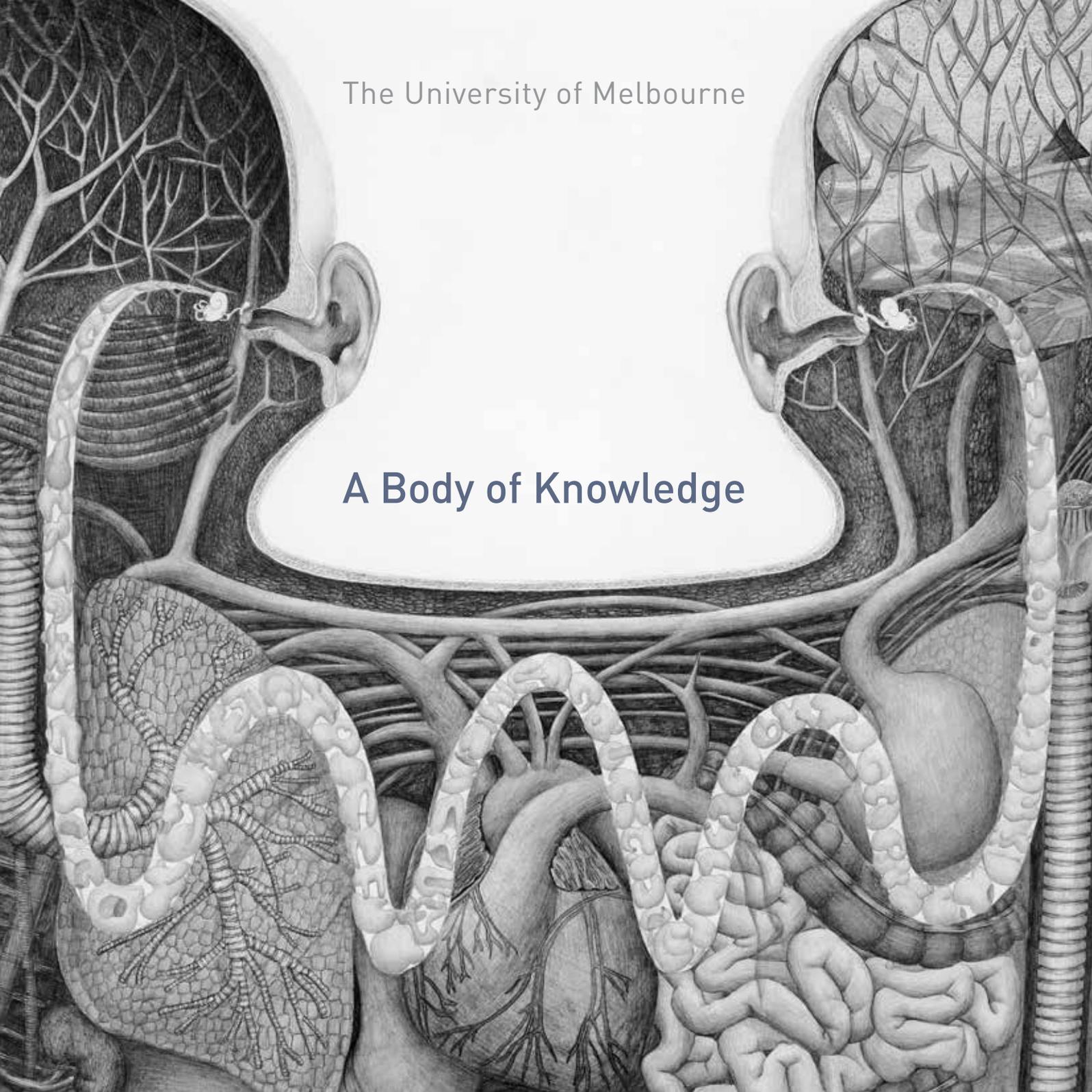


The University of Melbourne

A Body of Knowledge





THE ANATOMY LESSON
Curated by Jennifer Long

THE ART OF TEACHING: MODELS AND METHODS
Curated by Emeritus Professor Henry Atkinson,
Dr Ryan Jefferies, Rachael McMillan and Louise Murray

THE ART OF TEACHING: CLINICAL SCHOOLS
Curated by Dr Jacqueline Healy

A Body of Knowledge

The University of Melbourne

In celebration of 150 years of Melbourne Medical School 1862–2012

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Lee McRae (Fig. 5, 7, 8, 9, 11, 20, 21, 43-45, 47, 51, 56)
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Grimwade and Annex galleries
1st floor, The Ian Potter Museum of Art
The University of Melbourne
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Dr Jacqueline Healy, Dr Ryan Jefferies, Jennifer Long,
Rachael McMillan, Louise Murray.

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Front cover:
Ruth Hutchinson
Sympathetic ear 2005
graphite on paper
Collection of John and Irene Sutton
© Ruth Hutchinson
Image courtesy the artist and Sutton Gallery, Melbourne

Inside front cover:
*Senior technical laboratory with students of all years
present together with demonstrators, the Australian
College of Dentistry* c1919
photograph
Henry Forman Atkinson Dental Museum

Back cover:
Model of the brain (dissected on wooden base) c1900
gypsum, paint, wood
Harry Brookes Allen Museum of Anatomy and Pathology



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FOREWORD

This year the Melbourne Medical School celebrates its 150th anniversary – an opportunity to reflect on the many collaborative accomplishments and individual characters that have made the school what it is today. We are joined in our activities by other parts of the Faculty of Medicine, Dentistry and Health Sciences and the University of Melbourne, just as we have shared our endeavours, struggles and triumphs over these many years.

The Melbourne Medical School opened its doors to the first Australian medical students on 3rd March 1862, when William Carey Rees, Patrick Moloney and Alexander Mackie attended a chemistry lecture given by John Macadam in his own laboratory. We have certainly grown since then: in our first decade 23 doctors graduated, whereas over the last decade an average of 250 have graduated each year. Each of these practitioners will go on to make, in their own way, important changes in the lives of patients and communities throughout the world.

Recording the past is important to understanding the present and planning for the future. So it is most fitting that the museums in the Faculty of Medicine, Dentistry and Health Sciences—the Medical History Museum,

Henry Forman Atkinson Dental Museum and Harry Brookes Allen Museum of Anatomy and Pathology—are playing an intrinsic part in celebrating this anniversary together with the Ian Potter Museum of Art. The museums have brought together items from their respective holdings and other University collections under the theme *A Body of Knowledge*. The exhibitions incorporate items from other University of Melbourne cultural collections: artworks from the Ian Potter Museum of Art and rare books from the Baillieu Library.

The study of anatomy to advance medical knowledge has always travelled in tandem with those who seek to further our understanding of humanity through art. *The Anatomy Lesson*, on display at the Ian Potter Museum of Art explores the nexus of the interpretation of human anatomy from both these perspectives.

In *The Art of Teaching: Models and Methods* models, moulages, notebooks, photographs and illustrations from the Faculty's extensive collections demonstrate the evolution of biomedical teaching. Material has also been sourced from the archives of the clinical schools examining the beginnings of the role of these teaching hospitals and their relationship with Melbourne Medical School for the exhibition *The Art of Teaching: Clinical Schools*.

But interest in our history and collections will not cease with the sesquicentennial celebrations. There are plans to relocate the Medical History Museum, to increase accessibility to students, staff and the general public. This move will enable more of the collection to be displayed encouraging the study of medical history and increasing public access to this valuable resource.

The collections in the Faculty of Medicine, Dentistry and Health Sciences would not exist without the foresight and generosity of donors. Many alumni of the Melbourne Medical School, and others, have contributed material to these collections, greatly enriching their significance and providing a great legacy to the University of Melbourne.

Professor James Best

Head of the Melbourne Medical School

1. Giovanni Giuseppe Dal Sole

Reclining male (detail)

pencil, charcoal, red chalk on paper

Baillieu Library Print Collection, University of Melbourne

Gift of Dr J Orde Poynton 1959



INTRODUCTION

A Body of Knowledge

O sweet Queen-city of the golden South,
Piercing the evening with thy starlit spires,

I saw the parallels of thy long streets ...
With lamps like angels shining all a-row,
While overhead the empyrean seats
Of gods were steeped in paradisiac glow ...

On high to bless, the Southern Cross did shine,
Like that which blazed o'er conquering
Constantine.¹

So wrote the poet and physician, Thomas Moloney, in one of the earliest literary depictions of the evolution of 'Marvellous Melbourne'. Moloney's sonnet is one of the earliest of many strong bonds between Melbourne and its Medical School, for Moloney was one of those medical men and students who embarked upon the very first dissection class with the first Professor, George Britton Halford in 1863.

The foundation of the Medical School followed closely upon the arrival in Victoria of a sudden influx of people excited by the prospect of becoming rich in the goldfields. Amongst them were many medically trained men, who slipped

in and out of practice depending on the lure of more lucrative occupations. As a consequence, many early doctors and surgeons became significant figures in Melbourne society and politics, imbuing Victorian life with a distinctly medical flavour. Men such as William Clark Haines, a surgeon before arriving in Australia, became a member of the University Council and the first Premier of Victoria; Sir Francis Murphy, a member of the Royal College of Surgeons and the first Speaker of the Legislative Assembly of Victoria; and Sir James Palmer, Speaker of the Legislative Council and grand nephew of the painter, Sir Joshua Reynolds. Palmer had edited the four volumes of the anatomical works of John Hunter – just one of a number of connections between the Melbourne School and the Hunterian tradition.²

The fascination with the foreign body in the strange antipodean environment became an important theme of Melbourne life, both because of the enjoyment of the outdoor life offered by the climate, as well as the concomitant fear that such a climate could be potentially pathological to the more delicate European body.³ As people from all over the world came to this strange new environment, medical opinion frequently ruminated on the creation of a distinct Australian body. Marcus Clarke, an important

2. **Gustave Joseph Witkowski**

Anatomie iconoclastique Pt. 9 A movable atlas showing the bones and muscles of the hand. The hand.

Translated by James Cantlie. Bailliere, Tindall and Cox
1878–1888

book

Special Collections Baillieu Library



Melbourne literary figure, wrote the *Future of the Australian Race* in 1877, in which he imagined how the Australian environment would shape the Australian 'racial type'. As late as 1934, the Melbourne *Herald*, in reporting a speech given by John Cumpston (one of the University of Melbourne's most notable alumni and the Commonwealth Director-General of Health) on the development of the Australian people, reported:

From time to time discussion has risen as to the physical appearance of the typical Australian after the lapse of a few centuries. Will climate and other influences lead to the development of a race differing greatly from the stock of the British Isles? Will the Australian be 'tall and freckled and sandy', the true Cornstalk, or retain the physique of his forefathers?⁴

Thus the Melbourne Medical School became not merely a training ground for future medical practitioners, but also one of the key players in how this new experiment in the south was understood.

After the passing of the *Anatomy Act* in 1862, which licensed the University as the sole institution permitted to conduct human dissections, uncertainty dogged the first decades following the

foundation of the Medical School in the same year. Within twenty years, however, medicine had begun to flourish in the University and by the end of the 19th century, the Medical School was teaching over half the University's student population. The majority were male and students of medicine, but there were others who also attended anatomy classes at the University. In 1887 the first women entered the Medical School and were given a dissection room of their own, much to the irritation of some of the men.⁵ In 1897 dental students began studying anatomy at the Dental College but also attended dissections of the upper part of the body at the Medical School. The first diploma of massage began in 1907, with an important part of the course being the study of anatomy, although at least one enterprising masseuse (Eliza McCauley) inveigled herself into the dissecting room in the 1890s.⁶ The early dominant position established by the School in the University established a base from which changing fashions in education both within and outside were accommodated successfully.

From the beginning, the Medical School had taken the unusual step of making the course five years, instead of the usual four in other medical schools in Britain, and anatomy was to be taught for three rather than the normal two. In the student appraisal of the medical course, published

in 1898 in the University student magazine *Alma Mater*, the writer claimed that 'from the outset, dissections extended over three years, and hence the reputation of Melbourne graduates for knowledge of practical anatomy.'⁷ Anatomy and pathology, along with physiology, formed the bedrock for preclinical medical education for over half a century. The medical correspondent for *Alma Mater* reported in 1896: 'The old prophecy is again fulfilled, 'Where the carcass is, there shall the eagles be gathered together.' Dissecting is probably the most important of a student's work'.⁸ And it was not only important but very time consuming. In the 'medical notes' in August 1897 for *Alma Mater*, the correspondent reported:

The second 'vac' is now upon us, and if one long, weary, all-day 'dissect' means a holiday, well then, we are having a high old time ... the stillness of the dissecting room, pregnant with the fates of so many, is only broken by the occasional block falling on the floor.⁹

A shortage of cadavers bedevilled the study of anatomy in the dissection room from the beginning until well into the twentieth century. Harry Brookes Allen overcame the problem of this shortage of material for pathology by holding classes at the Melbourne Hospital morgue.



3. **Franz Josef Steger**
Model of head and neck (dissected) to reveal the nasal concha, tongue, submandibular gland, thyroid gland, jugular vein and carotid artery c1900
gypsum, paint
Harry Brookes Allen Museum of Anatomy and Pathology

Early attempts to source cadavers from the North Melbourne Benevolent Asylum created a public stir, but, despite this, for the period up until the 1950s the cadavers continued to be sourced from the institutions for the poor and disadvantaged, after which time body donation became the major source.¹⁰

From 1862 until the appointment of Peter MacCallum to the Chair of Pathology in 1925, the key preclinical subjects of anatomy and pathology were controlled by just three men (along with part-time and short term assistance from the members of the profession). From the establishment of the School Halford taught physiology, anatomy and pathology until 1882 when Allen was appointed Professor of Descriptive and Surgical Anatomy and Pathology, leaving physiology to Halford.¹¹ Thus for the first 20 years of the School Halford had the Herculean task of teaching all the preclinical subjects, whilst also attempting to conduct research and earn extra money in outside practice to support his large family. This proved too much for him and students in his later decades saw a man weary of the task. As the eminent surgeon, Alan Newton later remarked, 'Halford made Melbourne and Melbourne marred Halford'.¹²

Allen was principally a pathologist and a medical administrator with wide interests in the

health and development of the community. He was a leading figure in medical society in Melbourne and played a major part in the introduction of an effecting sewerage system for the city—which had been characterised in contemporary humour as 'Smellbourne'. As the first native-born Professor at the University he occupies a special place. As 'L' wrote of him in 'Professorial Sonnets' in 1899:

Hail, native-born, of Alma Mater's brood
The first to climb the professorial chair!
Well pleased is she to leave to Allen's care
The budding medicals. From suckers rude
He grows those flowers that – with gold
guineas brewed –
Distil a healing balm. His virtue rare
Oft warns his men free-visions to beware
With zeal for learning and mankind imbued.¹³

The student magazines regularly published a significant volume of Allen's highly patriotic poetry:

When shadows fall,
And cares surround,
To you I turn,
Ye gum-trees tall,
And lessons sound,
From you I learn.¹⁴

Whilst full of praise for Allen's teaching of pathology, *Speculum* was frequently critical of the anatomy course, most particularly the scarcity of cadavers and teaching aides and the quality of the lectures. In 1889 'reformer' wrote that:

in a large hall containing from fifty to upwards of a hundred students, we have a Professor with perhaps a carpal bone, or one of the small bones of the skull, and on these he delivers a very learned disquisition, while his audiences are for the most part dozing contentedly, or endeavouring with praiseworthy energy to distinguish little protuberances and depressions which it would take Sam Weller's 'pair o' patent double million magnifying gas microscopes of extra power' to detect at such distance.¹⁵

It was not until the Royal Commission on the University 1902–04 that Allen's Chair was split leaving him with Pathology and creating a Professorship of Anatomy to address the problems faced by the Medical School. The new Chair of Anatomy was filled in 1906 with the arrival of Richard Berry from the University of Edinburgh, where he had been the student of the famous anatomist William Turner. Although there clearly were problems with the teaching of the course

throughout the nineteenth century, Berry (although having a difficult relationship with Allen) wrote later that:

Allen never had a chance ... when I got there I found Allen engaged in the impossible task of teaching both anatomy and pathology ... Allen got over some of his difficulties by the ingenious method of teaching anatomy in the post-mortem room, hence the forlorn appearance of the dissecting room as I first saw it.¹⁶

First, Berry reformed and reinvigorated the anatomy course. As *Speculum* commented in 1906:

Our anatomy is now no longer dry bone,
Since Prof. Berry has come to expound it;
For, in some strange poetical way of his own
He has weaved graceful garlands around it.¹⁷

Berry also became a major public figure in the newly formed nation of Australia, campaigning tirelessly for eugenic reforms, including the sterilisation of those he felt were inefficient members of society. Anatomy and pathology became central to the argument about the development of the nation both within the University and the wider society.

