script, a novel and poetry.

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, *Married Love: a new contribution to removing sexual ignorance*, London: A.C. Fifield, 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

These two reproductions offer different representations of Stopes. The 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, *Dr Marie C. Stopes*, 1904, oil on canvas.

UCL Art Museum 5590. © Artist's estate

Digital reproduction of Marie Stopes image from John North and Negley Harte, *The World of UCL 1828–2004*, London: UCL Press, 2004, p.150.

© Andre Deutsch Ltd.



Coal balls and extinct plants

Stopes received her first career opportunity when UCL Professor Francis Oliver invited her to assist in pioneering research on plant evolution. By 1904, Stopes was the first female academic at Manchester University. In nearby mines, she collected coal concretions containing remains of extinct plants. Using slides like these, she made significant contributions to the study of plant evolution.

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 and she won scholarships that enabled her to work in Vienna and Liverpool alongside leading lights in her field, including bacteriologist Max Gruber and pathologist Sir Rubert Boyce.

In 1904 Chick was the first woman to receive a fellowship from the Lister Institute of Preventative Medicine where she made lasting contributions until well after she had officially retired. Her major breakthroughs included her work on the process of disinfection in collaboration with Institute director Sir Charles Martin, and prevention of deficiency diseases due to malnutrition and poor sanitation.

Preventative medicine

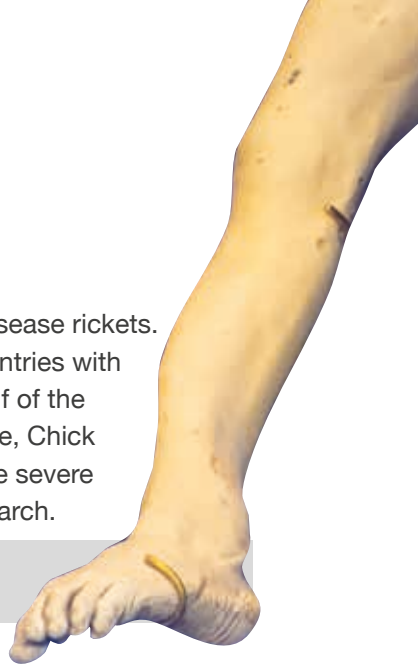
The Lister Institute was dedicated to preventing and curing infectious diseases while also mitigating widespread ignorance related to nutrition and health. This important work is recounted in a book by Chick and colleagues, Margaret Hume and Marjorie Macfarlane. Their combined experience, from 1906–1961,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

This is a cast of a child's leg deformed by the disease rickets. After the First World War, it was prevalent in countries with acute food shortages, such as Austria. On behalf of the Medical Research Council and the Lister Institute, Chick worked in Vienna to find a cause and a cure. The severe conditions were conducive to experimental research.

Cast of rickets, child's leg, plaster.
UCL Pathology Collection P59b



Rickets cure

Chick and her colleagues dispelled the theory that rickets was caused by infection, like tuberculosis. They demonstrated the benefits of vitamin D for curing rickets. Current UCL research indicates a return of infant rickets in the UK, due to overuse of sunscreens limiting exposure to sunshine, a key source of vitamin D.

Harriette Chick et al, *Studies of rickets in Vienna 1919–22*, London: Medical Research Council, 1923. UCL Library Services, Galton Lab 649

Kathleen Lonsdale

Dame Kathleen Lonsdale (née Yardley) (1903–1971) was one of the first two women made a Fellow of the Royal Society in 1945. In 1946, she founded a research group in Crystallography at UCL and in 1949 became the first female professor at the University. In under a decade Lonsdale was recipient of both the Royal Society's Davy Medal and a DBE. As a scientist she worked at several institutions but UCL was her first, last and longest and was where she eventually had a building named after her.

Lonsdale received significant support from influential professors such as William Bragg and Christopher Ingold. Bragg and his son Lawrence pioneered the use of X-rays to determine crystal structures. Lonsdale applied this technique to the petrochemical benzene confirming its long-disputed structure.

Lonsdale was also a Quaker, a pacifist and a working mother, all of which she spoke and wrote about publicly.

Networks

This drawing by Clare Winsten (née Birnberg) (1894–1989) was created the year Lonsdale received her DBE. Winsten, like Lonsdale, was a convert to Quakerism, a lifelong vegetarian and pacifist.



