

# Surgical Spirit

A newsletter for and by Volunteers  
at the Royal College of Surgeons



Issue 21, Summer 2015



**Front Cover:** Concourse II, Barbara Hepworth, 1948 (detail) © Bowness, Hepworth Estate.  
RCSSC/P 418



Welcome to this edition of *Surgical Spirit* which this summer is being published a little earlier than usual to coincide with the bicentenary of the Battle of Waterloo (18 June 1815) and a lunchtime lecture entitled 'Battlefield Medicine at Waterloo', which will be delivered by Mick Crumplin on Tuesday 16 June at 1pm.

Mick himself is the co-author of a comprehensive article in this issue, so you'll be able to get to grips with more historical and military details about the battle.

Another contribution features the Quekett

project, which also coincides with a second bicentenary, that of the birth – on 11 August 1815 – of John Thomas Quekett.

You'll also find an update on several research projects currently being undertaken behind-the-scenes, which show an exciting range of topics, researchers' interests, funding and aims, as a reminder of what a vibrant environment our Museums and Archives department is.

Looking back at a couple of recent events, you'll hear about a poetical vein in our archives and, if you missed it, a review of a lecture on Henry Tonks which art historian Andrew Graham-Dixon delivered at the college last February, as part of our *War, Art and Surgery* events programme.

On the team news side there are numerous new arrivals, departures, academic achievements but also celebratory news on a very personal level, making this section as interesting as usual.

Although our next programme of events (July-Dec 2015) is not out yet, we are thrilled to present an interesting series of lunchtime lectures, special events, activities for young people and families and a new temporary exhibition called *Designing Bodies: Models of anatomy from 1945 to now* (from 24 November 2015 to 20 February 2016), which will explore the design of striking anatomical models – of the brain, heart, lungs and limbs – in our collection, including corrosion casts, orthopaedic models, and neurosurgical training devices.

You'll be able to see details of our forthcoming event programme at the back of this issue but please bear in mind that event bookings will not open until the end of July.

Finally, as always, if any of our readers have any suggestions for future issues of *Surgical Spirit* or are interested in volunteering with us, please do not hesitate to contact me on [sriccini@rcseng.ac.uk](mailto:sriccini@rcseng.ac.uk). In late Autumn we plan to re-open our visitor services volunteer recruitment, so please spread the word with your colleagues, friends and family and ask them to get in touch with me by sending their CV. Details can be found on <http://www.rcseng.ac.uk/museums/hunterian/beinvolved/involved.html>

**Stefania Riccini**  
Newsletter Editor



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## The Bone Ship: poems inspired by our archives

Poetry is truly all around us – **Louise King** tells us about an unusual archival initiative that took place last year.



In 2014 the Archives took part in an innovative project collaborating with Archives for London (AfL) and Poet in the City called 'Through the Door'. The project commissioned each poet – out of a group of six leading UK poets – to uncover the treasures in one of London's archives. We had expressed an interest in the project a few years previously but the funding had taken some time to arrange. The input from us consisted of time and effort from me and Hayley Kruger.

The poet assigned to us, or vice-versa, was Mario Petrucci (pictured left). Mario's background encompasses poetry, broadcasting and creative writing. His award-winning collections include *Shrapnel and Sheets* (1996), *Flowers of Sulphur* (2007) and *i tulips* (2010). *Heavy Water* (2004) secured the Daily Telegraph / Arvon Prize and his Olympics poetry commission, *Tales from the Bridge* was shortlisted for the 2012 Ted Hughes Award. He was the first poet to be resident with BBC Radio 3 and at the Imperial War Museum

(IWM) and he continues to work closely with the IWM on projects and events.

The purpose of the project was to promote both archives and poetry to new audiences. Each archivist worked with their poet to discuss ideas and to suggest exciting sources. Mario had already looked at our webpages and the online catalogue so arrived fired up about writing something to do with Joseph Lister and also the devastation of May 1941. I then suggested one of my favourites, the Diary of a Resurrectionist, and a collection that is heavily used at the moment, the First World War patient files of Sir Harold Gillies. As we talked and Mario looked at the archives, other poems sparked into life including a collection of haiku (a Japanese poem that consists of three lines and seventeen syllables and each line has a set number of syllables) based on pathological drawings of the main organs.

Ultimately Mario presented us with more than the required number of poems. We now have eleven poems written about the archives and the college. One of them titled *P56* (about John Hunter transplanting a human tooth into the comb of a cockerel, item P 56 in the Hunterian Museum as pictured on the next page) is featured here:



P 56

*In flesh borders he gardens  
knowledge. Sinks it there as if a tulip bulb*

*jaundiced in bloody turf. In the tiny heat of this  
flushed terrain what will grow its*

*one ice flower? For weeks cockerel  
wakes dentine & pulp with gargling yells of yellow-*

*toothed migraine. Outside queue the sick unfed to sell  
live canine & incisor. In young skulls*

*each small resistance to his pliers grips  
bonily a bloody instant – then slides. Did those jelly-blood*

*teeth in their leather-red comb dryly pliantly rough to touch  
wobble with undervalued pain as much as*

*the congealed curls of these girls unhealed?  
In Hunter's Museum in forensic section I gawp at how close*

*is cockerel crop to pickled-walnut brain. His upright fang  
whiffs modernity's note of raised brow:*

*Bizarre. Unusual. Is this in faint that  
same tainted track thought would take to Auschwitz*

*in crammed trucks of curiosity – a world where  
even innocent dentures piled versus*

*toothlessness betray blind mind grinding  
to its ruthless point?*



RCSHC/P 56 Section of the head of a cockerel with a transplanted human tooth embedded in the comb

On 15 October 2014 we launched Mario's poems in the college library. Following speeches by me and a representative from AfL, Mario performed all eleven poems. This can all be heard on the following webpages: <http://throughthedoormapproject.tumblr.com/>. The audience were mostly fans of poetry and / or Mario so the college and our archives were new to them. It was a great evening and hopefully will spread the word about our collections a little further. Last November the anthology of the poems by all six poets was launched at the British Library. Anne Barrett (Chair of AfL) opened the event and then each poet read a selection of the work featured in the anthology. At the college we also held three workshops for secondary school students. After an introduction to the collections from me, Mario then led the sessions. His enthusiasm for the physical archives and for encouraging others to be inspired by the contents of those archives was wonderful to see. The students all engaged with the archives we'd put out and scribbled away.

