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MAY 7, 1883.

G. A. OSBORNE, Esq.,

IN THE CHAIR.

WOMAN IN RELATION TO MUSICAL ART.

BY STEPHEN S. STRATTON, Esq.

I OFFER no apology for introducing this subject to the Musical Association; it possesses sufficient interest to command attention—attention that I think it has not yet received. I do not pretend that my treatment of the subject will be at all adequate to its importance, nor do I come forward to advocate the cause of woman in musical art; she is, in the present day, quite capable of taking care of herself. It is only necessary to present a fair view of her position, to clear away misconception and prejudice, and it will be seen that the subject is by no means speculative, but very tangible and real; and its discussion will, I trust, be both interesting and profitable.

The consideration of woman's relation to musical art will eventually narrow itself to this: Can she produce a great composer? We may assume that, up to the present, she has not. As the greater includes the less, and art is only a part of the work of life, it will be necessary briefly to review art in connection with life, and woman's position in the work of the world. My argument is this: If woman in the vast sphere of work open to her—physical and intellectual—has achieved greatness in every department where her faculties have been fully developed and had free play—and this, I think, admits of proof—then there is no reasonable ground for assuming that she cannot excel in any art under the like conditions. Now, first a word on art. We must separate the useful arts from those distinguished as the "fine arts." The latter are not essential to existence. Take music, for instance, we cannot eat or drink it; clothe ourselves with it; or make it a dwelling to shelter us from wind and rain. Only in a metaphorical sense indeed can we live in it. Schopenhauer says: "Genius is objectivity, and its works exist for themselves alone." "Just because genius

consists in the free service of the intellect, emancipated from the service of the will, its productions can serve no useful purposes, whether music, philosophy, painting, or poetry: a work of genius is not a thing of utility. To be useless belongs to the character of works of genius; it is their patent of nobility. All other human works exist for the maintenance or convenience of existence, only not those in question. They alone exist for themselves, and are in this sense to be regarded as the blossom, the real produce of existence. Therefore, in enjoying them our hearts expand, for we rise above the heavy earthy atmosphere of needs."

This ideal world of art; this complete severance of the intellect from the will (the latter, according to Schopenhauer, being our bodily self as part of the universe); this abolition of personality as exhibited by the artist in æsthetic contemplation, is it peculiar to man? I mean not only in the passive but creative aspect. Does woman only enjoy art, or does she also strive herself to enter this inner temple? Are such things as household work, dress, gossip, and so forth, all-sufficing for her highest nature? Is frivolity peculiar to her sex? I believe there exists at this moment a species of the *genus homo* termed the "masher," the last descendant of a long line of ancestors which for purposeless existence throws into the shade any competitor of the opposite sex. However, we can't waste time over either foolish men or women. Music may be defined as an art springing from the emotions, but proportioned and guided by the intellect, employing in equal measure the heart and the brain. Schopenhauer places music first among the arts, it being, he says, the only purely creative one. "Music gives the inmost kernel of things." "One might call the world embodied music, as well as embodied will." We may, therefore, grant that music makes the greatest demands upon both feeling and intellect. Emotion is excited from without. "Not a single external impression can be made on the senses that is not conveyed to the heart and registered upon it" (Dr. Richardson). What is known as the organic nervous system is therefore the seat of emotion. Reasoning is an act from within, and its seat is the brain. I must presume we all have this dual nature. The brain not being an external organ, we have no palpable evidence of its possession, but we judge by results. The heart is also hidden, but the fact that it is the main business of life for one half of the world to steal the hearts of the other half is ample demonstration of its universal existence.

Is there any difference between the male and female brain? Are the nervous systems of the sexes alike? It is generally believed that woman is only fit for such and such work, and that other kinds belong exclusively to man; but

this law has been laid down by man, and from such decision woman should have a court of appeal.

It is now time to survey the position of woman in the world at large. My sketch must necessarily be very imperfect, but I would like to express my obligation to an admirable book by Mr. W. H. Davenport Adams, entitled "Woman's work and worth," which treats this important subject most fully. Taking "work" in its most literal sense, man can hardly show more diversity of employment than falls to the lot of woman. Her position in savage countries I need not describe; in France even she has been seen yoked with oxen to the plough; in our own country you may see her in battered wide-awake and tattered overcoat leading the wretched horses that draw the coal-barges along the canals; you may see her wielding the hammer—not like the village blacksmith, "with measured beat and slow," but with all speed, in order to get through as much work as possible, making nails or forging nuts and bolts, being so poorly paid that every available member of a family is pressed into the service to make both ends meet;—you may see her on a throne, ruler of the mightiest empire the world has ever seen. Shall she be permitted to do nearly every kind of work between such extremes as these and be denied the capacity for attaining excellence in the art of music? Let us turn now to her part in intellectual pursuits. Having fixed so high a standard for the musical composer, we must first seek in other directions evidence of woman's intellectual power. Of education I shall speak more fully later on, but I think it will be conceded that, until quite recent times, the education of women was of a very meagre character generally, and in some ranks of life could hardly be said to exist at all. In spite of this, many women of learning may be cited, leaving out antiquity altogether. The fifteenth century gives the name of Dame Juliana Berners, Prioress of the Benedictine nunnery of Sopewell, celebrated for her erudition; the sixteenth produced Lady Jane Grey; Anne, the mother of Lord Bacon; Milfred, wife of Lord Burleigh; the daughters of Sir Thomas More; Anne, Countess of Pembroke, all brilliant scholars and familiar with Greek and Latin as with their own language. To these we must add the Italian Olympia Morata, famed both as scholar and lecturer. The next two centuries produced, among others, Mrs. Elizabeth Brand, Mrs. Dudleya North, both famed as Hebrew scholars; Lady Mary Chudleigh, Damaris, Lady Masham, the friend of Locke; France had her Madame Dacier and Madame de Staël; Holland, Anna Maria van Schurman; Prussia, Anna Louisa Darbach; and Italy, Maria Gaetana Agnesi. In this category we may, as musicians, be proud to place Miss Maria Esther Parke,

whose powers as a singer were equalled by her acquirements in science, language, and literature. Esther Elizabeth Velkiers, born at Geneva about 1640, had a reputation as a musician, but a greater for languages, science, philosophy, and theology. In philosophy and science we find distinguished names, such as that of Mrs. Elizabeth Bury, seventeenth century; the before-mentioned Maria Agnesi, who was appointed Professor of Mathematics in the University of Bologna by Pope Benedict XIV.; Mrs. Somerville, who, in the words of Mr. Justin M'Carthy, "distinctly raised the world's estimate of woman's capacity for the severest and the loftiest scientific pursuits"; Miss A. Burton Buckley, and Miss Maria Mitchell, the latter appointed in 1865 Professor of Astronomy in the Vassar College for Women, New York.

Poetry exhibits a long list of names which we may trace from Vittoria Colonna, Gaspara Stampa, and others of the sixteenth century; our own of the next, Mrs. Katherine Philips, Mrs. Anne Killigrew, and the Flemish Tesselschade; the present century containing names too familiar and numerous to mention, and culminating in that of Elizabeth Barrett Browning. We owe that marvel of industry, the Shakspeare Concordance, to a woman—Mary Cowden Clarke. Of dramatists I will only mention Mrs. Augusta Harris, and that for a special reason. *The Athenæum* (December 23, 1882), in reviewing her drama "In a day," makes this remark: "One of the striking features of the nineteenth century is that, in the matter of humanitarianism, the women are in a very unaccountable degree in advance of the men. Compared with the earnest benevolence of writers such as those we have named (Mrs. Webster, Mrs. Browning, and George Eliot), the poetry of even the most earnest men seems artistic and literary self-indulgence."

Resuming our survey we come to novelists, among the earliest being Mrs. Aphra Behn and Elizabeth Haywood who died in 1756. Little "Fanny Burney" claims the distinction of having purified the English novel, while Mrs. Radcliffe is regarded as the true founder of the English school of romance. Sidney Owenson, Lady Morgan, remarkable in many ways, claims our brief attention. In her book "France in 1829-30," she gives an interesting account of a visit to Rossini in Paris just before the production of "William Tell." I must quote what followed: "Having mentioned our apprehension that we should be obliged to leave Paris before the first representation of 'William Tell,' Rossini had the kindness to promise us tickets for a night rehearsal. Such a rehearsal of such an opera, under the superintendence of such a composer, is just one of the most

curious and amusing scenes that could be offered or conceived. Anybody can go to a public performance by paying for it, but a 'peep behind the curtain' is not to be purchased; and in its way, and once in a way, it is worth all the public performances in the world." Her account of the rehearsal, the opera, and her remarks on criticism by an audience are worth reading, but too long for insertion here. In another work she has apparently rendered real service to the musical historian. In the article "Opera," in Dr. Grove's "Dictionary" (Vol. II., p. 502a), it is remarked concerning the musical drama in Rome that in the year 1632 one entitled "*Il Ritorno di Angelica nell' Indie*" was produced by a composer whose name is not recorded. In "*The Life and Times of Salvator Rosa*," by Lady Morgan (published in 1824), occurs this passage: "It was in the palaces of the *Porporali* that the first musical dramas were given which bore any resemblance to the modern opera." "The first attempt at a regular drama was made at Rome in one of these palaces as early as 1632, three years before Salvator's first arrival there. It was called "*Il Ritorno di Angelica nella India*," and was composed by the then fashionable secular composer, Tignali" (Vol. I., 319, and note). I cannot find this composer's name in Schilling, Fétis, or Meudel, so he may be a myth.* I first saw the passage just quoted in the "*Harmonicon*" (Vol. II., 84), in a review of Lady Morgan's work, but it has apparently escaped observation for nearly sixty years.

This digression leaves me little room for further mention of novelists. From Elizabeth Inchbald, Maria Edgeworth, Jane Austen, and Mrs. Gore, to Mrs. Gaskell, Mrs. Oliphant, Charlotte Brontë, Miss Yonge, Miss Braddon, Mrs. Carolina Clive, and George Eliot is presented a roll of names that challenges comparison with the other sex, and represents a literature this country should be proud of. France boasts her George Sand, Sweden her Fredrika Bremer, Germany Fanny Lewalt and Ida, Countess Hahn-Hahn. Not content with the lighter forms of literature, women obtained positions of eminence as historians and biographers, to mention only Catherine Sawbridge, Harriet Martineau, Mrs. Green, Mrs. Grote, and Miss Strickland. Coming to miscellaneous writers, political and critical essayists, reformers, and educationists, I must omit names altogether, as there are sufficient to engross all the time at my disposal. Enough has been said in vindication of the intellect of woman.

