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Roman Catholic family and Anne's father had stipulated that she must marry a Protestant. Gradually, they managed to pay the fines allowing them to reclaim the estates. At the Restoration, Charles II gave Duchess Anne the £25,000 sterling his father had owed hers, creating her husband Duke of Hamilton for life, at her request. While raising seven sons and six daughters, the Duke and Duchess embarked on an ambitious rebuilding programme at Hamilton Palace, laying out extensive gardens and improving their estates.

The Duke died in 1694 but the Duchess persevered with their plans. She rebuilt Hamilton burgh school and schoolhouse, provided a large new almshouse in the town, and established a woollen manufactory and a spinning school. She introduced coal mining, a salt pan and a ferry boat on her island of Arran, sending an ambulatory preacher there. She gave silver communion cups to the churches on her estates and was strongly supportive of the Presbyterian church. Although she insisted that she was above party politics, she did donate money to the Darien Scheme and opposed the Union of the Parliaments of 1707. Dying at the age of 84, she was buried in Hamilton Parish Church and was long remembered in the west of Scotland as 'Good Duchess Anne'. RKM
 • Lennoxlove, The Hamilton Archives; NAS: The Hamilton Muniments, GD406.
 Marshall, R. K. (2000) *The Days of Duchess Anne* (Bibl.);
 *ODNB (2004).

HAMILTON, Elizabeth, born Belfast 25 July 1758, died Harrogate 23 July 1816. Novelist, education-alist, moral philosopher. Daughter of Katherine Mackay of Dublin, and Charles Hamilton, Scottish merchant in Belfast.

The youngest of three children, whose father died a year after her birth, Elizabeth Hamilton was sent in 1762 to live with her Scottish uncle and aunt near Stirling. She was educated from the age of 13 mainly by her aunt who, though sympathetic, once advised her 'to avoid any display of superior knowledge' (Benger 1818, I, p. 50). In 1785, a contri-bution she sent to Henry Mackenzie's *Lounger* was accepted, followed by others. Her brother Charles, an orientalist, returned from India, encouraged her ambitions and 'taught her to explore her own talents' (ibid., p. 109). She joined him in London and was introduced into literary and political circles before his death in March 1792. His inspiration was evident in her *Translation of the Letters of a Hindoo Rajah* (1796), which mocked the follies of British

society through the eyes of an Indian visitor. She wrote in an anti-Jacobin spirit against the ideas of the French Revolution, yet with a progressive concern to improve women's education and other aspects of her own society. The same ambiguity is present in her *Memoirs of Modern Philosophers* (1800), which more directly and comically satirised radical ideas, but also supported Mary Wollstonecraft's educational views and female philanthropy.

In her *Letters on the Elementary Principles of Education* (1801–2, I, p. vii) (her major interest), Elizabeth Hamilton suggested to women readers that any approach to the subject without 'some knowledge of the principles of the human mind, must be labour lost'. She acknowledged the influence of Dugald Stewart, Professor of Moral Philosophy at the University of Edinburgh. With his encouragement, she moved to Edinburgh in 1804 and, with *Eliza Fletcher, played an active role in literary society there, holding her own successful Monday morning levees. It was probably Eliza Fletcher who described her as 'correcting the vulgar prejudices against literary women' and as 'giving a new direction to the pursuits of her own sex' through her philanthropic interests (Benger 1818, I, p. 179). Her *Memoirs of Agrippina* (1804) was a semi-fictional didactic biography, less successful than *The Cottagers of Glenburnie* (1808), which drew on her Perthshire upbringing to relate humorously the cleansing and civilising of the McClarty family.