A set of Mario's poems, to which he gave the collective name 'The Bone Ship', and a copy of the anthology are now housed in the college library.

**Louise King**  
Archivist

## Wellington, Bonaparte and Waterloo

As the bicentenary of the battle of Waterloo is fast approaching, **Mick Crumplin and Gareth Glover** ably combine their medical and military historical knowledge to remind us of two great leaders from the past.

The Battle of Waterloo marked the end of the wars against Revolutionary (1792-1803) and Napoleonic (1804-1815) France. These long conflicts had cost Britain dearly in terms of national debt (around £52 billion in today's terms) and a greater proportional loss of manpower than World War One.

Arthur Wellesley, the First Duke of Wellington, and Emperor Napoleon Bonaparte were both born in 1769 and, until the Battle of Waterloo, had never faced each other in battle. They had very different backgrounds. Wellesley was the fourth of six children, born to Anne and Garrett Wesley, Earl of Mornington. A shy lad, Arthur was schooled in Ireland, then England, attending Eton for a while. Family fortunes grew thin, so his father declared that young Arthur was, 'food for powder and nothing more'. After attending a French school of equitation, he was gazetted ensign in the 73<sup>rd</sup> Regiment, and so began his illustrious career.



Recruiting party of the 33<sup>rd</sup> Regiment of Foot

Napoleone di Buonaparte, as he was christened when born in Corsica, was as Wellington, a fourth child. He was the son of Carlo and his influential mother, Maria Letizia. He became involved in Corsican feuds, during the French Revolution (1789-92), but the family had to retire to France when Bonaparte was in conflict with the Corsican patriot, Pasquale Paoli. In France he attended a military school in Brienne-le-Château and then, at the École Militaire in Paris, he trained as an artillery officer, having a penchant for mathematics. Surviving the remainder of the revolution, he performed well during the Siege of Toulon in 1793. Promoted to brigadier general, his long, bloody and distinguished military career then really began in Northern Italy.

After serving in the disastrous Low Countries campaigns (1793-5), he sailed for India, where he commanded the 33<sup>rd</sup> Regiment. His abilities there as a military commander improved, in terms of gaining intelligence, logistics and politics – qualities that would prove invaluable in the Peninsular War (1808-14). Here, despite set-backs, retreats, costly sieges and challenges with supplies, the Allied armies under his command grew in size and performance. By 1814 with victory and Napoleon's first abdication, the war was over and the extravagant Congress of Vienna was assembled to re-establish a new Europe after a decade of Napoleonic domination.



Officer and grenadier,  
French Imperial Guard



Massed French cavalry assault 18 June 1815

He became First Consul of France in 1799, after his Egyptian and Syrian campaigns, and as various European coalitions ranged against him, he won significant victories against Austria, Prussia and Russia, enabling him to influence major changes in Italy, the German states, Austria, Poland and Prussia. He crowned himself Emperor of France (1804) and then, of Italy (1805). Supporting a large army (c. a million men), his power overreached itself and after losing the Peninsular War, the Russian campaign (1812) and the Battle of Leipzig (1813), he was forced to abdicate and was banished to the Isle of Elba.



His return to France at the behest of many – those still opposed to the Bourbon Louis XVIII – in March 1815 was a shock to the exhausted Allies. Four potentially large armies, the British/German and Dutch army (c. 100,000), the Prussian force (c. 120,000) – also the more distant Russian (c. 150,000) and Austrian armies (c. 150,000) were mobilised to defeat Bonaparte. Rather than wait to be overwhelmed, the Emperor advanced rapidly with 125,000 men (the Armée du Nord) to the border of France with the Netherlands (to what is now Belgium).



British infantry square, afternoon 18 June 1815

After two bitterly fought battles at Ligny and Quatre Bras, north of the border town of Charleroi, on 16 June 1815, the main Prussian force, under Field Marshal Blücher was defeated and retreated. The British/German and Dutch force under the Duke, undefeated, made a strategic withdrawal north to a ridge straddling the road south, from Brussels to the French border. Bonaparte struggled after them, having detached 30,000 men to prevent the Prussians joining Wellington. Blücher's army had also retired north – not east, as the French had assumed.



Wellington orders the Allied general advance

After a severe storm on 17 June, the weather cleared the day after, on Sunday 18. Wet ground prevented an early start and the 3-mile long Allied line now took up defensive positions, with three defended farms in front (Hougoumont, La Haye Sainte and Papelotte) and waited for the French first move. At 11.30 hours Hougoumont was attacked – the first of a series of assaults which lasted all

day. The farm, defended by German and British troops held. Around 12.45 an 80-gun battery opened fire on Wellington's left centre, followed by a 17,000-strong infantry assault. This was repelled by a strong but wasteful British heavy cavalry attack, which was countered by French lancers. A Prussian corps ultimately assaulted Napoleon's right rear at Plancenoit but Bonaparte, still determined to win, launched several massive cavalry assaults on the Allies, many units of which had formed up in squares. These French assaults failed.

Ultimately the German-held farm of La Haye Sainte fell and Wellington's position was increasingly threatened, but the line held. Finally, another Prussian force appeared on Wellington's left. Napoleon launched a determined assault at about 19.30 hours – by around 4,000 of the French Imperial Guard, which marked the Emperor's final determined, yet futile effort. The Duke raised his hat indicating a general advance and gave Prussian cavalry the task of pursuing the French off the battlefield and beyond.