I must now turn to the moral and emotional side of character as exhibited in devotion to duty, courage, and

* This name may possibly be a corruption of *Tenaglia*, whose opera "*Cleano*" was produced at Rome in 1661. Still it is a distinct gain if the author of the work named in the text is identified by Lady Morgan.

heroism. Those who fancy courage to be a masculine quality should think of Joan of Arc, the martyr Anne Askew, and Catherine Douglas, who attempted to stay the murderers of King James by thrusting her arm as a bolt through the staples of the door, and enduring the agony till the limb was snapped asunder. Recall the daring of Grace Darling, Madame Roland, and instances that have occurred in actual conflict. A woman (Countess Hahn-Hahn) writes: "When a woman's heart is touched, when it is moved by love, then the electric spark is communicated and the fire of inspiration kindles; but even then she desires no more than to suffer or die for what she loves." Such suffering and love was shown in amplest measure by Gertrude von der Wart to her husband in his protracted death-agony, broken on the wheel; by Julia Prasavia in her toilsome journey from Siberia to St. Petersburg to intercede for her father; by our countrywomen during the horrors of the Indian Mutiny; by the mother of Mozart dying, a stranger and friendless almost, at Paris; by Madame de Vigo, who supported her proscribed husband by teaching music in London, and, returning to Spain on business of family importance, was seized and imprisoned by that tyrant Ferdinand for so heinous an offence; by Mdle. Agatha Julia Olga Mortier de Fontaine, who travelled hundreds of miles on foot in the heart of Russia to a railway station and exhausted all her means to reach London to nurse her father.

Then think of the devotion and self-sacrifice of Mary Lovell Pickard in the fever-stricken village of Osmotherly; of Amelia Sieveking in the cholera hospital of Hamburg; of Florence Nightingale and her successors in our military hospitals and battlefields; and, even worthy of such society, the philanthropic efforts of Miss Helen Kenway on behalf of the distressed of our own profession. Equal courage, though of another kind, has been shown by intrepid women as travellers and explorers. One man in a thousand, perhaps once in a life-time, may be called upon for a supreme effort, or find his life in peril; for the soldier he has all the excitement of battle to deaden his sensibility to pain; but all—the bravest general who trod the tented field—all have only to think of the mothers who bore them, and then say which sex deserves the palm for heroism. It is popularly supposed that the Englishman considers himself the finest being on earth; it is an equally popular supposition that the way to that Englishman's heart is through his stomach. Dare any one say as much of an Englishwoman, unquestionably the glory of her sex throughout the world? I think I have proved woman capable of emotional power and sublimity of aim for anything that can be expressed through that language of emotion—music.

But I must tax your patience still further, and ask you to follow me into the field of art. Women painters form a list extending over centuries, from Angelo Airola, the Genoese nun, including such names as Elisabetta Sirani, Lucia Casabina, Madeleine Basseporte, Rachael Ruisch, to those of our times, such as Mrs. Butler (Elizabeth Thompson) and Rosa Bonheur. Sculpture can claim the names of Properzia de Rossi (also famed as a musician), Lavinia Fontana, our English Mrs. Thornycroft, and the American Miss Harriet Hosmer. Great talent has been shown by women in various forms of art, perhaps more curious than beautiful. If in these arts woman has not attained the high position achieved in literature, it must be accounted for, not by her incapacity for art, but by what evolutionists call "arrested development." Social law and prejudice were against her; she had no freedom or opportunity for independent action. On the stage, however, no such inferiority can be admitted. The names of Mrs. Siddons, Isabella Andreini, Madame Rachel, Madame Ristori, Mrs. Stirling, Sarah Bernhardt, and others now before the public, form an illustrious roll that may be matched, but not surpassed, by our Garricks, Keans, and so forth.

An argument has been advanced that will serve me later on, to the effect that woman's genius has been developed in exact proportion to the educational advantages at her command. That, whereas with men the greatest names in literature and art belong to the past, with women there is no comparison between the scholarship and intellectual power of three centuries ago and that of the present day. In all directions there has been advance, there still is advance; and probably the right estimate of woman's genius belongs to the future.

Great as may be the direct achievements of woman, those of a more indirect character, the result of her influence, are still greater. All that is best in man has been called into existence by woman; nine-tenths of his achievements in arms, arts, and literature have been inspired by her. She has been the theme of poets, painters, and musicians. There is an old story, of the time of Darius, told in the first book of Esdras. Three young men of his body-guard, while keeping their night-watch, agreed to write a sentence and place it under the King's pillow; the author displaying the greatest wisdom was to be rewarded in the gorgeous manner characteristic of the Oriental nature. The first wrote "Wine is the strongest"; the second, "The King is the strongest"; the third, "Women are strongest; but above all things Truth beareth away the victory." The King received the writings, and in full court summoned the authors to support their statements. Very philosophical

views were propounded, but the advocate of women soon demolished the arguments of his predecessors. What he said I must leave you to read for yourselves; but it is all in these two lines of Shakspeare:—

“ They are the books, the arts, the academes,
That show, contain, and nourish all the world.”

(*Love's Labour Lost*, Act IV., Sc. III.)

The beneficial character of woman's influence in the arts has been questioned, particularly by Mr. Alfred Austin, in his “Poetry of the Period,” instancing the drama, painting, and poetry. This I cannot discuss now, but will only mention that he calls the poetry of the day distinctly feminine in spirit. As mother, wife, and sister, we have simply to recall to mind the mother of St. Augustine, the wife of Flaxman, the sculptor, and Caroline Herschel, sister to the great astronomer, as further evidence of devotion and help in the great work of the world. Schopenhauer, though he denied the possibility of genius in women, “because they are so subjective,” considered that the intellectual qualities were inherited from the mother. The social position of woman has had much to do both with her influence and power of work. As Madame Raymond Ritter remarks, “It was not until the end of the fourteenth century that women began to be anything more than the toys of the higher, the beasts of burden among the lower classes.” Even now her position is not all that might be desired; but in America and England the sex may fairly be said to have attained complete emancipation. The “Married Women's Property Act,” recently come into force, will have great influence on social and domestic life here; while in America freedom extends so far as to allow women to celebrate marriages, and even to fix their own age! It is true we find Miss Helen Blackburn, at the Social Science Congress held at Nottingham, in September last, contending that the position of woman was higher in England under the feudal form of society than under the more democratic conditions of modern times, and suggesting equality at the polling booth as the remedy. But, barring that—and it will perhaps not be long in coming—we find the two foremost countries in the world have given woman perfect freedom, and if she has not produced a great composer under former conditions, she cannot fail to do so now if it lies within the possibilities of her sex.

In considering woman as a musician, we naturally divide our subject into the departments of executive and creative art. We will now take a brief glance at the former, in which, at any rate, there is no question as to woman's position. There is every reason to believe that from the very earliest times women took part in musical performances. The British

Museum contains Egyptian paintings in which women are depicted playing upon both stringed and wind instruments; and among the Greeks female flute players were not unknown, the beautiful Lamia having had a temple erected in her honour and her statue placed therein. In the public worship of the Israelites, women participated, at least, in the singing of the Psalms, and the names of Miriam and Deborah are sufficient to recall other musical celebrations. As I do not propose a history of music, I will at once pass on to the heroines of the lyric stage. What a roll of illustrious names occur from the times of Katherine Tofts, Anastasia Robinson, and Margarita de l'Epine, to those of Pasta, Catherine Stephens, Schroeder-Devrient, Clara Novello, Jenny Lind, and Tietjens; and continued by a Patti, Nilsson, Materna, and Sembrich; but it is almost an impertinence here to enumerate the "Queens of Song." The achievements of woman form some of the brightest pages in the history of the musical drama. Here I am tempted to digress and ask how it is that so few great singers have distinguished themselves as composers? Of course, I refer to men also. Is it that the work is so exhausting to the emotions; the time too much occupied with rehearsals, travelling, &c.? Popular singers cannot enjoy the seclusion and quiet so necessary to the creative artist. Still we find Caradori Allan, Elizabeth Billington, Laure Cinthie Damoreau, Malibran, and Adelina Patti have made attempts in that direction, while Pauline Viardot-Garcia has attained eminence as a composer, and Madame Sembrich is distinguished both as pianist and violinist.

Those dubbed by Von Bülow "petticoat pianists" can hold their own. If we boast a Rubinstein and a Liszt, women can put against them a Sophie Menter; while the more classical school is represented by Clara Schumann, Marie Pleyel, Lucy Anderson, and Arabella Goddard. In fact, the list of celebrated pianists equals that of great singers. Organists will have to look to their laurels, for besides those veterans the sisters Mounsey, we have a vigorous school of players coming into notice, of which one of the most promising pupils appears to be Miss Theresa Beney. Madame Lucie Palico has already laid hands—I should rather say feet—upon the pedalier-piano, and we read of Mdle. Marie Deschamps giving an organ recital in Paris of her own compositions exclusively. Other well-known players it is unnecessary to name.

Much has been said recently of orchestral playing as an employment for women as though it were quite a new idea. I have already referred to Egyptian and Greek players, and will only remind you that Dr. Burney's "Music in France and Italy" contains some interesting notices of the music schools; among others, that of the *mendicanti* at Venice,

where he heard an orchestra of girls, even to the horns and double-basses. But if only a revival of former usage the idea is good. It is said that from Vienna to Constantinople the ladies' orchestra is a recognised institution; then there is the "Dundee Ladies' Orchestra," and I have heard of several string bands at least in London, to say nothing of Miss Lila Clay's undertaking. Solo performers on what may be termed orchestral instruments are not now met with for the first time. A Madamigella Mayer (or Meyer), in 1828, surprised the public of Bologna by her admirable performance on the flute, and we find her at Vienna in 1831, where it is said she has but few rivals, putting sex out of the question. Then we have Karoline Schleicher, better known as Madame Krähmer, a celebrated performer on the clarinet. In a notice of her playing a concerto at Munich in 1823, the writer says: "Our modern belles are determined not to be excluded from exercising any department of art; all we now want is a female virtuoso on the bassoon and trombone, we believe the list will then be complete." This was meant, doubtless, to be sarcastic. The followers of these performers are to be commended. At present I can only mention Maria Bianchini as a flautist, and Miss Frances Thomas, clarinetist. We find a daughter of Samuel Böhmer, Esther Helena (born 1714), trained as a violoncellist. A French violoncellist, Lise Christiani (born at Paris in 1824), made a reputation in Germany, Denmark, and Russia, dying in Siberia in 1853. Even the viola da Gamba had its *virtuosa* in the person of Dorothea von Reid, early in the eighteenth century. But of all instruments, next to the pianoforte, the violin held and holds the first place in favour. We may trace an unbroken line of performers at least from the days of Madame Syrmén, the pupil of Tartini, who was born in 1735, and who appeared in England in 1774 with great success. Previously to that, however, the little child Schmeling (afterwards to be celebrated as the singer Mara) was brought over here, but after playing a few times was persuaded to give up her instrument by the advice of the English ladies who disliked a "female fiddler," as a writer put it, adding "we cannot help regarding the exclusion of females from the violin as a prejudice, and nothing but a prejudice." This "prejudice" has much to answer for! Another *prima donna* and violinist was Signora Luigia Gerbini, who made her *début* at the King's Theatre, January 25, 1803, and played a concerto for violin at the benefit concert of the violinist Ignazio Raimondo, June 2, 1803; and as on that occasion the first performance in England of a Symphony by Beethoven (presumably the one in C) took place (so it is said), the date ought to be ever memorable with us. Then there was the celebrated Para-

