

Shout Out for Women

A trail across the collections of
Oxford University's Gardens,
Libraries and Museums



VOTES^{FOR}
WOMEN
1918~2018



Foreword

Oxford University's Gardens, Libraries and Museums contain some of the most significant and fascinating collections in the world. Comprising over 20 million artefacts, specimens and printed items, the collections reveal astonishing stories of humanity and the natural world that stretch across space and time.

Shout Out for Women shines a spotlight on some of these items in order to introduce you to some of the inspirational women represented within the collections and to celebrate female achievement in this centenary year of Votes for Women.

The interpretative texts have been written by our passionate and enthusiastic staff members, who are delighted to share with you the fascinating stories of the great women they admire. The items they have chosen to highlight in the trail will take you on a journey of discovery across our seven sites and provide you with fresh and personal perspectives on science, culture and history.

I hope you will enjoy following the trail as much as we have enjoyed putting it together for you.



Professor Anne Trefethen

Pro-Vice-Chancellor
(Academic Resources & Information Systems)



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

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VOTES FOR
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Introduction

Welcome to 'Shout Out for Women': a trail across the collections of Oxford University's Gardens, Libraries and Museums. The trail has been created by staff to mark the 100th anniversary of the Representation of the People Act 1918, which enabled all men and some women over the age of 30 to vote for the first time.

It aims to highlight just some of the incredible women who are represented within our wonderful collections and buildings, from artists and scientists to curators.

Collections are listed in order of a suggested route, giving a round tour of Oxford city centre. Address, website and admission information is listed together with a map showing each venue. If you have specific requirements or accessibility needs, please check these details before planning your route.

The locations of each item are correct at the time of going to press in June 2018, but displays do sometimes change so please ask our gallery staff for help if you cannot find what you are looking for. For more information and to discover further wonderful items from each collection, visit: www.glam.ox.ac.uk

For further information on the Representation of the People Act 1918 please visit: www.parliament.uk where you can find a copy of the original 1918 Representation of the People Act, or type: [bit.do/shout-out](https://bit.ly/shout-out)

Lucy Shaw

Head of Programmes and Partnerships,
Oxford University Gardens, Libraries and Museums

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OXFORD WOMEN



SUFFRAGE

ASHMOLEAN

Ashmolean Museum



www.ashmolean.org

Beaumont Street,
Oxford, OX1 2PH

Open: 10am–5pm
Tuesday to Sunday
(and Bank Holiday Mondays)

Admission: **FREE**

Annie Abernethie Quibell (Née Pirie) (1862–1927)

Ceremonial Flint Knife

Date: c.3200–3300 BC (Protodynastic Period, Egypt)

Culture: Ancient Egypt

Country of origin: Hierakonpolis, Egypt

Accession number: AN1896–1908 E.4075

Location: Gallery 21, Egypt at its Origins

Annie Abernethie Quibell was an experienced artist before becoming interested in archaeology, exhibiting at the Scottish Royal Academy. In 1894, she moved to London to study at UCL with the famous Egyptologist, Flinders Petrie.

One of the most exciting fieldwork seasons for Annie Abernethie Quibell must have been in 1898–99 when she joined the team at the site of Hierakonpolis in southern Egypt. Known to the ancient Egyptians as Nekhen, it is the earliest known Egyptian city, which as the team discovered, contained a very early temple dating to c.4000 BCE. The Ashmolean has a complete brother statue of Khasekhem (c.2775–2650 BCE), in limestone, discovered in part of the temple.

Other wonderful finds made of stone included the famous make-up palette of King Narmer and large mace-heads. Aside from their important decoration, what is fascinating about these objects is their size. Taking useful objects and super-sizing them in the service of the gods is known as gigantism. While the palette and mace-heads are familiar examples of this, lesser known are the giant flint knives, with blades of huge proportions.

Many of the items from Hierakonpolis and other sites would not have been understood today, had it not been for Annie Abernethie Quibell's work documenting them. Her artistic skills were put to good use in the excavations as she drew many of the finds, both in their original find spot and as technical drawings for publication.

Sarah Doherty



Courtesy of The Petrie Museum of Egyptian Archaeology, University College London ©

Barbara Hepworth (1903–1975)

Talisman II (White Marble Sculpture)

Date: 1960

Culture: Western European

Country of origin: United Kingdom

Accession number: WA2013.60

Location: Floor 3M, Gallery 62, Modern Art

Barbara Hepworth was a student alongside Henry Moore at the Leeds School of Art, but has received far less recognition, despite being a sculptor of international importance. She first learned to carve in Rome in 1925–1926.