The victory was momentous, but the 'Butcher's Bill' was high – 55,000 men killed, wounded or missing over the day. The Duke then pursued a mixed political career and lived until 1852, whilst Bonaparte was banished to St Helena, in the South Atlantic, where he died of stomach cancer in 1821. After Waterloo, Europe entered an 'Age of Congress', during which involved countries discussed their differences, without reverting to conflict. There was no further pan-European war for around 100 years after Waterloo.

**Mick Crumplin** (Honorary Curator) and **Gareth Glover** (Historian)

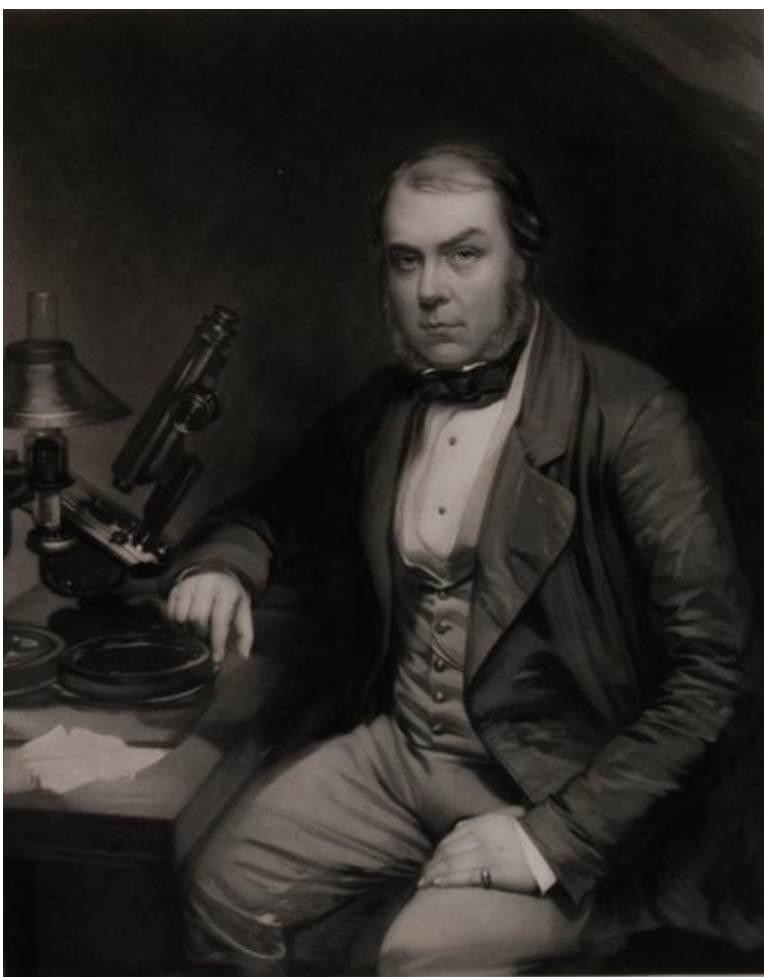


## Collection in focus

### A world of tiny things: exploring the RCS Quekett Collection

There is an exciting project going on behind the scenes – **Emmy Bocaege** enlightens us.

This year marks the bicentenary of the birth of the pioneer Victorian microscopist John Quekett as well as 150 years since the founding of the society that bears his name. To mark this occasion, I have been working on a pilot project, generously funded by the Quekett Microscopical Club, which aims to conserve, catalogue and research Quekett's slides in the college's collection.



John Thomas Quekett (Fig. 1) was born at Langport, Somerset in 1815. Already at the age of 16 Quekett gave lectures on microscopy, using his own diagrams and a home-made microscope. In 1843, after qualifying at Apothecaries' Hall and the Royal College of Surgeons of England, he won a studentship in human and comparative anatomy and was appointed assistant conservator at the Hunterian Museum. In 1852, he became the Royal College of Surgeons' professor of histology and succeeded Richard Owen as resident conservator at the Hunterian Museum. He was a fellow of the Linnean and Royal Societies (elected in 1857 and 1860 respectively) and continued to work at the college until his death in 1861.

The John Thomas Quekett collection at the Royal College of Surgeons of England consists of archival documents (Quekett's diaries, lecture and research notes, histological catalogues), library books (his 'practical treatise on the use of the microscope') and an extensive collection of microscope slides. The slide collection, which includes a total of 11,732 physical slides collected or prepared by Quekett, is an impressive example of his technical abilities and determination to innovate and perfect his preparations.

*Yours truly  
John Quekett.*

In addition to many anatomical and pathological human and animal preparations, of which many are injected, Quekett's micro-world also includes beautifully mounted wood structures, minerals, fossils, diatoms, corals, pearls and insects (see

Fig. 2 below), as well as a wide variety of samples mounted on wonderfully colourful slides (see Fig. 3 on the next page).

Quekett kept a detailed record of his work at the college, so one of the challenges of the current pilot study is to match his diary entries and histological catalogue records to the physical slides. So far, I have found that Quekett received specimens from all over the world to get his advice on the 'minute anatomy of natural history specimens' (for more information on this, see the latest blogpost:

<http://www.rcseng.ac.uk/library/blog/quekett-and-exploration>).



Fig. 1: RCSMS/Quekett/division 2/Xb 88 to 112 (Mounted butterfly wings)





Fig. 3: RCSMS/Quekett/division 2/Hc 35, 58 and 42 (hair samples of various gliders / bats)

The potential of this multi-material Quekett collection will be further explored in a Significance Review session later in the year, which will involve a collaboration between RCS Library, Museums and Archive staff, members of the Quekett Microscopical Club and staff from Kew Gardens. In addition to this, and thanks to our Learning and Events staff Hayley Kruger and Jane Hughes, various commemorative events will also take place this year. These include a Quekett-themed lunchtime lecture (Tuesday 11 August, 1-2pm) and an exciting Museums at Night event with microscopy-themed talks, demonstrations and art workshops (Friday 30 October 6-9pm).