Museums were central to the teaching of anatomy and pathology. In fact, the collection of anatomical and pathological specimens predated the foundation of the Medical School. In 1859 Dr Shearman Ralph, subsequently and for a long time President of the Microscopical Society of Victoria, was appointed Collector of Anatomical, Physiological, Pathological and Botanical specimens. For this task, he conducted dissections at the Melbourne Hospital.¹⁸ In September 1898, just over seven years before Richard Berry arrived to take up the post of Professor of Anatomy, the Melbourne collection was described thus:

The museum occupies a room 60 x 40 with a wide gallery all round, the gallery being devoted to specimens of general pathology, placed in wall-cases, while the ground floor has long cases down the centre for anatomical models and specimens, and cases in bays under the gallery containing the collection illustrating special pathology. A separate cabinet is provided for calculi. There are about 5000 specimens in the museum, some being the remains of those brought from England by Professor Halford, others gleaned from various sources in the olden days, but the mass of the collection has been brought together by Professor Allen, in his capacity as pathologist to the Melbourne Hospital.¹⁹

When he arrived Berry complained that the anatomy department was bereft of such material and he set about creating a collection in the renovated and enlarged anatomy building. Allen contributed to Berry's new museum and the present Harry Brookes Allen Museum of Anatomy and Pathology is based on these two collections.²⁰ It was Berry's collection of anthropological material that was to prove controversial from the 1970s.²¹

In 1929 Berry outlined the pre-clinical course in Anatomy:

Students in the dissecting room are divided into small groups under the charge of a part-time demonstrator who attends two hours a day for two days a week. With him they discuss their difficulties and from him they receive their tuition the students dissected five mornings a week during the Anatomy course.²²

This was backed up with a weekly 'didactic' lecture for the whole junior class 'by means of lantern slides and diagrams' but without dissected parts because of the size of the theatre. Also for one hour each week, the students were 'introduced by the didactic lecture, lantern, and microscope to general principles underlying the cell as the unit of construction ... and to histological structure

generally. The third non-dissecting hour of the week was given over to embryology and was not compulsory after.²³

The study of the body in health and disease was at the centre of the development of the young and developing society of Melbourne, although not just in the creation of a medical profession. As a contributor to *Speculum* wrote in 1908:

A unique feature of Australian Universities is the prominence of the medical schools, both in number of students and in public estimation. This is most notable in our own University. Nor is it to be wondered at: ... The work of the medical man in a modern community is more and more recognised to be the fashioning from the haphazard materials available of a race of such men.²⁴

The study of the human body, both its underlying anatomy and physiology, as well as its adaption and operation in the antipodean milieu, has been a vital activity in the way Australians have both developed a distinctive identity and understood their place in the world. For one hundred and fifty years the Melbourne Medical School has led that endeavour.

Ross L Jones

- 1 Patrick Moloney, *Sonnets – Ad Innuptam*, in Douglas B W Sladen (ed), *Australian Poets: 1788–1888*, (London: Griffith, Farran, Okeden & Welsh, 1888), pp. 44-45.
- 2 Richard Stawell, 'The Foundation of a Medical School and the Progress of Medical Education: the Halford Oration' *Medical Journal of Australia*, 3 January 1931, p. 3.
- 3 Warwick Anderson, *The Cultivation of Whiteness: Science, Health and Racial Destiny in Australia*, Melbourne University Press, Carlton South, 2002.
- 4 *Melbourne Herald*, 5 September 1934.
- 5 *Speculum*, no. 21 June 1890, p. 95.
- 6 Aura Forster, 'Physiotherapy: a response to challenge', *Australian Journal of Physiotherapy*, 21: 4 (1975), p. 125.
- 7 *Alma Mater*, vol iii, no. 6, September 1898, 'Brownless Memorial Supplement, being a Special Medical Supplement', p. 16.
- 8 *Alma Mater*, vol. 1, no. 5, May 1896, p. 15.
- 9 *Alma Mater*, vol. 1, no. 5, May 1896, p. 15. Grey and Ellis were the textbooks.
- 10 Ross L Jones *Humanity's Mirror: 150 Years of Anatomy in Melbourne*, (Haddington Press: Melbourne, 2007), chapter 4; Ross L Jones, 'Cadavers and the Social Dimension of Dissection' in Sarah Ferber and Sally Wilde (eds) *The Body Divided: Human Beings and Human Materials in the History of Medical Science*, (Aldershot: Ashgate, 2012)
- 11 The eminent physiologist Charles Martin effectively took over Halford's teaching from 1896 to 1903, after which, from 1904 to 1938, William H Osborne was Professor of Physiology.
- 12 Alan Newton, 'On Surgical Education: the Halford Oration', *Medical Journal of Australia*, 9 January 1937, p. 42.
- 13 *Alma Mater*, vol. 5, no. 3, June 1899, p. 63.
- 14 H. B. Allen, 'Earth and Sky', *Alma Mater*, vol. 6, no. 4, July 1899, p. 35.
- 15 *Speculum*, no. 16, January 1889, pp. 14-15.
- 16 R. J. A. Berry, *Chance and Circumstance*, unpublished autobiography, University of Melbourne Medical Library, 1954, p. 112.
- 17 *Speculum*, no. 67, December 1906, pp. 120f.
- 18 H. B. Allen, *University of Melbourne, Medical School Jubilee 1914*, Ford, Carlton, 1914, p. 5.
- 19 *Alma Mater*, vol iii, no. 6, September 1898, p. 25.
- 20 Kenneth F Russell, *The Melbourne Medical School, 1862–1962*, Melbourne University Press, Carlton South, 1977, p. 105.
- 21 Ross L Jones, 'Medical Schools and Aboriginal Bodies' in Shannon Faulkhead and Jim Berg with Lynette Russell, Ross L. Jones and Jason Eades, *Power and Passion: Our Ancestors Return Home*, (Melbourne: Koorie Heritage Trust, 2010)
- 22 23 R. J. A. Berry, 'Department of Anatomy and Histology, University of Melbourne Medical School', *Methods and Problems of Medical Education*, Seventeenth Series, The Rockefeller Foundation, New York, 1930, pp. 8-9.
- 24 *Speculum*, no. 72, September 1908, pp. 76-7.



THE ANATOMY LESSON

THE ANATOMY LESSON

The anatomist James Drake, in the preface to his 1717 work *Anthropologia nova*, warns of the difficulties that lie before the prospective author:

he may find perhaps that he is unqualified for drawing consequences and conclusions, that the Head is not altogether so ready as his Hand, nor his Reason so easy to the managing as his dissecting knife.²⁵

In thinking about the various ways in which anatomy connects to art, I found Drake's words to be prophetic. Art and anatomy share a long history of imagining and describing the body.²⁶ It is a history which is complex and rich, and which resists easy categorization.

Many collections of objects, artworks, books and prints have found their way into the collections of the University in the 150 years since the Medical School began. From these raw materials, this exhibition has been constructed somewhat in the manner of Dr Frankenstein, who sought out body parts in dark places with which to make his creature. This exhibition shows that artists too are not so easy to manage as a dissecting knife,

even when employed to illustrate anatomical texts. From the evidence of these works, both historical and contemporary, it would seem that artists tend not to make work about anatomy but rather to make work with anatomy *in mind* leaving ample room for their own obsessions and interests to rise to the surface.

Sally Smart is an artist whose *Head* is entirely as ready as her *Hand* and the exhibition takes its title from her work of 1995 *Anatomy Lesson* (Fig. 4). Smart has pulled apart Rembrandt's original 1632 work *The Anatomy Lesson of Dr Nicolaes Tulp*²⁷ and then cunningly remade it – sewing and suturing together the elements and lightly pinning them to the wall along with Rorschach blots, phrenology bumps, x-rays, and a full-bellied honey ant. Like many artists in the early 1990s, Smart was looking closely at the body to explore how identity is held loosely together through gender, pattern, social convention, psychology and chance.

In *Anatomy Lesson*, the women have invaded the dissection room. They are without heads or bodies, and while their presence is strong their dresses are empty – although on second glance we suspect that they are intelligent by the blue of their stockinged legs.

Page 14:

4. Sally Smart

Anatomy lesson 1995

cotton, synthetic polymer paint, watercolour, gouache, ink, charcoal, wooden dowel on paper and canvas, 6 components
The Vizard Foundation Art Collection of the 1990s, acquired 1995.
On loan to the Ian Potter Museum of Art, the University of Melbourne
© Sally Smart. Reproduced with permission from the artist

Previous page:

5. Johannes Pieter de Frey after Rembrandt van Rijn

The anatomy lesson 1798

etching on paper
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959



6. Vivienne Shark LeWitt

Bloody hell 1994

oil on canvas

The Vizard Foundation Art Collection of the 1990s, acquired 1994.

On loan to the Ian Potter Museum of Art, the University of Melbourne

© Vivienne Shark LeWitt.

Reproduced with permission from Roslyn Oxley 9 Gallery

They gesture and point into the body on the table, leaving a stray finger lying on the cover. Well, it looks like a finger but it's hard to be sure.

The idea of dissection as a metaphor is explored by Barbara Maria Stafford in her 1991 text, *Body Criticism*, a book much admired by Smart when she was formulating her own methodology for using the body to creatively uncover and open up conventional metaphors for thinking about the world.

Stafford finds that art and medicine have historically had much in common:

This push and counter-pull between the exponents of depth or surface was evinced in those two profoundly related practical professions, the fine arts and medicine. Both were devoted to a discriminating observation of signs and symptoms, contextualized pattern recognition, and an informed and refined sensory judgement of appearances and looks.²⁸

The painting by Barbara Hepworth *The Beginning* 1948 (Fig. 7), on loan to the University from the Garnett Passe and Rodney Williams Foundation, is part of a series of

works depicting an operation known as 'fenestration'. The artist met the Australian ear nose and throat surgeon, Garnett Passe through a mutual friend, the surgeon Norman Capener. Passe had perfected the fenestration technique and in 1948 Hepworth attended and sketched a number of operations performed by him at the London Clinic.

In an oft-quoted passage, the artist identifies what captured her creative attention in the operating theatre:

unity of idea and purpose dictated a perfection of concentration, movement, and gesture, and secondly by the way this special grace (grace of mind and body) induces a spontaneous space composition, an articulated and animated kind of abstract sculpture very close to what I had been seeking in my own work.²⁹

It's not simply that she equates the hand and eye of the surgeon with the hand and eye of the sculptor. As an abstract artist she was particularly attuned to the way in which the configuration of the space intensifies the sensory qualities of the experience.



7. Barbara Hepworth

The beginning 1948

oil and pencil on board

On loan to the Ian Potter Museum of Art

from the Garnett Passe and Rodney Williams Foundation

© Bowness, Hepworth Estate

Barbara Hepworth shared with her fellow sculptor Henry Moore a love of early Renaissance volumetric modelling particularly in the work of Masaccio.

The modern relationship between art and anatomy had its origins in 15th century Italy with artists like Masaccio who were the forerunners of the return to naturalism and perspective in painting. This was a revolution in the imaging of the human body, which was just as momentous in its time as the digital innovations of our own period. The depiction of the human body and its underlying anatomy were central to this cultural and scientific shift. By the middle of the 15th century the artist/anatomist was well established and, according to Vasari,³⁰ artists such as Pollaiuolo, Leonardo, Michelangelo, Raphael and Durer all had access to cadavers for dissection and study.

By 1543, when Andreas Vesalius published his wonderfully illustrated text *De humani corporis fabrica*, medical publishing began to take advantage of the emphasis on anatomical drawing, which had become an essential part of the training of artists in Europe. In the decades which followed and into the 17th century, medical texts often re-used and adapted the images from Vesalius with the added refinement of copper-plate engraving.

The image from John Browne's *Myographia nova* of 1698 (Fig. 8) is characteristic of this borrowed style. The anatomical subject matter has been upstaged by the artist who diverts and distracts the viewer with an incongruous garden setting and a disconcerting display of attitude on the part of the grinning cadaver. In a process of translation from drawing to etching, from copy to copy, any number of zombie-like figures wander the anatomical texts of the period, tendons trailing, eyeballs fixed in a constant expression of surprise and indignation. As Jonathan Sawday notes,³¹ many gesture in a way which connects them to religious imagery while others are posed in the manner of classical sculpture, the *Apollo Belvedere* or *Hercules and Antaeus* — but without skin.

Anatomical texts usually began with the gradual peeling back of the skin to reveal the muscles and skeleton before delving into the organs and abdominal regions in more detail. As Mario Periola points out, this convention contributed to an idea of the body as being contained within a series of fleshy outer garments.³² We see this tendency in illustrations such as those by Gerard de Lairesse in William Cowper's 1750 re-packaged version of Goffredo Bidloo's

8. John Browne

Myographia nova 1698

engraved book plate

Baillieu Library Special Collections, The University of Melbourne





9. **William Cowper**

Anatomia corporum humanorum centum et uiginti tabulis 1750

engraved book plate

Collection of the Royal Australasian College of Surgeons, Melbourne



10. **Juan Davila**

Indigenous angel with Matisse background 1983

oil, enamel, knitted wool and silver earring on canvas

The Vizard Foundation Art Collection of the 1990s, acquired 1995.

On loan to the Ian Potter Museum of Art, the University of Melbourne

© Juan Davila. Licensed by Kalli Rolfe Contemporary Art



Anatomia humani corporis of 1685. The artist, known for his classical sensibility, draws the separated muscles of the calf as if they were a series of elegantly draped furnishings aligning their thick folds with the delicately drawn cloth which curves around the lower leg.

Other examples of the sensory effect of the image overpowering the coolness of scientific objectivity are seen in the extraordinarily beautiful anatomical engravings by the Netherlandish artist Jan Wandelaar. These were designed to accompany texts by the anatomist, Bernhard Albinus. Albinus collected parts from many different bodies in order to create a perfect male specimen. In the image of ribs (Fig. 11) from his *Tabulae ossium humanorum* of 1753 the floating coracle of bone appears to contain within it the lightness of air and the regularity of breath.

Plates from Albinus' most famous text *Tabulae sceleti et musculorum coporis humani* of 1747 were included in many subsequent anatomical texts for medical students and also in numerous artists' handbooks of the human body. Students also drew from casts of antique sculpture and only when they demonstrated proficiency in copying were they allowed to draw from life models.

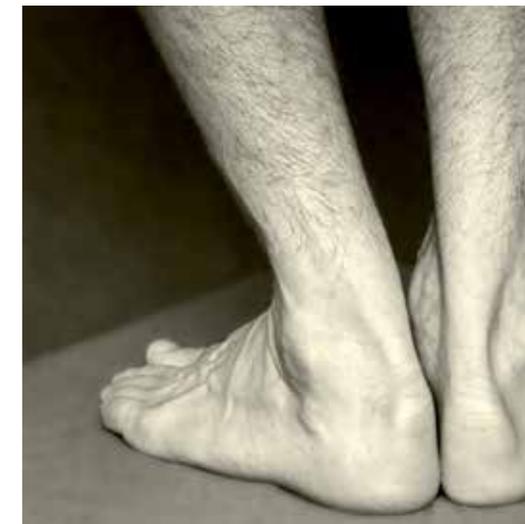
11. **Bernhard Siegfried Albinus**
B S Albinus Tabulae ossium humanorum
 Leidae: Apud J et H Verbeek 1753
 engraved book plate
 Special Collections Baillieu Library

Students from the National Gallery School (now the Victorian College of the Arts) from the time of George Folingsby³³ were also encouraged to attend anatomy classes at the University.