Talisman II is typical of her abstract approach and love of irregular, ovoid forms and continuous curves. The carved circle and incised 'scar' on the flattened side of this sculpture hint at ancient amulets of bone or ivory, while the rounded side suggests a stone pierced and worn smooth by the sea. The interlocking shadow shapes thrown onto the surface of the marble, especially inside the tunnel through the form, demonstrate Barbara Hepworth's sensitivity to light. (Look inside to see how they overlap.) She preferred to work out of doors, especially in her garden studio at St Ives in Cornwall.

Caroline Palmer



Clara Peeters (active 1607–after 1621)

Still Life Of Fruit And Flowers (Oil On Copper)

Date: c.1612

Culture: Western European

Country of origin: Flanders, possibly Antwerp

Accession number: WA1940.2.61 (A585)

Location: Floor 2, Gallery 48 Still-life paintings (Daisy Linda Ward Gallery)

Although little is known of her life, Clara Peeters is thought to have been one of the first and most important professional women artists of the Dutch Golden Age. This elaborate still life, one of her largest paintings, shows a table richly laden with fruit, flowers, nuts and shrimps. The coins on the right help to date the work to after 1609, while the silver wedding knife appears in five of her other paintings. Elsewhere in the Ashmolean, you will find similar knives, silver-gilt cups and pewter jugs. (Can you see the grasshopper?) This skilfully painted work is part of one of the most comprehensive collections of 17th-century Dutch and Flemish still-life paintings in the world. It was put together by Theodore Ward and his wife Daisy Linda Travers (1883–1937), a painter from New Jersey, who bequeathed the collection to the Ashmolean. This gallery is named after her.

Caroline Palmer



Mary Tregear (1924 - 2010)

Seated Bodhisattva

Date: 1200–1300

Country of origin: China

Accession number: EA 1982.2

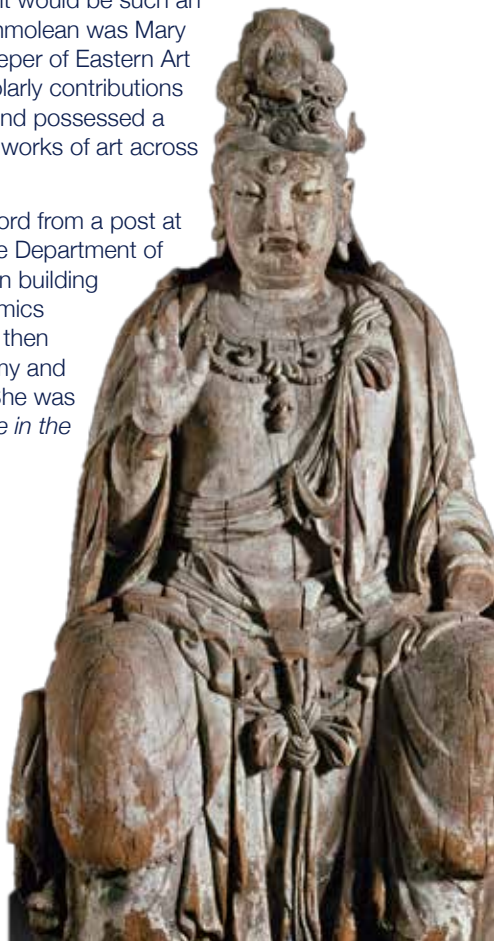
Location: Floor 2, Gallery 38, Later China

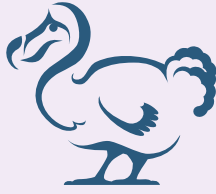
This figure represents Guanyin, or Avalokiteshvara, the bodhisattva who assists souls to achieve enlightenment. It would have occupied a central position towards the rear of a temple hall.

An imposing and rare sculpture, it was acquired in 1982 with assistance from The Art Fund, the Friends of the Ashmolean Museum and the MLA/V&A Purchase Grant Fund. It has been one of the most popular objects in the Chinese galleries ever since, with many school children and art students sitting before it, sketching. The curator who determined it would be such an appropriate and successful acquisition for the Ashmolean was Mary Tregear, Curator of Chinese Art (1961–87) and Keeper of Eastern Art (1987–91). Mary Tregear is renowned for her scholarly contributions to the history of Chinese ceramics and painting, and possessed a flair for recognising excellence and significance in works of art across the sphere of Chinese production.

Mary Tregear was born in China and came to Oxford from a post at Hong Kong University Museum at a time when the Department of Eastern Art was newly established. She assisted in building up the collections, particularly in the fields of ceramics and modern paintings, which few museums were then collecting. She was a Fellow of the British Academy and an Emeritus Fellow of St Cross College, Oxford. She was the author of the *Catalogue of Chinese Greenware in the Ashmolean Museum and Song Ceramics*.

