

It was necessary to clear one's views and to see that conditions now are different to those of past centuries in regard to women's work. Let women freely show their knowledge and powers, and the same applied to nurses. He welcomed those who had assembled from all countries, and hoped that in the future there would only be a peaceful emulation. In olden times nursing was entirely in the hands of the Catholic Orders. Now things were changed, and we had "free nurses" also. But the soul and heart of nursing was just the same, and, whether Catholic, Red Cross, or Free Sisters, all would give their lives to serve the sick in time of war or epidemics.

Burgomeister Krautwig said that the old Gürzenich had stood for years and years, and seen many meetings, but seldom such guests as that day—the organized nurses from all parts of the world. He suggested for a motto the words of Goethe, "Edel sei dar Mensch hilfreich und gut."

Professor Dr. Seigart spoke in the name of the Academy of Practical Medicine, and said that since October, 1909, arrangements had been made for the examination and State Registration of nurses, and Frau Bachemsieger, speaking in the name of the Local Committee, said that she brought those present a heartfelt welcome. They had come together for earnest work, but they must not forget that on the Rhine humour and gaiety were the rule.

Sister Agnes Karll expressed her pleasure that the Reception was taking place in the historic Gürzenich, and also offered words of welcome.

THE MÄNNER-CHOIR.

Then followed part-songs by the Cologne Männer-Gesang-Verein, in which Cologne provided for its guests a time of rare enjoyment. The lovely choir, famous throughout the world, and the wonderful harmonies of the great organ produced an effect which delighted and enthralled the audience. At the end it burst out into such rapturous applause that the choir responded with another charming song.

THE TRIUMPH OF HYGEIA.

Then followed the marvellous series of living pictures arranged by the ladies of Cologne, concluding with the "Triumph of Hygeia." The *motif* of the pictures was to illustrate the development of sympathy for the sick and poor. These pictures, really represented by living people, bore an astonishing resemblance to figures carved in wood, stone, or bronze, as cathedral statues; and again Hygeia, chiselled—out of marble.

ST. ELIZABETH.

First was presented "die heilige Elizabeth" (St. Elizabeth of Hungary, a royal nurse belonging to a Religious Order), mounted on a pedestal, wearing veil and crown and bearing the model of a church on her left hand. At her feet the white lilies of purity, and near by the legendary crimson roses. Most human of saints, St. Elizabeth is one of the best loved of the noble army of martyrs.

Introducing this and the other pictures was lovely music and melodious poetry. The music specially written by Herr Paul Mania, the poem (spoken by Herr Heinz Jatho) by Herr Otto Rennefeldt. Presiding at the organ was Herr W. Bredack; at the piano, Herr Allekotte; and the soloist was Fraulein Louise Jonghaus. Art—music—poetry—the world is the richer for them all, and they were combined very perfectly in the presentment of St. Elizabeth and the succeeding pictures.

THE FOUNDERS OF THE REVILIEN HOSPITALS.

Next was revealed a picture of the Founders of the Revilien Hospitals at Cologne, Damian von Löwen, his wife, Mechtild, a nurse living in the world, and their daughter. They were represented kneeling with clasped hands on the cross beam, under a Gothic arch, surmounting a door in a wall grey with age. So perfect was the resemblance to figures carved in stone that it was almost impossible to believe that they were living persons. Life was introduced into the picture by two Béguines, who walked in front of the wall, paused to kneel before the pious founders of the hospital, and then disappeared.

THE DEAD WARRIOR.

The next picture represented in bronze relief a dead warrior lying on his bed of honour and surrounded by his fellow-warriors, stern and upright, a military nurse, and a weeping maid, the date being 1813. In front were hung a laurel wreath and azure blue banners. This picture was preceded by a splendid march, to the strains of which soldiers marched to battle at that period.

THE TRIUMPH OF HYGEIA.

The last picture represented a marble statue of Hygeia, the goddess who claims the allegiance of the modern nurse. She was revealed, draped in white, against a background of greenery, and holding before her a large evergreen wreath were two nurses of the New York City Hospital, Mrs. R. L. Williams and Miss Ada J. Senhouse. Then nurses of past ages and of the present time, bearing ropes of ever-

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