**Emmy Bocaege**

Quekett Researcher / Collections Review Assistant



## War, Art and Surgery: Andrew Graham-Dixon on Henry Tonks – A review

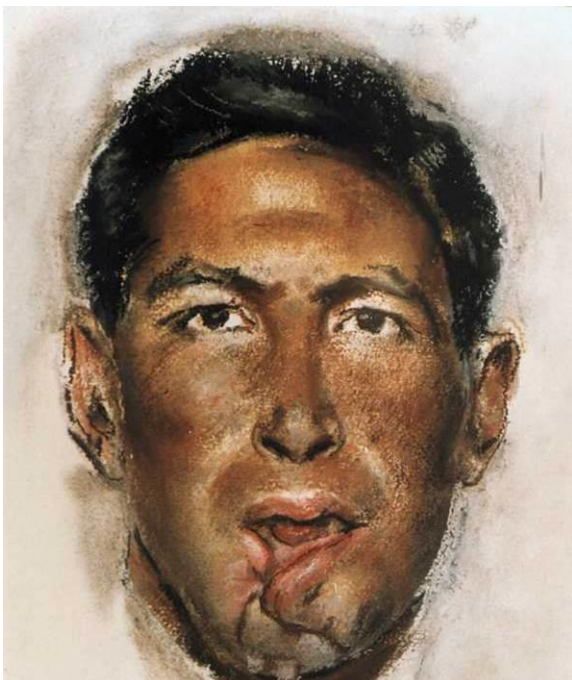
This was the title of an evening lecture delivered by art historian Andrew Graham-Dixon on 4 February 2015. The lecture examined Henry Tonks's remarkable watercolours documenting the facial injuries suffered by servicemen during the First World War. **Mark Harrison** attended this event and now reports back.

On a freezing February evening Jane Hughes introduced Andrew Graham-Dixon, the speaker for the penultimate event and one of the high points in the *War Art and Surgery* series. He began with a conventional account of the life and work of Henry Tonks who was born in 1862 making him contemporary with both Karl Marx and William Morris. Unable to choose between architecture and medicine, he first trained as a doctor and became House Surgeon to Sir Frederick Treves at the London Hospital. But in a banana skin twist he enrolled at Westminster School of Art, later moving to the Slade teaching anatomy and drawing.

He is usually represented as sitting to the side of the stage of contemporary art of the time hating modernity and upholding traditional values. As a teacher he could be difficult. He terrorized Paul Nash but was kind to Stanley Spencer.

Andrew Graham-Dixon contended that Tonks is a more complex and interesting character. His art is mostly a rather airless description of a world not changed, in both portraits and landscapes, and he has been described as the best 18<sup>th</sup> century artist produced in the 19<sup>th</sup> century. He recognizes the modern but does not like it. Having seen one of the pastels in 1992 Andrew had some idea of their power.

At the outbreak of war in 1914 he was 52 and an assistant professor at the Slade. After initially serving in a British Red Cross Hospital in Flanders he concluded that he was no use as a doctor and by January 1916 was a temporary Lieutenant in the RAMC at the Cambridge Military Hospital, Aldershot assessing whether injured soldiers were fit to return to duty. Here, Harold Gillies from New Zealand, a man 20 years younger, sought him out.



Portrait of Private Gauve or Sauve by Henry Tonks (RCSSC/P 569.5), before treatment by Harold Gillies and colleagues at Queen's Hospital, Sidcup

Andrew then began to discuss the pastels themselves. He did so with great sensitivity and perception, choosing his words carefully and at times seemingly spontaneously. This was marred only slightly by his slides becoming temporarily unsynchronized with his analysis.

Once you start to look closely at the pastels they ask many questions about the artist and his reasons for choosing this medium for recording what he saw. There are hundreds of serial photographs in the Gillies archive, which were much quicker and easier to use as a record.

The pastels are so beautiful it makes them disturbing and seems wrong to analyse the artistic details. Tonks described drawing pastels of young men with their faces knocked about as excellent practice. However the pictures talk about what he felt and show immense humanity. At the end of his life he said that these were the only drawings of which he was not ashamed.

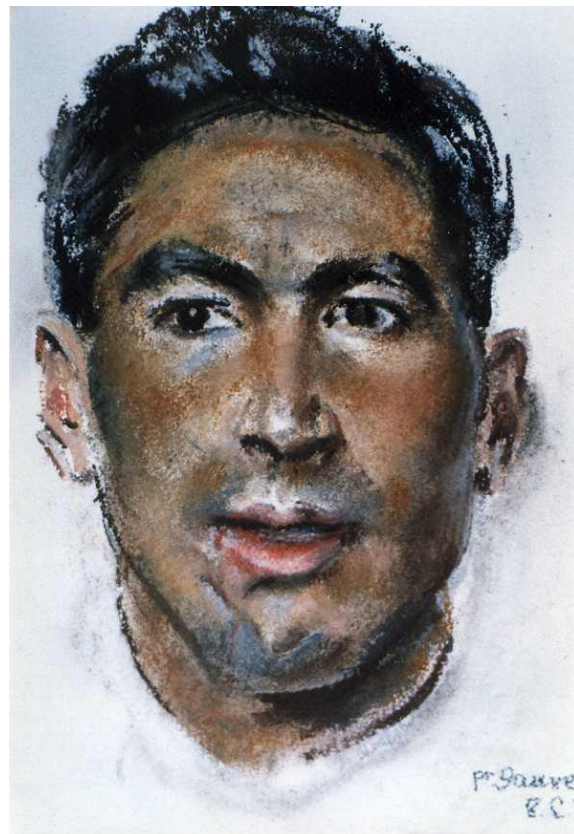
The men showed immense tolerance to examination by Gillies and the ordeal of repeated operations. Eventually many gave up and pursued difficult lives. These injuries were less acceptable injury to the press and to the concept of heroic war. The military did want the public to know of them and yet there were many more facial injuries than amputations, some 2,000 arrived in Aldershot after the start of the Somme in 1916 where only 200 beds had been allocated.