Shelagh Vainker





MUSEUM OF NATURAL HISTORY



www.oum.ox.ac.uk

Parks Road, Oxford, OX1 3PW

Open: 10am–5pm every day

Admission: **FREE**

Mary Anning (1799–1847)

Ichthyosaurus anningae

Date: 204–190 million years old

Country of origin: Lyme Regis, United Kingdom

Accession number: OUMNH J.13587

Location: Main Court, South Aisle

Mary Anning was a pioneering palaeontologist who became globally renowned for important finds made along the coast in Lyme Regis, South West England. Mary was an avid fossil collector and dealer, and pioneered the study of coprolites (fossilised faeces). Although Anning's work informed that of her male contemporaries, she was not eligible to join the Geological Society of London, and did not always receive credit for her work.

Mary Anning's most significant discoveries included the first complete plesiosaur skeleton and the *Ichthyosaurus* or 'fish lizard', a marine reptile that lived between 250 and 90 million years ago. The specimen displayed in the Museum of Natural History has been recently re-identified as a juvenile of *Ichthyosaurus anningae*, named after Mary Anning, and is one of the few examples found by Mary herself.

Ellena Grillo



Lady Trevelyan (Née Jermyn) (1816–1866)

Stone Capital Carving

Date: 1858–1860

Country of origin: United Kingdom

Location: Main Court

The Museum of Natural History court is flanked with columns adorned with beautiful, decorative capitals, all conceived as part of the museum's original design.

Lady Pauline Trevelyan was central to the Pre-Raphaelite movement that influenced the design of the museum. She was highly respected and influential in the art world at the time, making her home, Wallington Hall in Northumberland, a cultural hub for the Victorian art movement.

Many of the capitals and sculptures in the museum were commissioned by wealthy patrons, including Lady Trevelyan and her husband Sir Walter Calverley Trevelyan, who sponsored five of the capitals. Records show that she provided the funding for a further two capitals to be produced. Lady Trevelyan was also an artist in her own right and was involved in the design of one of her funded capitals.

The capital shown here is based on her initial design and features a Madonna Lily (*Lilium candidum*), a tulip (*Genus Tulipa*) and another variety of lily (*Genus Fritillaria*) with a bird.



Ellena Grillo

Miriam Rothschild (1908–2005)

Rabbit Flea (*Spilopsyllus cunicul*)

Date: 1928

Country of origin: United Kingdom

Location: First Floor, Entomology Gallery

Miriam Rothschild was a scientist who studied zoology, entomology and parasitology, and published over 350 scientific papers during the course of her life, yet had no formal education. Some of her most important research focused on fleas: their diversity, biomechanics and role as disease-carriers.

Miriam Rothschild investigated the jumping mechanism of the plague-carrying flea, *Xenopsylla cheopis*, using film, which was then a new and novel approach. She was also the first person to describe the breeding cycle of the Rabbit Flea, *Spilopsyllus cunicul*, working out that a rise of hormones in pregnant rabbits triggered female fleas to lay eggs, so that emergence of their offspring matched that of the rabbit.

The collection of volumes detailing flea morphology and taxonomy that Miriam Rothschild co-authored is still considered to be the standard for many entomologists. She was awarded an honorary degree by the University of Oxford at the age of 60 in 1968.

Zoë Simmons



Ellen Hope (Née Meredith) (1801-1879) Entrance to the Westwood Room

Location: Wytham Room, First Floor

Ellen Hope was a passionate natural historian and entomologist during the 1800s. Together with her husband, Frederick Hope, she built up a large private collection of insects. The Hopes made several donations to the University of Oxford, the largest of which, made in 1849, founded the Hope Entomological Collections in the Museum of Natural History. It is the second largest insect collection in the UK.

The room beyond these doors is known as the Westwood Room, named in honour of the first Hope Professor of Zoology, J.O. Westwood. This room was the original setting for the 'Hope Museum'.

Ellen Hope was so well esteemed in the entomological world that in 1835 she became the first female Fellow of the Entomological Society of London. Following her husband's death in 1862, Ellen Hope continued to support the museum generously for the rest of her life, funding staff to care for the collections.

Amo Spooner



Pitt Rivers

MUSEUM

Pitt Rivers Museum



www.prm.ox.ac.uk

South Parks Road,
Oxford, OX1 3PP

Open: 10am–4:30pm
Tuesday to Sunday
(and Bank Holiday Mondays),
12–4:30pm Monday

Admission: **FREE**

Ellen Ettlinger (Née Rathenau) (1902–1994)

Wooden Whistle

Date: c.1950s

Country of origin: Germany

Accession number: 1952.11.3

Location: Court Gallery, Music – Aerophones – Flutes (case 85.A)

Online record: bit.do/Whistle

Born in Germany into the Rathenau family, a Jewish family distinguished and influential in both industry and politics, Ellen Ettlinger moved to Bavaria in 1922 after her cousin was assassinated. It was here that her interest and delight in folk customs of all denominations was sparked; this is also where this whistle was collected.

