
MEDIA REVIEWS

Extraordinary Women in Science & Medicine: Four Centuries of Achievement. Held at the Grolier Club, New York, NY, September 18, 2013–November 23, 2013. Organized and curated by Ronald K. Smeltzer, Robert J. Ruben, and Paulette Rose. <http://www.grolierclub.org/Default.aspx?p=DynamicModule&pageid=288119&ssid=166764&vnf=1>

Despite their outstanding achievements, women remain underrepresented in many scientific fields and leadership positions. The public exhibition *Extraordinary Women in Science & Medicine: Four Centuries of Achievement* is intended “to raise awareness and understanding of women’s roles in the development of the sciences.”¹ The exhibit explores the legacy of 32 women who made remarkable contributions to the physical and medical sciences. In the physical sciences are 23 women representing physics, chemistry, astronomy, mathematics, and computing, whereas 9 women represent the medical sciences in women’s health, cardiology, genetics, cell biology, and biochemistry. Details of this exhibit can be found at the Grolier Club’s website under Past Exhibitions.

More than 150 original items related to each woman’s scientific work are on display, including manuscripts, periodicals, offprints, dissertations, letters, portraits, contemporary color miniatures, and laboratory apparatus on loan from the American Philosophical Society, the National Library of Medicine, and several private collections. These items are arranged in a single large room on the ground floor of the Grolier Club. A comprehensive catalogue with an index supplements the exhibit and offers highly valuable supplemental material, including two essays: “Women in Science throughout History” by Marilyn Bailey Ogilvie and “Paving Roads for Themselves and Others: Women in Science and Medicine” by Randi Hutter Epstein (available for purchase through the website, \$35.00).

Few women scientists who worked outside the United States or Europe are included in the exhibit. Nonetheless, the breadth of the exhibit is exceptional, ranging from Louise Bourgeois Boursier, who served as midwife to King Henry IV and Marie de Medici in 16th- to early 17th-century France, to Grace Hopper, a pioneering 20th-century American computer scientist. This broad chronological and geographic scope proves a strength and occasional weakness, both highlighting common themes and occasionally masking dif-

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ferences in barriers women researchers faced across different cultural contexts. Improved labeling, particularly the addition of subheadings identifying the scientific field associated with each display case, would have enhanced the presentation of these diverse materials.

Indeed, categorizing some of the scientists in a specific field must have been challenging, given the wide-ranging interests of many of the featured researchers. Yet such curatorial decisions prove informative, even illuminating often overlooked aspects of these scientists' careers. For example, the exhibit identifies Florence Nightingale as a statistician, highlighting her accomplishments as the first woman fellow of the Royal Statistical Society. As noted in the catalogue accompanying the exhibit, although she is typically "thought about as the founder of modern nursing as an independent health profession . . . [Nightingale's] use of statistics seems to be the true beginning of evidence-based medicine and health care."²

Most of the artifacts on display represent the scientists' publications and accomplishments, but several items also provide insight into how scientific work was translated into popular culture, including a 1947 magazine cover featuring a review of the American movie *Madame Curie*. The cover illustration, taken from the film, appears to depict Marie Curie as an assistant, gazing admiringly at her husband. Yet the review criticizes the film's title, claiming its omission of Pierre Curie's name implies that he was simply a laboratory assistant.

The exhibit raises numerous questions related to the strategies women employed to pursue their work. These included using male pseudonyms, identifying mentors willing to support women, and seeking the advice of other women in their fields. Correspondence between medical researchers Florence Rena Sabin and Helen Taussig exemplifies both the value of this latter strategy and its limits. In response to Taussig's concerns about receiving lower pay than her male peers and barriers to promotion, Sabin wrote, "My advice to you is to stay where you are and keep on with the work without a troubled mind."¹

The exhibition also examines other kinds of recognition women scientists valued in addition to financial compensation and professional advancement. Gertrude Elion, an American biochemist who developed numerous life-saving drugs, kept a manila folder simply labeled "Patients" alongside her citation for the Nobel Prize. The exhibit displays one of these patient letters from a grateful mother who had written Elion upon learning of her involvement in developing the drug Acyclovir that had saved her daughter's life. "I can't express the pride and emotion I felt as I read my paper and finally knew who the silent miracle workers were."² This compelling collection highlights the achievements of women whose work often remains surrounded by relative silence, and raises incisive questions deeply relevant to social prejudices that continue to shape the conduct of science and medicine today.