Having been governess to the daughters of Lord Lucan (1804–5), Elizabeth Hamilton published *Letters Addressed to the Daughters of a Nobleman* (1806). In the mis-titled *Series of Popular Essays* (1813) she wrote again on the powers of the mind. Her own distinctive addition to these was the propensity to magnify the idea of self, which could foster the ambition forged by the spirit of party. She further suggested that the sexes could be considered as two parties, a concept which led her to a surprisingly radical analysis of masculine power. She looked forward to the spread of education in a morally progressive society. She also wrote Scots poetry, including the once popular 'My ain fireside' and the cheerful 'Is that Auld Age that's tirling at the pin?'. She did not marry but lived mainly in her later years with her widowed sister, Katherine Blake. JR

• Hamilton, E., Works as above, and see Bibl. below.
 Benger, Miss [E. Ogilvy] (1818) *Memoirs of the late Mrs Elizabeth Hamilton. With a selection from her correspondence*

and other unpublished writings (2 vols.); Grogan, C. (2000) Introduction, to Elizabeth Hamilton, *Memoirs of Modern Philosophers* (Bibl.); Kelly, G. (1993) *Women, Writing and Revolution 1790–1827*; ODNB (2004); Perkins, P. and Russell, A. (1999) 'Introduction', to *Translation of the Letters of a London Rajah* (Bibl.); Rendall, J. (1996) 'Writing history for Scottish women', in C. Campbell-Orr, (ed.) *Wollstonecraft's Daughters*; Thaddeus, J. F. (1994) 'Elizabeth Hamilton's domestic politics', *Studies in Eighteenth-Century Culture* 23, pp. 267–84; Tytler, S. [*Henrietta Keddie] and Watson, J. L. (1971) *The Songstresses of Scotland*, vol. 1, pp. 291–328.

HAMILTON Janet, n. Thomson, born Carshell, Lanarkshire, 14 Oct. 1795, died Langloan, Lanarkshire, 30 Oct. 1873. Poet, spinner. Daughter of Mary Brownlee, and James Thomson, shoemaker.

When Janet Thomson was about two years old, the family moved to Hamilton and, when she was seven, to Langloan, where her parents were farm workers on the Drumpellier estate. She worked from the age of seven, recalling her experience in *Rhymes and Recollections of a Handloom Weaver* (1844). She spun yarn for sale and, later, worked at the tambour-frame. Self-taught, she read widely in the village library, including *Paradise Lost*, the works of Allan Ramsay, Fergusson, Burns, Pitscottie's historical work, and Plutarch's *Lives*. In 1809, she married John Hamilton (1783/4–1878), a shoemaker. They had ten children, three of whom died in her lifetime. She continued her self-education, reading *Blackwood's Edinburgh Magazine* and the works of Shakespeare while she nursed the children; she taught all her children to read and to spell.

She began to write in 1849. From 1855, she was blind; her son James transcribed her work, and read it back to her so that she could make corrections. Her works include *Poems and Essays* (1863), *Poems of Purpose and Sketches in Prose* (1865) and *Poems and Ballads* (1868). A wide scope of interest is evident in her work, from local to national and international affairs. Often, her sympathies focus on women workers. 'A Lay of the Tambour Frame' expresses sympathy for those who were 'slave in all but the name' and did not have a union; she demands a fund to aid 'sisters in need'. 'Oor Location', while primarily a temperance poem (a frequent theme), is an eloquent expression of 19th-century industrial life, with 'A hunner funnels bleedin', reekin', written in articulate Scots. She capably defends the language in 'A Plea for the Doric'. She does not, however, criticise the British status quo. She

admired British royalty, as is evident in 'Lines. Suggested by Seeing the Train Containing the Queen and Suite pass through Coatbridge . . . 1862'. Equally, her deeply felt Christian belief, expressed in, for example, 'The Fruits of the Spirit', suggests that she thought faith compensated for weariness in this life. Even so, she hated exploitation. Her essay, 'Reminiscences of the Radical Time 1810–20', expresses a dislike for 'would-be insurgents' but implies a great deal of sympathy for those who lacked the 'privileges of 'paternal and enlightened government'. 'Freedom for Italy 1867' expresses her admiration for Garibaldi, and demands action: 'Slaves of the Papacy! when will ye know/That, to be free, yourselves must strike the blow?'. Janet Hamilton is summed up by George Eyre-Todd in *The Glasgow Poets* as 'one of those remarkable women in humble life of whom Scotland has produced so strong a crop' (1906, pp. 226–7, quoted *HSWW*, p. 255). VB

• Monklands Library Services (1984) *Janet Hamilton: selected works*.

