

working classes, they soon escaped from the control of headmasters and philanthropists. But did this mean that sport had ceased to be a means of "social control", and had developed as an autonomous working-class phenomenon? The interesting point which is raised by McCrone is how women fitted into this characteristic late nineteenth-century development: was sport for women a step towards feminism and a woman's right to control her own body, or a reinforcement of traditional gender roles?

Sport was part of the ethic of the male public schools and universities; what should its role be in the new schools for girls and the women's colleges at Oxbridge? Women's sport at the universities was seen by the men as frivolous and unnatural, and the heads of women's colleges and schools wished to keep it within strict limits, as an adjunct to academic success. The playing of games had to remain "feminine", unlike studies in the lecture hall and class room. The new colleges which produced physical training mistresses were based upon exercise regimes which stressed racial progress, deportment, and regimentation rather than individuality. Sport could, in fact, be used to maintain traditional gender relations. The medical profession came to see the virtue of mild exercise and to move away from the mid-Victorian preception of the woman as an invalid. But this was largely in terms of the woman as a potential mother: exercise in moderation was admirable; too active a pursuit of sport would endanger her reproductive system and make her masculine and repugnant. Individual sports were most likely to be accepted, for they accorded with traditional views of womanhood. Team sports were more problematical, for they were intended to create character traits associated with men. Girls might be permitted to play lacrosse or hockey or even cricket at school; persistence in such activities later in life was seen as a threat to the separation of the male and female spheres, and the governing bodies of these sports refused to take any part in the organization of women's activities.

Yet sport was not simply another means of enforcing gender divisions: it could also provide a challenge. Women did take part in non-traditional roles, did transgress the image of the dependent female, and did alter the image of the ideal woman. "The legitimate use of the female body through sport was", concludes Kathleen McCrone, "crucial to women's struggle to control their own destiny". Although there had to be a compromise with traditional notions of femininity in order to win acceptance of sport for women, it could then act as a force in redefining women's rights.

M. J. Daunton
University College London

COLETTE VAGANEY-TEMPÈRE, *Médecine de la Belle Époque à nos jours dans le Lyonnais*, Le Coteau, Éd. Horvath, 1987, 8vo, pp. 173, illus., (paperback).

The ambitious title of this book may mislead potential readers into thinking it a substantial local study of the medical organization of the *département* of the Rhône. Even in France, though, there is local history and local history; exemplary modern studies such as Dessertine and Faure's *Combattre la tuberculose* (see *Med. Hist.*, 1989, 33: 394) may appear almost simultaneously with volumes whose antiquarian interest in local history offers information but no stimulus beyond irritation to the reader. Colette Vaganey-Tempère's thesis falls into the latter category.

This study is focused on the careers of two general practitioners in the rural canton of Vaugneray (population 2,000 in 1926), which together span the years 1895 to 1980. While there is some attempt to give the study a context by briefly examining the demography and medical institutions of Vaugneray, no effort has been made to place the careers of Raoul Serrulaz and Lucien Partensky within any wider picture of general developments in the French medical profession in this period. Nor is there any but the most perfunctory reference to events beyond the Lyonnais. Sweeping generalizations occur frequently, without satisfactory support in either text or footnotes, and a note of uncritical Whiggishness dominates the entire account.

Mme Tempère is a social worker whose hobby is history. Perhaps it is too much to expect that her thesis should demonstrate the judgement of a trained historian. As it is, her work appears both

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shallow and naïve. She is, for example, determined that both her practitioners should appear only in the best light—they both “ont su parfaitement s’adapter à leur époque” (p. 155). At times this approach can only have been sustained by a remarkable inability to consider the evidence put forward. Mme Tempère relies heavily on oral sources, and these occasionally reveal tantalizing snippets of evidence which suggest a falling-off from perfection. Raoul Serullaz, for example, was overwhelmed by work, and generally took two days to answer a patient’s summons (p. 74). Partensky took great pride in his abilities as a general practitioner, and never referred his patients if he could help it. The local midwife commented that he took enormous risks (p. 117). These windows on the realities of rural practice pass without comment. Yet it is in these that the real interest of Tempère’s book lies, and the value of her work is as raw material for the better informed studies of French rural medical practice that may be forthcoming in due course.

Anne Hardy
Oxford

ALEX SAKULA, *Royal Society of Medicine, London: portraits, paintings and sculptures*, London, Royal Society of Medicine Services Ltd., 1988, 8vo, pp. xiii, 194, illus., £20.00.

The Royal Society of Medicine (founded 1805) performs many of the roles of a West End gentlemen’s (and ladies’) club, a national medical library, and a professional corporate body. These achievements are illuminated in the portraits and other works of art displayed in its elegant premises at 1 Wimpole Street, London W1. The prestige and antiquity of medicine are represented through the Old Master paintings and the portraits of figures illustrious before the Society’s foundation (Harvey, Erasmus Darwin, Jenner, Gerhard van Swieten). Portraits of the Society’s officers tell something of the vicissitudes which make up its history (the absence of Osler’s face being due to his refusal to serve). The whole collection, excluding the Society’s prints, is adequately recorded for the first time in the present catalogue, which contains excellent colour reproductions of every item, information about the subjects, statements of authorship and (where known) provenance, and points of interest. It contains 54 oils, 19 sculptures, 22 drawings and 2 watercolours.

The documentation provided by the catalogue will be useful from several points of view. It provides a freeze-view of the game of musical chairs in which works belonging to one body and recorded in its catalogue have been lent to another (in this case, the RSM, the Royal College of Surgeons, and the Royal College of Physicians). The portraits of dental specialists, gathered here largely as a result of the Odontological Society’s incorporation into the RSM in 1907, provide some exceptionally striking pictures lost to the British Dental Association (Samuel Cartwright senior by John Wood, William Harrison by Ambrosini Jérôme). The survival of Old Master traditions is seen in a number of later works, notably Northcote’s Rubensian picture of Alexander I, Emperor of Russia, about to resuscitate a drowned man, and E. A. Ward’s portrait of Sir W. S. Church, a Rembrandt pastiche painted in 1922. The author is to be congratulated on recovering the names of artists and sitters where they had been forgotten (James Archer and Sidney Starr among the former; Russell Reynolds, the radiologist, among the latter).

Although the catalogue inevitably leaves many loose ends, especially in matters of provenance, it has been compiled to such a level of adequacy that another catalogue of the same pictures will probably never be needed. On the other hand, the preservation of pictures and their frames from the hostile effects of their environment (fading, desiccation, trauma) is a never-ending task. The devotion to its service evinced in the present publication may now serve the Society as a model in its labour of ensuring that the catalogue continues to reflect the present splendid reality of the collection.

William Schubach
Wellcome Institute