The student works from the early 20th century in the collection of the Victorian College of the Arts by artists such as Hugh Ramsay,³⁴ George Coates and Constance Winifred Honey are strangely moving in their intense youthful focus on the figure. However, it is often the slight errors in anatomy which give the image an unsettling edge. George Coates in his *Life study, seated man, half-length, from side* (1893) seems to misjudge the length of the forearm and, ending it too soon, is compelled to give the figure an enormous long flipper more like a foot which is clasped in a tense grip by the other more conventional hand.

The feet and calves of Terence Bogue's black and white photographs *Penumbra (i)* and *(ii)* (2012) are, in their dusty graphite shadows, also somehow reminiscent of the life drawing class. If they share a certain classical austerity with Albinus's slender 18th century models it is a hairy-legged classicism. Bogue shows us scars and hollows, rivers of veins and tectonic movements of skin and muscle.

12. **Terence Stewart Bogue**
Penumbra (i) 2012
 C type photograph
 Collection the artist
 © Terence Stewart Bogue
 reproduced with permission from the artist



13. **Terence Stewart Bogue**
Penumbra (ii) 2012
 C type photograph
 Collection the artist
 © Terence Stewart Bogue
 reproduced with permission from the artist

There is an unexpected beauty in this textured landscape which is heightened by the elegant formal composition of angles and dark wedges.

Another echo from 17th century anatomy is the écorché or flayed figure, which as a plaster cast became a staple of art schools. These well-muscled creatures were the descendants of human cadavers such as the one shown in the hands of an impassive demonstrator on the right of the Cornelis Cort engraving *Practitioners of the Visual Arts* (1578) (Fig. 23).³⁵ In the engraving by Melchior Meier of *Apollo flaying Marsyas, and the judgement of Midas* (1581) (Fig. 21) on the other hand, Apollo, God of Music and Medicine, is shown practicing both his arts. As an example and a warning he holds up the envelope of skin. Marsyas, in challenging Apollo to a musical competition, has fallen victim to the God's dissecting knife. His skin, the boundary between himself and the world is stripped away and he dies in agony from failing to recognize the division between himself and the exacting god.

Stelarc is an artist who, if not directly challenging the gods, is certainly pushing the boundaries of his own body. In documentation photographs for the suspension events *Sitting/swaying: event for rock suspension* (1980),

and *Inclined suspension* (1979), we see the artist hanging from a series of hooks pushed through the skin. These 'suspension' works are only part of a complex ongoing investigation by Stelarc into the future of human anatomy. He sees the body as a 'structure to be monitored and modified'³⁶ and uses his own flesh and form as an experimental field. While the images are not to be confused with the actual event, the abstract qualities of shape and line do activate the photographs in a way that suggests something of the tension generated in the space when the forces of gravity are set against the flexibility and strength of the human skin during the event.

In his 1994 work, *Body print F1* (Fig. 14) Gordon Bennett pressed his painted body onto two sheets of white paper. The black mark or trace of the human body on a cleared white ground draws our attention to the strong correlation between the skin of the paint and the skin of the body.

The artist here brings to mind our country's history of invasion and violence in an indirect yet powerful and moving way, perhaps because it is the flesh of a human being that has made this mark, the pressure of which still resonates.

14. **Gordon Bennett**

Body Print F1 1994

synthetic polymer paint on paper

The Vizard Foundation Art Collection of the 1990s, acquired 1995.

On loan to the Ian Potter Museum of Art, the University of Melbourne

© Gordon Bennett, image courtesy the artist and Sutton Gallery, Melbourne



In recent years digital imaging in medicine, as in art, has changed the way the body is seen – turning what seems solid into a disembodied projection of pixels. The body has literally disappeared into the world of light.

In her work *Scan* (2012) the artist Nina Sellars uses a QR code to link a wall drawing – a bug eyed cavernous cross-section of the brain – to an animation of a series of MRI scans of her own brain taken after surgery some years ago. As we peer into a smart phone to look at the grey flickering transmission constantly moving and re-setting itself, we are left to wonder if there is anything left of the anatomical body in this network of electronic pulses and abstract images. Sellars has made a particular study of Renaissance anatomy and drawing and is also trained in anatomical dissection. The artist's personal and cultural history converges in this work, which is hauntingly, barely present in the gallery space.

This skin between us (2009–12) (Fig. 15) is a dance/video work, which also begins by separating the representational and conscious elements from the non-representational and unconscious micro-movements of the body.

Choreographer, Siobhan Murphy³⁷ and video artist Dominic Redfern filmed the two dancers (Michaela Pegum and Joanne White)



15. **Siobhan Murphy and Dominic Redfern**
This skin between us (production stills) 2009–12
 multi-channel video installation (6.30 min duration)
 Dancers: Joanne White and Michaela Pegum
 Collection of the artists
 © Siobhan Murphy and Dominic Redfern
 Reproduced with permission from the artists



speaking and listening to one another. In collaboration with the dancers, Murphy then developed a choreography based on the small peripheral gestures and inflections of their hands, throats, lips and eyes. Murphy explains:

In line with many traditions of bodywork and more recently neuroscientists such as Damasio, I hope this work suggests a corporeally dispersed consciousness. Our installation is like an exploded diagram of that which it depicts, namely the intimate kinaesthesia of communication. The magnifying effect of the close video footage cracks open and displays aspects of embodied selfhood that otherwise go unnoticed. A central tenet of the work is that these communicative gestures, these unnoticed aspects of our physical lives betray deep emotional content.³⁸

Ruth Hutchinson is a contemporary artist who specialises in a particular kind of restrained, often beautiful work, which is scientific in appearance but frequently contains an emotional or psychological kickback. In her work *An agglomeration of innards* (2012), the entrails are appropriately found contained within another work, *Receptacle for breathing*

16. **Ruth Hutchinson**
Neural tap 2006
 bronze, silicon rubber, leather, metal
 The Michael and Janet Buxton Collection
 © Ruth Hutchinson
 Image courtesy the artist and Sutton Gallery, Melbourne

new life into old bones (2012). This is a giant cavity with four bronze-cast back-bones supporting the glass shelves of its interior. On closer inspection we notice that as well as brains there is a heart and lungs — this is an artwork that could almost sustain life.

The flesh of the heart is invisible but we can see the outer layer, which is a knitted shimmering membrane. The artist has not forgotten the enlightenment discovery that the heart is a pump, and a crank handle and gears transform this strange reliquary object into a baroque machine. While nearby in their own transparent vessel, the delicately worked bronchial tubes are made terrible by floating red fibres which are strange medieval flowers of blood.

This sort of impossible anatomy arises when artists bump up against the edges of science.³⁹ In her work *The revolution of the brainstem* (2012) (Fig. 17) Hutchinson situates the human brain at the centre of all curiosity. The brain is the ultimate container for personal knowledge, and in Hutchinson's hands we are made aware of the changeable and elusive nature of the mind.

Hutchinson gives a physical form to fleeting things, making visible the invisible workings of human consciousness in all its chaotic poetry.

Ruth Hutchinson

(Clockwise from top left)

17. *The revolution of the brainstem* 2012

wax, wood, brass, glass

18. *An agglomeration of innards* 2012

(detail work in progress)

19. *Cerebral slither* 2009–2010

ceramic, acrylic paint, timber

Collection the artist courtesy Sutton Gallery, Melbourne

© Ruth Hutchinson. Image courtesy the artist and Sutton Gallery, Melbourne

Neural Tap (2006) (Fig. 16) is similarly rich in imagery, bringing to mind a metaphor for knowledge from Plato's *Theaetetus*.

So let us now suppose that in the mind of each man there is an aviary of all sorts of birds — some flocking together apart from the rest, others in small groups, others solitary, flying anywhere and everywhere.⁴⁰

The ghost of Plato drifts through the history of anatomy and art. It was partly through the revival and adaption of Platonic thought in the Renaissance that mathematics and the sciences began to flourish. Even the motto, *Know thyself* which appears so regularly in anatomical texts and illustrations has its origins in Plato's description of its adoption by Socrates from an inscription on the temple of Apollo at Delphi. It is in this idea of *Know thyself* that art and the medical sciences will continue to intersect. When it comes to imaging the body, art will always be locked in a dance with science, respecting it, troubling it, sometimes defying it and likewise (while we still have bodies) medicine will have to take account of what it is to be an emotionally complex, mysterious, unreliable human.

Jennifer Long



- 25 James Drake, *Anthropologia nova*, printed for W. Innys London, 1717 Vol. 1 p. iv.
- 26 Two notable exhibitions on this theme are Martin Kemp and Marina Wallace, *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now* Hayward Gallery, London, 2000 and Deanna Petherbridge and Ludmilla Jordanova, *The Quick and the Dead: Art and Anatomy*, Hayward Gallery, London 1997.
- 27 Rembrandt van Rijn, Netherlands (1606–1669) *The Anatomy Lesson of Dr Nicolaes Tulp*, 1632, oil on canvas 216.5 x 169.5 cm, Mauritshuis, The Hague.
- 28 Barbara Maria Stafford, *Body Criticism; Imaging the Unseen in Enlightenment Art and Medicine*, MIT Cambridge Massachuetts, 1994, p. 39.
- 29 Barbara Hepworth, *A Pictorial Autobiography*, Tate, London, 1970, p. 10, quoted in Kevin Kane, 'The surgical art of Barbara Hepworth and the Garnet Passe and Rodney Williams Foundation,' *ANZ Journal of Surgery*, Royal Australasian College of Surgeons, Melbourne, 2010 p. 910.
- 30 Georgio Vasari, *Lives of the Painters, Sculptors and Architects*, New York, 1996.
- 31 Jonathan Sawday, *The Body Emblazoned: Dissection and the Human Body in Renaissance Culture*, Routledge, London and New York, 1995, pp. 117-119.
- 32 Mario Picone, 'Between clothing and nudity', in *Fragments for a history of the Human Body; Part two*, Michel Feher, (ed) Zone, New York, 1989, p. 258.
- 33 George Frederick Folingsby (1828–1891) Director, National Gallery of Victoria and Master, School of Art 1882–1891.
- 34 Hugh Ramsay's brother was the famous Australian surgeon John Ramsay.
- 35 The prints in this exhibition are all from the collection donated to the Baillieu Library in 1959 by the physician and medical scientist, Dr. John Orde Poynton.
- 36 'The Body Obsolete: Paul McCarthy Interviews Stelarc,' *High Performance* 6, No. 4, Issue 24 (1983), p. 18, quoted in Amelia Jones, 'The Insistent Return of the Flesh', in *Stelarc, the monograph*, MIT, Cambridge, Massachusets and London, England, 2007, p. 104.
- 37 Siobhan Murphy has recently completed a PhD in Choreography at the Victorian College of the Arts, University of Melbourne.
- 38 Correspondence with the Author, February, 2012.
- 39 Ruth Hutchinson has been interested in Anatomy since the 1980s when she studied it at Melbourne University as part of a degree in Occupational Therapy at the Lincoln Institute.
- 40 Plato, *Theaetetus*, Translated by Benjamin Jowett, (197:d) <http://ebooks.adelaide.edu.au/p/plato/p71th>, accessed 26 July, 2012.



20. **Hendrik Goltzius**
Calpurnius 1586
engraving on paper
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959

LIST OF WORKS

Artist unknown

Foot from a figure (600 BCE)
ceramic, 6.0 x 6.6 cm
The University of Melbourne Art Collection. Classics and Archaeology Collection. Gift of Peter Chaldjian, 1995 1995.0098

Gordon Bennett Australia (b1955)

Body Print F1 1994
synthetic polymer paint on paper
160.0 x 120.0 cm (2 sheets)
The Vizard Foundation Art Collection of the 1990s, acquired 1995.
On loan to the Ian Potter Museum of Art, the University of Melbourne

Terence Stewart Bogue Brazil (b1945)

Penumbra (i) 2012
C type photograph, 51.0 x 51.0 cm
Collection the artist

Terence Stewart Bogue Brazil (b1945)

Penumbra (ii) 2012
C type photograph, 51.0 x 51.0 cm
Collection the artist

Rupert Bunny Australia (1864–1947)

Untitled
pencil on paper, 35.5 x 25.2 cm
The University of Melbourne Art Collection. Gift of the Bunny Estate 1948 1948.0315.000.A.000.B

Rupert Bunny Australia (1864–1947)

Untitled
pencil on paper, 19.3 x 31.8 cm
The University of Melbourne Art Collection. Gift of the Bunny Estate 1948 1948.0319

George J Coates Australia (1869–1930)

Life study, seated man, half-length, from side 1893
oil on canvas, 69.2 x 56.2 cm
Victorian College of the Arts Collection 0000-008

Juan Davila Chile (b1946)

Indigenous angel with Matisse background 1983
oil, enamel, knitted wool and silver earring on canvas
113.0 x 109.0 cm (approx.)
The Vizard Foundation Art Collection of the 1990s, acquired 1995.
On loan to the Ian Potter Museum of Art, the University of Melbourne

Barbara Hepworth England (1903–1975)

The beginning 1948
oil and pencil on board, 27.0 x 28.0 cm
On loan to the Ian Potter Museum of Art from the Garnett Passe and Rodney Williams Foundation

C Winifred Honey Australia

(1892–1944)
Life study, seated man, three quarter length, from back c1910
oil on canvas, 88.0 x 54.0 cm
Victorian College of the Arts Collection 0000-271

C Winifred Honey Australia

(1892–1944)
Life study, seated man, three quarter length from back c1910
oil on canvas, 90.0 x 73.0 cm
Victorian College of the Arts Collection 0000-272

Ruth Hutchinson Australia (b1963)

and **Ian Wells** Australia (b1967)
Receptacle for breathing new life into old bones 2012
glass, bronze, wood
152.4 x 143 x 45.4 cm
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

An agglomeration of innards 2012
multiple components, variable dimensions
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

The revolution of the brainstem 2012
wax, wood, brass, glass
40.0 x 40.0 x 40.0 cm
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Eye constellation 2010
watercolour on vellum 12.0 x 15.0 cm
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Eye constellation 2010
watercolour on vellum 4.0 cm (diam)
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Eye constellation 2010
watercolour on vellum 4.0 cm (diam)
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Cerebral slither 2009–2010
ceramic, acrylic paint, timber
12.0 x 18.0 x 15.0 cm
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Mind entrapment 2006
bamboo, plywood, paper, watercolour
variable dimensions
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)

Neural tap 2006
bronze, silicon, rubber, leather, metal
40.0 x 23.0 x 22.0 cm
The Michael and Janet Buxton Collection

Ruth Hutchinson Australia (b1963)

In and out of orbit 2006
plywood, tagua nut, paper, colour pencil, variable dimensions
Collection the artist courtesy Sutton Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Eye examination (replica) 2006
found object, paper, graphite, plywood,
card, inkjet print, colour pencil, stainless
steel, variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Eye examination (receptacle) 2006
found object, inkjet print, colour pencil
variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Eye examination (fold out) 2006
card, inkjet print, colour pencil,
stainless steel, variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Articulated appendage 2006
found objects, bamboo, vellum, latex,
felt, cotton, inkjet print, watercolour,
paper, graphite and metal, variable
dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Pull appendage 2006
inkjet print, watercolour, paper, metal
variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Perforated appendage 2006
inkjet print, variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Insert appendage 2006
graphite, vellum, paper, metal
variable dimensions
Collection the artist courtesy Sutton
Gallery, Melbourne

Ruth Hutchinson Australia (b1963)
Sympathetic ear 2005
graphite on paper, 75.5 x 80.5cm
Collection of John and Irene Sutton

Siobhan Murphy Australia (b1974)
and **Dominic Redfern** Australia (b1970)
This skin between us 2009–12
dancers: Michaela Pegum and
Joanne White
multi-channel video installation
variable dimensions, 6.30 minutes
Collection of the artists
The artists would like to acknowledge
the assistance of the Besen Family
Foundation in the making of this work.