Notes

1. The Grolier Club, "Extraordinary Women in Science & Medicine: Four Centuries of Achievement," *Grolier Club Press Release* (September 18, 2013).

2. Ronald K. Smeltzer, Ronald J. Ruben, and Paulette Rose, "Extraordinary Women in Science & Medicine: Four Centuries of Achievement," *New York, NY: Grolier Club, 2013*.

KATHLEEN E. BACHYNSKI

PhD Candidate

Department of Sociomedical Sciences

Mailman School of Public Health

Columbia University

722 West 168th Street

New York, NY 10032

Held. Jane Fradgley. A photographic exhibition at the Medical Research Council Social, Genetic & Developmental Psychiatry Centre at the Institute of Psychiatry, King's College, London, United Kingdom, July 2013–September 2013. <http://www.kcl.ac.uk/iop/news/events/2013/july/Held-Exhibition-3.aspx>

Jane Fradgley's series of moving photographs of "strong clothing" successfully highlights the compromises in practice that followed the removal of mechanical restraints from psychiatric asylums and considers the need for compassion and control extolled by the moral treatment movement in psychiatry. In 1796, William Tuke founded The Retreat in York to promote change in psychiatric treatment methods. Tuke's moral treatment movement and its policy of nonrestraint prevailed in public asylums throughout the first half of the 19th century and has been credited with removing mechanical restraint from psychiatric practice in England and Wales.¹ Mechanical restraints were not entirely removed from The Retreat, and "less coercive" methods such as safe rooms, shower baths combined with powerful emetics, wet packs, and chemical restraints were used in their place.² Strong clothing were garments intended to prevent the wearer from harming themselves or their clothing. The images in Fradgley's exhibition suggest this change in restraint was perhaps more acceptable to the onlooker than the patient.

Fradgley, who has a background as a fashion designer, was inspired by a collection of Victorian portraits of patients at the Bethlem Hospital, particularly that of Emma Riches. Riches, admitted for "puerperal mania," is photo-

graphed wearing a high-waisted belt around a heavily quilted, utilitarian dress and her arms gently folded in her lap.³ The archived portraits are both posed portraits and domestic scenes, and Fradgley has mirrored their intimacy in her photographs of the clothing loaned to her by the Bethlem archive.

Photographing the strong clothing could have risked turning these archived objects into depersonalized historical objects—interesting in their material and technique but lacking the personal narrative. Fradgley overcomes this by staging each item of clothing as if exhibited in a museum or inhabited by a patient hidden from view. Fradgley draws attention to the detail and care in the garments' construction by using lighting to highlight the clothing, pattern, stitching, and frayed edges and even captures the name of the hospital crudely stitched into one neckline. Scholars Gaea Leinhardt and Kevin Crowley discuss the importance of narrative in engaging with museum, or here, archive objects,⁴ and there is a compelling narrative that runs through the series of images that make up *Held*. Fradgley presents the garments as comforting rather than restrictive and offering serenity in the face of patients' anguish. Throughout the exhibit, there is a strong sense of the clothing as a boundary object linking the women who made them and their attention to detail with frills, cuffs, and quilting with the artist who saw the garments as comforting.