vicini (born at Turin in 1769), and whose musical tours were continued until after her sixtieth year. The critics were loud in their praise of her performance, but objected to the instrument as "not suited to a female, a fact universally admitted, and which no skill or address can get over." When will these gentlemen remember that finality in art matters does not depend on their dicta? Mention need only be made of the sisters Milanollo, whose name has just been revived by two other sisters, nieces of the former. At the present day, notwithstanding difficulties said to be insurmountable, the violin has votaries among the fair sex too numerous to name, and the lustre of the past bids fair to be outshone in the future. For the spread of its cultivation in this country we owe much to the efforts of Miss Bertha Brousil. With Madame Norman Neruda in the full meridian of her powers, we may associate such rising stars as Marie Schumann, Emily Shinner, Lucy Riley, and the juvenile Teresina Tua, as likely to uphold the position women have won as performers on this king of the orchestra. A writer has pointed out the general and charming likeness that there is between the form of a violin and that of a beautiful woman. I think in all branches of executive art—singing, perhaps, excepted—we may note the same advance, comparing former with present times, as I have mentioned has been claimed for woman in the field of literature.

Now I come to the most difficult part of my subject: the consideration of woman's position as a composer; a task I would fain have delegated to some one else, but which, having undertaken, I must carry through to the best of my ability. Before, however, entering upon its polemical aspect, I will appeal to accomplished facts. And here I would remark upon the general ignorance (if I may so term it), or the want of research, on the part of those who have paid any attention to the matter. Even Madame Ritter, the only one to my knowledge who has written at length on woman as a composer, can only muster eleven names to support her case. Other writers are content to name two or three composers and then generalise upon such insufficient data. Dr. Grove's Dictionary, so far as it has proceeded, betrays a want of gallantry, including only just over thirty names. Now my list, by no means complete, numbers hundreds instead of tens, and extends from the twelfth century, if we may include the Countess Beatrice de Die, wife of Count Guillem de Potou, a troubadour, and as such supposed to compose her own melodies. Perhaps we might go further back and include Sappho, who is said to have invented the Mixolydian mode. But, omitting these, I will date from Maddalena Casulana, born at Brescia in 1540, a composer of madrigals for four voices, and during that and the follow-

ing three centuries we shall find a long array of names in every rank of society from the peasant to the empress—I may remark, in passing, that the present Empress of Germany is a musician, and has composed an overture and music to the ballet "The Masquerade," and several marches, one of which is published. Indeed, the number of titled composers forms a large proportion of the whole, and their works seem to have possessed real merit—unless their critics were courtiers. This would seem to prove that these exalted personages had more liberty to follow their own inclinations than was the case with their humbler sisters. Not more varied, however, is the social position of the composers than the work they have undertaken. They have essayed the oratorio, mass, cantata, and motet, the opera (some, like Wagner, writing their own "books"), operetta, and ballet, the symphony, overture, and concerto; every species of chamber music—vocal, from the madrigal and glee to the ballad and chanson—instrumental, from the quartet and sonata to the romance. Nor have they neglected the "King of instruments," the organ. Not a path, so far as I can see, have they left untrodden. My list of names I propose as an appendix to this paper, so that now I will not inflict it upon you. I may state that our country-women, real and adopted, are well represented, and those I venture to name by no means unworthy of the respect of all art-lovers. Mrs. Mounsey-Bartholomew, Madame Sainton-Dolby, Miss Augusta Holmes, Miss Kate Loder, Miss C. A. Macirone, Mrs. Marsh (better known as Virginia Gabriel), Mrs. Meadows-White (whose last work you have just had an opportunity of hearing), Miss Elizabeth Mounsey, Miss Elizabeth Philp, Miss Elizabeth Stirling, Miss Alma Sanders, and though last, not least, Miss Agnes Zimmermann. All have produced works that deserve respectful attention, and more, command our admiration. Another name occurs as composer of a new work well spoken of, Miss Holland. To these I add the names of Fanny Hensel and Clara Schumann. Now if you ask me if among the hundreds on my list—and I forbear to mention their operas, oratorios, and so forth, for I am ashamed to say I know next to nothing of them (I cannot but feel that concert-givers have shown a great want of respect to women by not more frequently producing their works)—if, I say, you ask me whether I find a female Bach, Handel, Beethoven, or Mozart among them, truth, which as we have seen is the only thing stronger than woman, compels me to answer, No! Has woman produced one truly great work? My ignorance prevents my saying no; but, had she done so, the question, which I do not put for the first time, were needless. Into the causes of this it is now our business to enquire.

Schopenhauer, as I have said, denies to woman the possibility of genius. An authority we should hardly care to place on the same level, Dr. Von Bülow, is equally emphatic with regard to musical genius in particular. It is evident that the question cannot be settled by an appeal to either of these. No one else, I think, denies woman the possession of those qualities that music is most likely to inspire. The only literature on the subject is Madame Raymond Ritter's pamphlet, "Woman as a Musician"; but there are occasional comments to be found in books (Schumann says some pretty things in his reviews) and articles in periodical literature. The late Henry F. Chorley, in "Music and Manners in France and Germany," has some remarks on French female composers, mentioning Mesdames Montgeroult, Bigot, Farrenc, Laguerre, Gail, and Loisa Puget. He witnessed the production of Mdlle. Bertin's *Esmeralda*—an interesting title, by the way, at the present moment. I cannot give you his account. He calls the music "colourless and pretending," and says the opera "was received with such coldness as amounted to a prohibition of its further performance, in spite of my neighbours the *claqueurs*; the brilliant, animated, motley audience poured out of the wide avenues, to judge from their vivacious and impatient criticisms, of good Owen Feltham's mind, when he declared,

'I am confirmed in my belief—
No woman hath a soul,'

at least as far as musical composition is concerned." I do not ask you to accept that as being anything more than an individual opinion of a single work. Some years ago (1877) Friedrich Niecks contributed to the *Musical Record* a series of papers on Schubert, and in one comments on the feminine aspect of Schubert's genius compared with that of Beethoven, as suggested by Schumann. From this he digresses into the question of woman's non-success as a composer, but fails to find a satisfactory reason for it. A correspondent, later on, takes up the theme, and gives as reasons for this want of success woman's vacillating, undecided spirit, and absence of the perseverance necessary for a composer. The writer acknowledges woman's power if she "aspire humbly, but earnestly, to a higher form of art"; but it will then only be a woman's work, easily distinguishable from man's; further, he accepts the established axiom that "a woman can never be a great composer"; thinks no female Beethoven can ever appear, for this, if nothing else, that no woman has the *physical* strength, without which such a genius could not exist. I could give you much more in the same strain from others, but I forbear. Madame Ritter's *brochure* is mainly historical, and, as regards

woman as a composer, somewhat apologetic in tone. She exclaims, "There is surely a feminine side of composition, as of every other art." Perhaps composers think this sufficiently met by the adoption of a feminine saint as the patroness of music. Madame Ritter gives an appalling list of acquirements before woman can achieve success as a composer; and, as an alternative, suggests that woman should be the *genuine*, unpretending amateur, the assistant and befriender of artists. But I don't think the latter scheme would work. The artist is now a free man, and the days of patronage over—at least, I hope so. Even Wagner, with his munificent monarch, wasn't *quite* happy, and we've no wish to return to the state of things in the days of Haydn and Mozart. Woman, the "ministering angel," will inspire man without troubling herself to become a patroness.

The work performed in London last Monday has given rise to much comment, and re-started the subject of woman's musical genius. Should I have the honour of including the composer of "The Passions" among my hearers, I hope she will pardon me making use of some of the remarks to which her work has given rise. The changes are rung on the old cry, that woman has not produced a great composer; the why or wherefore does not appear to be any nearer a solution. The work in question I have not looked at, because I wish to maintain a position of neutrality; but from the general opinion it must come very near to greatness. One writer affirms it to be "simply a striking reproduction of masculine art," and asserts that "for distinctively feminine music of a high order we have still to wait." The *Musical Times* of October last contains an excellent article dwelling on this feminine aspect of music, and at the same time dealing with Madame Ritter's essay. It is argued that woman in music does not originate, she only interprets or reproduces; and the belief is expressed that woman has "failed as a creative musician because she has approached composition from the masculine side." M. Scudo's essay on Teresa Milanollo is quoted, where he maintains that artists ought to carry into the art they profess the distinctive qualities of their sex, stigmatising as a monster a woman who forgets them. The article has one sentence with which I entirely agree, excepting only the last five words—"What we regard as both necessary and desirable is the emancipation of woman *within her own musical domain*." Have we quite ascertained what that domain is? As pendant to the article mentioned, I quote a woman's ideas on the subject in a letter to the *Musical World* (October 14, 1882). This writer gives as the first reason why so few women devote themselves to composition, a very weighty one—matrimony. Now in that partnership