Hugh Ramsay Australia (1877–1906)
Untitled (Seated girl) c1896–98
oil on canvas on board, 95.2 x 70.1 cm
The University of Melbourne Art
Collection. Gift of Melbourne High
School to Melbourne Teachers College
1965
1965.0018

Hugh Ramsay Australia (1877–1906)
Life study, boy's head, from back 1897
oil on canvas, 30.1 x 25.3 cm
Victorian College of the Arts Collection
0000-252

Hugh Ramsay Australia (1877–1906)
Sheet of studies of hands 1894
pencil on paper on board
57.0 x 84.5 cm
Victorian College of the Arts Collection
0000-239

Nina Sellars Australia (b1971)
Scan 2012
(Graphic wall image) laser cut adhesive-
backed matte vinyl film, which forms a
hyperlink to an online animation that
comprises MRI (magnetic resonance
imaging) scans of the artist's brain
(Graphic wall image) 140.0 x 97.5 cm
Collection the artist

21. Melchior Meier

Apollo flaying Marsyas and the judgment of Midas 1581
engraving on paper
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959

Vivienne Shark LeWitt Australia
(b1956)
Bloody hell 1994
oil on canvas, 137.0 x 86.0 cm
The Vizard Foundation Art Collection
of the 1990s, acquired 1994.
On loan to the Ian Potter Museum
of Art, the University of Melbourne

Sally Smart Australia (b1960)
Anatomy lesson 1995
cotton, synthetic polymer paint,
watercolour, gouache, ink, charcoal,
wooden dowel on paper and canvas,
6 components, 244.0 x 335.0 cm (irreg.)
The Vizard Foundation Art Collection
of the 1990s, acquired 1995.
On loan to the Ian Potter Museum
of Art, the University of Melbourne

Giovanni Giuseppe Dal Sole Italy
(1654–1719)
Reclining male
pencil, charcoal, red chalk on paper
24.0 x 34.1 cm
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.5597.000.000

Stelarc Cyprus (b1946)
Sitting, swaying: event for rock suspension
Tamura Gallery, Tokyo 1980
silver gelatin photograph
40.5 x 60.3 cm (image)
Tamera Davisa (Photographer)
The University of Melbourne Art
Collection. Purchased 1980
1980.0200

Stelarc Cyprus (b1946)
Inclined suspension
Tamura Gallery, Tokyo 1979
silver gelatin photograph
40.8 x 60.5 cm (image)
Kenji Nozawa (Photographer)
The University of Melbourne Art
Collection. Purchased 1980
1980.0198



John Trinick Australia (1890–1974)
Study, male figure, leaning, standing c1920
pencil on paper, 58.0 x 38.2 cm
The University of Melbourne Art
Collection. Gift of Harold Trinick 1997
1997.0094

Charles Wheeler Australia (1880–1977)
*Life study, standing man, three-quarter
length* 1906
oil on canvas 84.6 x 60.6 cm
Victorian College of the Arts Collection
0000-007

Charles Wheeler Australia (1880–1977)
Study from écorché (flayed man) c1901
graphite on paper, 87.0 x 39.1 cm
Victorian College of the Arts Collection
0000-244

Charles Wheeler Australia (1880–1977)
Life study, seated man, from side c1901
chalk on paper, 92.2 x 57.2 cm
Victorian College of the Arts Collection
0000-248

PRINTS

Heinrich Aldegrever Germany
(1502–1561)
Hercules and Antaeus 1550
engraving on paper
10.2 x 6.7 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2163.000.000

Alberti Cherubino Italy (1553–1615)
after **Michelangelo** Italy (1475–1564)
Minos with demons 1575
engraving on paper
31.5 x 20.9 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2147.000.000

Cornelis Cort Netherlands (1533–1578)
after **Jan van der Straet** Belgium
(1523–1605)
The practitioners of the visual arts 1578
engraving on paper
42.2 x 28.9 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2134.000.000

Marco Dente Italy (1493–1527)
after **Raphael** Italy (1483–1520)
Venus wounded by the rose's thorn c1516
engraving on paper
26.2 x 17.0 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3065.000.000

Albrecht Dürer Germany (1471–1528)
The bath house c1496
woodcut on paper
39.3 x 28.2 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2141.000.000

Hendrik Goltzius Netherlands
(1558–1617)
Calpurnius 1586
engraving on paper
36.5 x 23.1 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2536.000.000

Hendrik Goltzius Netherlands
(1558–1617) after **Cornelis Cornelisz
van Haarlem** Netherlands (1562–1638)
*The Dragon devouring the companions of
Cadmus* 1588
engraving on paper
25.1 x 31.7 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2534.000.000

Lucas Van Leyden Netherlands
(1494–1538)
St Jerome 1521
engraving on paper
10.0 x 14.6 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3203.000.000

Melchior Meier Germany (active
c1572–1582)
*Apollo flaying Marsyas and the judgment
of Midas* 1581
engraving on paper
22.6 x 31.3 cm (plate)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3644.000.000

Jan Harmensz Muller Netherlands
(1571–1628) after **Cornelis Cornelisz
van Haarlem** Netherlands (1562–1638)
Cain killing Abel 1589
engraving on paper
35.3 x 41.5 cm (plate)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3371.000.000

Marcantonio Raimondi Italy
(c1480–before 1534) after **Raphael** Italy
(1483–1520)
The judgement of Paris c1510–1520
engraving on paper
29.0 x 43.5 cm (image)
Baillieu Library Print Collection,
University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3647.000.000

22. **Charles Wheeler**
Life study, standing man, three-quarter length
1906
oil on canvas
Victorian College of the Arts Collection
© Estate of Charles Wheeler





Rembrandt van Rijn Netherlands (1606–1669)
Old man with beard, fur cap and velvet coat 1632
etching on paper
14.9 x 13.0 cm (image)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4336.000.000

Johannes Pieter de Frey Netherlands (1770–1834) after **Rembrandt van Rijn** Netherlands (1606–1669)
The anatomy lesson 1798
etching on paper, 28.1 x 36.2 cm (image)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4361.000.000

Salvador Rosa Italy (1615–1673)
The fall of the giants 1663
etching, drypoint on paper
72.4 x 47.5 cm (plate)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4652.000.000

Giovanni Battista Scultori Italy (1503–1575)
The river god Po and a putti 1538
engraving on paper, 10.8 x 13.2 cm
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1950
1959.2918.000.000

Giovanni Battista Scultori Italy (1503–1575) after **Giulio Romano** Italy (1492–1546)
David cutting off the head of Goliath 1540
engraving, etching on paper
35.0 x 44.5 cm (image)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.2917.000.000

23. **Cornelis Cort** after **Jan van der Straet**
The practitioners of the visual arts 1578
engraving on paper
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959

Enea Vico Italy (1523–1567)
Vulcan and the Cyclopes forging arrows for the cupids (1546–61)
engraving on paper
30.7 x 41.0 cm (image)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4073.000.000

Enea Vico Italy (1523–1567)
The academy of Baccio Bandinelli (1546–61)
engraving on paper
29.9 x 46.5 cm (image)
Baillieu Library Print Collection, University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4074.000.000

BOOKS

Bernhard Siegfried Albinus (1697–1770)
B S Albini Tabulae ossium humanorum
Leidae: Apud J et H Verbeek 1753
book 63.5 cm
Special Collections Baillieu Library

Thomas Bartholin (1616–1680)
Thomae Bartholini Casp. F Anatomia ex Caspari Bartholini parentis institutionibus, Hagae-Comitis Ex typographia Adriani Vlacq MDCLX [1660]
book 19.0 cm
Special Collections Baillieu Library

John Browne (1642–c1700)
Myographia nova
London printed by Tho Milbourn for the Author 1698
book 37.0 cm
Special Collections Baillieu Library

John Case (fl 1680–1700)
Compendium anatomicum nova methodo institutum
Amstelodami: Apud G. Gallet 1696
book 13.5 cm
Special Collections Baillieu Library

William Cheselden (1688–1752)
The anatomy of the human body
London printed by William Bowyer 1740
book 23.0 cm
Special Collections Baillieu Library

William Cowper (1666–1709)
Myotomia reformatata
London printed for Robert Knaplock and William and John Innys and Jacob Tonson 1724
book 47.0 cm
Special Collections Baillieu Library

William Cowper (1666–1709)
Anatomia corporum humanorum centum et uiginti tabulis
Utrecht 1750
book 55.0 cm
Collection of the Royal Australasian College of Surgeons, Melbourne

Thomas Gibson (1647–1722)
Anatomy epitomized and illustrated
London printed for J Noon 1737
book 20.0 cm
Special Collections Baillieu Library

Albrecht von Haller (1708–1777)
Alberti v. Haller ... Opera minima emendata, aucta, et renovata, vol 1 and vol 2
Lausannæ, sumptibus Francisci Grasset 1763–1768
book 25.0 cm
Special Collections Baillieu Library

John Lizars (c1787–1860)
A system of anatomical plates; accompanied with descriptions, and physiological, pathological, and surgical observations
book 45.0 cm
Edinburgh printed for D Lizars (1822–26)
Special Collections Baillieu Library

Séverin Pineau (d1619)
Sever. Pinæi Carnut. De integritatis et corruptionis virginum notis: graviditate item & partu naturali mulierum, opuscula
Lugduni-Bataavorum Apud Franciscum Moyaert 1650
book 13.5 cm
Special Collections Baillieu Library



THE ART OF TEACHING Models and Methods

THE ART OF TEACHING MODELS AND METHODS

I need scarcely remind you with how real economy the Anatomical Department has been conducted for many years past. The skeletons used in Lectures and Demonstrations are breaking up: the collection of detached bones are very imperfect: and new diagrams are much wanted. No diagrams are available for the Lectures on Pathology at all. Our microscope cabinet too requires replenishing with specimens of disease etc. which do not currently present themselves for observation.⁴¹

A well-known photograph of Harry Brookes Allen (1854–1926), Professor of Descriptive and Surgical Anatomy and Pathology and author of the correspondence above, shows a 19th century pedagogical scene of enduring interest to contemporary contexts (Fig. 25).⁴² The image captures Professor Allen addressing a small group of about 35 students. In front of him is a large table laden with teaching models and specimens. To the Professor's left we can see a complete human skeleton,

directly in front of him is an 'exploded skull', further right there is a prepared sectioned head, and to the side of that, what is likely to be a model of a 'hemi-head' showing the course of cranial nerves (Fig. 24) made by the famous French model maker Tramond (c1890).

The photograph reveals a great deal to the contemporary viewer—the ratio of female students to male students, the Victorian dress codes of the day, as well as student numbers—providing not only a fascinating insight into the manner in which lectures were delivered at the University some 120 years ago, but also attesting to the important place of models and teaching aids in the history of medical training. It makes concrete what Harry Brookes Allen alluded to so strongly in his letter, that demonstrators relied on quality and plentiful teaching 'apparatus', without which teaching was sorely compromised.

The Art of Teaching: Models and Methods brings together a small selection of items that represent specific areas of early medical and dental education at the University of Melbourne. The items in the exhibition are drawn largely from the collections of the Harry Brookes Allen Museum of Anatomy and Pathology, the Henry Forman Atkinson Dental Museum, and the Medical History Museum.

Page 40:

24. **Tramond**

Model of hemi-head showing the course of cranial nerves
c1890
wax, cloth, wood
Harry Brookes Allen Museum of Anatomy and Pathology

Previous page:

25. *Anatomy lecture class* c1890s

photograph (reproduction)
Medical History Museum Collection



26. **Anatomie Clastique du Dr Auzoux**

Model of the eye with extra-ocular muscles and frontal bone 1889
papier-mâché, paint
Harry Brookes Allen Museum
of Anatomy and Pathology

Whilst there is a particular focus on teaching models, the exhibition also brings together photographs, student notebooks, archival material, prints, drawings and early volumes from Special Collections, Baillieu Library.

MEDICINE

From the commencement of the Melbourne Medical School, the detailed study of anatomy and the accompanying practice of dissection were integral to the five-year medical course. Knowledge of anatomy was consistent with the emergence of modern medicine, representing as it did a shift away from the enduring theory of humouralism and its belief that a balancing of body fluids was the principle force in health and wellbeing.⁴³ Such beliefs had endured since the time of the Greek and Roman physicians. Sourcing enough cadavers to meet the dissection needs of the students however was an ongoing problem that grew comprehensively with the increase in the number of medical students. As Ross Jones notes 'the medical school had grown from three (students) in 1862 to 260 in 1897'.⁴⁴ It was in this role as an adjunct to the experience of learning through dissection that many of the models in Harry Brookes

Allen Museum, and on display in this exhibition, achieve their significance.

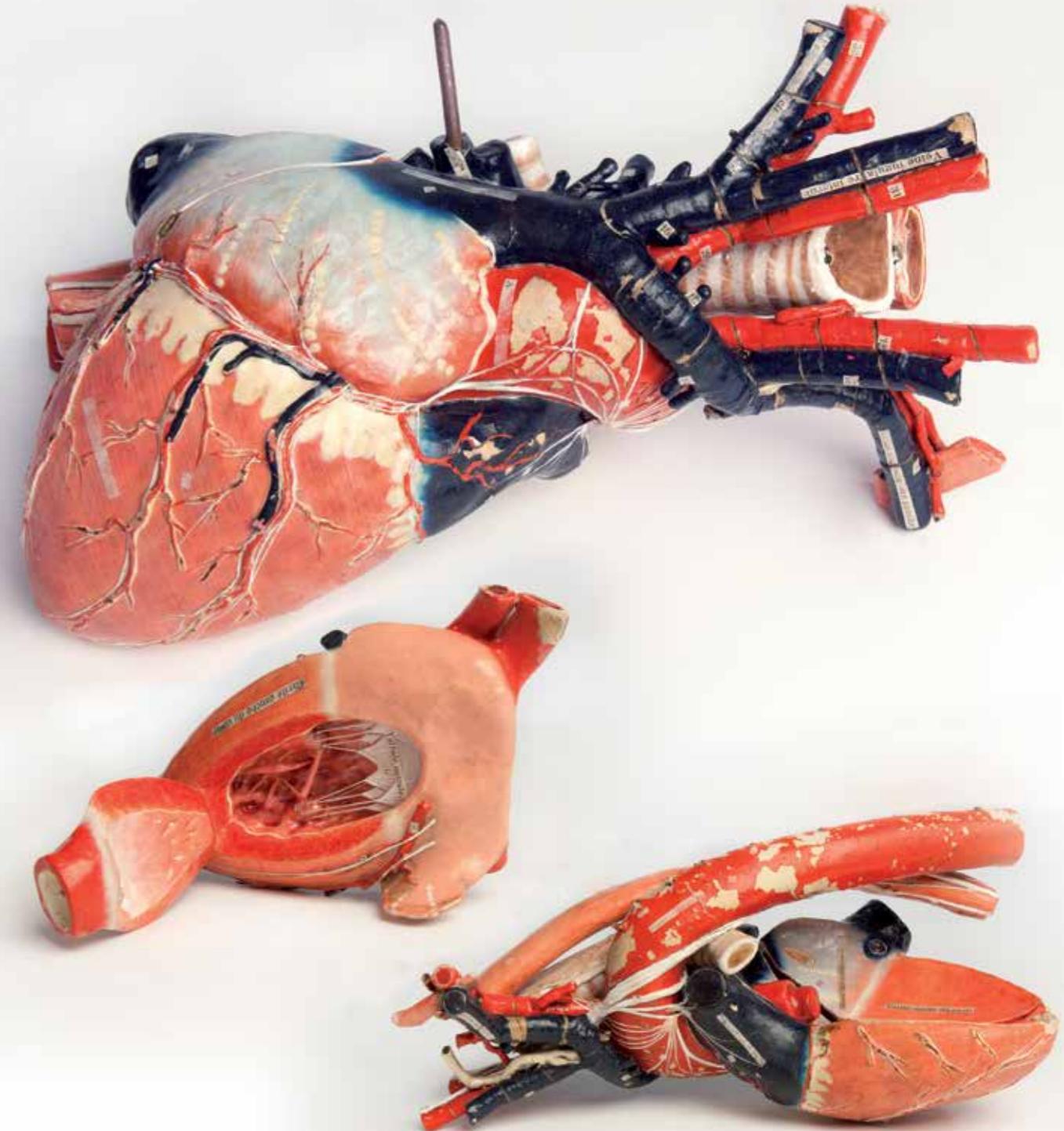
Amongst the historic teaching material on display are collections of wax, papier-mâché, and plaster models that replicate the body in all its complexity. The oldest models are those made by the French company, Tramond. The practice of anatomical wax modelling was pioneered in Italy in the 17th century by the likes of Gaetano Zumbell and in the 18th century by Ercole Lelli.⁴⁵ These early exponents of wax modelling created examples characterised by extraordinary verisimilitude and curiously evocative qualities that went beyond the faithful and detailed representations of the body. Unlike the cadaver, wax models of the material body were permanent and available for repeated inspection: a quality of particular value to the medical student wishing to refine their knowledge of human anatomy. Not only was the wax model enduring but as Martin and Wallace observed 'the lively hues and fresh sheen of the waxen organs somehow seem truer to the colourful vitality that we expect to find within ourselves than the dull grey-brown confusion that dominates the appearance of an actual dissection of a corpse'.⁴⁶