By 1938 Ellen Ettlinger was forced to leave Germany because of Nazi persecution and came to Britain. She quickly mastered English, set to work for the Red Cross and soon settled in Oxford. Ellen Ettlinger was a dedicated supporter of the Folklore Society, and with others set up an Oxford branch. She was also a distinguished contributor, with her first article in the Society's journal, 'British amulets in London Museums', published in 1939.

Ellen Ettlinger's interest in folklore took her on many travels, including to Ireland where she documented traditional costume and handicrafts on the mainland and in the Aran Islands.

Antigone Thompson



Dorothy Garrod (1892–1968)

Tip of a Stone Hand Axe

Date: Lower Palaeolithic

Country of origin: Israel

Accession number: 1931.70.1298

Location: Lower Gallery, Axes – Africa, Asia and Oceania (case 68.A)

Online record: bit.do/StoneAxe

Dorothy Garrod studied Anthropology at the University of Oxford in 1921, at a time when there were only a few female students. In 1929, she directed the archaeological excavations at Wadi el-Maghara on Mount Carmel in Palestine (now Israel), where this hand axe was found in the Tabun Cave in 1931. Her team consisted mostly of women, including women from local villages, with one former team member even remarking in 1994 that 'we were extremely feminist'.

Dorothy Garrod was the first person to use aerial photography as an archaeological tool and drew on this knowledge during the Second World War when she was part of a team interpreting aerial photographs for the RAF. Despite women not being considered full members of Cambridge University, she was elected to the Disney Professorship of Archaeology in 1939. This made Dorothy Garrod the first woman to be a Professor at either Oxford or Cambridge and, to this day, she remains the only woman to have held the Disney Chair at Cambridge.

Sarah Mallet



Beatrice Blackwood (1889–1975)

Moss Bag With Dream Catcher

Date: 1929

Culture: Northern (Mushkegowuk) Cree, Norway House, Manitoba

Country of origin: Canada

Accession number: 1935.32.14

Location: Lower Gallery, Baby Carriers (case 14.A)

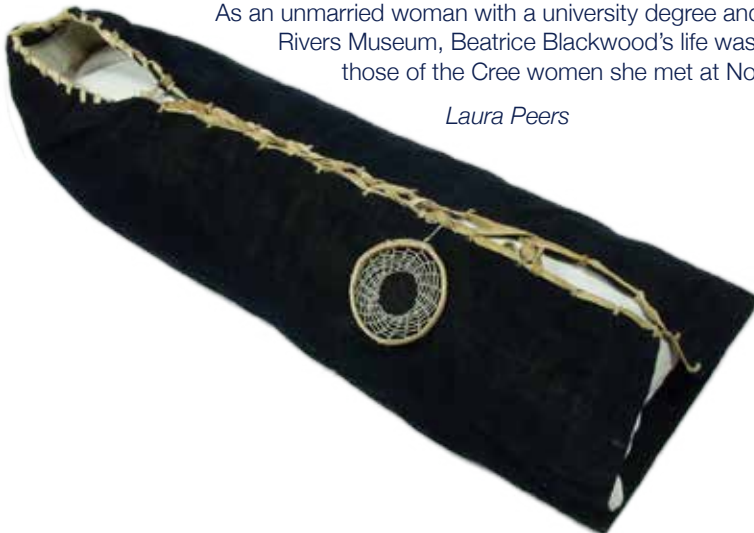
Online record: bit.do/Blackwood

Amongst northern Indigenous peoples in Canada, historically much of a baby's first two years were spent in cradleboards. Babies were wrapped in soft sphagnum moss and placed in a 'moss bag', such as this, which was laced to a cradleboard for carrying it. This bag has a netted charm to protect the baby from harm. It was collected by Oxford anthropologist Beatrice Blackwood at Norway House in northern Manitoba in 1925.

Beatrice Blackwood travelled alone on a three-year tour of Indigenous communities across North America in the 1920s studying the relationship between culture and 'race'. As part of this work, she took physical measurements from women in Norway House when she visited. She concluded that there was no such thing as race, and that politics—racism—played a far greater role in Indigenous lives than physical features. Her own work relied on assistance from colonial officials who were trying to control Indigenous peoples; at Norway House, the missionary asked local women to come to the school so Beatrice Blackwood could measure them.

As an unmarried woman with a university degree and a job at the Pitt Rivers Museum, Beatrice Blackwood's life was very different from those of the Cree women she met at Norway House.