Why did he choose pastel, a medium more associated with the delicacy of 18<sup>th</sup> century French portraiture as seen in the Wallace Collection? In sketching and drawing it is the closest thing to oil painting and is a subtle medium.

It is not ideal for archive as it is liable to flake but it captures the injuries and swelling both in colour and tone, and messy truths are portrayed well. These are sabotaged portraits, though plastic surgery is a form of art. Pastel can convey depths in the eyes, which is superfluous to the purpose of simply recording. They are still witnesses to history and speak to us with their eyes.

Tonks described all works of art as a series of corrections and these faces are corrected to half of the size in life though they seem larger, touching, like human clay, incomplete. They are not just surgical problems but living inside, confronting the ghosts of the machine of war. Perhaps Tonks felt safe in the sphere of Gillies plastic surgery to confront painful issues and gives voice to what cannot be said in conventional portraiture. Tonks was uncomfortable with the pastels being publicly displayed. The men had given time, trust and energy. Their eyes are in the distance perhaps looking at what they saw when they were wounded. They represent a collectively suppressed memory.

Much of the material on which this talk was based is derived from the excellent articles by Suzannah Biernoff on the Tonks/Gillies collaboration.



Portrait of Private Gauve or Sauve after treatment  
(RCSSC/P 569.6)

**Mark Harrison**  
Visitor Services Volunteer

## Unlocking the secrets of the collections

**Sam Alberti** updates us on some exciting research projects that are currently being undertaken behind the scenes.

As you will know from this and previous issues of *Surgical Spirit* we're as busy as ever at the college with exhibitions, events, collection management and conservation. But one area of activity that isn't always so visible is the varied research into the collections. Across the museum and archive collections we help over 1,500 researchers a year in their work, from a historian seeking a single date to a biologist working for years on the specimens. Many projects result in high quality peer-reviewed publications, or else you might hear about them from my colleagues – see for example Dr Emmy Bocaege's article on the Quekett slides in this issue. Here I want to draw your attention to four ongoing initiatives that are particularly exciting.

1. **Hunterian Bicentenary Fellowship.** Dr Wendy Birch at University College London has now completed her dissections of six of the preserved primates from the Osman Hill Collection. Generously supported by the Board of Trustees of the Hunterian Collection, this project will help us understand in great detail the musculature of rare Assam macaques and others, and in the long run will contribute to a larger publication about comparative functional and gross anatomy.

2. **Constructing Scientific Communities.** Funded by the Arts and Humanities Research Council, this project is a collaboration with St Anne's College Oxford, the University of Leicester, the Royal Society and the Natural History Museum. Alongside the RCS library, we're part of the team looking at the ways professionals and others interacted in science and medicine. Post-doctoral researcher Dr Sally Frampton and DPhil student Alison Moulds – both of whom worked previously at RCS in other capacities – are combing through our rare Victorian periodicals. Their work will contribute towards an exhibition on vaccination and a symposium here next year.

**THE  
MEDICAL ADVISER,  
AND  
GUIDE TO HEALTH AND LONG LIFE.  
EDITED BY ALEX. BURNETT, M.D.**

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No. 2.] SATURDAY, DECEMBER 13, 1824. [Price 3d.



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**THE TALICOTIAN OPERATION** have extensive practice in this operation from the cutting off of noses,  
**FOR MAKING A NEW NOSE.**

Contents page from *The Medical Adviser*, a popular health journal from the 1820s.

3. **Modelled Anatomical Replica for Training Young Neurosurgeons (MARTYN).** You will have come across the MARTYN models that Martyn Cooke – our Head of Conservation – has developed; we're now in the research and development stage of the next phase, to produce a paediatric version. Anatomical modeller Clare Rangeley is working with Martyn and surgical colleagues; we hope to show their results in the *Designing Bodies* exhibition later this year.



4. **The Legacies of Repatriation.** A decade ago the college repatriated all the Antipodean human remains in the collection. Sarah Morton has already written about her doctoral research, exploring the consequences thereof in the last issue of *Surgical Spirit*. The project, also funded by the Arts and Humanities Research Council, is supervised by the RCS, and the respective geography departments of the University of Oxford and Queen Mary University of London. With travel funding from Keble College, the Board of Trustees of the Hunterian Collection and elsewhere, Sarah is now spending six months based at the Australian National University Centre for Indigenous Studies, talking to many of those involved, and already she's finding out a great deal about the fate and meaning of these ancestral returns.

You will see that all these programmes involve collaborating with external experts, and securing funding from diverse sources; but all depend on the quality of our collections and the skills of our staff. Together we can unlock the secrets of the RCS treasures!

## HYPNOTISM.

*To the Editors of THE LANCET.*

SIRS,—Allow me to draw attention to an advertisement in to-day's *Standard*—"How to Hypnotise," price 7d., &c. I think it is evident that incalculable harm may result from the attempt to practise this "wonderful art," as it is called, by incompetent persons; and I think, for the protection of the public, some medical men of standing and influence should raise their voices in protest against such indiscriminate attempts. The French are not behindhand in scientific experiments; but their Government has, I believe, thought fit to forbid this practice in the army. I have no interest in the matter, beyond the public being, sirs,

Your obedient servant,  
A LAYMAN.

April 29th, 1890.

A letter from a layperson sent to *The Lancet* in 1890

**Sam Alberti**

Director of Museums and Archives

## Team News

In this issue we have numerous entries relating to both staff and volunteers, who are all listed together in alphabetical order.



Our congratulations go to **Dr Emmy Bocaege** who completed her PhD and passed her viva on 20 March 2015 with no corrections.