As a viewer, I was chilled by the clothing, finding them restrictive and symbolic of public, rather than patient, comfort, and I found it hard to see the dignity and peace perceived by the artist. I was also struck by the choice of exhibition space. Archived material may be inaccessible to the public, and this particular venue where one had to pass through a hospital reception, find an academic building within a research institute, sign in, and walk around staff having meetings and lunch hardly helped improve access to this material. It felt voyeuristic—looking not only at patients' clothing but also in someone else's space. *Held* has also been exhibited at Portsmouth Arts Centre and in Guy's Hospital in London, but to engage people further with the debate about restraint, perhaps more public spaces could be considered for further exhibitions. The artist is planning a book about her work and has held several focus groups and public symposia. More details can be found on her blog.⁵

Notes

1. Daniel Hack Tuke, "William Tuke, the Founder of the York Retreat," *Journal of Psychological Medicine and Mental Pathology* 8 (1855): 507–36; Kathleen Anne Stewart, *The York Retreat in the Light of the Quaker Way* (York: William Sessions Limited, 1992); "Mind Crisis Care Campaign," accessed December 16, 2013, <http://www.mind.org.uk/news-campaigns/campaigns/crisis-care/>; Brodie Patterson, "Developing a Perspective on Restraint and the Least Intrusive Intervention," *British Journal of Nursing* 15 (2006): 1235–41.

2. Nancy Tomes, "The Great Restraint Controversy: A Comparative Perspective on Anglo-American Psychiatry in the Nineteenth Century," in *The Anatomy of Madness: Essays in the History of Psychiatry*, ed. William F. Bynum, Roy Porter, and Michael Shepherd, vol. 3, *The Asylum and Its Psychiatry* (London: Routledge, 1988), 190–225.

3. Taken by Henry Hering between 1857 and 1859, each photograph includes the patient's name and diagnosis, and for forensic patients, their crime. "Bethlem Heritage Series HPA—Photographs of Patients Taken for the Hospital by Henry Hering of Regent Street, London," accessed December 16, 2013, <http://www.bethlemheritage.org.uk/archive/web/HPA.htm>.

4. Gaea Leinhardt and Kevin Crowley, "Objects of Learning, Objects of Talk: Changing Minds in Museums," in *Perspectives on Object-Centered Learning in Museums*, ed. Scott G. Paris (Mahwah, NJ: Erlbaum, 2002), 301–24.

5. Jane Fradgley, *Bethlem Blog*, accessed December 16, 2013, <http://bethlemheritage.wordpress.com/tag/jane-fradgley/>.

IAN NOONAN, AKC, FHEA, RN (MENTAL HEALTH), DIPHE,
BMUS (HONS), MSC, PGCAP

Lecturer in Mental Health

Florence Nightingale School of Nursing & Midwifery

King's College London

James Clark Maxwell Building

57 Waterloo Road

London SE1 8WA, United Kingdom

Stalwarts of self-sacrifice: *London Hospital* and Edwardian nostalgia on the small screen *London Hospital* (original UK title: *Casualty 1900s*), aired in three series from 2006 to 2009; Stone City Films and the British Broadcasting Corporation (BBC); Producer: Diana Barton, Director: Bryn Higgins, Writers: Lyall B. Watson and Colin Heber-Percy.¹

London Hospital is a British period drama that follows Edwardian-era nurses, physicians, patrons, and patients within the London Hospital. Unique among television dramas, *London Hospital* goes to great lengths to convince viewers of its historical authenticity; the opening sequence even claims, "All the cases, characters, and events in this film are based on hospital records, newspapers, and personal memoirs."² However, the show ultimately romanticizes what creators call the "spirit for pioneering and self-sacrifice that are all too rare nowadays," in ways contrary to the pure historical reflection implied.³

This nostalgia is most apparent in what the show chooses to overlook. Contemporary historical events such as the nursing registration movement

and women's suffrage are either ignored or trivialized. Historically, the London Hospital leadership was quite embedded in nursing politics. Two of the main characters may be familiar to nursing historians as leading opponents of state registration. Matron Eva Luckes (Cherie Lunghi) and hospital chairman Sydney Holland (Nicholas Farrell) are recast here as heroically selfless and noble models of hospital and nursing practice, who glorify the sentimentalized, preprofessional image of nursing that other British nurses were actively combating at the time. Viewers familiar with nursing leader Ethel Fenwick may be startled by the reoccurring appearance of her husband, Dr. Bedford Fenwick (Dominic Jephcott), as the unhappily married, would-be suitor of Matron Luckes.⁴ This innuendo of a relationship misses an opportunity for an intriguing storyline on Edwardian nursing politics, which had already pitted Luckes and Mrs. Fenwick very publicly against one another.

