

British Medical Association.

Prizes for Nurses.

Result of 1950 Competition.

CATEGORY (I)—STUDENT NURSES.

Title of Essay.—The Value of the Preliminary Training School: What improvements do you suggest?

First Prize.—Miss Enid J. Creamer, Highlands Hospital, N.21.

Second Prize.—Miss Janna A. Sauer, St. Thomas's Hospital, Hydestile.

CATEGORY (II)—STATE REGISTERED NURSES WORKING IN A HOSPITAL.

Title of Essay.—Discuss the organisation of the Nursing Service in a 200-bedded Hospital.

First Prize.—Miss Francis Payne, Addenbrooke's Hospital, Cambridge.

Second Prize.—Miss Anna Schensnovitch, Horton General Hospital, Banbury.

CATEGORY (III)—STATE REGISTERED NURSES NOT WORKING IN A HOSPITAL.

Title of Essay.—Discuss the relationship between Nurse and General Practitioner in maternity work in the patient's home.

First Prize.—Miss Grace Kenneth, Malvern.

Second Prize.—Miss Phyllis Peart, Scunthorpe.

CATEGORY (IV)—STATE-ENROLLED ASSISTANT NURSES.

Title of Essay.—The difficulties of the Assistant Nurse in her daily work.

First Prize.—Mr. Theodore J. Tapp, Bristol.

Second Prize.—Miss Joyce P. J. Smith, Grange-over-Sands, Lancs.

N.A.P.T. Scholarship for Scottish Queen's Nurse.

A SCHOLARSHIP OF £100 to £150 will be awarded by the National Association for the Prevention of Tuberculosis to a registered female nurse working at the time of her application in Scotland, whose name is on the Queen's Roll of the Queen's Institute of District Nursing. Preference will be given to a nurse working in the Highlands. The Scholarship will enable her to spend a period of from three to six months in post-graduate study, in hospitals or clinics in (a) Scotland, (b) England, or (c) Scandinavia.

Candidates should state age, qualifications and previous experience; reasons for wishing to do post-graduate work in tuberculosis; and should affirm their intention to continue in tuberculosis work after attaining the Scholarship.

Application should be made to Miss A. J. Weir, Scottish Secretary, N.A.P.T., 65, Castle Street, Edinburgh, 2, by November 1st, 1950.

The Approach to Poetry.

Lecture delivered at the British College of Nurses, Ltd.,
on May 17th, 1950.

I HAVE CHOSEN TO TALK TO YOU about the approach to poetry rather than the art itself, because it appears to me that under the present system of compulsory education there is a constant and perhaps inevitable tendency to treat of the art and ignore the approach. Most of us know something of the art of poetry even if our studies have never gone beyond the elementary schoolroom: fewer, probably, have serious notions as to what the approach to poetry should be. Yet without such notions seriously held and courageously tested from time to time, our chances of appreciating the art itself are small, and we are fortunate if our attitude towards it does not in the end become absolutely pernicious.

There are, of course, many different approaches to poetry, all evolving from some pre-conceived notion of poetry's function. Probably the most dangerous, and certainly not the least common, is the "pretty pretty" approach which seems to be founded on the assumption that poetry is a very special or "beautiful" way of saying something that could be said just as completely and more directly in prose. It is this approach, and others which are akin to it, which set up one of the worst of barriers between the poet and the reader; I mean that which sets the poet apart on a special and not quite human plane, so that the reader is rendered but dimly aware of the universality of the art which he presumably hopes to appreciate. This is the barrier which is so productive of artistic snobbishness.

I want to put it to you this afternoon that poetry is no more and no less than a statement written in the form of verse, because verse offers to the poet the only possible means for saying exactly what he wishes to say. The poet, if he is worthy of the name, will wish to state what appears to him the truth of things, and because the truth of things cannot always be expressed through the rational medium of prose he will seek to exploit the subtleties of speech rhythms and images to get closer to his meaning. In this the poet shares an urge common to all men, for it is an almost daily experience for most of us to wish to express feelings which go beyond what we factually know or rationally can prove. Let me give you an example of what I mean by this.

During one of the battles of the Cromwellian rebellion, the eldest son of Oliver was killed. The stoicism of Cromwell in the face of his loss was noted by his friends and enemies alike. To his friends his bearing was a sign of indomitable strength, while to his enemies it was an unmistakable proof of his heartlessness. Some years later, Cromwell was asked by a relative of his if he really felt grieved at the loss of his son, and Cromwell answered, "It went to my heart like a dagger; indeed it did."

I think you will agree that, no matter what kind of man Cromwell was, his answer carried great power of conviction. I want you to examine it with me to discover if possible how the answer stood in relation to Cromwell's consciousness.

First of all then we find that we have a sentence divided into two parts, the first of which represents an endeavour to state a truth, while the second, apparently, does no more than to lay a special stress upon that truth. Now when we examine the first part in detail we find that the thing most salient in it is the figure of the dagger driving to the heart. This figure is a compound of metaphor and simile in which "heart" and "dagger" are intended to express truth as it is felt to be rather than truth known. Literally the statement is not true, though poetically it is perfectly true, and I am sure you will see without difficulty that had Cromwell attempted to express himself literally he would not have succeeded in conveying the state of his consciousness as clearly or as forcefully as he did. It is even doubtful if he would have succeeded in expressing himself at all. Thus the figure, which

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