Emmy's research relates to human skeletal and dental development and in particular to how the study of enamel and bone growth can help us understand past life ways. In her thesis she developed a new method for examining microscopic growth lines on the surface of teeth using a 3D measuring microscope and employed this new technique to identify and time enamel defects (*linear enamel hypoplasia*, an indicator of physiological disturbances during growth). This information was used alongside skeletal growth data and detailed archaeological evidence of settlement, lifestyle, diet, and living conditions at the Neolithic site of Çatalhöyük located in the Konya plain,

Turkey (7400-7100 BC to 6200-5900 BC - <http://www.catalhoyuk.com/>) in order to give an insight into how children experienced living in this past society.



On 24 January we said adieu to **Pok Lam (Polly) Fung**, who volunteered for both the Hunterian Museum and the Wellcome Museum of Anatomy and Pathology whilst studying postgraduate dentistry at the UCL Eastman Dental Institute. She went back to her native Hong Kong and will be getting married later this year, so we wish her all the best with her career and wedding.



**Louisa Hermans** – I am currently a Project Manager for the British Association of Urological Surgeons and previously worked for the college for thirteen years from February 2000 until November 2013 in various administrative and managerial roles. I initially trained as a secondary school teacher in New Zealand and taught both in New Zealand and in London. I have an MA in the History of Medicine and Science from Birkbeck College, for which I submitted a dissertation on hysterical mutism. During my time at the college I became aware of many of its treasures simply through doing my job, for example the antique furniture and the portraits of presidents on the main staircase. I am particularly interested in art and design and it was always

fascinating to see which artworks the various presidents chose to showcase in the president's lodge. I particularly loved the painting by Barbara Hepworth, Concourse II (featured on the cover of this issue), which at one time hung above the main fireplace and which is now on display in the temporary exhibition *Surgeons at Work: The Art of the Operation* in the Qvist Gallery. Another particular favourite is the painting of Private Thomas Walker, and the work on my dissertation introduced me to the wonderful pastels of Henry Tonks.

Being a front-of-house volunteer at the Hunterian Museum will give me an opportunity to learn more about the specimens; this is my first volunteering experience and I am hoping to become involved in giving short talks and researching the collection. I'm interested in people from all walks of life and hope that the volunteer role will provide an opportunity for me to learn and to share with the other volunteers and members of the public.



**Erin Lang-Fernandez** – Having studied the subject of Ancient History and Archaeology, I have really learned to appreciate medical history (from Britain's Iron Age to the 20<sup>th</sup> century). While I am visitors services volunteer, I aim to take part in giving talks around the Hunterian Museum in the near future (I admit, while my studies had led me to learn a lot about flint scalpels and 17<sup>th</sup> century 'medicinal' charms, I can certainly help a little with questions on dissections and diseases that were common in the past). As someone who works in school administration during the week, I'm looking forward to helping out in the museum and giving museum visitors a warm welcome and an enjoyable visit on Saturdays!



Our congratulations go to **Amalia Lemprière**, who got engaged to Nicole on 21 March 2015.



**Vida Milovanovic** – I started working at the college as Assistant Archivist and Records Manager in July 2014. This is my first professional archives post following the completion of my Masters in Archives and Records Management. This post involves working with both current and historical records and my responsibilities are always varied and exciting. I currently volunteer for Kew Gardens on the Joseph Dalton Hooker Correspondence Project and I manage the social media page for Warwickshire County Record Office.

My previous job was in Network Rail where I was part of a large digitisation and modernisation project. Prior to that I was an Archives and Records Intern at the Cadbury Library and Archive, which is part of Kraft Foods.

Outside work, I have a penchant for art history, travel, books and food.



**Virginia (Ginny) Nouwen** – I am a third-year undergraduate student currently reading History of Art and Material Studies at University College London. I hope to pursue a career in arts conservation upon my graduation. In order to realize this, I began working at the Grant Museum of Zoology, cataloguing and updating their conservation records. It was through there that I came to volunteer at the Hunterian Museum. I am currently cataloguing the museum's collection of engravings as a curatorial volunteer, a nice marriage of all my interests: handling visual arts material, becoming familiar with the behind-the-scenes of museums and with archival programmes. With this experience behind me, I hope to eventually move on to work where I might more directly engage with the conservation of museum artefacts, with a focus on visual media.



**Miriam Orsini** – I started working at the college as a Medical Museum Intern in October 2014. The Royal College of Surgeons, supported by the Clothworkers' Foundation, have given me a one-year training opportunity to work along the college's leading experts in the conservation of human and animal wet specimens to develop skills in the conservation and care of such unique collections, currently under threat from a lack of conservation training in this very specialised field. The internship enables me to work directly on specimen from the Wellcome Museum's human anatomy and pathology collection, which constitutes an extremely valuable educational resource for trainee surgeons.

I trained as a conservator at the L.A.B.A. fine arts academy in Florence prior to graduating from a three years master's degree programme (MA & MSc) in object conservation at UCL. In the past three years I have worked as a conservation intern in the conservation studies of several museums in London, including the Natural History Museum, the British Museum and the V&A, as well as the Pitt Rivers Museum in Oxford. I have also been involved in a number of volunteering projects abroad run by Heritage Without Borders, a non-profit organisation delivering conservation training in developing countries, including a training course in conservation in Kosovo last October and a most recent conservation project in Kazakhstan last May.



Our congratulations go to **Carina Phillips** and Oliver, who got married on 13 March. We wish them a long and happy life together.



**Mick Rayment** – I studied Philosophy at St Andrews University before Prince William was a twinkle in his father's eye, then worked in various public sector roles for over 30 years. Having lived most of my life on the edge of London I feel partly resident and partly tourist. Either way I love its museums and galleries and am keen to be involved in a voluntary or paid capacity. By good fortune I have bypassed the largest institutions and joined a vibrant and charming front-of-house team at the Hunterian Museum. It is a pleasure to see a variety of visitors come with different expectations and make their discoveries, with my help I hope.