Laura Peers



Mary Edith Durham (1863–1944)

Silver Cross and Chain

Date: 1908

Country of origin: Albania

Accession number: 1940.12.9

Location: Lower Gallery, Balkan Ornaments (case 93.A)

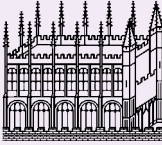
Online record: bit.do/CrossAndChain

This silver cross was collected by Edith Durham who, exhausted after spending years caring for her mother, was prescribed travel by her doctor. From the age of 37 she spent 14 years regularly travelling to the Balkans, particularly to mountainous Albania, then considered a relatively undiscovered part of Europe and to her a 'land of the living past'. She primarily sought to draw, photograph and describe the epic history of the Balkans, collecting artefacts on the way.

Edith Durham's travel and academic writings became renowned, with works such as *High Albania* (1909) becoming influential for decades. Her dedication to the freedom of Albania, and the relief work she undertook in the area, earned her the respect of her hosts and the title 'Queen of the Highlanders'. Her observations on local history and customs included the political manoeuvring and vortex of nationalism that would soon 'set fire to Europe' during the First World War. In 1913 Edith Durham raised funds for Albania, campaigning for the protection of minorities in the hope of a just and lasting Balkan peace.

Antigone Thompson





Bodleian Libraries
UNIVERSITY OF OXFORD

Weston and Bodleian Libraries



www.bodleian.ox.ac.uk/weston

Blackwell Hall, Broad Street,
Oxford, OX1 3BG

Exhibition galleries open:
10am – 5pm Monday to
Saturday, 11am–5pm Sunday

Admission into Blackwell Hall
and exhibition galleries is **FREE**

Sappho (c. 620–550 BCE)

Love Lyrics in Greek

(Later scribal copy on papyrus)

Date: 2nd century CE

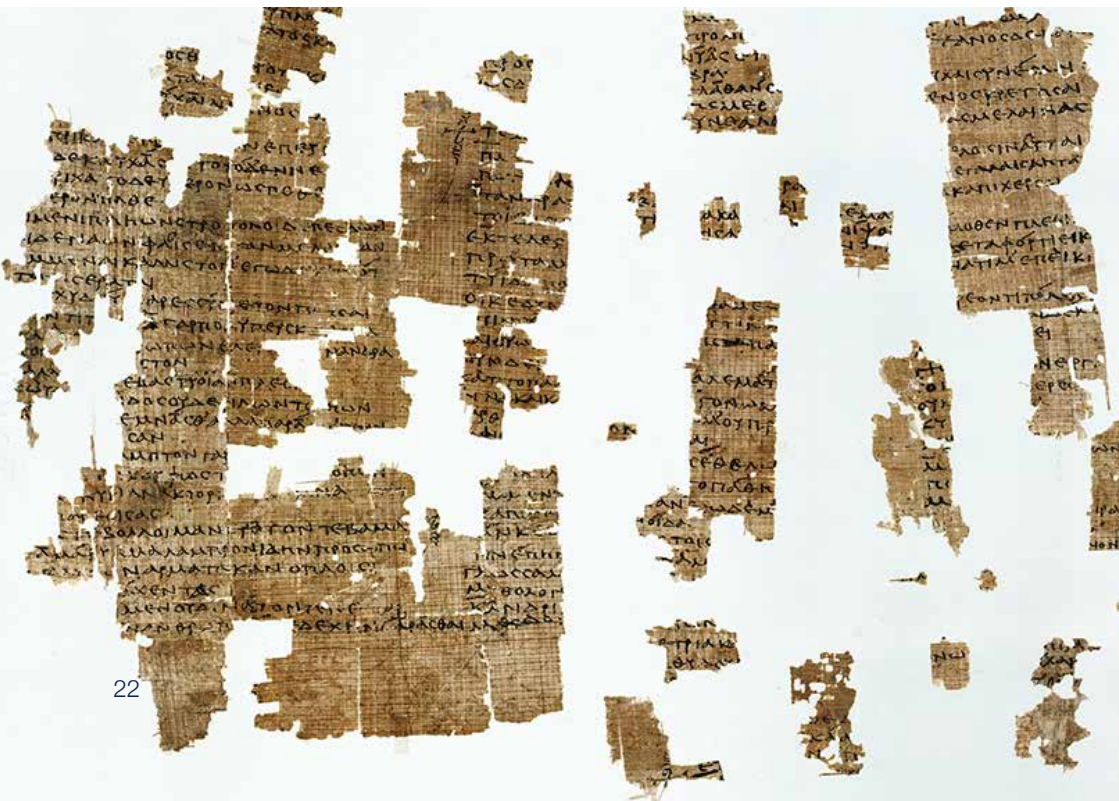
Catalogue number: MS. Gr. class. c. 76 (P)/1

Location: Treasury, Weston Library (Sappho to Suffrage: women who dared)

Born on the island of Lesbos in the seventh century BCE, Sappho was the most celebrated lyric poet of her day. She was often referred to as ‘the poetess’, and Plato is said to have described her as the ‘tenth muse’. Her poetry was composed to be sung and accompanied by music, and though she was prolific in her lifetime, most of it was lost.