where both give up individual liberty, the greatest sacrifice in that respect falls to the woman. Suppose the husband to be endowed with a musical wife, he would be far better pleased on returning home to find his dinner ready than to be asked, instead of dining, to listen to the most charming composition which might have monopolised that wife's attention all day. The second reason advanced is that woman's lesser strength of body would hardly endure the strain of brain and nerve work necessary to excel in composition; and lastly, her lack of fighting power would be against her. It is not necessary to refer to journals criticising without raising this question. Now I have given opinions up to the latest date because I wish to present the whole case to your notice. I feel it would not be difficult to "destroy, smash, and pulverise" some of the arguments advanced. As coming much nearer my own views, I must refer to one more *critique*. It concerns the same composer, but another work. "The Song of the Little Baltung" (Charles Kingsley) was produced in March last, I believe, and the *Echo* (I quote from reprint in the *Musical World*, March 24, 1883) concludes a notice in these words: "The composer proves that talent is of neither sex, and genius only demands opportunities for expression to rise superior to conventional trammels, traditionary forms, or the limitations of custom and prejudice." I come at last to my own opinion, formed after long study of the subject, expressed without fear or favour, and with no intention to offend should my remarks deal hardly with some preconceived ideas. I grant, without reserve, that woman has not yet produced a *great* composer; I do not accept the axiom that she never can do so. Unless such a thing can be mathematically demonstrated it must not dogmatically be laid down as final: there is no such thing as finality in art. I accept the proposition that musicians, like poets, are born, not made; but this I would carry into everything. Our faculties and tendencies we inherit; we can educate capacities that exist, train and develop them, but we cannot create them. On the other hand, we can strangle them in their birth, or prevent them ever coming to maturity or full fruition. I believe, further, that the human race is in a state of evolution, and though not now in its infancy, has not yet passed the period of youth; that man has by no means reached the full development of his nature, and that woman (through oppression, neglect, or other causes) is still further from reaching hers. Therefore, judging of her work, the wonder is, not that she has not done more, but that she has accomplished anything at all; only to-day is she entering upon an open path with freedom of action to work as she may. Under these circumstances, I venture to affirm that no one has a right to pronounce final judgment, or assume that woman

cannot attain greater heights than she has yet reached. Speaking of that wonderful alembic, the stomach, Dr. B. W. Richardson says, "not half its functions are as yet discovered." (D.M.L. 347.) What a confession for science in this nineteenth century! And yet we believe we have accurately gauged the capabilities of those infinitely more subtle organs, woman's heart and brain! We seem to know more of the constitution of the stars than of those nearer "heavenly bodies," the sweetness and light of our homes. Think of Hamlet—"Will you play upon this pipe?" I believe the chief hindrances to woman's progress as a composer to have been defective education, the former position of music itself, and also of the musician. In other words, woman has not become great in this art, because she has had no fair chance hitherto. Of education I have now left myself no time to speak, but understanding it as *educing* or *drawing out* the powers of the mind, rather than cramming it with an ill-assorted mass of facts, you will readily follow out my argument. Prejudice, the fear of offending against social propriety—the influence of Mrs. Grundy, in fact—have done more to prevent the development of woman's powers than anything man has done to help them forward.

Man himself has not very long been free, is by no means free yet in many countries; and the case has been still worse with the artist. I cannot now enter into musical history, but I would ask how long has art been free? Who broke the chains of fashion and prejudice? Those men who have soared the highest, Handel and Beethoven. You know how they did it. Here is another suggestive thought: Dr. Grove in his "Dictionary of Music and Musicians" fixes the limit of the history at 1450 A.D. as the most remote to which the rise of modern music can be carried back. Well may we call music the youngest of the arts! What civilisations have risen, flourished, and fallen since man has been on the earth, each, doubtless, with its own musical system; yet all that is *now* thought worthy of record has been accomplished during the last 400 years, and the greatest of that within the last 200 years. I have spoken of woman's advance in intellectual power as being proportionate to her educational advantages; now if man, with no oppressive force but his own, has only just, as it were, taken his eagle flight, it ought really to be considered that woman, enslaved, or kept in the background for so many centuries, has advanced with greater rapidity in the short time during which she has had what must be termed only comparative liberty.

We boast our Bach, Handel, Beethoven, and Mozart as though they were purely our own. Did woman have no share in their production? What did they owe to their mothers, or what do *we* owe to them? Great would have

been the world's loss had any of those lives been cut short owing to maternal carelessness. Besides, how many such giants can men claim? We have only *one* Beethoven, one Mozart, and—may I add?—one Wagner.

Just a word on the "feminine" in music. The Muses were feminine. Wagner declares music to be a woman, and his description of the relation of the musician to the poet is curiously like what I quoted of woman's heart by the Countess Hahn-Hahn—pure self-sacrifice in love. Women have received much advice to cultivate art from the feminine stand-point. What is feminine? Is working at the forge, driving barge horses, ruling a great empire? All these we allow women to do in this country. If a woman has what we call a masculine mind, is it not, she being a woman, really feminine? To my thinking, these distinctions are somewhat arbitrary, and based upon the assumption of man's superiority. We rejoice in Milton's line on Adam—

"His fair large front and eye sublime declared
Absolute rule;—"

but since then we have been ruled by women, and women, as I have pointed out, have shown such powers of endurance, strength of purpose, and loftiness of mind, that fully equal the exhibition of such qualities by man.

I prefer Schopenhauer's definition of genius—pure objectivity, "cognisance," he says, "freed from will, is the necessary condition, ay, the essence of all æsthetic comprehension." "The degrees of this separation mark great individual differences between men. Cognisance is the purer and consequently the more objective and correct the more it has freed itself from the will, as the fruit is best that has no taste of the soil on which it has grown." "With a composer, more than with another artist, the man is separate and different from the artist." So in listening to music, if we are absorbed in contemplation we lose both our own individuality and that of the composer, and the triumph of genius is greatest; if the individual intrudes, the composer is more or less subjective, and stands on a lower level. The "feminine" in art, whether the work of man or woman, is a subjective form; the giants are objective, and their spell wraps the soul in ecstasy, or for the time being causes self-annihilation. The objective then, rather than the feminine, should be the goal for women and men alike, and sex in art a thing no longer to be conceived.

In conclusion, a word on the present and future prospects of woman. Education, so long neglected, and, according to Mr. Mundella, nowhere so much as in Germany (which is a matter of surprise to us), is advancing with rapid strides; and, so far as examinations afford proof, women bid fair to surpass men in intellectual pursuits,

while, as humanitarians they are admittedly in advance. There seems a spirit of aggression abroad, and we have women writers on music, biographers, and translators; women editors, lecturers, critics, librettists, and even conductors. We find Otto Gumprecht, of Berlin, uttering a protest against the candidature *en masse* of the fair sex for virtuoso-ships, which he describes as a morbid symptom of the age. Germany has admitted a woman as "Royal Professor" at the School of Music, Dresden; Augusta Holmes was very nearly winning the Prix de Rome, at Paris a year or two back, and our own Mendelssohn Scholarship has at last been snatched from the sterner sex. We find women, in England and Germany, winning prizes in competition both for literary and musical composition—not that I attach much value to such proceedings—while the prodigies continually appearing before the public are about three to one in favour of "little women." Women are to be admitted to the Cambridge examinations for Musical Degrees on the same conditions as men. What the Royal College of Music will do for them it is too early to determine; what the Royal Accademy *has* done, we all know—certainly we had few Englishwomen composers before its establishment. The sexes are now equal in this country before the law. Need we fear for the future? Sheridan's words are still true: "*Women govern us*"; therefore, let us render them perfect; the more they are enlightened, so much the more shall we be." And as Ebenezer Elliott sings of woman—

"Still as man in wisdom grows
He honours her the more."

For my part, I cannot help comparing the new phase of German art, the growth of which Schumann watched with such care and hope, and what appears to be the future of woman as a composer, and must quote one of his expressions: "A rosy light is dawning in the sky; whence it cometh I know not; but in any case, O youth, make for the light." I substitute woman for youth, and couple it with one more extract from Elliott—

"For woman's best is unbegun,
Her advent yet to come."

DISCUSSION.

The CHAIRMAN—Ladies and Gentlemen, before I ask you to give a vote of thanks to our worthy lecturer, I should just like to say a few words, and I also hope that several gentlemen present will take up the cudgels for the ladies. I tell you candidly, I was delighted with one expression from Mr. Stratton, that he looks upon them as the heavenly bodies

in our families. When I go home I shall decidedly look out for the heavenly body in my own family. I shall certainly read the paper very attentively when we have it in our volume, because I think it will become a rival to Grove's Dictionary of Musicians. Our friend here certainly went down among the dead men; we had numbers of them—a long list of names. As regards women, what a vast subject! what a charming subject! if we look at Adam, the first man, and conceive what a very uncomfortable individual he must have been before he had a wife. Providence has given woman to man; for what reason? to be the consolation of his life. Of course to every general rule there are exceptions, but speaking generally that is so. I have seen women in the fields just as the lecturer has seen them; I have seen them on the Continent doing many things which we are not in the habit of seeing in this country. I remember when I was quite a lad, my idea of woman was that she was to smile always on her husband when he returned home, and play with the babies. Now look and see what advance they have made, I hope they are always going to smile on their husbands, and that they will also continue to play with their babies, but see what they have done, and what they are doing. I will leave the gentlemen here to discuss the broad question of composition, how far they have attained, but let me speak of the individual pleasure I have received from the works of Mrs. Bartholomew, from the works of Miss Prescott, and Mrs. Meadows-White. I was present the other evening when a cantata by the latter lady gave immense pleasure to all those who were capable of receiving pleasure. In the present generation ladies are learning the violin, and I am very glad of it, in the first place by doing so it will do away with the old adage "twenty-four fiddlers all in a row"; because I am sure we shall have many more. The violin is a very graceful instrument, and I hope the ladies will adopt it. I will not trespass more on your time now, but I hope some one here will take up the scientific part of the subject, and after that I will ask you to give an unanimous vote of thanks to the lecturer. I am reminded by my friend Mr. Higgs of an omission, that I have not invited the ladies to speak on the subject, but I hope those present will stand up and say something for their sisterhood.