27. *Anatomie Clastique du Dr Auzoux*

Heart and aorta with removable parts 1889

papier-mâché, paint

Harry Brookes Allen Museum of Anatomy and Pathology



Wax models were expensive and required careful handling as their fragile nature meant they tended to break and easily distort. Consequently, a young French medical student Louis Auzoux (1797–1880) applied the technique of papier-mâché, a material commonly used in France in the 19th century to make dolls, toys and other household goods, to the creation of anatomical models. Auzoux's numerous models had the advantage of being relatively inexpensive to produce and far more robust. Popular in medical schools they were often made up of numerous parts in a deliberate simulation of dissection. A model of the human eye, *Model of the eye with extra-ocular muscles and frontal bone* 1889 (Fig. 26),

has multiple sections, which unpack and peel back to reveal the complexity of the organ. Whereas the early wax models were just as likely to be found in the art academy as the medical school, Auzoux's models were created with the medical institution predominantly in mind.

The use of radium as a treatment was first administered in Australia by Melbourne dermatologist Herman Lawrence (1863–1936) in 1903.⁴⁷ Keen to document and exhibit the conditions he observed in his patients, and to show the success of radium treatment, Lawrence created a series of before and after moulages for a range of dermatological conditions (Fig. 28) including radiation burn,



psoriasis and eczema. Lovingly and carefully made, Lawrence's moulages document the improvements to patients following treatment. Whereas the Tramond and Auzoux models exposed the internal organs and workings of the body, Lawrence's moulages formed a set of dermatological models that focused on the surface details of affected areas of the body; a hand, an arm, the side or front of the face. As if to draw attention to the particular area of the body under investigation and the visible symptoms of the condition, the models were usually surrounded by a white cotton cloth, reminiscent perhaps of the surgeon's sheet. It is thought the models came to the museum some time at the beginning of the 20th century, where they no doubt would have been of great interest to students and academics as examples of the most contemporary advances in treatment available.

In response to the demand from Medical Schools for a more clinical objective style of model, Swiss anatomist and embryologist Wilhelm His and sculptor Franz Joseph Steger (1845–1938) developed anatomical plaster models that were relatively unadorned and plain in style. Made in Leipzig, the His/Steger models were created from plaster casts of

28. **Herman Lawrence**
Moulages of the face, before and after radium treatment
 c1900
 painted wax, plaster
 Harry Brookes Allen Museum of Anatomy and Pathology



29. **Tramond**
Hand (articulated) with wax overlay showing: flexor and extensor tendons, flexor and extensor retinacula, nerves, vessels and intrinsic muscles
 bone, wax
 Harry Brookes Allen Museum of Anatomy and Pathology

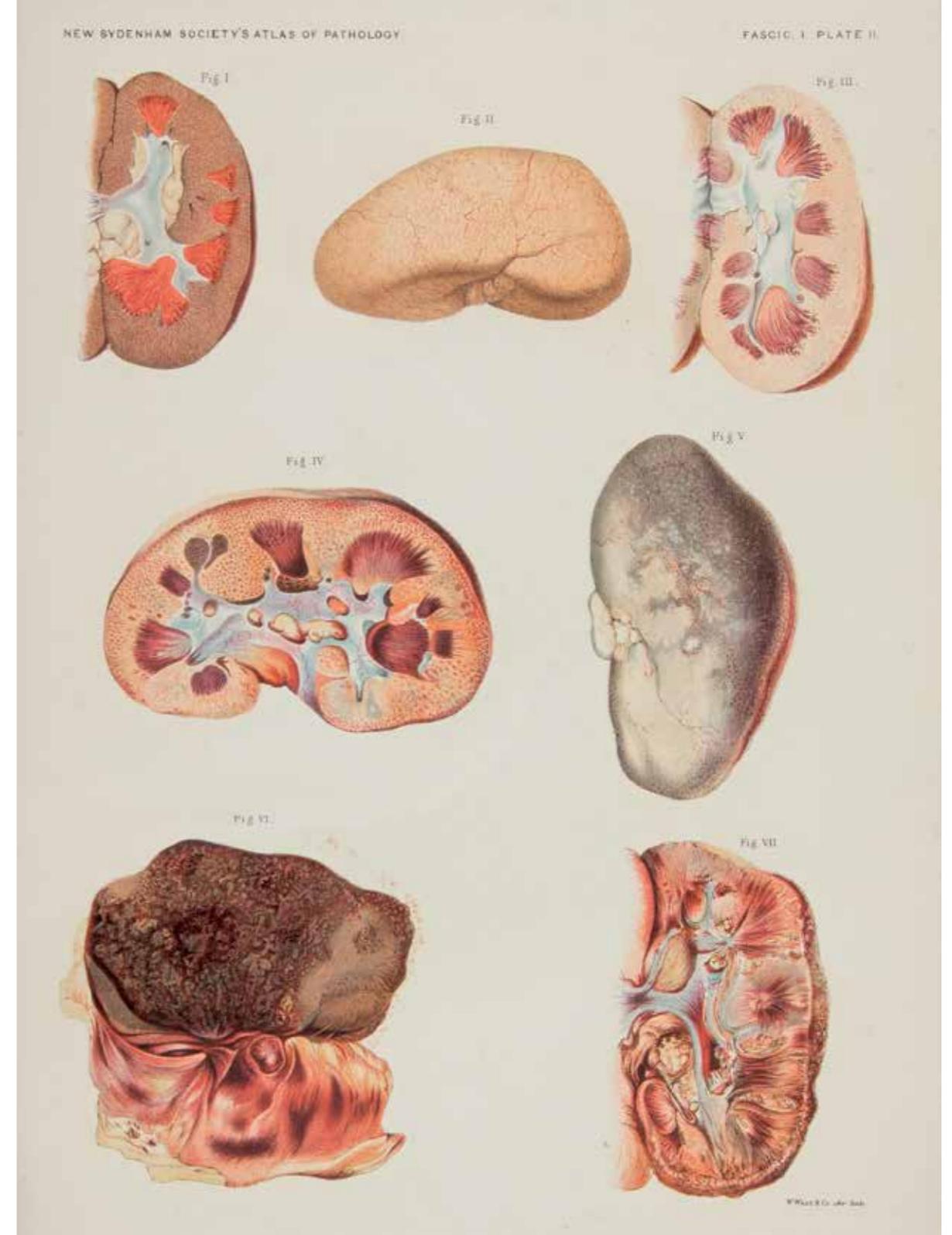


30. **Franz Josef Steger**
Model of a male torso with the posterior surface dissected to reveal the spinal nerves and viscera c1900
 gypsum, paint
 Harry Brookes Allen Museum of Anatomy and Pathology

the body then painted so as to appear as objectively life-like as possible (Fig. 30). The casts were inexpensive to make and were in large demand for medical schools right up until the 1930s.⁴⁸ Lucy Spencer observed: ‘reproducing every natural imperfection of the body, models cast from plaster reflected the general movement of medicine away from subjective philosophies to a scientifically based study’.⁴⁹

Models were not the only items employed to bring life to lectures and learning. Books, diagrams, lantern-slides and the blackboard were all used to deliver lectures in subjects in the medical course. Students placed great importance on the medical school library where beautiful publications with large coloured plates of anatomical and pathological illustrations could be found, so much so they railed against the council’s plans to move it to the main university library. Richard Berry developed innovative approaches to teaching incorporating phonograph records to compliment his slides, a technique he used for University as well as public lectures. He also created a remarkable collection of slides of cross sections of the human body, the legacy of which exists in the rich collections of the medical school today.

31. **New Sydenham Society**
An Atlas of illustrations of pathology, Fascicule I-X11
 Issued by the New Sydenham Society 1899
 book
 Harry Brookes Allen Museum of Anatomy and Pathology



DENTISTRY

Unlike the establishment of a medical course at the University at the relatively early date of 1862, the training of dentists after settlement continued outside the University for some years. The first dentists in Melbourne were a diverse group which included older practitioners who had served a formal apprenticeship in their country of origin, as well as a younger generation who had studied at a hospital or college and, upon completion of their course, registered with the General Medical Council of England. However, there were also large groups of untrained practitioners calling themselves dentists, with nothing in the way of legislation to regulate them and protect the public from the consequences of their often-unscrupulous behaviour.

The first dental regulation act was passed in 1887, and in 1890 The Melbourne Dental Hospital was established with the primary aim of providing dental treatment to the poor. By 1897 the Australian College of Dentistry had commenced operations and opened its doors to students undertaking a four-year course of study. Initiated without government support and funded by private means, the College soon built a close relationship with the University of Melbourne and by 1904 the University was providing students of the new Faculty of Dental Surgery, teaching in the basic subjects of anatomy, histology, and natural philosophy⁵⁰.

As dentistry was a relatively new discipline of university study, it required new and innovative approaches to teaching.



32. **Andre Paul**
after **Theodor Rombouts**
The toothpuller
c1620–25
colour engraving on paper
Private collection

33. *Anatomical teaching model
of jaws and teeth*
c1885
bone, wax, wood, brass
Henry Forman Atkinson
Dental Museum



The inherent problems of visibility in dentistry—that of very small operating areas in poorly illuminated regions—created particular challenges which many in the profession set about solving by developing their own prepared specimens and models. One of the earliest examples of such teaching models from the college, and thought to be commercially produced, is a model of oral bacterial before and after cleaning the teeth (Fig. 34). It consists of four petri-dishes fixed to a wooden frame, rendered in resin or wax to show the presence of bacteria in the mouth under different scenarios. For hundreds of years dentists had focused on extraction as the main form of dental treatment, but this early model alludes to the new and evolving science of bacteriology, which was taken up with enthusiasm by the Australian College of Dentistry as it strove to keep pace with the latest advances in dentistry. Another model with a similarly framed structure consists of a set of large scale wax cross sections of molar teeth showing the progress of dental caries from the initial attack in the enamel fissure to the involvement of the pulp (Fig. 35).

In his thesis *The teaching of operative technique and Tooth Morphology by Visual Methods ...*, (1938), Harold Down, Senior Lecturer in

Conservative Dental Surgery and later Professor of Conservative Dental Surgery, lamented the limited options available to teachers for demonstrating, claiming that he commenced teaching in a period when the main aids were blackboard and chalk⁵¹. Influenced by the approach pioneered in America by research worker Dr G V Black (Greene Vardiman Black 1836–1915), who created large scale plaster models to show the new restorative materials and new approaches to cavity design, Harold Down set about designing and making teaching aids for his students.

In an article for the *Australian Journal of Dentistry* in 1934, Down explained in detail his approach to teaching conservative dental surgery and tooth morphology.

The terminology and form of each tooth is explained by means of large pastel sketches and of large Plaster of Paris models (5 x normal size). Each student is loaned a set of these models and uses them as specimens for moulding and drawing.⁵²

As part of his doctoral work, Down produced a large series of models showing the treatment of different types of carious attack.

34. *Model of oral bacteria in petri dishes, before and after cleaning of the teeth* c1905
wood, glass, metal, resin, paper
Henry Forman Atkinson Dental Museum

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35. *Models of cross sections of molar teeth showing development of dental decay from the enamel to the infection of the pulp* c1912
glass, wood, wax
Henry Forman Atkinson Dental Museum

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The models, some of which are included in the exhibition, were painted and attached to boards that hung in display cabinets in the Junior Restorative Laboratory of the College. The boards were indexed according to the Professor's notes and could be easily removed for demonstration purposes.

During the First World War (1914–1918), Melbourne dentist Major Kenneth Russell (1885–1945) was transferred by the Army from France, to Queens Hospital Sidcup, Kent (Special Face and Jaw Hospital) where he treated soldiers suffering the horrific affects of gunshot and shrapnel wounds to the face. At Sidcup, Major Russell was responsible for creating splints and special appliances for facial operations to help restore the lost tissue and function of the mouth and jaw of recovering soldiers. While there, Major Russell also made models of the splints and appliances he developed and donated them to three Australian universities including The University of Melbourne. The Australian College had a large and active museum and the models were placed on display so that students and teaching staff alike could see first-hand the latest treatment techniques in maxillofacial surgery.

Numerous models were purchased or made to illustrate the dentition of the local fauna (Fig. 36); many were used alongside animal skeletal remains in the teaching of comparative anatomy. A set of dental pathology models obtained by the Australian College of Dentistry College in its early days were given pride of place in the museum. The modelling and colouration was so convincing that the impression was given that actual human material had been used in their creation. Other models were used to illustrate theories of evolution. One such collection originally from the Australian College of Dentistry is thought to illustrate the Cope Osborne theory of evolution, also known as the Tritubercular theory. The theory was first put forth by the American palaeontologist Edward Drinker Cope in 1875 and modified by Henry Fairfield Osborn in 1888.

The development of new dental materials including the vulcanisation of rubber in the making of dentures resonated throughout the dental profession. Dr William J Tuckfield, later Professor of Dental Prosthetics at the Australian College of Dentistry applied his knowledge of impression taking to a wide field for the preparation of gypsum casts

36. Charles Harold Down

Models of the left upper and left lower third molar of a Kangaroo (Macropus giganteus) c1922–1938
gypsum, enamel paint, wood, ink on paper
Melbourne Dental School

37. C N Johnson

Models of cavity preparation c1909
wood, ceramic, brass
Henry Forman Atkinson Dental Museum



for teaching purposes. Dr Tuckfield was also an expert photographer making 3.25 x 3.25 inch slides for teaching, many of which he hand coloured. He also dabbled with the Finlay Colour Process for producing slides in natural colour of dental conditions.