What little we have survives mainly in fragments. In this poem, partially recreated from papyrus roll fragments discovered in an ancient Egyptian rubbish dump, Sappho celebrates love and beauty as greater than the armies of Homer. Hers is one of the earliest personal voices of world literature.

Senia Paseta



Princess Elizabeth (Later Queen) (1533–1603)

‘Le Miroir de l’âme pécheresse’
(‘The Mirror of the Sinful Soul’)

Date: c.1544

Location: Treasury, Weston Library (Sappho to Suffrage: women who dared)

Catalogue number: MS. Cherry 36

The eleven-year-old Elizabeth gave this book as a New Year’s gift to her stepmother, Katherine Parr, on 31 December 1544. It consists of Elizabeth’s own translation into English prose of *Le Miroir de l’âme pécheresse* (The mirror or glass of a sinful soul) written by Margaret of Angoulême.

It is a meditational poem, written out in Elizabeth’s fine hand and dedicated with the words ‘to our most noble and vertuous Quene Katherin, Elizabeth her humble daughter wisheth perpetuall felicitie and everlasting joye’. The binding, worked in silver and gold tapestry stitches on a blue silk ground, is considered to have been Elizabeth’s own handiwork, and forms an integral part of the gift. Its highly personal nature is seen in Elizabeth’s working of her stepmother’s initials into the design in a way that echoes her signature as ‘K-P’.

Senia Paseta



Marjory Wardrop (1869–1909)

Photograph of Marjory Wardrop

Date: 1896

Catalogue number: MS. Wardrop c. 30, fol. 1r

Location: Treasury, Weston Library (Sappho to Suffrage: women who dared)

Marjory Scott Wardrop was a pioneering scholar and translator of Georgian. Her interest in the country was piqued by her brother, Sir Oliver Wardrop, who travelled there and learned the language before studying at Oxford and enjoying a fulfilling career. As a woman, Marjory enjoyed no such opportunities and lamented this, as seen in this letter of 1894 to her brother: 'I have got to stay home just doing nothing when I ought to be living, learning and working'. Despite the restrictions, she taught herself Georgian, eventually travelled there, and remained immersed in Georgian culture until her death.

Marjory Wardrop's most complex and important translation was *The Man in the Panther's Skin*, from a 12th-century epic poem. She worked on it during her travels, consulting her own personal copy. She underlined a favourite verse: the lion's cubs are equal, whether male or female. Marjory Wardrop refused to publish her translation during her lifetime, insisting it was not fit for publication. It was finally published in an edition prepared by her brother after her early death, and remains the standard against which other English translations of it are judged.



This photograph of Marjory Wardrop in Georgian national dress was taken in Georgia in 1896. It was taken by Alexander Roinishvili, the first professional photographer in Georgia, on her second visit to the country.

Senia Paseta

Suffragetto

The Suffragette Movement Board Game, Produced by the WSPU

Date: 1907–1908

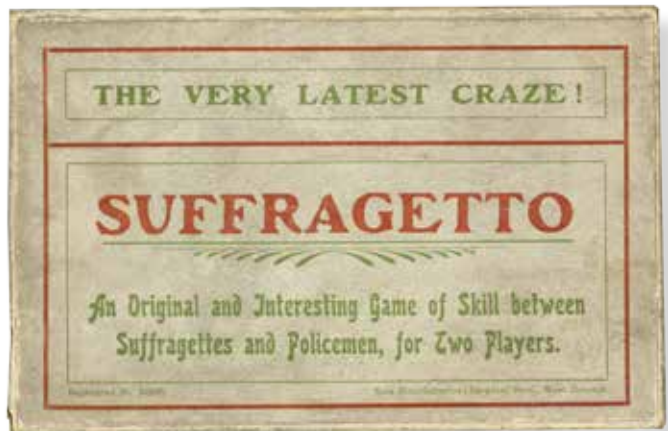
Catalogue: John Johnson Collection: Ballam Collection, Games 1910s (31.1 and 31.2)

Location: Treasury, Weston Library (Sappho to Suffrage: women who dared)

The suffrage movement could not have survived and expanded without funding, and suffragists were obliged to think imaginatively about how to continue to attract donations over a long campaign. Many suffrage societies sold items, which served more than one purpose in an effort to bring in much-needed funds.