MR. FERDINAND PRÄGER.—It is a subject which has engaged my attention from a very early period, but I have arrived at a conclusion different to the lecturer's, and after such a very able speech from him I should not like to say anything which might have the effect of a wet blanket on the rosy hopes he has raised. I have had a great deal of experience in the matter, having had a number of scores by women sent me, which I have waded through with atten-

tion to find out whether woman was capable of composing work such as would spring from a man's innermost soul. I speak only of compositions which carry one's innermost feelings; not those learnt at academies or colleges where young ladies are taught to do only what men have done, how to write for this or for that particular instrument, and then take a score and write something very similar to what has been already done. I may quote a very great authority, Goethe, who says that "the very best thing a woman ever did can only be compared to the second-rate performance of a man"; and I firmly believe in this. There is no one who has a greater devotion to the female sex, or a greater appreciation of their wonderful powers, than I have; but their gift is not in *invention*. Woman is gifted beyond man with a genius—I say genius advisedly—that we cannot understand—her marvellous power of instinct, and in this we are inferior to her. She *knows*; but why does she know? She cannot tell, but she *does know*. In every-day life you will find a clever man with a wife who is not by any means clever, yet she will tell him "If you do this, such and such will be the upshot!" "But why, my darling?" "I cannot tell you *why*; but I am sure of it." Can any one deny that is not a common case? It is a genius of which men are totally incapable. Men can give reason, they give details, they go step by step to prove that such and such a thing must occur, but woman has *direct genius*, she has instinct, and does a thing because she *feels*. Ask her for reasons and she will refuse them because she cannot give them. I must say, moreover, and I require a certain amount of courage to say it, that you will never do any good in point of reasoning, if you reason with her ever so long; it will be no good; she cannot follow it. *A woman is a woman, and a man is a man*. They are necessary to each other, because each is the complement of the other. The whole question of the rights of woman—and this is part and parcel of it—lies entirely in a different direction. The subject is one which has engaged my attention for years, and I am preparing a work on it, from which I will not now quote. There is no doubt that woman has never had her rights, because men have made laws for her and considered her inferior. At certain periods in the history of the world—as, for instance, in the time of the knights—women were idolised and made angels of, whilst at other periods they were made slaves. There is a movement now in the direction of the emancipation of women which I will not touch upon, and from it might be supposed women were rising, but I should say they were falling. But when the question of woman's position is decided we shall then see a great many changes. Whatever woman gains from man is acquired by her

marvellous instinct rather than reason. But there is not the slightest doubt that woman must have rights given her before she can develop herself. Whether she can afterwards develop herself as a creating artist is another question. I am alluding to composition. It is just in that where I think woman's brain is not capable. She has not the reasoning power, nor has she the intensity. With the cleverest women—and I have known a great many clever women intimately, some of those who have been named to-night—their genius was all instinct. There was that great artist, Madame Schröder Devrient, one would have said that she was the *beau idéal* of reasoning power; she did everything in a marvellous way, but, after all, I know her powers were merely those of instinct. Woman is different from man. We are all their slaves. They reign over us just by that instinct, but that very instinct lacks the reasoning power to go step by step, which is one of the most important items in composition. It is that which has not been even fully developed in man. As our lecturer has said, we are still in our childhood, not only in music, but in many other things. Look at the situation, at the purpose of our existence in this world, we must see that we are but at the threshold of emancipating ourselves. I must also say that I object to the interpretation of Schopenhauer, who has been always a special favourite of mine. I was induced to study him on account of my friend Richard Wagner. The arts and the uses of the brain are not, as the lecturer makes him say, useless: they are the difference between human beings and animals. We are, to all intents and purposes, animals; inferior in most things, because the animal has that wonderful instinct which leads him to do what he should do and no more; while man, with his wonderful reasoning, his divine spark, always exceeds, and has to suffer in consequence. The only thing in which he rises above the animal is in the brain. The brain is the highest attribute of man. Out of that he has created for himself all the different arts, sculpture, architecture, painting, music, and poetry. Poetry is generally admitted to be the first of all; but I should begin with music, and add, with Schopenhauer, that it is the greatest, because it raises man above himself. I speak only of the music of those composers who have something new to say, or who say the old in a manner so different that it reproduces the composer's individuality. There is no such thing as inventing something; it is only a new form, and that is a great and important principle. Man's individuality, filtering an idea through his own mind so that it leads him as no one else is led, his originality, is one great feature in art. This I think belongs strictly to man and not to woman. If woman can prove at a later date that she possesses this

gift I should be delighted to know it, even if I came into this world again only to discover this to be the case. But I repeat that I firmly believe woman is incapable of great composition. They compose songs, small things which are very admirable in art, but not a great work. They are very much like the French; they are greatest in small things. That is by no means a reproach to them—for they are women, not men.

The CHAIRMAN.—Mr. Meadows-White, you have the privilege of being married to a very clever woman, and, as you are also a very clever man, I hope you will say something.

MR. MEADOWS-WHITE.—I think the Chairman has given the very best reason why I should be silent, because if I am married to a very clever woman my position must be one of inferiority at home, a position I should find it difficult to escape from when I came abroad. But I confess that on this particular subject I have not very much to say. My conviction is this, that excellence in music as in other things is reached by the same methods for women as for men. I cannot help thinking that one reason why women have not such success in composition as men have is partly owing to this, that composition has not been made so much a study by them as by men. Another reason may be that the general education of women has not been the same as that of men. I must confess my adherence to a certain extent to Mr. Praeger, although I do not go as far as he does, that certainly at present not only in music, but in other things also, whether it be from difference in education, or from difference in physique, women have not reached that point, and perhaps it may be that at present they cannot reach that point of general excellence in certain pursuits which men have reached. For my part, I think it is very much owing to this, that their education has been conducted on different lines, and in different ways. We find, however, this reasoning power which has been spoken of very strongly developed, this power of concentration, of pursuing ideas with great directness, existing in exceptional women, certainly. I will take the instance of George Eliot, whose writings are not only those of a great novelist, but show that she was able to penetrate to a considerable extent into the regions of philosophy and abstract thought; and the instance of Mrs. Browning also shows that the female mind is capable of great things in that direction. But there is no doubt that where there is one woman who from circumstances has been able to cultivate such studies, there have been thousands and millions of men whose education has gone as far as their capacity allowed them, and naturally enough by the law of averages—though I do not say this accounts

for it entirely— you would expect to find the number of very eminent women in such studies less than that of eminent men. Five or six great composers have been named— Bach, Mozart, Beethoven, and two or three other great names to whom we all turn at once—but, consider how many generations, how many centuries have passed before these few names which are in the category of great composers have arisen? No doubt if you search and read lists you find a great number of men who have composed, but when you look back over the past these men stand up four, five, or six at the most. Now to produce those five or six names look at the host of persons who have put pen to ruled paper, and have produced works more or less of merit in their time. If you refer to Grove's Dictionary, or to old music, you find a great many wrote music, but yet how few eminent names are taken to represent the great masters of music in the past. If you compare the immense number of the composers who have composed at all in the past you will find that the proportion of women to men is as one to 100,000, I am quite sure; therefore, under the ordinary law of averages you would not expect that in these few names representing the great musicians of the past we should find a woman's name. See for a moment the culture of the violin. No doubt there have been female violinists from time to time, but they have been exceptional. I have not the slightest doubt, now that the violin is being cultivated by women as an ordinary instrument, that we shall find the proportion of great women violinists will rise, and that it will soon not be considered an exceptional thing to find a woman in the first rank, but as it is with the piano we shall find an equal number of women pressing forward into the front ranks with the men. Perhaps they may have a different style, as the instrument requires physical qualities; their style may be somewhat different, but that there will be great violinists and that there will be an equal number of violinists in the future from both sexes I believe will be true. Mrs. Meadows-White has been kindly alluded to in the paper, but I am perfectly certain of this—and I desire to say so, for I know there are other ladies here equally distinguished in musical composition—I am sure she would be the last person to say that she has advanced very far on the road towards that eminence which Handel or Mozart or any of the great masters attained. She has only moved up to a certain point by the opportunities afforded her, and I am sure she has moved in the same direction by the same means as any other person, man or woman, who gets forward has done, that is to say, taking pains in the cultivation of those gifts which she has. A letter has been alluded to which I to some extent agree with. There is no doubt a woman when she is married has other duties which may

prevent her from occupying all her time in musical composition. Still, I may say it does not follow that, because a woman is married, she ceases to have any encouragement to go on in that path in which she has been successful. It must be conceded that as at present a woman's education is different—as a general rule there is a difference of physique, and I dare say of brain power in the average woman; but I do not despair certainly of seeing a nearer approach of feminine to masculine excellence than at present in the future. When musical composition is cultivated by women to the extent it will be, and further opportunities are afforded, I am convinced that the approach to eminence by women in music will become far above what it has been in the past. Because it is only occasionally a woman has produced such works as have been alluded to, she is looked upon rather as a *rara avis*, and it is thought to be an astonishing thing that these approaches within measurable distance of man's work are perhaps considered worthy to be played, but I am sure the means by which that success has been attained are not so exceptional but that a level may be reached in the future from which new departures may be made, and from which greater eminence may be attained. Although perhaps it may be conceded that man will naturally be in the majority of instances ahead in the race, I am perfectly certain that in the future that gap which now separates the best men musicians from the best female musicians will be bridged over to a very considerable extent, and that it will not be in future so marked. In executive musicianship that difference is not so apparent in the case of those instruments cultivated alike by women and men, and I believe it will be the same with composition. With reference to another topic, mentioned in the letter referred to, I may add from experience that there is nothing inconsistent with the little eminence my wife has attained in music with the good management of domestic affairs.

Mr. SOUTHGATE—I fear I can add very little to a solution of the question why it is that woman has not shone as a creator of music. I think Mr. White has really hit the mark. We have not so many great composers amongst the male sex—the number he puts at about six, if we were to enlarge it to ten that would be as high a number as we could adopt, and then I think those who have followed in their wake have really been copyists of them, rather than creators of something fresh. Geniuses have to be born, not made; no skill will make them, and Providence may yet make a woman a genius as a composer; as it is, the male sex cannot boast of having a very large number of them.

The CHAIRMAN—I beg now to propose a vote of thanks to Mr. Stratton, I must say I intend when I go home to examine an old fiddle that I have there, because the form of woman

has been described as resembling a fiddle. I think it must be a fiddle that has been wearing hoops or something of that sort, because I cannot assimilate the beautiful form of woman, at least, with my own fiddle.

A vote of thanks having been passed,

Mr. STRATTON said—I must apologise for taking up so much time, for I am sure my paper greatly exceeded the ordinary limits, but I can only plead that the subject was far beyond the ordinary interest. With regard to what Mr. Praeger has said, I feel in some respects his remarks are true, and I apologise for my wrong reading of Schopenhauer. I only know the work through Miss Zimmern and through what Dr. Hueffer has done. Of course in saying art was useless I did not mean to depreciate art, only it was not a work of utility in the ordinary sense, like a chair or a table; it was to raise man above and beyond his miserable life. With regard to the position of woman in the future, I have great respect for Mr. Praeger's opinion, but, as all must have noticed, the history of the world is full of negative prophecies that time has falsified, and I hope Mr. Praeger's remarks will be falsified in the future. I think, as I said before, we ought not to be final in our judgments. Mr. White has referred to the number of great musicians, and it was quite by inadvertence I omitted saying how many Mozarts and Beethovens do we boast of. I do not think there is any other point I need mention. I have not heard anything which alters my own views. I do not wish to force my views on any one, but I hold them as strongly as Mr. Praeger, and if I could revisit the glimpses of the moon in 300 years I should like to know whose views have been proved true and whose have been falsified.

A vote of thanks was passed to the Chairman, which concluded the proceedings.

