WOMEN & EDUCATION
IN THE LONG 18TH CENTURY

Glasgow Women’s Library
8th September 2016, 10-6pm
@WELECwkshop
Message from the organisers

We would like to take this opportunity to thank you for attending our workshop today.
As music historians, our research often interrogates misconceptions about women’s education and their role in education throughout the eighteenth century. Women made many valuable contributions to education, including working as teachers, governesses, and instructing their younger siblings. This workshop aims to bring together historians, artists, musicians, and any other interested party to explore this vast but important subject.

The workshop is in collaboration with the Glasgow Women’s Library, a vibrant information hub housing a lending library, archival collections, and contemporary and historical artefacts relating to women’s lives, histories, and achievements. The organisation aims to create a platform between researchers, arts practitioners, and the general public. The Glasgow Women’s Library hosts a number of different events across the city and is keen for proposals for collaborations working across a variety of mediums including literature, performing arts, visual arts, heritage, film, and politics. If you have not visited the library before, we encourage you to sign up as a member and to explore their fascinating collections.

This workshop would not have been possible without the support of the University of Glasgow New Initiatives Fund, the College of Arts Collaborative Award, the British Society of Eighteenth Century Studies Conference Grant and the Royal Musical Association Conference Affiliation Grant. We extend to these funders our warmest thanks.

Throughout the day, we encourage you to Tweet about your experiences and what you have learned. Please remember to include #WELEC2016 & @WELECwkshop.

Brianna Robertson-Kirkland & Elizabeth Ford
1030 Welcome
Brianna E Robertson-Kirkland & Elizabeth Ford

1040 George Thomson (1757-1851): Song-broker for the Ladies
Kirsteen McCue, (University of Glasgow)

Between 1793 and the late 1840s Thomson produced three major collections of National Song (Scottish, Welsh and Irish) with texts by over 30 contemporary men and women writers, and new musical arrangements by a small group of European composers. In a letter to the Scottish writer David Vedder in 1829 Thomson identified himself as a 'Song-broker' for the ladies. This short paper will identify what this meant for Thomson and his clientele and how it affected his editorial process.

1100 “Women's Republic of Letters” and Education at the beginning of the Long Eighteenth Century,
Violetta Trofinova, (St. Petersburg, Russia)

The paper will discuss such intellectual phenomenon as “Women's Republic of Letters,” an international community of learned women around Dutch polymath Anna Maria van Schurman. This intellectual community was a part of the Republic of Letters, a network of scholars existing in the Renaissance and the Age of Enlightenment. The most important writings of the female “citizens” of “Women’s Republic of Letters” concerning education date back to the 1670’s. In 1673 Marie du Moulin, a French educator published her treatise «De l’éducation des enfants, Et particulièrement de celle des Princes, où il est montré de quelle importance sont les premières années de la vie» first in English, and in 1679 in French. The latter edition appeared in the Netherlands. In the same year 1673 Bathsua Makin published her “Essay to Revive the Antient Education of Gentlewomen.” Her work was printed anonymously. While Moulin’s treatise discussed primarily the education of the princes, Makin’s “Essay” was broader in its goals, as its title showed. Both women educators were influenced by the “Dissertation” of Anna Maria van Schurman discussing the question whether a Christian woman should be educated. Makin also agreed in her criticism of contemporary female education with Dorothy Moore, another member of the community who wrote a short essay on this problem twenty years before Makin. I am going to compare Moulin’s and Makin’s writings and highlight their most important points.
1110  
**Educating elites: Catholic religious communities and the transnational education of Catholic girls 1750-1850**  

Mary Hatfield (Trinity College, Dublin)

This paper explores the transnational, cosmopolitan community of female educators operating in York, England during the long eighteenth-century. The 'Ladies of the Bar', were a group of female Catholic religious that offered an elite Catholic education to girls from England, Ireland, Scotland, France and from across the continent. This paper will consider links between York, England and the Loreto religious community in Dublin, and how these institutions envisioned the purpose, content, and role of female education in preparing their pupils for an elite social milieu. It examines the physical, social, and symbolic spaces these women created for female education and how adults constructed the needs of Catholic girlhood. This approach provides some insight into how pupils experienced these schools and what attracted parents to this conventual model of boarding school.