Suffragetto is a prime example of this for it could entertain while also reflecting contemporary suffrage tactics and challenges. Suffragetto was created in about 1907, and portrays a battle between the suffragettes who wished to get to the Albert Hall and the House of Commons while avoiding prison and hospital, and the policemen who attempted to stop them. This is a second edition, which suggests that it was popular. Nonetheless, this is the only known copy of the complete game, consisting of rules, pieces and board.

Senia Paseta





MUSEUM *of the* HISTORY *of* SCIENCE



Museum of the History of Science



www.mhs.ox.ac.uk

Broad Street, Oxford, OX1 3AZ

Open: 12–5pm Tuesday
to Sunday

Admission: **FREE**

Mary Senex (c.1670–1755)

Celestial Globe

Date: 1738

Maker: John Senex

Country of origin: England

Inventory number: 14981

Location: Small Basement Gallery

Online record: bit.do/Senex

Mary Senex was the very successful owner of a publishing and globe-making business, based in Fleet Street, London. She took over the business following the death of her husband, John Senex, in 1740 and ran it for 15 years. She continued to make the globes which her husband had been famous for (such as this star map) but also embarked on new publications.

Mary Senex was very active in protecting her business. When imported globes from overseas threatened her livelihood, she wrote to the President of the Royal Society to remind him and others that her globes were as accurate and well made as any. She supplied globes to some of the most famous scientists of the day, including Benjamin Franklin in America.

At a time when married women could not legally own property, being a widow brought with it rights and a position in public life denied to many other women.

Helen Pooley



Dorothy Crowfoot Hodgkin (1910–1994)

Model of the Structure of Penicillin

Date: c.1945

Maker: Dorothy Crowfoot Hodgkin

Country of Origin: England

Inventory number: 17631

Location: Basement Gallery

Online record: bit.do/Penicillin

Dorothy Crowfoot Hodgkin began her research in the 1930s, when the first attempts were being made to use X-ray crystallography to study biologically significant molecules. 34 years later, in 1964, she received the Nobel Prize in Chemistry for her work, which included determining the molecular structure of penicillin and vitamin B12. At the start of 2018 she is still the only woman from the UK to have won a Nobel Prize in the sciences.

The arrangement of atoms in penicillin had to be deduced by firing X-rays through a crystal of penicillin. The resulting scatter pattern from the X-rays was captured on photographic paper. The analysis of these patterns required extremely laborious and manual mathematical processing, which was used to create two-dimensional contours of the molecule's electron density. Dorothy Crowfoot Hodgkin's sister drew these maps onto Perspex sheets to show the structure in three dimensions, producing models like this one.

Robyn Haggard



Mariam al-Aṣṭurlabi (Pre-975 CE)

Astrolabe

Date: c.875–900 CE

Maker: Khafif

Country of Origin: Syria

Inventory number: 47632

Location: Top Gallery

Online record: bit.do/AI-Asturlabi

There are limited records of women who made scientific instruments, although we know they existed. Al-ʿIjliya bint al-ʿIjri al-Aṣṭurlabi, famously known as Mariam al-Aṣṭurlabi, was an astrolabe-maker who lived in Aleppo between 900 and 975 CE. She was the daughter of another astrolabe-maker al-ʿIjri al-Aṣṭurlabi. It was very common for the scientific instrument trade to run in families.

It is possible that this astrolabe from c.875–900 CE Syria is similar to astrolabes made by Mariam al-Aṣṭurlabi, but it is difficult to know for sure because none of her own works have survived. We know about Mariam al-Aṣṭurlabi through an account written by the contemporary historian Ibn Nadim. According to Ibn Nadim, she was an apprentice of Nastulus, who made the oldest surviving astrolabe in the world, and also worked for the Emir of Aleppo.

Robyn Haggard



Sarah Angelina Acland (1849–1930)

Torquay Photographic Exhibition Medal

Date: 1893

Maker: A.H. Darby

Country of Origin: United Kingdom

Inventory number: 95804

Location: Basement Gallery

Online record: bit.do/Acland

Sarah Acland was one of the most important photographers of the late Victorian and Edwardian periods. She took up photography in 1891 and developed an interest in colour photography when the field was still in its infancy. She became famous for her pioneering use of the time-consuming three-colour Sanger Shepherd process.

As a child, Sarah Acland was photographed by Lewis Carroll and when she was 19 she met the photographer Julia Margaret Cameron, who influenced her early work. Sarah Acland was a keen artist and was encouraged by her father, who was a patron of the Pre-Raphaelites. Her passion for photography developed after her father gave her a camera for her 42nd birthday.