I follow some of the popular commentary on scientific method and the place of science in public policy, and feel that volunteering at the Hunterian Museum plays a small part in valuing research and evidence-based practice.

Finally I enjoy walking and cycling, mainly in the countryside, but making my way to the Hunterian Museum allows me to enjoy London's streets and buildings.

On 26 February we said goodbye to **Emma Snow**, Collections Review Assistant (Archives), who got a permanent job at the Foreign Office. We wish her all the best in her new post.





**Bryony Swain** – I have just completed a History undergraduate degree at University College London. My main interests of study are the history of medicine and burial practices, especially in Victorian London. As a volunteer in Museums and Archives at RCS I am currently cataloguing the college's pathology reports related to museum specimens. This is interesting work because patient histories are included, providing a personal element to the diseases being discussed. My aspiration is to become a museum curator. I intend on doing a masters in History to become more specialized in an area that I can then take to a museum collection – volunteering therefore allows me to gain valuable museum experience, whilst working with a great collection relating to my interests.



**Eve White** – My interest in museums is mainly in their social presentation and approach. I studied Archaeology at UCL for my undergraduate degree, where I developed a fascination with different global presentations of culture and museum specimens, and got to experience the collection of future museum items in the field first hand! I then went on to study Social Anthropology at Cambridge, where I focused on personal adornment, body image and gender. I feel that the ways that we display bodies and body parts in a historical and museological setting is vital to understanding contemporary attitudes towards these contentious issues. The Hunterian Museum appeals to me as a small and unusual museum and by volunteering here I will hopefully gain experience to pursue a career in museology.

In my spare time I am an avid reader of twentieth century and modern literature, and love to paint and draw. I am always taking evening and weekend classes in a new sort of creative activity – most recently etching and costume design.

## Snippets

### Andrew Reed appointed as new RCS Chief Executive

In April 2015 the Royal College of Surgeons announced the appointment of Andrew Reed to the post of chief executive.

Andrew Reed has over 30 years of experience in the NHS. Having originally trained on the NHS graduate programme he will join the Royal College of Surgeons from NHS England where he is Director of Commissioning Operations for the West Midlands. Andrew brings a wealth of leadership experience in the health service, having held three CEO positions, including at Bedford Hospital NHS Trust and Ipswich Hospital NHS Trust. His numerous achievements during his 7 years as CEO of Ipswich include accolades for the hospital's record on patient safety and securing accreditation and funding for a specialist heart service at the Trust to deliver the highest possible care to patients.

With a background in effective leadership and a passion for improving patient care, Andrew is a natural choice for taking the Royal College of Surgeons forward to achieve its core strategic priorities and ultimately advance standards in surgical care.

Andrew Reed said, 'I'm delighted to be appointed as chief executive of the RCS. I look forward to working with the president, the council and the board of trustees in leading the college in its commitment to advancing patient care, amidst the ever changing landscape and challenges faced by the NHS. It is an honour to have the opportunity to manage an organisation that has such a passion for improving surgical standards for the benefit of patients'.

Miss Clare Marx, president of the college said, 'Andrew's knowledge and experience of the NHS will be crucial to the college delivering its vision to advance surgical care. He joins the RCS at an important time with our new governance arrangements coming into effect and the college recently agreeing its priorities for the next four years. I would also like to take this opportunity to thank our current chief executive, Richard Scanlon, for his contribution to the college and wish him every success for the future'.

Andrew Reed will take up his appointment in the summer following Richard Scanlon's departure in June to take up the post of Director of Finance and Operations at the King's Fund.

## **New Director of International Affairs appointed**

Duncan Jackman will be joining the college as our new director of international affairs. Duncan has vast experience in international affairs and marketing, as he worked for 12 years for the British Council working in Nigeria, Malaysia, China and Europe and also worked with the Asia-Europe Foundation in Singapore. In addition he developed the international business of the Institute of Chartered Accountants, a professional membership body, and he is currently the chief executive of the Froebel Trust which is involved in early years' education.

## **Forthcoming Events (July-December 2015)**

### **Exhibitions and displays**

Tuesday 31st March –Saturday 19 September

#### **Surgeons at Work: The Art of the Operation**

*Qvist Gallery, Hunterian Museum*

The link between surgery and art has long been recognised and many artists, including Henry Tonks and Barbara Hepworth, have found inspiration from observing the surgical world. This exhibition features representations of surgeons and surgery from the 16<sup>th</sup> to the 21<sup>st</sup> centuries taken from the museum and library collections of the Royal College of Surgeons. These book illustrations, prints, drawings and paintings convey technical information or provide a record of treatment. Many also attempt to capture the emotions and atmosphere of the theatre and reveal something of the relationship between the patient, surgeon and the operating team.

Tuesday 24 November-Saturday 20 February

#### **Designing Bodies: Models of Anatomy from 1945 to now**

*Qvist Gallery, Hunterian Museum*

Practice makes perfect; and in a highly specialised and high-risk endeavour such as surgery, finding ways to practise is difficult. For centuries anatomists and surgeons have therefore used three-dimensional models of body parts in training, and have been especially imaginative in recent years.

This exhibition explores the design of striking anatomical models – of the brain, heart, lungs and limbs – held at the Royal College of Surgeons including corrosion casts, orthopaedic models, and neurosurgical training devices.

### **Facsimile Displays**

*Library Reading Room and Ground Floor display cases*

The library and the archives of the College contain a wealth of material related both to surgery and more unusual subjects. A changing display of facsimile materials complements the exhibitions and events programme for 2015.