1120  
**The Scottish Schoolmistress in the Eighteenth Century,**  

Lindy Moore (Independent scholar)

This presentation looks at the challenges facing middle-class women teachers in eighteenth-century Scotland, as illustrated through the experiences of a successful teacher, Isabella Marshall Graham, who taught in Paisley and then Edinburgh from 1778 to 1789. Graham’s choice of occupation at a time of financial distress, namely opening a day school to teach sewing combined with running a boarding house, are understandable in the context of the gendered system of education and schooling existing in Scotland in the long eighteenth century, and the interaction between private and public, male and female schools. Her move from Paisley to Edinburgh, where she established an elite boarding school illustrates the importance of support networks and patronage for women teachers, as well as international trade and overseas connections. In 1789 she emigrated to America and established a school attended by George Washington’s granddaughter, at which, scholars have suggested, Graham introduced Enlightenment views to female education in America.

Bella Graham’s prime motivation was her evangelical Christianity and, as her example illustrate, the generally overlooked women’s ‘sewing schools’ might be more ideologically controversial or intellectual than they appeared. Or they might not. Many women teachers were more concerned with encouraging polite behaviour and appropriate Enlightenment taste, or with trying to ensure their own personal survival in a relatively small, poor country. Nevertheless, a few women did introduce a gendered challenge to the masculine appropriation of Scottish schooling beyond domestic housewifery skills, by teaching subjects such as English, Writing, Dancing, Music, Art or French.
This paper will explore the widening appeal of history to female readers in late eighteenth-century Britain, showing how history was thought to figure in women’s education and how women in turn then used history to help educated themselves and others about the past. History was amongst those genres routinely recommended to women readers in Britain, with Hume’s bestselling History of England commended as both ‘useful and entertaining’ by conduct writers such as Lady Sarah Pennington and Hester Chapone. Hume himself acknowledged privately and in print the growing significance of female readers in the literary marketplace, and Mark Phillips has argued influentially for the pivotal role played by the ‘ideal’ female reader in reformulating Enlightenment historiography. This paper will turn from the ‘ideal’ reader to the real reader, assessing commonplace books, diaries, letters and other reading notes in which female readers wrote about their encounters with Hume and with other bestselling historical writers of the late eighteenth century. What did women look for in their history books? In what settings and circumstances did they read history? What did they learn from historical literature, and how did they talk about history – either in intimate all-female conversations with female friends, or in mixed settings with male relatives, neighbours and associates? In addressing these questions, I will reflect more broadly on whether gender was a factor in the choice and interpretation of historical literature in late eighteenth-century Britain, asking how far conventional pedagogical advice was enacted in women’s encounters with history books. Reading history was a tightrope walk for women readers; on the one hand, it opened up the pleasures of polite conversation and through domestic education allowed women to shape the political and religious values of those around them; on the other, it could provoke angry responses that took women well beyond accepted boundaries of propriety.
King Arthur's champion: Susannah Dobson and the translation of early Arthurian scholarship

Katie Garner (University of St Andrews)