Hamilton, J., Works as above and see *HSWW* (Bibl.).

Bold, V. (forthcoming) 'Danaus' daughters', *Nature's Making: James Hogg and the Autodidacts*; Finlay, W. 'Reclaiming Local Literature: William Thom and Janet Hamilton', in D. Gifford (ed.) (1988) *The History of Scottish Literature*, vol. 3; *HSWW* (Bibl.); Wright, J. (1889) *Janet Hamilton and other Papers*; ODNB (2004); Young, J. (1877) *Pictures in Prose and Verse, or, Personal Recollections of the Late Janet Hamilton*.

HAMILTON, Mary Agnes (Molly), n. Adamson, CBE, born Manchester 8 July 1882, died London 10 Feb. 1966. Writer, broadcaster and politician. Daughter of Margaret Duncan, schoolteacher, and Robert Adamson, university professor.

Molly Adamson's father was Professor of Logic at Owen's College, Manchester, 1876–93. He later took up posts in Aberdeen and Glasgow. The eldest of six children, Molly was educated mainly at Glasgow High School for Girls. She inherited her parents' academic abilities as well as their radicalism and feminism. From 1901, she spent three years at Newnham College, Cambridge, specialising in economics and gaining first-class honours. She moved to Cardiff to assist the Professor of History at the University College of South Wales, leaving in September 1905 to marry a colleague, Charles Hamilton. Molly Hamilton had published several books, on history and fiction, by 1913, when the couple separated. Thereafter, she pursued a successful career in journalism.

LISTON, Esther Wilson, n. Murray, born Newhaven, 11 August 1896, died Newhaven 15 April 1932. Fishwife. Daughter of Esther Murray, fishwife, and Henry Murray, fisherman. One of three children, Esther Murray was born at Newhaven and Couper Street schools, and at 15 when she was apprenticed to a dressmaker, then to a butcher. In 1923 she married George Liston, fisherman. He had served in the First World War, returning with damaged health, and died in 1932, leaving her to raise two sons, aged seven and five, on an 18 shilling weekly pension. The University sent her to the creel, something she had learned from her mother. She spoke of the weight of the creel – a basket filled with fish carried on the back, suspended from a linen strap around the forehead: 'At first I felt as if my neck was breaking. It's an art you know. I used to practise with a two-zone box of kippers, then I got used to it' (*Newhaven* 1998, p. 37). Three mornings a week, she would get up at 6am to go down to the crowded harbour where fishwives bought crates of fish at auction, divided them, then went into Edinburgh to sell them, each on her own territory.

Esther Liston also sang with the Fisherwomen's Choir, started in Newhaven in 1927, which performed in Scotland, London and in Norway. Through hearing her sing, the sculptor Julian Allen asked her to sit for a bronze bust (presented to the Newhaven Heritage Museum in 1995). Her life represents that of many women in fishing communities, some of whose names, photographs, traditional costumes and songs are displayed in the museum (see also Flucker, Barbara). BBC Scotland described her as the 'last working fishwife that went out with the creel' (1953) well before her retirement in her late seventies. The last surviving Newhaven fishwife is thought to have been **Frances Milligan, n. Clements** (1908–2000), who 'left school on the Friday when I was fourteen year old and on the Tuesday I had the creel on my back'. AWP

• Interview by author with George Liston, July 2002; Newhaven Heritage Museum, staff and volunteers; People's Story Museum, Edinburgh, Oral History Archive Tapes: Esther Liston T267/94 and N1, Frances Milligan T271/94. City of Edinburgh Council, (1998) *Newhaven: Personal Recollections & Photographs*.