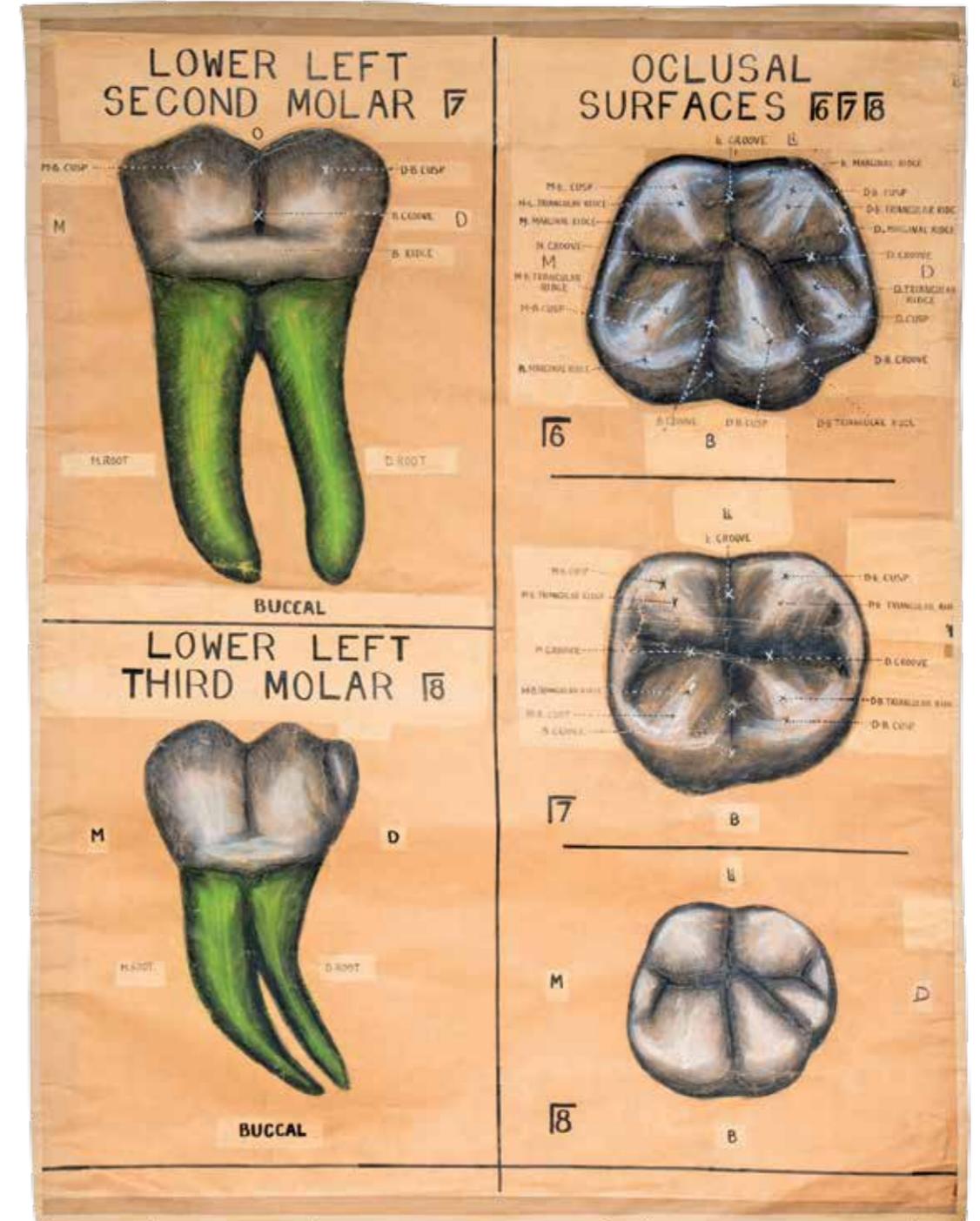
Fundamental advances in science and medicine influenced teaching and saw many of the traditional teaching aids and models replaced by increasingly sophisticated technology. The growing popularity of photography from the 1900s, the development of plastination techniques to preserve the body in the late 1970s, and the subsequent development of 3D-computer modelling to create convincing images of science eventually displaced the use of physical models for more interactive, virtual kinds. Whilst the materials in the exhibitions are no longer used as originally intended, they remain items of intrinsic curiosity, as part of a tradition of approach in medical and dental education that ultimately makes reference to larger developmental changes in education⁵³.

Louise Murray

Emeritus Professor Henry Atkinson

- 41 *Correspondence: Harry Brookes Allen to the University Vice Chancellor*, 7 May, 1883, University of Melbourne Archives University of Melbourne, Registrar's Correspondence collection, UM312, File 1883/4, p. 7.
- 42 See *Anatomy lecture class* (c1890s), photograph (reproduction), Medical History Museum, MHM02129
- 43 Ross L Jones, *Humanity's mirror: 150 years of anatomy in Melbourne*, South Yarra, Vic, Haddington Press, 2007, p. 56-7.
- 44 Ross L Jones, "Cadavers and the Social Dimension of Dissection" in Ferber, S., & Wilde, S. (Eds.). (c2011). *The body divided: human beings and human 'materials' in modern medical history*. Burlington, Vt.: Ashgate, p. 36.
- 45 Martin Kemp, Marina Wallace, *Spectacular bodies: the art and science of the human body from Leonardo to now*, London: Hayward Gallery ; Berkeley, California: University of California Press, 2000, p. 59.
- 46 Martin Kemp, Marina Wallace, 2000, p. 59.
- 47 J F Richardson, *The Australian Radiation Laboratories: A concise history 1929–1979*, Australian Government Publishing Service, Canberra, 1981, p. ix.
- 48 See Lucy Spencer, *The Artist's knife; The art and science of plaster anatomical models at the Harry Brookes Allen Museum of anatomy and Pathology*, The University of Melbourne; *A Historiography and Catalogue*, Public History Project, Master of Public History, School of Historical Studies Monash University. Ch. 3, n.p.
- 49 Lucy Spencer, 2006. Ch. 3, n.p.
- 50 For a history of the development of dentistry in Victoria see Henry F Atkinson, *In defence of ivory towers: the history of the Royal Dental Hospital of Melbourne*, H F Atkinson, Melbourne, 1990.
- 51 Charles Harold Down, *The teaching of operative technique and tooth morphology by visual methods; and, an investigation of the failure of stainless steel inlay retention posts* (with H K Worner). Thesis (D.D.Sc.), University of Melbourne, Department of Dental Science, 1938, p. 1.
- 52 Charles Harold Down, *The Australian Journal of Dentistry*, Nov 1, 1934, p. 427.
- 53 Lucy Spencer, 2006, Ch. 4, n.p.

38. **Charles Harold Down**
Tooth anatomy lower left molars c1922–1938
 pastel on paper
 Henry Forman Atkinson Dental Museum



LIST OF WORKS

BOOKS

Robert Carswell (1793–1857)

Illustrations of the elementary forms of disease

Longman, Orme, Brown, Green and Longman, 1838

book, 37.0 cm

Special Collections Baillieu Library

J E Cheeseman

Baillière's Synthetic Anatomy: a series of drawings on transparent sheets for facilitating the reconstruction of mental pictures of the human body. Part IX: the Head and Neck Baillière, Tindall & Cox 1926–39

booklet, 20.0 cm

Henry Forman Atkinson Dental Museum

Reg. no. 2267

James Drake (1667–1707)

Anthropologia nova, or, A new system of anatomy: describing the animal oeconomy, and a short rationale of many distempers incident to human bodies

printed for W Innys, London 1717

book, 21.0 cm

Special Collections Baillieu Library

Gift of D Dyason

George Viner Ellis (1812–1900)

Illustrations of dissections in a series of original coloured plates: the size of life, representing the dissection of the human body by George Viner Ellis and G. H. Ford

London: James Walton 1867

book, 57.0 cm

Special Collections Baillieu Library

Henry Gray (1825–1861)

Anatomy, descriptive and surgical / by Henry Gray; the drawings by H.V. Carter; with additional drawings in the second and later editions by Dr Westmacott; the dissections jointly by the author and Dr Carter 4th ed / by T Holmes

London: Longmans, Green 1866

book, 27.0 cm

Special Collections Baillieu Library

Ludwig Grünwald (1863–1927)

Atlas and epitome of diseases of the mouth, pharynx, and nose

Philadelphia W.B. Saunders 1903

book, 19.0 cm

Henry Forman Atkinson Dental Museum

John Hunter (1728–1793)

The natural history of the human teeth: explaining their structure, use, formation, growth, and diseases. London: *Illustrated with copper-plates / by John Hunter* printed for J Johnson, London 1771

book, 28.0 cm

Special Collections Baillieu Library

Herman Lawrence (1863–1936)

Radium: how and when to use

Melbourne, Stillwell 1911

book, 19.0 cm

Biomedical Library, The University

of Melbourne

New Sydenham Society (1877–1898)

An Atlas of illustrations of pathology, Fascicule I-X11

issued by the New Sydenham Society 1899

book, 40.5 cm

Harry Brookes Allen Museum of

Anatomy and Pathology

Richard Owen England (1804–1892)

Odontography. A treatise on the comparative anatomy of the teeth

Schulze & Co, London 1845

book, 33.0 cm

Department of Anatomy and

Neuroscience, The University of

Melbourne

Jones Quain (1796–1865)

Quain's Elements of anatomy / edited by Edward Albert Schäfer and George Dancer Thane

(*v1 pt 1 Embryology, v1 pt 2 General anatomy or histology, v2 pt 1 Osteology and arthrology, v2 pt 2, Myology and angeiology, v3 pt 1 The spinal cord and brain v3 pt 2 The nerves v3 pt 3 Organs of the senses v3 pt 4 Splanchnology, Appendix, Superficial and surgical anatomy*) 10th edition

Longmans, Green, London 1890–1896

book, 23.0 cm

Special Collections Baillieu Library

Nikoloaus Rüdinger (1832–1896)

Topographisch-chirurgische Anatomie des Menschen / von Dr. Rüdiger

Stuttgart: Cotta 1873–78

book, 18.0 cm

Special Collections Baillieu Library

The Australian College of Dentistry

Australia

The Australian College of Dentistry, 191 Lonsdale Street, Syllabus 1899–1900 Melbourne

Printed by J.T. Hartley & Co., 1899

and the Melbourne Dental Hospital

book, 18.0 cm

Henry Forman Atkinson Dental Museum

Reg. no. 921

Anthony Todd Thomson (1778–1849)

Atlas of delineations of cutaneous eruptions

Longman, Rees, Orme, Brown and

Green, London 1829

book, 24.0 cm

Special Collections Baillieu Library

George Thomson (fl 1734–1740)

The anatomy of the human bones; with an account of muscular motion, and the circulation of the blood: also of digestion and nutrition: with a description of the four senses. To which is added, A short and easy method of discovering the virtues of plants in curing the diseases of the human body

R Ware [etc] London 1734

book, 20.0 cm

Special Collections Baillieu Library

Charles S Tomes (1846–1928)

A manual of dental anatomy: human and comparative 5th edition 1898

London: J. & A. Churchill, 1898.

book, 21.0 cm

Henry Forman Atkinson Dental Museum

Reg. no. 1547 D

Warren-Knight Co

Plastic Moulage Materials: Plastic for the Posmoulage

Philadelphia, Warren-Knight Co,

Philadelphia 1935

booklet, 23.0 cm

Henry Forman Atkinson Dental Museum

Reg. no. 630/3/6

Gustave Joseph Witkowski France

(1844–1923)

Anatomie iconoclastique Pt. 9 A movable atlas showing the bones and muscles of the hand. The hand. Translated by James Cantlie.

Bailliere, Tindall and Cox, London

1878–1888

book, 42 cm

Special Collections Baillieu Library

CORRESPONDENCE

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to Monsieur Tramond 11 April, 1899

University of Melbourne Archives

Harry Brookes Allen collection,

1976.0006, File 3/17, box 3

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to Monsieur Tramond 16 May, 1899

University of Melbourne Archives

Harry Brookes Allen collection

1976.0006, File 3/17, box 3

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to Baird and Tatlock 30 December, 1902

University of Melbourne Archives

Harry Brookes Allen collection

1976.0006, File 3/17, box 3

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to the University Vice Chancellor 7 May, 1883

University of Melbourne Archives

University of Melbourne Registrar's

Correspondence collection, UM312,

File 1883/4

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to Monsieur Talrich 4 July, 1899

University of Melbourne Archives

Harry Brookes Allen collection

1976.0006, File 1/14, box 1

Harry Brookes Allen Australia

(1854–1926)

Correspondence: Harry Brookes Allen to Sir Redmond Barry 7 July, 1883

University of Melbourne Archives

University of Melbourne Registrar's

Correspondence collection, UM312,

File 1874/1

EQUIPMENT

Richard Berry England (1867–1962)

Lecture slides (series of 2) c1920s

glass, paper, ink, 11.0 x 8.0 cm

Harry Brookes Allen Museum of

Anatomy and Pathology

Maker unknown

Hand-held bell with chime c1860–1889

brass, other metal and wood

27.5 x 13.6 cm diam.

Medical History Museum Collection

MHM03378

Maker unknown

Quarter plate folding camera with glass plate holder c1898

camera: wood, leather and brass;

plate: wood, metal and ebonite;

camera: 15.0 x 15.0 x 21.0 cm;

plate: 12.5 x 16.5 x 1.5 cm.

Gift of Professor Emeritus A. Grant

Reg. no. 1927

Horace Scott Thomas Australia

(c1898–1975)

Box of surgical pathology slides

3.5 x 22.0 x 18.5 cm

wood, glass, tissue, brass

Harry Brookes Allen Museum of

Anatomy and Pathology

Gift of Meredith Thomas

Maker unknown

Set of histology and embryology microscope slides c1940

glass, wood, paper, 3.5 x 20.0 x 10.0 cm

Henry Forman Atkinson Dental Museum

William J Tuckfield Australia

(1881–1969)

Lecture slides (series of 2) c1930

glass, paper, ink, tissue, 11.0 x 8.0 cm

Henry Forman Atkinson Dental Museum

E Leitz Wetzlar Germany

Microscope, No. 128356 c1910

brass, glass, paint, 30.0 x 14.0 x 11.5 cm

Biomedical Sciences Histology Facility

MODELS: DENTAL

Charles Harold Down Australia

(c1893–1965)

Model of the left upper third molar of a Kangaroo (Macropus giganteus)

c1922–1938

gypsum, enamel paint, wood, ink on

paper, 18.0 x 12.5 x 12.5 cm

Melbourne Dental School

Charles Harold Down Australia

(c1893–1965)

Model of the left lower third molar of a Kangaroo (Macropus giganteus)

c1922–1938

gypsum, enamel paint, wood, ink on

paper, 19.0 x 12.5 x 12.5 cm

Melbourne Dental School

Charles Harold Down Australia

(c1893–1965)

Model of the left lower third molar of a the Koala or Native Bear (Phascolarctos cinereus) c1922–1938

gypsum, enamel paint, wood, ink on

paper, 11.2 x 7.5 x 7.5 cm

Melbourne Dental School

Charles Harold Down Australia

(c1893–1965)

Model of the left upper third molar of a the Koala or Native Bear (Phascolarctos cinereus) c1922–1938

gypsum, enamel paint, wood, ink on

paper, 10.0 x 7.5 x 7.2 cm

Melbourne Dental School

Charles Harold Down Australia

(c1893–1965)

Models of teeth showing cavity preparation, Black's Class 2, 30-35

c1922–1938

gypsum, wood, paint 6.5 x 38.5 x 9.0 cm

Henry Forman Atkinson Dental Museum

Reg. no. 824.2

Charles Harold Down Australia
(c1893–1965)
Models of teeth showing cavity preparation, Black's Class 1, 8-14
c1922–1938
gypsum, wood, paint 6.5 x 43.0 x 9.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 824.1

C N Johnson America (1860–1938)
Models of cavity preparation showing inlays
c1909
wood, ceramic, brass
6.5 x 19.5 x 8.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 600

Maker unknown
Model of upper/lower jaw, mounted on wire articulators showing severe "malocclusion and attrition" c1900
paint, gypsum, wire
8.5 x 7.5 x 7.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1963

Maker unknown
Model of edentulous palate with growth proceeding from the gum c1900
coloured wax on gypsum
2.5 x 7.5 x 6.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1965

Maker unknown
Model of lower dentate jaw with protruding growth c1900
coloured wax on gypsum
2.5 x 9.0 x 6.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1974

Maker unknown
Model of edentulous palate with red growth on upper right 8-7-6 region c1900
coloured wax on gypsum
2.6 x 7.5 x 6.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1968