Instead, it is left to the younger nurses to convey what is changing and not changing in early 20th-century hospitals. In the first episode, set in 1906, Nurse Ada Russell (Sarah Smart) must choose between her fiancé and a promotion to Sister, as Matron Luckes tells her, "Nursing is a gift but also a sacrifice."⁵ By the final episodes of the 1909 season, Sister Russell serves as a fully developed foil to the matron as she climbs the hospital ladder but suffers from loneliness and struggles with assertiveness as a surgeon predictably responds, "Don't think Sister. That's not what you are here for."⁶ In contrast, younger nurse Ethel Bennett (Charity Wakefield) begins as a probationer in 1907 with aspirations for a medical career but is gradually worn down by the rigidity of her surroundings and becomes resigned to give up both medicine and nursing for marriage. The characters' choices vary, but the message remains the same: Nursing is about the nobility of self-sacrifice.

Overall, *London Hospital* is driven by a pronounced and unresolved tension between progress and nostalgia. As Holland reassures Luckes, "You and I know how far the London has come because you and I dragged it out of decrepitude," she smiles and nods without recognizing the irony of their mutual resolve to maintain the status quo.⁷ Meanwhile, professional ambitions, illicit romances, and unsanctioned decisions of a strong ensemble cast remind viewers that the historical renegotiation of gender, class, and position were far from resolved, even within the confines of the London Hospital.

Although *London Hospital* is appropriately entertaining for a general audience, educators will find the series to be a particularly valuable resource for engaging students in the social history of nursing professionalization, medical innovation, and hospital operations. Historians of nursing and health care will be even more drawn to *London Hospital's* vivid depiction of hospital hierarchies, the medical and nursing practices, and the honest tensions between art/science and tradition/progress challenging hospitals a century ago.

Notes

1. *London Hospital* is available in the United States through Amazon Prime instant video streaming.

2. Stone City Films, *London Hospital*, Season 1: 1906–1907, Episodes 1–4, original airdate: March 12, 2006–April 13, 2008 by the BBC. Producer: Diana Barton. Director: Bryn Higgins. Interestingly, and appropriately, the opening text changes in the second season to more modestly claim that it is “dramatized from hospital records, private papers, and newspaper reports” (*London Hospital*, Season 2: 1909, original airdate: June 14, 2009–July 19, 2009 by the BBC).

3. “Casualty 1906: Behind the Scenes,” *Stone City Films website*, http://www.stonecity.co.uk/productions/behind_the_scenes/casualty_1906, accessed December 31, 2013).

4. Stone City Films, *London Hospital*, Season 1: 1906–1907, Episodes 2–4, original airdates: March 30, 2008–April 13, 2008 by the BBC. Producer: Diana Barton. Director: Bryn Higgins.

5. Stone City Films, *London Hospital*, Season 1: 1906–1907, Episode 1, original airdate: March 12, 2006 by the BBC. Producer: Diana Barton. Director: Bryn Higgins.

6. Stone City Films, *London Hospital*, Season 2: 1909, original airdate: June 14, 2009 by the BBC. Producer: Diana Barton. Director: Bryn Higgins.

7. Stone City Films, *London Hospital*, Season 2: 1909, original airdate: July 19, 2009 by the BBC. Producer: Diana Barton. Director: Bryn Higgins

AELEAH SOINE, PHD

Assistant Professor of History

Saint Mary’s College of California

1928 St. Mary’s Road

Moraga, CA 94556

Philadelphia General Hospital Photograph Collection. Barbara Bates Center for the Study of the History of Nursing, University of Pennsylvania School of Nursing, Philadelphia, PA; Project Director Jean C. Whelan. <http://dla.library.upenn.edu/dla/nursing/index.html>

The Alumnae Association of the Philadelphia General Hospital School of Nursing Photograph Collection is a unique treasure chest of images that capture the evolving Philadelphia General Hospital (PGH), its personnel, and the history of the PGH School of Nursing from the 1880s to the late 1970s. The collection consists of more than 1,500 individual and group photographs of the hospital’s buildings, student nurses, patients, physicians, and allied personnel. In addition, the website offers a succinct overview of the collection and information about its historical significance in today’s world.