The second half of the eighteenth century saw an important reassessment of the value of medieval romances. No longer considered wholly 'barbarous' but beginning to be valued for their demonstration of earlier customs and traditions, the romances of King Arthur and his knights of the Round Table assumed a prominent position in this emerging field of study, and were some of the first romances to be granted new editions in the final decades of the century. This paper will consider the role of women writers in the dissemination of new scholarship about medieval romances, and Arthurian romances in particular, through a focus on the work of the author and translator Susannah Dobson (d. 1795). Dobson translated a number of works by influential French medievalist Jean-Baptiste de La Curne de Sainte-Palaye, including his study of the system of chivalry, Mémoires sur l'ancienne chevalerie, considérée comme un établissement politique et militaire (1759–81), which draws frequently on Arthurian romances to illustrate chivalric customs. As many of the leading male antiquarians of the day read Saint-Palaye's work in the original French, the influence of Dobson's Memoirs of Ancient Chivalry (1784) on the progress of English medieval scholarship has been dismissed as limited, but this paper will argue that Dobson's text was crucial to widening access to Arthurian material for women readers, and show how her translation had a lasting impact on the work of women writers well into the nineteenth century.
Graceful deportment held significant social value in the late eighteenth century. As a visual expression of status and wealth, bodily conduct had immediacy in the culture of polite society. Dance was intimately connected with the development of a graceful demeanour; therefore, it was given some consideration by parents when forming educational plans for their daughters. When Eliza Fox (1793-1869) attended school in Chichester as a day-boarder, her father was determined that she take dance lessons, for “to have a good carriage the dancing-master must be called in to instruct the limbs how to move and the body how to comport itself.” Anecdotal evidence suggests that open dancing lessons and balls at elite boarding schools for girls acted as forums for the institutional display of grace. As the essence of grace permeated even simple gestures, the skills learned from the dancing master had the potential to influence the performance of grace in other disciplines, such as music. However, dance was not the only medium through which grace could be taught. Educational and conduct literature written for girls around the turn of the nineteenth century suggest that grace could be understood through other art forms, drawing upon articulated aesthetic and classical ideals. At an even more fundamental level, the social necessity for grace could be inculcated through the learning of language. As such, grace can be approached from an interdisciplinary viewpoint, as a quality that could be understood through different avenues and whose influence was potentially felt beyond the sphere of dance.
1240 Lunch

1300 Concert featuring music composed by or for women in the eighteenth century

Élisabeth Jacquet de la Guerre (1665-1729)

David McGuinness (harpsichord)

Prelude  
*Pièces de clavessin* (Paris, 1687)  
La Flamande, et double  
*Pièces de clavecin qui peuvent se jouer sur le violon* (Paris, 1707)  
Chaconne L’Inconstante  
*Pièces de clavessin* (Paris, 1687)

A child prodigy who found a place at the Versailles court of Louis XIV as a teenager, Élisabeth Jacquet de la Guerre was equally well known for her prowess as an improvising performer as for her skill as a composer. Besides her chamber and vocal music which survives in published form, she was the first woman to have an opera produced in France, in 1694. Her music shows both a confident command of technique and a willingness to take risks with harmony and structure, expressing a musical personality that is unafraid to be daring.

William McGibbon (1690-1756)

Elizabeth Ford (flute), Andrew Bull (violin), Allan Wright (harpsichord)

Sonata 3 from *Six Sonatas for Two German Flutes or Two Violins and a Bass* (1734), Largo, Allegro, Minuet: Andante

William McGibbon was the most significant composer and violinist in Scotland in the first part of the eighteenth century, and his 1729 Six Sonatas for two German Flutes or two Violins and a Bass was the first music for transverse flute published in Scotland. His second set of trio sonatas was dedicated to the flute-playing Countess of Eglinton, Susanna Montgomery. Before her marriage to the 9th Earl of Eglinton, she was courted by Sir John Clerk of Penicuik, who sent her a flute with a love poem hidden inside, which may have contributed to the myth that the flute was not commonly played by ladies for reasons of propriety:

Harmonious pipe, I languish for thy bliss,  
When pressed to Silvia’s lips with gentle kiss!  
And when her tender fingers round thee move  
In soft embrace, I listen and approve  
Those melting notes which soothe my soul in love.  
Embalmed with odours from her breath that flow,  
You yield your music when she’s pleased to blow;  
And thus at once the charming lovely fair  
Delights with sounds, with sweets perfumes the air.  
Go, happy pipe, and ever mindful be  
To court bewitching Silvia for me;  
Tell all I feel—you cannot tell too much—  
Repeat my love at each soft melting touch—
Since I to her my liberty resign,
Take thou the care to tune her heart to mine!

Susanna's father, however, had higher hopes for his daughter than becoming the second wife of a baronet. After her marriage in 1709, she continued to be influential in the arts as a patroness of many prominent writers, artists, and musicians in Edinburgh.