[The following list of women who have appeared as composers does not pretend to anything like completeness, although the information has been drawn from many sources; it is compiled rather as evidence that women have been engaged in composition for a longer period of time, and in more branches of the art, than is generally supposed. The genius of some of these composers has been universally admitted, and the more important works, if not equal to the productions of the great masters, deserve a place among those (a large class) that come near, if they fail to reach, that high standard.]

Abrams, Henrietta, born 17—. Collections of Songs.

Agnesi, Maria Teresa, 1724. Operas, Cantatas, Concertos, Sonatas, &c.

Ahlefeldt, Countess von, 17—. Opera-ballet.

- Albrecht, Lillie, 18—. Pianoforte Pieces and Songs.
 Aleotti, Rafaella Argenta (or Vittoria), 15—. Motetts and Madrigals.
 Alessandra, Catherine, 15—. Motetts, Litany, &c.
 "Angelina," 18—. Pianoforte Concerto, Trio, Songs, &c.
 Anna Amalia, Princess of Prussia, 1723. Sacred Cantata, Violin Trio, &c.
 Anna Amalia, Duchess of Saxe-Weimar, 1739. Operetta.
 Armandsparg, Marie d', 18—. Pianoforte Pieces.
 Arago, Victoria, 18—. Romances. [Music].
 Arnim, Bettina d', or Elisabeth (*née* Brentano), 1785, Songs (also wrote on
 Asperl, Ursula, 1807. Operas, Melodrama, &c.
 Atkinson, Mrs. S. Phillis, 18—. Pianoforte Pieces and Songs.
 Auenbrugger, F., 17—. Vocal and Instrumental Pieces.
 Auenbrugger, Mary Anne, 17—. Vocal and Instrumental Pieces.
 Augusta, Princess (Daughter of George III.). Songs, &c. [&c].
 Augusta Maria Louise, Empress of Germany, 1811. Ballet Music, Marches,
 Aurenhammer, Josepha (Madame Bösenhöning), 1776. Pianoforte Pieces.
 Auspitz-Kolar, Augusta, 1843. Pianoforte Pieces.
 Bache, Constance, 18—. Songs.
 Bachmann, Charlotte Christine Wilhelmine, 17—. Songs.
 Badarzewska, Thekla, 1838. Pianoforte Pieces.
 Baglioncella, Francesca, 15—. Madrigals, &c.
 Barival, La Marquise de Freale, 18—(?). Pianoforte Pieces, &c.
 Barker, Laura Wilson (Mrs. Tom Taylor), 18—. Pianoforte Pieces, &c.
 Baroni, Eleonora, 1638. Songs.
 Baroni-Cavalcabo, Julia, 1805. Pianoforte Sonatas, &c.
 Baudissin, Comtesse de, 18—. Pianoforte Pieces.
 Bauer, Caroline, 1809. Pianoforte Pieces.
 Bauer, Catharina, 1785. Pianoforte Pieces.
 Bawr, Alexandrine Sophie, Comtesse de, 1773. Romances.
 Bayer, Caroline, 1758. Violin Pieces.
 Beatrice, Mary Victoria Theodore, Princess, 1857. Songs.
 Beatrix, Comtesse de Die, 11—. Canzone.
 Beau, Louise Adolpha Le, 18—. Pieces for Pianoforte and 'Cello, &c.
 Beaumesnil, Henriette A. Villard de, 1738 (or 58). Oratorio, Opera,
 Operettas, &c.
 Belleville, Anna Caroline de (Madame Oury), 1806 (or 8). Pianoforte Pieces.
 Berlot, Elisa, 1802. Pianoforte Pieces. [Choral Pieces, &c].
 Bertin, Louise Angélique, 1805. Operas, "Symphonies de Chambre,"
 Bertinotti, Teresa, 1776. Songs.
 Bertrand, Aline, 1798. Pieces for Harp.
 Bigot, Marie (*née* Kiéné), 1786. Pianoforte Pieces.
 Billington, Elizabeth, 1768 (or 9). Pianoforte Sonatas, &c.
 Blahetka, Leopoldine, 1811. Pianoforte Concerto, Trio, Pieces, &c.
 Blangini, Mdle., 1780. Violin Trio and Pieces.
 Blasius, Teresa de, 18—(?). Pianoforte Sonatas and Pieces.
 Bockholtz-Falconi, Anna, 1820. Songs, &c.
 Bonaparte, Hortense, 1783. Romances.
 Bonewitz-Volkman, Madame, 18—. Pianoforte Pieces.
 Bonne d'Alpy, Mdle., 17—. Romances.
 Borton, Alice, 18—. Psalm, Piece for Pianoforte and Orchestra.
 Bottini, Marianne A. Marquise, 1802. Requiem, Stabat Mater, Magnificat,
 Operetta, Concerto, &c.
 Bourges, Clementine de, 15—. Sacred Choruses, &c.
 Brambilla, Marietta, 1807. Romances, Canzonettas, &c.
 Brandestein, Charlotte von, 1750. Sonata, Pianoforte and Violin.
 Brandes, Charlotte Wilhelmine Francesca, 1765. Songs and Pianoforte
 Bratschi, Adele, 18—. Pianoforte Pieces. [Pieces].
 Bresson, Mdle., 1785. Pianoforte Pieces, Violin and Harp, &c.
 Bright, Dora, 18—. Pianoforte Sonata, &c.
 Brillou de Jouy, Madame, 17—. Pianoforte Sonatas.
 Brinkmann, Minna, 18—. Pianoforte Pieces.

- Brinsmead, Rosa, 18—. Pianoforte Pieces.
- Broës, Mdlle., 1791. Rondo, Pianoforte and 'Cello, Sonatas, &c., Pianoforte.
- Bronsart, Ingeborg (*née* Starck), 18—. Operetta.
- Busk, Mrs. H., 18—(?). Pianoforte Pieces.
- Caccini, Francesca (La Cechina), 1581. Ballet, Madrigal, eight voices, &c.
- Calegari, Cornelia, 1644. Mass for six voices, Psalms, Motetts, Madrigals, &c.
- Candeille, Emilie (Simons), 1766 (or 9). Music to a Drama, Concertos, Cantelo, Annie, 18—. Pianoforte Sonata. [Rondos, Songs, &c.]
- Caradori-Allan, Maria (*née* de Munk), 1800. Romances.
- Carmichael, Mary, 18—. Songs.
- Caroline, Mdlle., 17—. Opera.
- Carreno, Theresa (Madame Emile Sauret), 1853. Pianoforte Pieces.
- Casella, Mdlle., 18—. Opera.
- Casulana, Maddalena, 1540. Madrigals.
- Chabrier, Emm., 18—. Opera, Pianoforte Pieces.
- Chaminade, Cécile, 18—. Orchestral Pieces.
- Charlotte, Princess Mecklenburg-Strelitz, 17—. Vocal Pieces.
- Charlotte Friedericke Wilhelmine Louise, Princess of Saxe-Meiningen, 1831. Marches, Pianoforte Pieces, and Songs.
- Chavannes, Madame, 18—. Songs. [Organ Pieces.]
- Chasal, Madame (*née* Gambarini), 17—. Overture, Violin, Pianoforte and Chevalier de Montréal, Julia, 1829. Romances.
- Cianchettini, Veronica (*née* Dussek), 1779. Pianoforte Concertos and Sonatas.
- Cibbini, Katharina (*née* Kozeluch), 1790. Pianoforte Pieces.
- Claribel (Mrs. Charles Barnard), 18—. Songs and Ballads.
- Cobena, Pepita, 1878(?). Performed three of her Pianoforte Compositions at Madrid, 1882, at the age of four years.
- Colbran, Isabella (Madame Rossini), 1785. Canzonettes, &c.
- Collier, Susannah, 18—. Songs.
- Contamine, Mdlle., 17—. Songs with guitar accompaniment.
- Corelli, Marie, 18—. Songs. [and Harp.]
- Corri, Sophia (Madame Dussek), 1775. Sonatas, Rondos, &c., Pianoforte
- Courmont, Countess von (Madame Slesley), 17—. Opera, Pianoforte Pieces, Songs, &c.
- Cossolani, Chiara Margherita, 16—. Psalms, Motetts, one to eight voices, &c.
- Dal Carretto, Cristina, 18—(?). Pianoforte Pieces.
- Dale, Mrs. Henry, 18—. Pianoforte Pieces.
- Damcke, Louise, 18—. Pianoforte Pieces.
- Damoreau, Laure Cinthie Montalant, 1801. Romances, &c.
- Deacon, Miss E. L., 18—. Pianoforte Pieces and Songs.
- Delaval, Madame, 17—. Harp Pieces, Cantatas, and Songs.
- Dell'Acqua, Mdlle., 18—. Opera.
- Demar, Thérèse, 17—. Harp Pieces.
- Dehayes, Marie (Madame la Poplinière), 17—(?). Romances.
- Devisme, Jeanne Hippolyte (*née* Moyroud), 1765. Opera.
- Desede, Florine, 17—. Opera.
- Dietz, Madame de, 18—(?). Pianoforte Pieces.
- Dieude, Madame, 18—. Cantatas and Romances.
- Dorothea, Princess of Anhalt, 16—. Sacred Songs.
- Driberg, Louise de, 17—. Songs.
- Duchambge, Pauline, 1778. Pianoforte Pieces and Romances (more than
- Duchamp, Marie Catherine Césarine, 1789. Romances. [300 published].
- Dulcken, Louise (*née* David), 1811. Pianoforte Pieces.
- Duport, Marie, 18—(?). Pianoforte Pieces.
- Dussek, Olivia, 1799. Harp and Pianoforte Pieces, Songs, &c.
- Duval, Madame, 17—. Opera-ballets, &c.
- Edelmann, Fri., 17—. Pianoforte Pieces.
- Edwards, Rose, 18—. Pianoforte Pieces.
- Ellicott, Miss, 18—. Songs.
- Erakine, Lady Augusta Kennedy, 18—(?). Ballads.