The photographs and images come from the PGH Photo Collection that resides in the Barbara Bates Center of the Study of the History of Nursing at the University of Pennsylvania School of Nursing. One of the strengths of the photograph collection lies in its impressive portrayal of life in a municipal tax-supported institution that transitioned from an 18th-century almshouse that housed inmates into a full service municipal hospital with an outstanding medical staff and a nursing school that prepared excellent clinical nurses and leaders for the profession.

The collection's early photographs, from 1890 to 1915, are primarily personal photographs taken outdoors and focus on the photographers' friends, classmates, and shared events. But it also contains photographs of the hospital's patient wards, patient care, physician and nurse interaction, and some that portray the operation of the hospital including its food and pharmacy services. The photographs are very revealing and provide viewers an understanding and appreciation of the state of medicine of the era and the kind of care and amenities that were available to the poor who used the PGH.

By the 1950s, the photographs shifted their focus onto the student nurses in the PGH School of Nursing. These are the typical photographs found in nursing schools' collections and were used in their recruitment literature, in student yearbooks, and in hospital press releases to illustrate the quality of nursing care given to patients. This last use is important to note because it documents that hospitals were still using student nurses as members of their professional nursing care services. The photographs from the 1970s remain student-focused but also reveal examples of new medical technology and therapeutic protocols that were beginning to appear in medicine. The photographs also illuminate how essential nurses had become both in the treatment of patients and in the actual operation of hospitals as they moved from simple hospitals to the complex medical centers of today.

The collection is quite large and can be narrowed by using suggested subject categories such as the following: Nurses (917 images), Activities and Events (327 images), Buildings (272), Groups (236), Patients (180), Physicians (153), and Portraits (96), as well as by year, individual, or physical description (photograph vs. drawing or illustration). These categories are not mutually exclusive, so if a researcher is searching for nursing photographs, they may be found in Nurses as well as other categories, and researchers may also search the entire collection using the search function. Instructions on how to search the collection can be found under "Search Strategies" in the menu on the left of the screen.

The collection owes its existence to a significant technological event that occurred in the late 1800s: the birth of modern photography. Spurred by George Eastman's invention of his Kodak film and camera in 1887, the public

now was able to photograph the world around them.¹ Likewise, this website represents a major step through digital technology. The collection makes archival historical nursing documents available to researchers and the public because it eliminates the barriers of distance, time, and costs that have long denied patrons' access to the historical documents they need. The website also eliminates the damaging oil on the hands of those who read the documents, and in so doing, it protects these valuable documents. The collection is especially useful for those researching the history of hospital-based nursing education and those interested in the development of today's medical centers. Also included on the site are links to other digital collections within the University of Pennsylvania library system.

My chief concern about the website is that it is not as user-friendly as one would like. It is cumbersome to navigate, and with my level of computer skills, I found it difficult to select a photograph, examine and compare it with other photographs in the collection, and then complete the permission and payment forms needed to obtain a copy of the photographs I wished to acquire. My frustration with the process left me longing for the kind of technology used by Amazon to sell its many products to the public.

Note

1. "History of Photography," *Wikipedia*, http://en.wikipedia.org/wiki/History_of_photography.