**Exhibitions and displays are free to view.**

**Qvist Gallery exhibitions are open Tuesday-Saturday 10am-5pm.**

**Library displays can be seen Monday-Friday 9.30am-5.30pm (call 020 7869 6555 in advance of a visit).**

**Displays in the Levy cases and ground floor cabinets can be viewed Monday-Saturday 10am-5pm.**

### **Lunchtime lectures**

**These events will have live speech-to-text delivered by Stagertext**

Tuesday 11 August, 1pm

#### **John Quekett, Victorian Microscopist**

*Philip Greaves*

The microscope was at the forefront of medical science in the 19<sup>th</sup> century. However, the advances made in the instrument would have come to nothing without the techniques for preparing specimens for viewing. John Quekett was the most capable of those who developed these techniques, and he was the greatest communicator of them. In his short life he sliced, stained and injected everything and anything that came his way, from fossil pterodactyl bones to human skin nailed to church doors.

Tuesday 8 September, 1pm

**Jamrach's Exotic Menagerie: The Noah's Ark of the East End**

*Elle Lawson*

Building on the legacy of the menagerie owners and showmen of the 18<sup>th</sup> century, Jamrach's menagerie was seen as 'animal HQ' and supplied its customers with all their animal needs, whether a pet, a scientific specimen, or the newest 'star' destined for the zoological gardens. This talk will focus on the history of exotic animal trade, paying particular attention to Charles Jamrach's animal emporium and the insight it can offer into this curious industry.

Tuesday 6 October, 1pm

**Past Caring: The History of Bethlem**

*Caroline Smith*

'It was handed down to me by my father, and I do not know any better practice ...' So did Thomas Monro, superintendent physician, defend Bethlem's treatment of bleeding and purging when he was called before the parliamentary enquiry of 1815. Times and attitudes were changing however. From being a byword for chaos and disorder, Bethlem became much more forward looking, moving away from mechanical restraint and introducing a new treatment programme based on routine, occupation and an improved environment. Caroline Smith takes a look at the main features and changes in the hospital's long history of caring for the mentally ill.

Tuesday 24 November, 1pm

**Wax Anatomies in the Medical Museum**

*Dr Samuel Alberti*

Deep in the basement of a Victorian hospital, artist Joseph Towne worked for fifty years crafting exquisite human bodies in wax, a medium with an uncanny resemblance to human flesh. These striking sculptures continue to inform and enlighten to this day, but many of his techniques died with him. As a prologue to the Designing Bodies exhibition, Director of Museums and Archives Sam Alberti explores Towne and his waxes in their historical context and compares them with other models in modern medical collections.

**Lunchtime lecture tickets: £4. Lectures last approximately 45 minutes plus time for questions. Free entry plus guest to RCS fellows and members, free entry to RCS affiliates, medical students and Hunterian Society members (please call to reserve places). Free place for companions accompanying disabled visitors. Booking is essential on 020 7869 6568 (NGT: 018001 020 7869 6568).**

## Special Events

Wednesday 28 October, 2-5pm

**'Hands on' with the London Museums of Health and Medicine**

The Hunterian Museum at the Royal College of Surgeons hosts a drop-in event to celebrate medical collections around London. Discover amazing objects from some of the medical museums of the London Museums of Health and Medicine network. Explore model body parts, medical and scientific instruments and diagnostic equipment. Examine rare books, try on antique spectacles or acquire some surgical skills with our interactive suturing activity.

Participating museums include Bethlem Museum of the Mind, British Red Cross Museum, British Optical Association Museum, Old Operating Theatre, Royal College of Physicians, Science Museum, Royal College of Nursing, Royal Pharmaceutical Society, Royal London Hospital and the Anaesthesia Heritage Centre.

**Suitable for adults and families – all children must be accompanied.  
Free drop-in event, no booking required.**



Wednesday 28 October, 6-8pm

**London Museums of Health and Medicine lecture: Finding Voices in the Medical Collection**

For over a century medical museums have presented the history of clinical and scientific achievements, their collections celebrating the undeniable achievements of the heroes of modern medicine: Hunter, Jenner, Lister, Wellcome, Fleming. But what of their patients? What of the populations whose lives were impacted by vaccination, antiseptics and Penicillin? This lecture by Director of Museums and Archives Sam Alberti will review recent exhibitions and other artistic and historical projects that have interrogated medical collections to tell the patients' stories.

**Free but booking is essential on 020 7869 6568.**

***Events in association with the London Museums of Health and Medicine:***  
***[www.medicalmuseums.org](http://www.medicalmuseums.org)***

Friday 30 October, 6-9pm

**Museums at Night: The great small world of John Quekett**

Commemorating the bicentenary of the birth of Victorian Microscopist Professor John Quekett and 150 years since the founding of the club that bears his name; this special event will celebrate the wonders of the microscopic world through talks, demonstrations and art workshops.

Make and examine your own slide under a microscope and discover the sometimes surprising structures of everyday things seen up close. See original Victorian 'Wow' slides and recreate the beautiful designs and delicate patterns of traditional mounted slides with our drop-in art session. View original archive materials and discover the role that microscopes have played and continue to play in surgery.

***Organised in collaboration with the Quekett Microscopical Club: [www.quekett.org](http://www.quekett.org)***

**Free non-bookable event for adults and children aged 10 or over.**

## **Family events**

Wednesday 28 October, 2-5pm

**'Hands on' with the London Museums of Health and Medicine**  
(See 'Special Events')

**Suitable for adults and families – all children must be accompanied.**  
**Free drop-in event, no booking required.**

Thursday 29 October, 11am, 1pm or 2.30pm

**Disease Detectives: A hands-on family workshop**

How do doctors identify disease and work out the best treatment for common illnesses? Working with real pathologists you will be able to make your own microscope slides, encounter some larger-than-life disease-causing microbes, examine specimens and become a 'disease detective'!

***Organised in collaboration with the Royal College of Pathologists: [www.ilovepathology.org](http://www.ilovepathology.org)***

**Suitable for families with children aged 10+. All children must be accompanied.**  
**Sessions last approximately 1 hour. Free but booking is essential on 020 7869 6568.**

***Free family trails, worksheets, and drawing materials are available throughout the year.***