- Farrenc, Jeanne Louise (*née* Dumont), 1804. Symphony, Overtures, Nonet, Farrenc, Victorine Louise, 1826. Pianoforte Pieces, &c. [&c., &c.]
 Fechner, Pauline, 18—. Pianoforte Pieces.
 Ferrari, Carlotta, 1837. Three Operas, Requiem mass, Songs, &c.
 Filipowicz, Elise (*née* Mayer), 1794. Pieces for Violin and Pianoforte.
 Fleet, Esther E., 18—. Organ Pieces.
 Flower, Eliza, 18—. Songs.
 Founk, Pauline, 18—(?). Pianoforte Pieces.
 Frenke, Lady, 18—. Songs.
 Fulton, Florence Mary, 18—. Part Songs.
 Gabler, Jeanette, 1820. Pianoforte Pieces. [Songs, &c.]
 Gabriel, Mary Ann Virginia (Mrs. March), 1825. Cantatas, Operettas, Gall, Edme Sophie (*née* Garre), 1776. Operas, Romances, Nocturnes, &c.
 Garcia, Eugénie (*née* Mayer), 1818 (?). Romances.
 Garrigues, Malvina (von Carolsfeld), 18—. Songs, &c.
 Gaschin de Rosenberg, La Comtesse Fanny, 1818. Pianoforte Pieces.
 Gattie, Mrs. John Byng, 18—(?). Songs.
 Gay, Marie Françoise Sophie, 1776. Cantata (with Orchestra) Romances, &c.
 Geddes, Kate Graham, 18—. Pianoforte Pieces. [Pieces, Songs, &c.]
 Geiger, Constance, 1836. Ave Maria, Solo, Chorus and Organ, Pianoforte
 Genlis, Stéphanie Félicité. Marquise de Sillery, 1746. Harp and Pianoforte
 Gerbini, Luigia, 17—. Violin Pieces. [Pieces.]
 Giacomelli, Geneviève Sophie (*née* Billé), 17—. Vocal Pieces.
 Gibbings, Miss, 18—. Pianoforte Pieces.
 Gilbert, Marie, 1845. Pianoforte Pieces and Songs.
 Giles, Caroline, J. 18—. Pianoforte Pieces.
 Glascock, Miss, 18—. Pianoforte Pieces.
 Goddard, Arabella, 1838. Pianoforte Pieces.
 Gore, Blanche, 18—. Operetta.
 Gore, Catherine, 1799. Songs.
 Gottschalk, Augusta, 18—. Pianoforte Pieces.
 Gottschalk, Clara, 18—. Pianoforte Pieces.
 Gould, Mina, 18—. Songs, &c. [Polonaises, &c.]
 Grabowski, Clementine, Countess von, 1771. Pianoforte Sonatas,
 Graef, Marie Madeleine, 1754. Pianoforte Pieces.
 Græfin, Sophia Regina, 17—. Sacred Songs.
 Graever, Madeleine, 1830. Pianoforte Pieces. [Songs.]
 Grammont, Madame de (*née* Renaud d'Allen), 1789. Pianoforte Pieces and
 Grandval, Marie Felicie, Vicomtesse de, 1830. Oratorio, Masses, Stabat
 Mater, Operas, Choruses, Songs, Pianoforte Trio, &c.
 Grétry, Lucile, 1770 (or 73). Operas.
 Gröbenschütz, Amalie, 1845. Pianoforte Pieces.
 Gröndahl, Agathe, 18—. Songs.
 Guenin, Mdle., 18—(?). Opera.
 Guerini, Rosa, 18—. Pianoforte Pieces.
 Guest, Jane Mary (Mrs. Miles), 17—. Concertos, Sonatas, Pianoforte and
 Haden, Mrs., 18—. Glees, &c. [Violin, &c.]
 Haënel de Cronenthal, Louise Augusta, Marquise de Valincourt, 1839.
 Operetta, Four Symphonies, twenty-two Sonatas, String Quartet,
 Hague, Harriot, 1793. Songs. [Songs, &c.]
 Hammond, Elizabeth Esther, 18—. Songs for children.
 Hargreaves, Emma, 18—. Songs.
 Hartland, Lizzie, 18—. Pianoforte Pieces.
 Havergal, Frances Ridley, 18—. Sacred Songs, &c.
 Heinefetter, Sabine, 1805. Romance.
 Hemans, Mrs., and her sister, 1793. Songs and Ballads. [and Songs.]
 Hensel, Fanny Cecile (*née* Mendelssohn), 1805. Pianoforte Trio, Pieces
 Hérault, Palmyre, 1801. Pieces for Pianoforte and Violin, &c.
 Héritte-Viardot, Louise, 18—. Operas, Pianoforte Quartet, Songs, &c.
 Hervey, Eleonora Louisa, 18—. Songs.
 Hinckesman, Maria, 18—(?). Songs.

- Hodges, Faustina Haass, 182—. Songs and Pieces.
Höf, Elizabeth von (*née* Chamberlaine) 18—. Pianoforte Pieces, &c.
Holland, Miss, 18—. Cantata, &c.
Holmes, Augusta, 1850. Psalm, Operas, Symphony, &c.
Hundt, Aline, 18—. Symphony, March, Pieces, and Songs.
Hunter, Anne, 1742. Songs.
Ives, Emma, 18—. Pianoforte Pieces.
Jacques, Charlotte, 18—. Operetta. [Pieces, &c.
Jael-Trautmann, Marie, 18—. Concerto, 'Cello and Orchestra, Violin
Jervia, Hon. Mary Ann, 18—(?). Opera.
Kansler, Josephine, 1780. Pianoforte Quartet, Sonatas, Songs, &c.
Kauth, Madame (*née* Græff), 17—. Pianoforte Concerto, Song, &c.
Kelly, Edith, 18—. Pianoforte Pieces.
Kercado, Mdle. Le Sénéchal de, 17—. Operetta.
Kerr, Mrs. Alexander, 18—(?). Songs.
Klage, Marie, 1817. Songs.
Knebel-Döberitz, Madame, 18—(?). Pianoforte Pieces.
Kosorowska, La Comtesse Stephanie, 18—(?). Pianoforte Pieces.
Kotschoubey, Princess L., 18—(?). Pianoforte Pieces.
Krähmer, Karoline (*née* Schleicher), 1794. Sonatina, Pianoforte and Clarinet.
Kursböck, Magdalene von, 17—. Pianoforte Pieces. [Orchestra.
Lachanterie (Lechantre), Elisabeth, 17—. Concertos, Clavichord and
Laguerre, Elisabeth Claude Jacquet de, 1669. Opera, Cantatas, Songs,
Sonatas, &c.
La Hye, Louise Geneviève (*née* Rousseau), 1810. Masses, Operas, Songs,
Lang, Josephine, 1815. Songs. [Pieces, &c.
Langhans, Louise (*née* Japha), 18—. Pianoforte Pieces.
Lannoy, Comtesse de (*née* Looz-Corwarem), 1764. Pianoforte Trios,
Harp Pieces, Songs, &c.
La Roche, Rosa, 17—. Pianoforte Concerto, Sonatas, &c.
Laazlo, Anne von, 18—(?). Pianoforte Pieces.
Lawrence, Miss E. M., 18—. Sonata, Pianoforte and Violin, &c.
Lebrun, Françoise, 1756. Pianoforte Trios, Duo Sonatas, &c.
Lebrun, Sophie (Madame Dulcken), 1781. Pianoforte Sonatas, &c.
Lehmbruch, Amalie, 18—(?). Pianoforte Pieces.
Lennox, Lady William (Miss Paton), 1802. Pianoforte Pieces and Song.
Leonard, Antonia Sitcher de Mendi, 1827. Romances.
Leonarda, Isabella, 1641. Mass, Motetts, Vespers, &c.
Leupold, Therese, 18—. Pianoforte Pieces.
Levi, Madame, 1715. Pieces for Bass Viola (Gamba ?).
Liebmann, Helene (*née* Riese), 1796. Pianoforte Quartets, Trios, Sonatas, &c.
Lilien, Baroness Attoinette de, 17—. Pianoforte Pieces.
Lilien, Baroness Josephine de, 17—. Pianoforte Pieces.
Loder, Kate Fanny (Lady Thompson), 1826. Opera, Overture, String
Lottin, Theodora, 1808. Pianoforte Pieces. [Quartets, &c.
Louis, Madame, 17—. Opera, Pianoforte Sonatas, Songs, &c.
Löwenstein, Sallie, 18—. Pianoforte Pieces.
Lubi, Mariane, 17—(?). Pianoforte Pieces.
Lund, Agnes, Baronne von der, 18—(?). Pianoforte Pieces.
Macfarren, Mrs. John, 18—. Pianoforte Pieces.
Macrone, Miss C. A., 18—. Pianoforte Pieces, Part Songs, Songs, &c.
Maier, Amanda, 18—(?). Pianoforte Pieces.
Maier, Catherine (*née* Schiatti), 17—. Pianoforte Pieces.
Mainwaring, Miss, 18—. Songs.
Maistre, La Baronne de, 18—. Stabat Mater, Operas, &c.
Malibran, Maria Felicità, 1808. Nocturnes, Romances, &c.
Marchand, Marguerite, 1768. Sonatas, Pianoforte and Violin, &c.
Maria Antonia, Princess of Saxony, 1724. Operas. [&c.
Maria Charlotte Amalie, Duchess of Saxe-Gotha, 1751. Symphony, Song,
Marie Amalia Friedericke Auguste (sister of King John of Saxony), 1794.
Marshall, Mrs. William, 18—(?). Songs. [Stabat Mater, Operas, &c.