39. **John Hunter**

Plate IV, 'The base of the skull and the upper jaw with a full set of teeth' in *The natural history of the human teeth: explaining their structure, use, formation, growth, and diseases*. London: Illustrated with copper-plates / by John Hunter
printed for J Johnson, London 1771, book, Special Collections Baillieu Library

Maker unknown
Model of lower dentate jaw with growth
c1900
coloured wax on gypsum
3.0 x 8.0 x 5.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1975

Maker unknown
Model of lower dentate jaw with large growth located on lower right 7-5 c1900
coloured wax on gypsum
4.0 x 7.5 x 5.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1971

Maker unknown
Models of cross sections of molar teeth showing development of dental decay from the enamel to the infection of the pulp
c1912
glass, wood, wax, 40.5 x 50.5 x 6.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 2574

Maker unknown
Model of oral bacteria in petri dishes, before and after cleaning of the teeth c1905
wood, glass, metal, resin, paper
37.5 x 37.5 x 3.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1488

Maker unknown
Models of human teeth for students to learn cavity preparation (series of 4) c1920
ceramic
1: 2.5 x 1.5 x 1.4 cm
2: 2.5 x 1.1 x 0.9 cm
3: 2.2 x 0.9 x 0.8 cm
4: 2.5 x 0.9 x 0.7 cm
Henry Forman Atkinson Dental Museum

Maker unknown
Student exercise: carved wax teeth (series of 3) c1950
wax
1: 6.0 x 6.0 x 4.0 cm
2: 6.5 x 4.5 x 4.9 cm
3: 7.5 x 6.0 x 5.0 cm
Henry Forman Atkinson Dental Museum

Maker unknown
Model of primitive single cusped tooth - protocone (series of 2) c1900–1930
gypsum, enamel paint, wood
8.0 x 20.2 x 4.8 cm
Melbourne Dental School

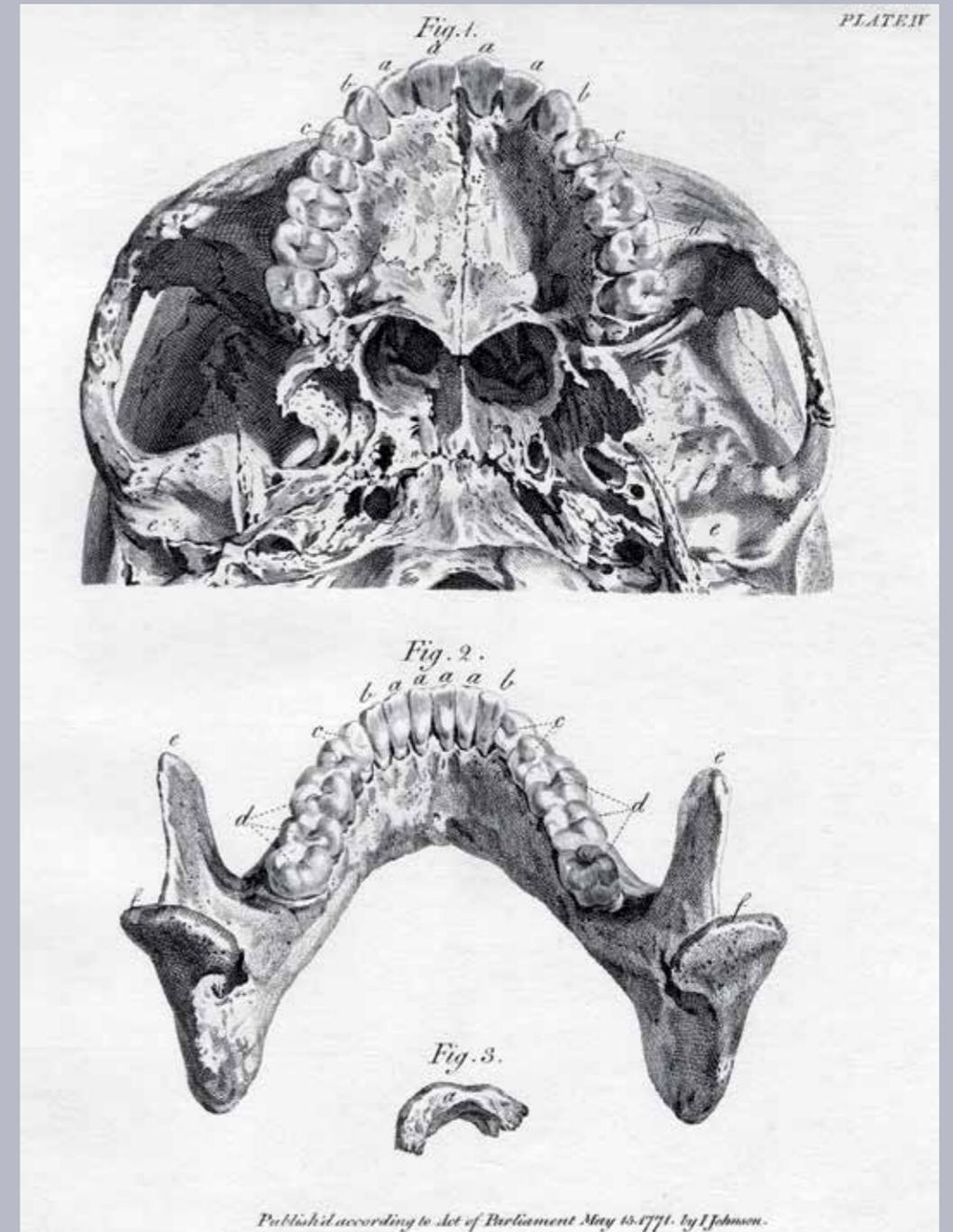
Maker unknown
Model of the beginning of development of the paracone and metacone on the mesial and distal aspects of the protocone (series of 2)
c1900–1930
gypsum, enamel paint, wood
8.0 x 30.5 x 5.5 cm
Melbourne Dental School

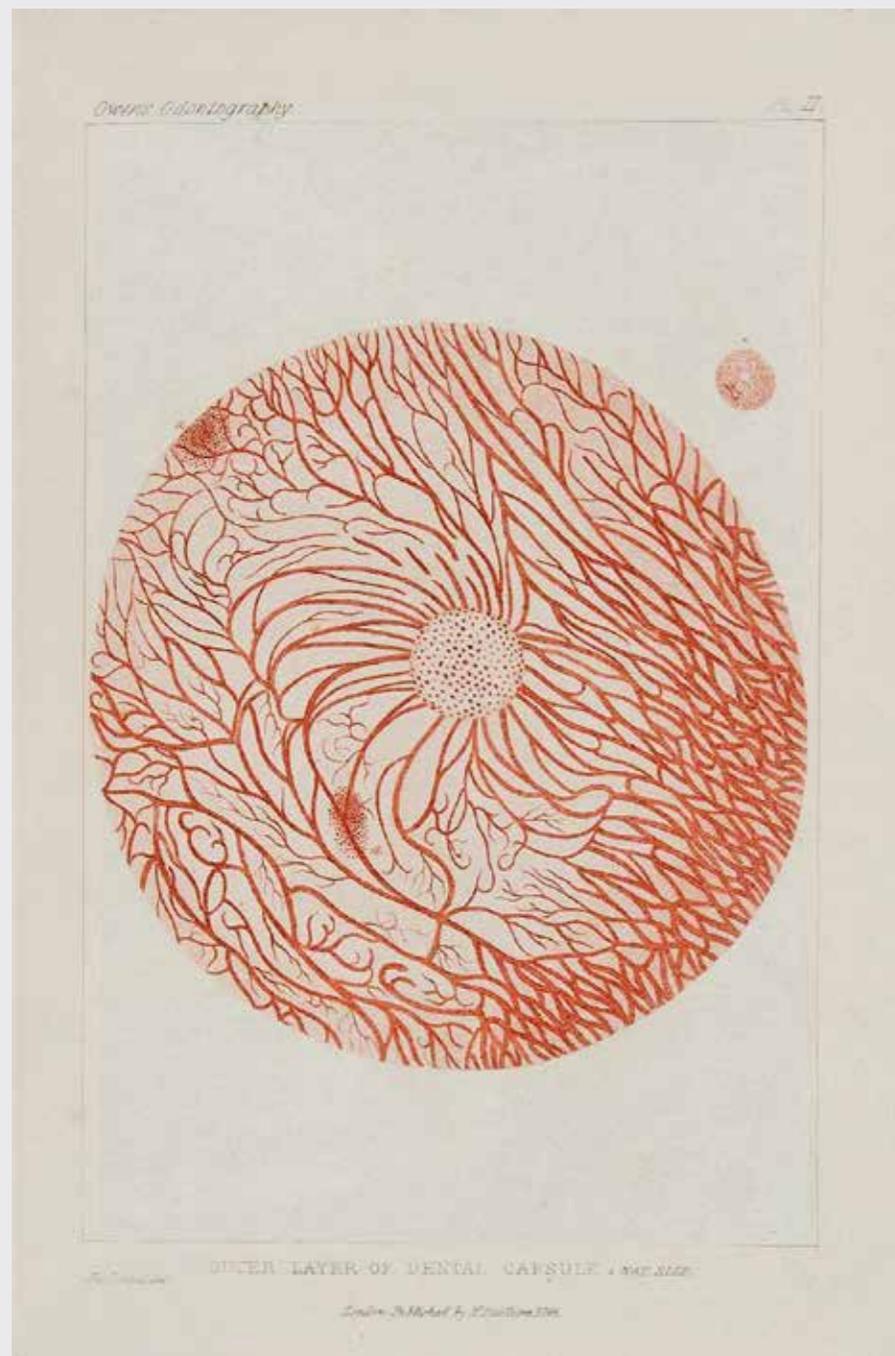
Maker unknown
Model of the full development of the triconid tooth as seen in the dolphin and leopard seal (series of 2) c1900–1930
gypsum, enamel paint, wood
8.0 x 43.0 x 5.0 cm
Melbourne Dental School

Maker unknown
Anatomical teaching model of jaws and teeth
1885
bone, wax, wood, brass
29.0 x 20.0 cm diam
Henry Forman Atkinson Dental Museum
Reg. no. 1908

Major Kenneth Russell Australia
(1885–1945)
Cast lower splint with a vulcanite attachment
c1917
treated gypsum model, vulcanite and cast metal splint, 4.5 x 9.0 x 7.5 cm
Henry Forman Atkinson Dental Museum
Reg. no. 2660

Major Kenneth Russell Australia
(1885–1945)
Cast splint with vulcanite extensions to stabilise the soft palate c1917
treated gypsum, brass, vulcanite
6.0 x 10.0 x 12.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 2646





Major Kenneth Russell Australia (1885–1945)
Cast bronze alloy splint with hinge extension c1917
 treated gypsum, brass
 4.5 x 8.0 x 6.5 cm
 Henry Forman Atkinson Dental Museum
 Reg. no. 1470.8

Major Kenneth Russell Australia (1885–1945)
Articulated models with splints and anterior attachment c1917
 treated gypsum, wire, polished brass alloy splint, 4.5 x 8.0 x 6.5 cm
 Henry Forman Atkinson Dental Museum
 Reg. no. 2659

Major Kenneth Russell Australia (1885–1945)
Upper and lower model and Gunning splint with palatal extensions c1917
 treated gypsum model in 3 parts with vulcanite and wire extension
 9.0 x 8.5 x 14.0 cm
 Henry Forman Atkinson Dental Museum
 Reg. no. 2647

Major Kenneth Russell Australia (1885–1945)
Sectional appliance in two parts to close a cavity and provide a denture c1917
 treated gypsum, brass and vulcanite
 4.0 x 7.5 x 8.0 cm
 Henry Forman Atkinson Dental Museum
 Reg. no. 2656

William J Tuckfield Australia (1881–1969)
Embedded specimens (series of 4) c1950
 human teeth, acrylic
 1: 3.0 x 3.3 x 2.6 cm
 2: 3.7 x 3.0 x 2.5 cm
 3: 3.3 x 2.4 x 2.4 cm
 4: 2.0 x 1.7 x 2.0 cm
 Henry Forman Atkinson Dental Museum

William J Tuckfield Australia (1881–1969)
Model of the face with swollen right cheek c1940
 coloured wax, gypsum
 12.0 x 15.0 x 22.0 cm
 Henry Forman Atkinson Dental Museum
 Reg. no. 420

MODELS: MEDICAL

Anatomie Clastique du Dr Auzoux France
Model of the eye with extra-ocular muscles and frontal bone 1889
 papier-mâché, paint
 22.0 x 17.0 x 29.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500066

Anatomie Clastique du Dr Auzoux France
Model of the inner ear showing tympanic membrane, semicircular canals, utricle and saccule 1889
 papier-mâché, paint,
 29.0 x 19.0 x 12.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500075

Anatomie Clastique du Dr Auzoux France
Model of the tongue with removable layers 1889
 papier-mâché, paint
 25.0 x 19.0 x 22.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500265

Anatomie Clastique du Dr Auzoux France
Model of the larynx. Removable parts, numbered features c1880
 papier-mâché, paint, 19.0 x 9.0 x 8.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500283

Anatomie Clastique du Dr Auzoux France
Heart and aorta with removable parts 1889
 papier-mâché, paint
 24.0 x 11.0 x 13.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500277

Herman Lawrence Australia (1863–1936)
Moulages of the upper limb, Psorpermosis Follicularis Vegetans? c1900
 painted wax, gypsum
 59.0 x 24.0 x 12.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 531-002344

Herman Lawrence Australia (1863–1936)
Moulage of the face, Lupus Erythematosus (Ulerythema centrjugum) c1900
 painted wax, gypsum,
 22.0 x 15.0 x 9.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 516-500279

Herman Lawrence Australia (1863–1936)
Moulages of the face, before and after radium treatment c1900
 painted wax, gypsum
 32.0 x 20.0 x 9.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 531-002350

Herman Lawrence Australia (1863–1936)
Moulage of the dorsum of the hand. Ulcerated radiation burn common in radiographers of the time c1900
 painted wax, gypsum
 26.0 x 15.0 x 10.0 cm
 Harry Brookes Allen Museum of Anatomy and Pathology
 531-002347

40. **Richard Owen**
Plate 2, Odontography. A treatise on the comparative anatomy of the teeth
 Schulze & Co, London 1845
 book
 Department of Anatomy and Neuroscience, The University of Melbourne

Maker unknown

Models of the brain (dissected) on wooden base (series of 3) c1900
gypsum, paint, wood
1: 20.0 x 9.0 x 16.0 cm
2: 20.0 x 14.0 x 13.0 cm
3: 19.0 x 6.0 x 10.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500285-89

Maker unknown

Model of the liver c1900
gypsum, paint, wood
30.0 x 21.0 x 16.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500014

Maker unknown

Model of the liver with gallbladder c1900
gypsum, paint, wood
18.5 x 22.0 x 13.5 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500280

Franz Josef Steger Germany (1845–1938)
Model of head and neck (dissected) to reveal the nasal concha, tongue, submandibular gland, thryroid gland, jugular vein and carotid artery c1900
gypsum, paint, 30.0 x 15.0 x 12.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
Unregistered

Franz Josef Steger Germany (1845–1938)
Abdomen with retroperitoneal dissection c1900
gypsum, paint, 68.0 x 29.0 x 18.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500095

Franz Josef Steger Germany (1845–1938)
Model of a male torso with the posterior surface dissected to reveal the spinal nerves and viscera c1900
gypsum, paint, 91.0 x 42.0 x 19.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500004

Franz Josef Steger Germany (1845–1938)
Bust showing dissected right side of face, neck and thorax.Superficial dissection of brachial plexus, carotid artery and some muscles of facial expression c1900
gypsum, paint, 36.0 x 25.0 x 20.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500296

Tramond France

Model of a torso showing thoracic contents with ribs retracted c1890
wax, cloth, wood, 70.0 x 34.0 x 26.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500189