BARBARA BRODIE, PHD, RN, FAAN
Professor Emerita
University of Virginia School of Nursing

Documenting the Historical Experiences of African Americans in Southeastern Michigan With Regard to Health Care, the Health Professions and the Health Sciences. University of Michigan research project funded by the W.K. Kellogg Foundation of Michigan. <http://www.med.umich.edu/haahc/>
The website *Documenting the Historical Experiences of African Americans in Southeastern Michigan With Regard to Health Care, the Health Professions and the Health Sciences* has two main objectives: to preserve the history of African American health care-related history in southeastern Michigan and to address

contemporary concerns relating to the needs and attitudes of African Americans in the same geographic location using material from 1940 to 1969. Germane to this initiative is the idea that understanding the history of segregated health care is critical to African Americans' relationship to the medical arena, not just as patients but also as practitioners. That many of the health care professionals and patients involved in critical historical events are dying served as an impetus for the project.

The webpage is organized into three major content areas: About the Project, The Oral Histories, and Hospital Histories. The website is well-organized, and users will find the links easy to navigate and the content accessible and easy to read, with a reasonable site load time. Although the Kellogg Foundation-funded African American Health Care Project ended in 2000, the website is maintained by the University of Michigan Medical School.

"About the Project" contains staff profiles and methodology subsections. Under methodology, curators outline the entire process from the hiring and training of staff to the interview preparation; creation of an interview guide; collection of interviews from key subjects; and the transcription, editing, and storage process for the final recordings and transcripts.

The "Oral Histories" tab features 41 interviews conducted with physicians, nurses, dentists, health care administrators, nontraditional health care practitioners, and patients between 1997 and 1998. The alphabetical list of interviews has accompanying photographs, description of the interviewees' role, and topic of the audio excerpt. Clicking the hyperlinked name leads to a detailed biography of the interviewee, a photograph, and a short audio clip from the interview with its corresponding text from the interview transcript. Complete interview transcripts are available at the University of Michigan and Wayne State University among others. Interviewees include people involved in the development of Black hospitals and the desegregation of health care institutions. A striking theme that connects the interviews together is a real commitment to improving the health of African Americans amid pervasive institutionalized and systemic racism.

"Hospital Histories" contains two subsections: the 1995 exhibit *Hospital Discrimination in Detroit in the 1950s* and the *Black-Owned and -Operated Hospitals in the Detroit Metropolitan Area During the 20th Century*. The special exhibit, curated by Renee McKinney and Nicholas Scalera for the University of Michigan Historical Center for the Health Sciences, includes photographs and documents detailing hospital discrimination, including a diagram of racially segregated hospital bed assignments, and documents of African American activism against this discrimination. These entries include

images of documents with accompanying explanation and archival location information. The images of the primary documents themselves are illegible even when enlarged, and researchers will need to access the original material. The listing of Detroit area hospitals includes photographs of the institutions, years of operation, location, information about the founders, and rationale behind their development but without references. It was surprising and quite impressive to discover the number (18) of Black-owned and Black-operated hospitals in Detroit.

The remaining tabs include an extensive bibliography in Resources, the programs of past national conferences, and newsletters from 1998 and defunct contact information. Of these materials, there is a singularly unique section devoted to local books and articles regarding health care in Michigan.

The site lacks information on the contemporary state of health care for African Americans that would strengthen the second component of the project, such as statistical information relating to health disparities among African Americans, nurses organizations, and even grass roots initiatives. Despite this minor critique, this website provides a useful window into a relatively unknown period in Detroit's health care history. Researchers interested in civil rights issues have enough material in *The Oral Histories* to situate the struggle for integrated health care within the larger discourse on civil rights. The disproportionate number of Black-owned and Black-operated hospitals in Detroit speaks to a deep desire on the part of African Americans to provide quality care for their community. Moreover, the interviews with African American nurses speak to the important role that they played, not just as workers but as advocates for a community that has and continues to face inequalities in health care.

Given the ongoing disparities in health care, researchers relying on these sources are able to place current issues facing African Americans in a historical context. The website could easily be integrated into a class on oral history methodology or use as a pedagogical tool. Even if African American health care is not their central focus, nursing scholars will still find the history important because it is a larger part of medical history and by extension, American history.

KAREN FLYNN, PHD

Department of Gender and Women's Studies

University of Illinois, Urbana-Champaign

1205 W. Nevada Street

Urbana, IL 61801