**Brianna Robertson-Kirkland (singer) & Allan Wright (fortepiano)**

*By him we love offended*, 1786, as sung by Elizabeth Billington (1765-1818) and composed by Venanzio Rauzzini (1746-1810)

*Say can we deny him*, 1798, composed and sung by Gertrud Mara (1749-1833)

*Fear an Bháta* (The Boatman), c.1792 composed by Jean Finlayson

**Johann Christian Bach (1735-1782)**

Penelope Cave & Katrina Faulds (fortepiano)

Duet in C Major Allegro; Rondeau – Allegretto from *Four Sonatas and Two Duets for the Piano Forte or Harpsichord*, dedicated to the Countess of Abingdon, Op. 15 (1778)

Charlotte Warren (d. 1794) was the wife of Willoughby Bertie, 4th Earl of Abingdon (1740-1799), a composer of songs who jointly published Twelve Sentimental Catches and Glee with Haydn, and who was in contact with Carl Friedrich Abel and Johann Christian Bach, taking over the directorship of the Bach-Abel concert series after the latter's death. Charlotte’s daughter, Lady Charlotte Bertie (1769-1799), was the dedicatee of Haydn’s second set of Original Canzonettas and a family portrait by John Francis Rigaud purportedly shows her playing the harp.

**Kirsteen McCue (singer) & David Hamilton (fortepiano)**

Robert Burns 'Duncan Gray' from *A Select Collection of Original Scottish Airs, Second Set*, 1798, arranged by Leopold Kozeluch

Robert Burns 'Let not woman e'er complain' from *A Select Collection of Original Scottish Airs*, 1798, arranged by Leopold Kozeluch

Anne Grant 'O where tell me where is your Highland Laddie gone?' from *A Select Collection of Original Scottish Airs*, Vol. IV, 1805, arranged by Joseph Haydn
Lady Jerningham (1748-1825) of Costessey Hall in Norfolk, was a formidable Roman Catholic matriarch whose regular correspondence with her family, at home and abroad, is mostly housed in the Cadbury Research Library at the University of Birmingham, and the Staffordshire Record Office. The huge collection of surviving documents vivifies professional concerts and theatrical performances, and illustrates the importance to women of domestic music-making and of instrumental lessons.

Although the Jerningham family’s interest in music was widespread, and extended to a number of generations, this paper concentrates on the dual influence of maternal governance and religious education upon progress in music. Lady Jerningham’s letters to Charlotte, her only daughter, commenced when she sent her to a convent school in Paris in 1784. The correspondence continued during marriage to Sir Richard Bedingfeld, when Charlotte undertook their children’s education, recorded in her own letters and diary.

Scholarly attention on music in the English country house is articulating broad lines of domestic practice, and foreign influence, but the individuality of experience within the Jerningham correspondence, with its warp and weft of music and religion, lends specificity. Because Catholic schooling extended beyond Britain, the letters highlight how musical engagement linked both the distance and the generations. Transportation of instruments and recommendations of repertoire for pupils acted as conduits for the transference of values and taste. Compared, here, with similar and diverse sources, the pursuit of music emerges as a source of familial pride which facilitated the processes of sharing, communication and collaboration.
‘I like school much better every day longer I stay’: Educating the Hunter Blair Girls

Helen Whiting (University of Dundee)

In many eighteenth-century texts, ‘education’ equates to ‘upbringing’ and was defined in Johnson’s dictionary as the ‘formation of manners in youth; the manner of breeding youth; nurture’. This paper will focus on just such an education experienced by two Scottish sisters.

Without the opportunity for an official role in civic life, girls in eighteenth-century Scotland were educated with a focus on accomplishment rather than deep learning. Indeed John Gregory advised young women to keep any learning they have ‘a profound secret, especially from men, who generally look with jealous and malignant eye on a woman of great parts’. Girls learnt from a broad curriculum, but with the specifically gendered purpose of becoming a wife and mother. A curriculum could include singing, dancing, reading, writing, painting, French, Italian, history, geography and astronomy. They also needed to learn housekeeping and book-keeping as they were to run a household. However, as Katharine Glover has shown, the elite habit of educating their sons in London was increasingly being extended to girls during the latter stages of the eighteenth century and girls’ education represented a substantial investment for some families. Ann Hunter Blair and her sister Clementina were just such girls.