- Martin, Josephine, 18—(?). Pianoforte Pieces.
 Martinez, Marianne von, 1744. Oratorio, Mass, Motetta, Sonatas, &c.
 May, Florence, 18—. Song.
 Maynard, Hon. Catherine, 18—(?). } Joint Composers of Vocal Duets, &c.
 Maynard, Hon. Emma, 18—(?). }
 Meda, Blanche, 16—. Motetta.
 Medeck, Madame, 1791. Pianoforte Pieces.
 Mercié-Porte, Mdle., 18—(?). Pianoforte Pieces.
 Merley, Judith, 18—(?). Pianoforte Pieces.
 Metzger-Vespermann, Clara, 1800. Air with Variations for Voice.
 Meyer, Emilie, 1822. String Quartet, &c.
 Mezangere, Marquise de, 1693. Pianoforte Pieces.
 Michel, Madame St., 18—(?). Requiem, Stabat Mater, &c.
 Milanollo, Teresa, 1827. Pieces for Violin and Pianoforte.
 Millard, Mrs. Philip, 18—(?). Songs.
 Molinos-Lafitte, Madame, 1798. Chansonettes, &c.
 Moliue, Caroline, 18—. Pianoforte Pieces.
 Momy, Valerie, 18—. Pianoforte Pieces. [Sonatas, and Pieces.
 Montgeroult, Henriette, Comtesse de Charnay, 1764. Pianoforte Concertos,
 Mosel, Catherine de (*née* Lampert), 1789. Pianoforte Pieces.
 Moseley, Carr, 18—. Pieces for Pianoforte, Violin, 'Cello, and Toys.
 Mounsey, Elizabeth, 1819. Pianoforte and Organ Pieces.
 Mounsey-Bartholomew, Ann Sheppard, 1811. Pianoforte and Organ Pieces,
 Songs, and Part Songs.
 Müller, Elise, 1782. Songs and Part Songs.
 Müllner-Gollenhofer, Josepha, 1769. Opera, String Quartet, Pianoforte
 Munt, Mrs. Isabella, 18—(?). Songs. [Pieces and Songs.
 Musigny, Madame de, 17—. Romances.
 Mussini, Adela Branca, 18—. Pianoforte Pieces.
 "Natalie," 18—. Songs.
 Norria, Miss Dorothy, 18—. Piece for Viola and Pianoforte.
 O'Brien, Ellen Fanny, 18—. Waltz and Variations, published at age of
 Ockleston, Kate, 18—. Songs and Pianoforte Pieces. [eight years.
 Olangier, Marguerite, 18—. Opera.
 O'Leary, Rosetta, 18—. Songs.
 Oliver, Charlotte, 18—. Pianoforte Pieces.
 Orger, Caroline, 18—. Pianoforte Trio, &c.
 Orleans, Duchess of, 1814. Pianoforte Pieces.
 Orme, Mrs., 18—. Songs.
 Owen, Mrs., 18—. Pianoforte Pieces.
 Paesaler, Frl., 17—. Pianoforte Pieces.
 Palico, Lucie, 18—. Sonata for Pedalier-Piano.
 Paradies, Marie Thérèse, 1759. Operas, Cantatas, Sonatas, Songs, &c.
 Parko, Maria Heester, 1775. Pianoforte Sonatas and Pieces, Songs, Glee.
 Patti, Adelina, 1843. Pianoforte Piece and Song.
 Paulowna Maria, Grand Duchess of Weimar, 1786. Various.
 Pean de la Roche-Jagu, E. Françoise, 1820. Operas, Cantatas, &c.
 Pelzer, Annè, 18—. Pianoforte Pieces.
 Pennant, Hon. Adela Douglas, 18—. Organ Pieces, &c.
 Percy, Hon. Mrs. Berty, 18—. Ballads.
 Perrière-Pilté, La Comtesse Anala, 18—. Operas, &c.
 Pesadori, Antoinette, 1799. Pianoforte Pieces.
 Pessiak, Anna, 18—. Pianoforte Pieces.
 Pfeiffer, Clara Virginie, 1816. Pieces for Pianoforte and Violin, &c.
 Philp, Elizabeth, 18—. Songs and Ballads.
 Pillevesse, Suzanne, 18—. Pianoforte Pieces.
 Plitt, Agathe, 1831. Psalms, Motetta, Cantatas, Songs, &c.
 Polko, Elise, 1831. Songs.
 Pollet, Marie Nicole Simonin, 1787. Harp Pieces.
 Polmartin, Madame, 18—(?). Pianoforte Pieces.
 Pott, Aloyse, 1815. Mass, String Quartet, Songs, &c.

- Poullan, Mdle., 17—(?). Sonatas, Pianoforte, Violin and 'Cello.
 Prescott, Oliveria, 18—. Songs, Part Songs, &c.
 Puchtlcr-Wilhelm, Maria, 18—. Pianoforte Pieces.
 Puget, Loisa (Lemoine), 18—. Operettas, Romances, &c.
 Pyne, Louisa (not the prima donna), 18—. Songs.
 Quinault, Marie Anne, 1692. Motetta.
 Ramann, Lina, 1833. Pianoforte Pieces.
 Reichardt, Jullane (née Benda), 1752. Sonatas, Songs, &c.
 Reichardt, Louise, 1780. Songs, Duets, &c.
 Robert-Mazel, Hélène, 18—. Cantata, Songs, Children's Music, &c.
 Robinson, Fanny (née Arthur), 1831. Cantata, Songs, Pianoforte Pieces, &c.
 Roswitha (Helena von Rosow), Nun of the 10th Century. Poems and
 Rothchild, Baroness W. de, 18—(?). Romances. [Music.
 Ruderadorff, Hermine, 1822. Songs.
 Sabinin, Marthe, 18—. Pianoforte Pieces.
 Saint-Didier, La Comtesse de, 17—(?). Cantata.
 Sainte-Croix, Madame de, 18—. Operettas.
 Sainton-Dolby, Charlotte, 1821. Cantatas, Songs, &c.
 Salm-Dyck, Constance Marie, Princess de, 1767. Romances.
 Samuel, Caroline, 1822. Pianoforte Pieces and Songs. [Pieces, &c.
 Sanders, Miss Alma, 18—. Sonata, Pianoforte and Violin, Pianoforte
 Santa Coloma-Sourget, Eugénie, 1827. Opera, String Trio, &c.
 Sassoon, Rachel, 18—. Pieces for Pianoforte and 'Cello, &c.
 Sawath, Caroline, 18—. Pianoforte Pieces.
 Schaden, Nanette von, 17—. Concertos, Sonatas, &c., Pianoforte.
 Schaffer, Therese, 18—. Pianoforte Pieces.
 Schätzell, Pauline von, 1812. Songs.
 Schauroth, Adolphine von, 1814. Pianoforte Sonatas, &c.
 Schmidt, Maria Susanne, 1762. Violin Pieces.
 Schreiner, Mdle. F. M., 1812. Pianoforte Pieces and Songs.
 Schroeter, Corona Elisabeth Wilhelmine, 1748. Songs.
 Schumann, Clara Josephine (née Wieck), 1819. Pianoforte Concerto,
 Servier, Madame H., 18—. Pianoforte Pieces. [Trio, Pieces, and Songs.
 Sessi-Freyse, Emma, 1819. Songs, &c.
 Sessi-Natorp, Marianne, 1776. Duets and Songs.
 Shapley, Dinah, 18—. Songs.
 Shelton, Mrs. Henry (née Saffery), 18—(?). Songs and Pianoforte Pieces.
 Sick, Anna Laura, 1803. Pianoforte Pieces.
 Sirmen, Maddalena Lombardini de, 1735. Violin Concertos, Trios, &c.
 Slade, Mary E., 18—. Pianoforte Pieces, Chants, &c.
 Smith, Alice Mary (Mrs. Meadows-White), 18—. Overtures, Orchestral
 Smith, Miss, 18—(?). Songs. [Pieces, Cantatas, Songs, &c.
 Stewart, Madame, 18—. Opera. [Songs, &c.
 Stirling, Elizabeth, 18—. Pianoforte and Organ Music, Songs, Part
 Stollewerk, Nina, 1825. Mass, Songs, &c.
 Stoltz, Rosine, 1815. Songs.
 Stöpel, Helene, 18—. Pianoforte Pieces.
 Story, Marian, 18—(?). Songs and Pianoforte Pieces.
 Stressa, Signora F. M., 18—. Opera.
 Strozzi, Barbara, 16—. Madrigals, Cantatas, Trios, &c.
 Szymonowska, Marie, 1790. Pianoforte Pieces and Songs.
 Tarbé des Sablons, Madame, 18—. Lyrical Drama.
 Tardieu de Malleville, Charlotte, 18—. Pianoforte Pieces.
 Tétédoux, Emilie, 18—. Pianoforte Pieces.
 Thibault, Angelique, 18—. Pianoforte Pieces.
 Thicknesse, Miss, 17—. Pieces for Viol de Gamba.
 Thya-Sebault, Pauline, 1836. Operas, Operettas, Chansons, &c.
 Tindal, Adela, 18—. Songs.
 Travanet, Madame B. de, 14—(?). Romance "Pauvre Jacques."
 Troubetzkoi, Princess Lise, 18—(?). Pianoforte Pieces.
 Tyrell, Agnes, 1848. Opera, Symphony, Overtures, Pianoforte Pieces, &c.

- Uccelli, Caroline (*née* Passini), 18—. Operas.
 Ugalde, Delphine (*née* Beaucé), 1829. Operetta, Chansons, &c.
 Varroc, Madame E. P. de, 18—. Pianoforte Pieces.
 Velkiers, Esther Elizabeth, 1640. Harpsichord Pieces.
 Veltheim, Charlotte, 1803. Songs, and Variations, Pianoforte.
 Verger, Virginie Morel du, 1799. Sonata, Duos Pianoforte and Violin, &c.
 Vessana (or Vizani), Lucrezia Orsina, 1593. Motetts, Madrigals, &c.
 Viardot-Garcia, Pauline, 1821. Operettas, Romances, &c.
 Vokhine, Marie, 18—. Opera.
 Warnots, Elly, 1857. Opera, &c.
 Welchman, Miss M. E., 18—. Pianoforte Pieces.
 Weldon, Georgina, 18—. Songs.
 Wensley, Frances Foster, 18—. Songs.
 Werner, Hildegard, 18—. Pianoforte Pieces.
 Westenholz, Elenore Sophie Marie, 17—. Pianoforte Pieces.
 White, Mrs. John, 17—. Pianoforte Pieces.
 White, Maude Valeria, 18—. Credo, Songs, &c.
 Willman-Huber, Madame, 1770. Pianoforte Concertos and Pieces.
 Willson, Mrs. Hill, 18—(?). Glee, &c.
 Wilson, Mrs. Cornwall Baron, 18—(?). Ballads.
 Winkel, Therese Emilie, 1784. Sonatas, Harp and Violin.
 Wiseneder, Caroline, 1807. Operas, Songs, and Pianoforte Pieces.
 Woolf, Julia, 18—. Pianoforte Pieces.
 Wuïet, Caroline (Auffdiener), 1766. Opera, Pianoforte Trios, Songs, &c.
 Wuras, Clara, 18—. Pianoforte Pieces.
 Wurm, Marie, 18—. Sonata, Pianoforte and 'Cello, &c.
 Warmbrandt, Countess Stephanie, 18—. Pianoforte Pieces, &c.
 Yelverton, Hon. Mrs. F., 18—. Pianoforte Pieces, &c.
 Young, Harriet, 18—. Operetta, Songs, &c.
 Zapater, Mdlla. Rosario, 18—. Pianoforte Etudes, &c.
 Zimmermann, Agnes, 1847. Sonatas Pianoforte and Violin, Pieces, Songs, &c.
 Zumsteeg, Emilie, 1796. Pianoforte Pieces and Songs. [&c.]

The above list does not include the writers on music, or the authors of purely didactic treatises, but composers only. The year of birth is given when possible; the interrogation implies a doubt as to the century in which the composer was born. The word Pianoforte is assumed to include its predecessors the harpsichord and clavichord.