As a young, Jewish émigrée artist and suffragette, Winsten entered the Slade on a scholarship in 1910. She became a prolific, radical, interdisciplinary artist and vocal advocate for social change.

Clare Winsten, Kathleen Lonsdale, pencil on paper, 1957.

UCL Art Museum 8064

Housewife – Scientist

This overview, part of Shell Education Service's Women in Science series, details Lonsdale's work and life. The term 'housewife' is interesting as Lonsdale, the mother of three children, relied on domestic help to enable her to carry on her scientific research career. Bragg secured for Lonsdale financial support to pay for this domestic help, facilitating her return to work.



Kathleen Lonsdale 1903–1971, Shell Education Service, 1989.

UCL Special Collections Lonsdale papers A13

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.

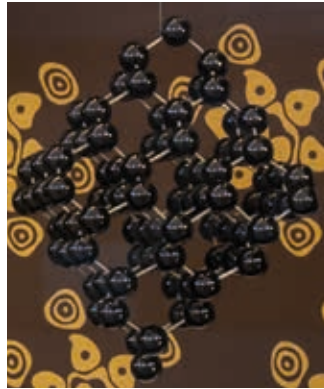
Kathleen Lonsdale with crystal models, photographer unknown, c.1946.

Courtesy of Professor Ian Wood, UCL Earth Sciences



Diamond and Lonsdaleite

Lonsdale researched both natural and artificial diamonds. Diamond is 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 was identified in Arizona, it was named 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 and hydrogen in a flat hexagonal ring – C₆H₆. Benzene has wide applications from plastics to explosives.



Hexamethylbenzene model

Courtesy of Professor Ian Wood, UCL Earth Sciences

Science and art

Lonsdale maintained that crystals are in everything and therefore crystallography offered an infinite source of original patterns that could be applied in art and design. She lectured internationally on this topic. Her interdisciplinary approach was timely for the Festival of Britain in 1951 that celebrated advancements in science, technology, industry and design as part of Britain's post-war recovery.



The showcase backdrop design is inspired by the atomic structure of benzene.

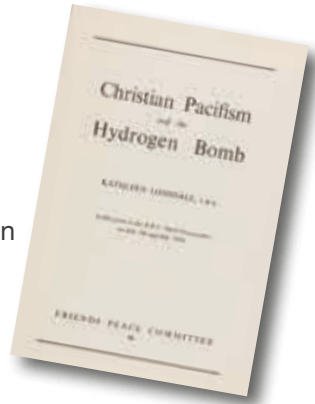
The Souvenir Book of Crystal Designs, Festival of Britain, 1951.

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UCL Special Collections, Lonsdale papers A92

Benzene inspired design © Angela Scott, UCL Digital Media

Peace advocate

Lonsdale was imprisoned in 1942 for refusing universal conscription. Thereafter she continued to advocate for penal reform as well as campaign for peace. She was an active member of several peace organisations such as the Atomic Scientists' Association. Lonsdale lectured and gave public speeches, this text being one of them. Her books include *Removing the Causes of War* (1953) and *Is Peace Possible?* (1957).



Kathleen Lonsdale, *Christian Pacifism and the Hydrogen Bomb*, broadcast on BBC Radio 3 July 5th & 6th 1954, later published by the Friends Peace Committee at Friends House, London, 1954 © Religious Society of Friends (Quakers) in Britain. UCL Special Collections, P C H Clarke Papers B/13

Medical applications

Lonsdale became interested in the application of crystallography to medicine and biology. Her research demonstrated that techniques she used to study diamonds and benzene could be applied to samples of human stones.

Crystallography is used in many disciplines in addition to physics and chemistry, such as biology, geology, medicine. Lonsdale campaigned for it to be considered a discipline and not merely a technique.

Kathleen Lonsdale, 'Human Stones', *Scientific American*, 219 (1968), pp.104–111. UCL Special Collections P C H Clarke Papers B/13



UCL CULTURE
DISRUPTERS AND INNOVATORS
Journeys in gender equality at UCL



‘When I urged
suffrage move
far to be stop

The shelf is not a
place and I have
seen it... I look
looking till the la