LISTON, Henrietta, Lady, n. Marchant, born Antigua 1751, died Edinburgh 1828. Diarist and travel writer. Daughter of Sarah Marchant, and Nathaniel Marchant, merchant and planter.

Born into a large Scottish family in the West Indies, Henrietta Marchant had at least seven brothers, three of whom attended the University of Glasgow. In February 1796, she too was in Glasgow, to marry the Scottish diplomat Sir Robert Liston (1742–1836). They went to the United States, where her husband was ambassador, and from where she sent a series of lively letters home, then travelled in the Caribbean from December 1800 to April 1801. Her detailed journal recounts her impressions of Antigua, Dominica, Martinique, St Vincent, Montserrat and St Kitts, offering insight into the social lives of the white élite on the islands, but largely silent on the condition of the enslaved. In 1804, the Listons retired to Millburn Tower near Edinburgh, where Henrietta Liston, who collected botanical specimens, created an American garden. A late posting to Constantinople followed, and the Listons finally retired in 1821 to Millburn Tower, where Lady Liston died in 1828. DJH

• NLS: MS 5704, Liston Papers.

Innes, W. A. (1913) *The Matriculation Albums of the University of Glasgow*; ODNB (2004) (Liston, Sir Robert); Perkins, B. (1954) 'A diplomat's wife in Philadelphia: letters of Henrietta Liston 1796–1800', in *William and Mary Quarterly*, 11, pp. 592–632.

LITTLE, Janet ('the Scotch Milkmaid'), m. Richmond, born Nether Bogside, Ecclefechan, baptised 13 August 1759, died Loudoun Castle 15 March 1813. Poet. Daughter of George Little.

Not much is known about Janet Little's upbringing. She worked in domestic service for the Rev. Johnstone, then as head dairymaid at Loudoun Castle in Ayrshire, where her employer was Susan Henrie, daughter of Robert Burns's patron, *Frances Dunlop. After the Henries' lease expired, she continued to run the Loudoun dairy. In 1792, Janet Little married labourer John Richmond (c. 1741–1819) and became stepmother to his five children. In the same year she published her *Poetical Works*, which sold about 800 copies by subscription. Patronised by Frances Dunlop, she experimented in various poetic styles, from formal English ('To a Lady, A Patroness of the Muse on her Recovery from Sickness') to satires on pastoral life ('The Fickle Pair'). She was accomplished in the Scots language, as in the Ramsayan 'On Seeing Mr – baking cakes' or the Fergusson-influenced 'On Hallowe'en'. She greatly admired Burns, and commemorated an apparent meeting with the 'bard', 'On a Visit to Mr Burns'. Her originality (and self-consciousness) is evident in 'Given to a

outwardly from marriage, offended those who deplored the double standard by which prelates prosecuted those advocating married clergy, yet lived in open disregard of the rule of clerical celibacy. MHBS

• Sanderson, M. H. B. (1987) *Mary Stewart's People* (Bibl.), (2001) *Cardinal of Scotland: David Beaton c. 1494–1546*; *ODNB (2004).

OLIPHANT, Carolina, Lady Nairne [*Mrs Bogan of Bogan*], m. *Nairne*, born Gask, Perthshire, 16 August 1766, died Gask 26 Oct. 1845. Songwriter. Daughter of Margaret Robertson, and Laurence Oliphant, laird of Gask.