Initially Sarah Acland took portrait photographs and soon achieved public success. One of the well-known people she photographed was the Prime Minister, William Gladstone. In 1893 she won this medal at the Torquay Photographic Exhibition and one year later she became the first woman elected to join the Oxford Camera Club.

Robyn Haggard





Oxford Botanic Garden and Harcourt Arboretum



www.obga.ox.ac.uk

Botanic Garden

Rose Lane, Oxford, OX1 4AZ

Open: June to August, and September to October, Plants and opening hours change throughout the seasons, please check before you visit.

Admission fees apply:

www.obga.ox.ac.uk/visit-garden

Harcourt Arboretum

Peacock Gate, Nuneham Courtenay, OX44 9PX

Open: June to October, Monday to Saturday:

10am–5pm and Sundays and Bank Holidays: 11am–5pm

Last admission 45mins before closing

Admission fees apply:

www.obga.ox.ac.uk/visit-arboretum

Marianne North (1830–1890)

Coast Redwood

Native Range: United States of America

Accession number: Area 2 – 0009

Location: Harcourt Arboretum

The coast redwood (*Sequoia sempervirens*) is the tallest living organism on earth. This species grows in coastal areas of California, which are regularly blanketed with fog rolling in from the Pacific, and can live for 2000 years. You do not have to travel to California to see these giants, however. Admire some of the UK's oldest redwoods in Harcourt Arboretum, just a few miles outside of Oxford's city centre.

The coast redwood was one of the artist Marianne North's most spectacular subjects, which she painted when visiting North American forests. She was a remarkable Victorian artist who travelled the globe to satisfy her passion for recording the world's flora with her paintbrush. Her brightly coloured paintings depict plants in their habitats, amongst insects, snakes, birds and other exotic creatures.

Marianne North was rare among women of this period – often travelling alone and making arduous journeys across areas virtually unknown to many Europeans.

Catherine Vivian



Queen Victoria (1819–1901)

Giant Waterlily

Native Range: Amazon region

Accession number: 2018-0022.1

Location: Lily House, Oxford Botanic Garden

Visit the Lily House this summer to see the stunning *Victoria amazonica* – its lily pads grow up to 2.5 metres across. The leaves' unique structure supports their enormous dimensions; ribs on the underside trap air for buoyancy and strength. Giant waterlily flowers open in the evening for just two nights. On the first night, they are white, pineapple-scented and release heat so that beetles can locate them. The flower then closes around the beetles and re-opens with pink petals on the second night. The beetles then escape, covered in pollen, to find another white flower on a different plant.

The genus *Victoria* was named in honour of Queen Victoria (1819–1901). One of history's most iconic monarchs, Victoria was only 18 when she came to the British throne and ruled for more than 60 years. As Queen during the height of the British Empire, she inspired the naming of lakes, mountains and cities.

Catherine Vivian



Oxford University / Ian Wallman

Maria Sibylla Merian (1647–1717)

Pineapple

Native Range: Brazil and Paraguay

Location: Palm House, Oxford Botanic Garden

Oxford Botanic Garden was one of the first botanic gardens to grow pineapples (*Ananas comosus*) in the UK. You can visit Oxford Botanic Garden's Palm House to see this well-known member of the bromeliad family. A symbol of welcome, pineapples were the centrepiece at the dinner table of wealthy households when they first arrived in Europe. Pineapples also feature in architecture as a symbol of hospitality. They often appear outside houses, on door knockers for example.

Maria Merian, from Germany, was a naturalist, an entomologist and one of the most important plant illustrators of the late 17th century. She is best known for her illustrations of plants and insects, which she made following her trips to the tropical country of Suriname on the north-eastern coast of South America. Maria Merian produced amazing illustrations of tropical plants from there, including the pineapple.

Catherine Vivian



Charlotte of Mecklenburg-Strelitz

(1744–1818)

Bird of paradise

Native Range: South Africa

Accession number: 0003517

Location: Oxford Botanic Garden

Visit Oxford Botanic Garden in the summer and you might be lucky enough to see the stunning bird of paradise (*Strelitzia reginae*) in flower. The orange sepals and purple-white petals give the appearance of a bird's head. It was first introduced to Europe in 1773, when it was grown at the Royal Botanic Gardens, Kew. It was named in honour of Charlotte of Mecklenburg-Strelitz, who was the wife of King George III, and one of the pioneers in the establishment of Kew Gardens.

Charlotte of Mecklenburg-Strelitz was born in 1744 in Mecklenburg-Strelitz, in what is now Germany. She married at the age of 17 and had 15 children with the King. The Queen had a keen interest in botany, and she catalogued and drew the remarkable plants that were grown in the gardens. She was one of the leading horticulturalists of the late 18th and early 19th centuries.

Catherine Vivian



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VOTES FOR
WOMEN
1918 ~ 2018