This illustrated paper offers a close reading of a ‘conversation piece’ of the Hunter Blair family produced by the artist David Allan (1744-1796) in 1785. It is studied along with contemporaneous texts and the subjects’ family letters to explore what it implies about the gendered socio-cultural expectations and aspirations of girls’ education at the time.
In the way to do some good: The Viscountess, the Scientific Philanthropist and the School of Industry

Isobel Stark (University of Southampton)

This presentation will examine the charitable education work undertaken by Mary Mee, 2nd Viscountess Palmerston (1752-1805) at her country seat, Broadlands in Romsey, Hampshire. Mee, the daughter of city merchant and wife of a MP and Irish aristocrat, took an active role in the education of her own children (who included the future prime minister) and was a founding ladies’ subscription book holder for the Royal Institution. Yet she had little interest in the education of girls from the lower ranks until middle-age, when she started to implement many of the ideas of her friend, and prominent exponent of scientific philanthropy, Count Rumford. In 1800 she founded a School of Industry for girls. Pupils followed a very limited curriculum compared to that of her own daughters; her pragmatic aim being to equip girls with skills to earn their living as servants or seamstresses. The school was very much a personal project for Mee: she wrote the rules, handpicked the lady visitors, chose the governess and spent a good proportion of her quarterly allowance on it. We examine her use of charitable education as a tool for both enhancing her social and symbolic capital as benefactor and as an act of symbolic violence, “policing” the behaviour of the lower orders. We will compare Mee’s school with other schools for the poor, notably Gilpin’s School of Industry in the New Forest, and set it in the context of Georgian ‘particular charity’ and the development of scientific philanthropy.
A Heroine of Institutional Change in China: A Symbolic Wu Ze Tian

Banwo Adetoro Olaniyi (Xiamen University & The Confucius Institute at the University of Lagos, Akoka, Nigeria)

Aristocracy was once a favored ideology in China with ruling families succeeding each other within a span of years when necessary. Likewise Confucianism a state religion holds the central ideology that social harmony can only exist when people of the society know their place and perform their responsibilities dutifully. For this ideology it was impossible or unethical for a woman to be in government thus idolizing gender inequalities and favoritism of one gender over the other.

Wu Ze Tian was the first and only Empress in China, while her method of ascension to the throne has been questionable by modern scholars she was the first Empress to ensure a paradigm shift and institutional change within the government and the strata of the people. Her achievement in politics and the flourishing of arts, literature and music under her reign reveals her significant approach as a dynamic ruler. Her reforms within the imperial examination system ensured a form of meritocracy by objectively recruiting scholars through a test of knowledge method into governance. She also eliminated favoritism, elitism and aristocracy that favored this group against the commoners in government, thus allowing an equal representation of the people in government. Furthermore, it was during her reign that China had more women in active participation of the civil society.

This work intends to examine the institutional changes witnessed in China under the leadership of the Heroine “Wu Ze Tian”.
As a musicologist, I’m currently researching legal deposit music registered at Stationers’ Hall in the late Georgian era, with an initial focus on the collection at the University of St Andrews. Whilst the question of what was registered and what survives across the country is of interest per se, this study at the collection level enables me to take a closer look from various different angles. I can not only examine which music composed by women was eventually chosen to be bound into library volumes, but also analyse which books were used by women learning music. Although this was a university library collection, professors were allowed to borrow on behalf of their friends, and much of their music borrowing was in fact for the use of unmarried women – including, of course, their daughters!

By means of detailed data collection and analysis, I am able to determine which music was most often borrowed, by whom and for whom, with a granularity that can even distinguish between didactic and more recreational material. It is these findings that I propose to share, providing hard evidence of what middle-class young women played and sang in their pursuit of marriageable musical excellence circa 1800-36.

1600 Roundtable discussion
1700 Wine & Refreshments
1800 End