The Oliphant family was old and distinguished. Carolina Oliphant's grandfather and father were Jacobites. One of seven children, she was educated at home and read widely: she admired Thomas Campbell and Robert Burns (although not the more robust pieces) and persuaded her brother Laurence to subscribe to the 1786 edition of Burns. She was equally familiar with Scotland's song traditions, performed music to a high standard, and painted. In 1806, she married her second cousin, Major William Nairne (1757–1830), born in Ireland to a Perthshire Jacobite family. They moved to Edinburgh, latterly to Caroline Cottage in Western Duddingston where their son, William Murray Nairne, was born in 1808. She became Baroness Nairne in 1824 when the act of attainder affecting her husband's title was reversed. After his death, she spent 12 years in England, Ireland and, from 1834, continental Europe, with her son, her sister Mrs Keith, and her niece, Margaret Harriet Steuart. During this time she suffered the deaths of her niece, the poet Caroline Oliphant, her nephew Charles Steuart, and Lord Nairne, her only child. In 1843, she returned to Gask where she had a stroke and declined in health. She is buried in the chapel there.

Celebrated as 'The Flower of Strathearn', Carolina Oliphant is now remembered for her songs, although none appeared under her name while she was alive, for reasons of respectability. Her work shows knowledge of traditional idioms in words and music, making it eminently suitable for performance. It appeared in her lifetime under the pseudonym of 'Mrs Bogan of Bogan' in Robert Purdie's six-volume *The Scottish Minstrel* (1821–4). The writer was first named, with Mrs Keith's approval, in *Lays from Strathearn, by Carolina, Baroness Nairne, author of 'The Land o' the Leal, etc.'* arranged . . . by *Finlay Dun* (1846). Many pieces

deal with Scotland's past. The Jacobite 'Will ye no come back again?' laments the loss of 'Bonnie Charlie'. 'Castell Gloom' represents a country seat ruined through civil war. Despite her family's Episcopal affiliations, Carolina Oliphant wrote several Covenanting pieces: 'The Pentland Hills' condemns 'fell Claverhouse' and mourns the 'brave and martyr'd men' who fell at Rullion Green. 'Dunnottar Castle' celebrates the actions of Elizabeth Ogilvy in saving the Scottish regalia from Cromwell (see Fletcher, Christian). She often celebrated working people such as 'The Pleughman'. 'Caller Herrin' honours those who put their lives in danger at sea: 'Darkling as they faced the billows,/A' to fill the woven willows'. It has obvious sincerity although, like 'The Pleughman', its narrator is somewhat sanitised. There are also timeless pieces like the comic 'The Laird o' Cockpen' set to 'When she cam' ben, she bobbit' – Mistress Jean initially responds to the proposal with a decisive 'Na', later realising she was 'daft'. Carolina Oliphant's deeply held religiosity (an assiduous reader of devotional works and charitable donor, she was sympathetic to the Free Church) is evident in pieces such as the melancholic 'The Land o' the Leal', set to 'Hey tuttie tattie', commemorating Mrs Campbell Colquhoun's 'bonnie bairn'. Carolina Oliphant's work was long popular in performance. Despite a sentimental vein perhaps less appealing to a modern audience, its range and ambition merits renewed attention. vb

• NLS: MS 98r: Corr. etc.

Oliphant, C., Work as above.

Davis, L. 'Gender, genre and the imagining of the Scottish nation: the songs of Lady Nairne', online *Scottish Women Poets of the Romantic Period*.

www.alexanderstreet2.com/SWRPLive/bios/S7038-Door.html HSWW (Bibl.); Kerrigan, C. (1991) *An Anthology of Scottish Women Poets*; ODNB (2004); Rogers, C. (1869) *Life and Songs of the Baroness Nairne*.

OLIPHANT, Margaret, n. Oliphant Wilson, born Wallyford 4 April 1828, died Windsor 25 June 1897. Writer. Daughter of Margaret Oliphant, and Francis W. Wilson, clerk.

Margaret Oliphant's literary aspirations were encouraged by her mother, from whom she inherited a deep understanding of Scottish culture, particularly of the ballad tradition. The family moved to Lasswade near Edinburgh, Glasgow and Liverpool, where she wrote her first novel, aged 17. Her autobiographical notes contain cameos of her youth in an introverted, lower-middle-class