Tramond France

Model of hemi-head showing the course of cranial nerves c1890
wax, cloth, wood, 24.0 x 40.0 x 40.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-500238

Tramond France
Sagittal section of a skull
bone, brass, wood
24.0 x 23.0 cm (diam)
Harry Brookes Allen Museum of Anatomy and Pathology
516-101809

Tramond France
Hand (articulated) with wax overlay showing: flexor and extensor tendons, flexor and extensor retinacula, nerves, vessels and intrinsic muscles
bone, wax, 26.0 x 12.5 x 8.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-102482

Tramond France
Skeletal knee with ligaments & tendons, showing joint capsule and subpatellar bursa
bone, timber, wax, brass
30.0 x 12.0 x 12.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-102434

Tramond France

Hip joint showing the inside of the capsule and the obturator membrane
bone, horse hair, resin
72.0 x 40.0 x 18.0 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-101760

Tramond France

Articulated foot, with ligaments (and tendons)
bone, horse hair, resin
30.0 x 25.0 x 14.5 cm
Harry Brookes Allen Museum of Anatomy and Pathology
516-100607

NOTEBOOKS

Sibyl Cardiwen Bevan

Student notes for anatomy lectures, University of Melbourne c1903 to c1908
Paper, ink and coloured pencil
18.7 x 14.9 cm
Medical History Museum Collection
Gift Mr D. L. A. Bevan
MHM04130

Dr Mary C De Garis (1881–1963)
Student notes from lectures, School of Medicine (series of 2) 1900–1905
ink on paper and cardboard
25.0 x 18.5 cm
Medical History Museum Collection
MHM02027

E S Stubbs

Conservative dentistry lecture notes, handwritten by the student E S Stubbs
1818–1920
notebook, 23.2 x 18.7 cm
Henry Forman Atkinson Dental Museum
Gift of Mr Sergi Andrijenko
Reg. no. 2407

Frank L Trinca

Student notebooks from MBBS undergraduate coursework, the University of Melbourne (series of 2)1903–1907
paper and ink
23.5 x 19.0 cm
Medical History Museum Collection
Gift of Dr Jane Trinca and David Trinca
MHM04275

E W Willis

Notebook: Bacteriology, handwritten by student E.W. Willis 1913
notebook, 23.5 x 19 cm
Henry Forman Atkinson Dental Museum
Reg. no. 576-2

Eric Wollff

Fourth Year ‘Bachelor of Dental Science Notebook’ belonging to Eric Wollff, covering Medicine and Surgery Lectures 1938
notebook, 22.5 x 18.5 cm
Henry Forman Atkinson Dental Museum
Gift of Dr Eric Wollff
Reg. no. 1689

PHOTOGRAPHS

Richard Berry England (1867–1962)
Photograph album 1907–1909
photographs, mount card, paper, inks, waxed paper, fabric-covered cardboard and gilt, 27.5 x 34.9 x 5.0 cm
Medical History Museum Collection
MHM03663

Photographer unknown

Anatomy lecture class c1890s
photograph (reproduction), 13.8 x 20.4 cm
Medical History Museum Collection
MHM02129

Photographer unknown

Medical graduates of 1906 1906
photograph and ink
mounted, 30.0 x 25.0 cm
Medical History Museum Collection
Gift of the family of Dr Amos W Bowman
MHM04363

Photographer unknown

First Year Medical Students 1878 1878
photograph, mounted, with pencil and ink, 16.3 x 21.0 cm
Medical History Museum Collection
MHM00302

Photographer unknown

Caroline Maud Dodgson, Department of Pathology, Melbourne University 1910
photograph (reprint), 12.1 x 12.1 cm
Medical History Museum Collection
Courtesy of Dr John F Rutter
MHM02949

Photographer unknown

Senior technical laboratory with students of all years present together with demonstrators, the Australian College of Dentistry c1919
photograph, 12.5 x 18.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1235/6/29

Photographer unknown

Students taking the first four year course at the Australian College of Dentistry. All apprenticed to the College c1902
sepia toned photograph, 18.5 x 29.0 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1976

Photographer unknown

Operative techniques room, Australian College of Dentistry c1960
photograph, 20.5 x 16.2 cm
Henry Forman Atkinson Dental Museum
Reg. no. 1232/371/2

PRINTS & DRAWINGS

Charles Harold Down Australia (c1893–1965)
Tooth anatomy lower left molars c1922–1938
pastel on paper, 122.0 x 98.0 cm
Henry Forman Atkinson Dental Museum

William French England (1815–1898)
after **Gerard van Honthorst** Netherlands (1592–1656)
Der Zalinbrecher (The toothdrawer) 1662 (1850-1870)
engraving on paper
12.2 x 17.8 cm (image)
Private collection

Wenceslaus Hollar Bohemia (1607–1677)
after **Hans Holbein** the younger Germany (1497–1543)
Doctor 1680
engraving on paper, 7.4 x 5.4 cm (image)
Baillieu Library Print Collection, The University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.3031.018.000

Frederick Leighton England (1830–1896)
The archery lesson 1895
engraving on paper, 50.5 x 38.3 (image)
Baillieu Library Print Collection, The University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.4261.000.000

Sir Ernest Daryl Lindsay Australia (1889–1976)
Se96/139 Pte Paterson (115) c1916
watercolour, ink, paper, 17.0 x 17.5 cm
Royal Australasian College of Surgeons

Sir Ernest Daryl Lindsay Australia (1889–1976)
Se96/ 130 Cpl Nelson (19) 1917
watercolour, ink, paper, 10.5 x 10.1 cm
Royal Australasian College of Surgeons

Sir Ernest Daryl Lindsay Australia (1889–1976)
Se96/202 Pte W Parker (18) 1918
watercolour, ink, paper, 29.1 x 22.3 cm
Royal Australasian College of Surgeons

Andre Paul (17th century) France
after **Theodor Rombouts** Belgium (1597–1637)
The toothpuller c1620–25
engraving on paper, 20.5 x 29.5 cm (image)
Private collection

Richard I. Woodman England (1784–1859)
The Idle and Luxuriant Student Attended At His Apartment in The College By His Sempstress. From The Idler 1798
stipple engraving on paper
15.9 x 9.0 cm (plate)
Baillieu Library Print Collection, The University of Melbourne
Gift of Dr J Orde Poynton 1959
1959.5536.000.000



THE ART OF TEACHING Clinical Schools

A BONE OF CONTENTION

Hospitals have been central to the mission of medical education since at least the end of the 18th century. Perhaps the most significant of developments was the Parisian reorganisation of hospital medicine during the revolutionary period (1794 onwards). Huge warehouses of disease were produced, a vast reservoir of sickness for clinicians to observe and study. Out of this emerged the pathological-anatomical method, which combined the observation of the symptoms of patients before death with the internal lesions found in their bodies post mortem. The correlation of lesion with symptoms redrew the map of disease, overturning the older taxonomies based upon the similarities of external symptoms. It was, in many respects, the real French Revolution, and it rapidly spread across Europe and North America.

There were two repercussions for medical education. On the one hand anatomy became the gold standard of training. On the other hand, walking the wards, observing sick patients and being instructed in diagnosis and bedside manner became an essential part of the tyro doctor's experience. Paris became a Mecca for medical students from across

the world, from as far as North America and Australia – a quasi-finishing school for the aspiring medic. At the same time, the method was adopted and adapted in these countries. For, if it worked in Paris, it might also work in Boston or Melbourne.

In the Anglophone world, medical education evolved in a piecemeal fashion. Even at that point in 1862 when The University of Melbourne started offering degrees in medicine and surgery, it was not uncommon for apprenticeship to form part of medical training. In Britain there were a variety of pathways through medical qualification. In England, by the 1850s, hospital medical schools dominated the picture: institutions like St Bartholomew's or the Middlesex, functioned as a one-stop shop for education; the students attended lectures given by the medical staff; were trained in dissection and anatomy in the hospital's facilities; walked the wards and learned the finer points of observation, diagnosis and bedside manner from the hospital's clinicians. In Scotland, however, the vast majority of medical men (and by the 1880s, a few medical women) were educated at the Universities of Edinburgh and Glasgow.

Both institutions relied upon close connections with their respective cities' voluntary hospitals: The Glasgow and Edinburgh Royal Infirmaries. Formal arrangements between the universities were made with the hospitals, although occasionally clinical access became a bone of contention between them. Indeed, in Glasgow the relationship between the medical school and the Infirmary became so fraught that the University was instrumental in founding the Western General Hospital to maintain reliable and effective clinical access for its students.

The huge population increase following the discovery of gold produced lofty ambitions among the colony's leaders for the future of Melbourne. A desire emerged for the city to rapidly create all the civic amenities of an outward looking metropolis. Inevitably this included not only a university, but also one that produced, among its graduates, medical practitioners, obviating the need for its young men to travel to Europe. At the same time, by choosing a university as the principal place of medical education, the founders were committing themselves to one of two models: either they had to forge the type of relationships that existed in Edinburgh and, before the 1870s, Glasgow; or they had to build a hospital under their own control.

Anthony Colling Brownless, who as Vice-Chancellor of the University worked tirelessly on behalf of the medical school, pursued the hospital option in the early 1860s, and the University went as far as asking the government for a land grant for that purpose. These moves were, however, unsuccessful and the medical school was left with no choice but to forge clinical ties with the Melbourne Hospital (later Royal Melbourne), at that time situated on Lonsdale Street. The physical distance between the two was far from ideal, but not nearly as severe a problem as student access to clinical teaching at the hospital. As Russell commented acerbically about the commencement of clinical teaching in 1864: 'It cannot be said that the students were received with enthusiasm by the management or indeed by the medical and surgical staff who accepted them with reluctance and even with some repugnance.' That the University had no say over clinical appointments only exacerbated the tense relationship, not least because only hospital appointees had access to patients. Brownless and his allies occasionally returned to the idea of the university building its own hospital, but with no success, although an overlap between medical school and hospital staff went some way to alleviating the situation.

Page 66:

41. *Sunshine Hospital* 2012
photograph
Sunshine Hospital Collection

Previous page:

42. **Nicholas Chevalier** (1828–1902)
The Melbourne Hospital, Lonsdale Street, Melbourne 1862
watercolour on paper
The Royal Melbourne Hospital Archives

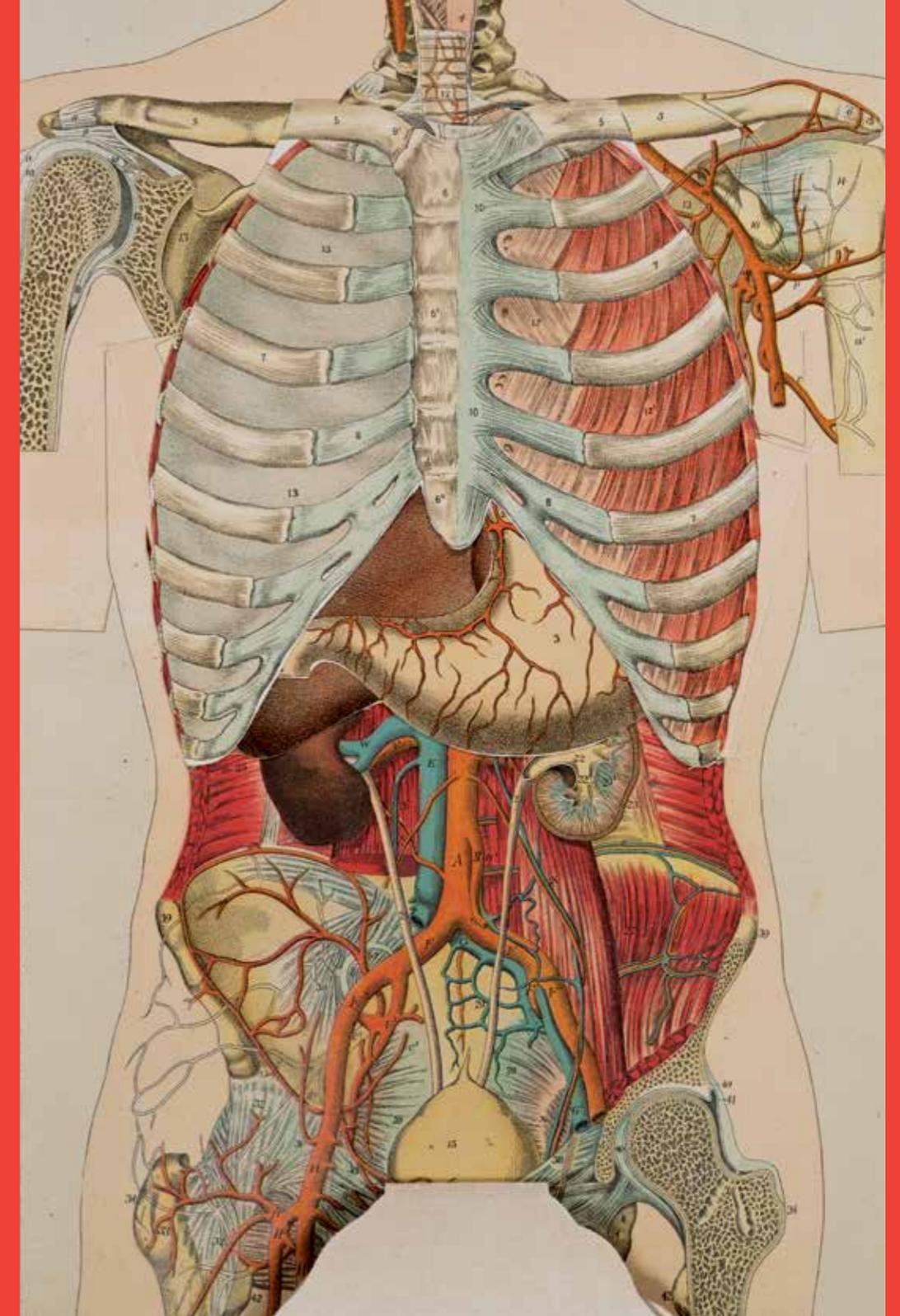
A significant element of the problem lay in the hospital's method of appointing its staff. As with the voluntary hospitals in Britain, the subscribers voted in elections, a system that was open to abuse and manipulation, and relied all too heavily upon university staff being elected for access to clinical teaching. Relationships between the two institutions remained difficult through the remainder of the 19th century, not least in 1876 when the hospital refused to recognise the university's degree as a valid qualification for the appointment of house surgeons, or indeed, surgeons. The belief, or excuse, given was that while the University offered a theoretically sound education, it was deficient in clinical teaching—a problem that had, in the first place, been created by the untidy, and occasionally antipathetic attitude of the hospital towards the University. It was not until 1910 that an advisory board was introduced, guaranteeing university involvement in clinical appointments.

Similar problems beset the relationship between the medical school and the Women's Hospital (originally known as the Lying-In Hospital). The very first University curriculum stipulated that students should have clinical experience in obstetrics, not just attending lectures but also three months' practice at

the Lying-In Hospital. The hospital itself had been established along similar lines to the Melbourne Hospital: appointment to the staff was through election, with the subscribers as the electorate. As long as Richard Tracy, the hospital's founder, also held the Lectureship in Obstetric Medicine and Diseases of Women and Children, things ran smoothly between the two bodies. However, after his death the relationship deteriorated, not least because Walter Balls-Headley at the Lying-In hospital bore some animosity to James Jamieson, one of Tracey's successors at the University. The position improved when, in 1889, Balls-Headley, was appointed to the Lectureship in Obstetric Medicine, a position he held until 1900. Ironically, institutional politics again reared its head to destabilise clinical teaching. In 1891, Balls-Headley failed to be re-elected to his position at the Women's Hospital. Consequently, the hospital was forced to accept the university lecturer as an ex officio member of staff with clinical rights.

As each new hospital opened in the city, the clinical teaching of medical students was introduced, but mostly upon an ad hoc basis. The Alfred Hospital, originally founded in 1871, and sometime around 1880 was recognised by the University as the hospital

43. *Physician's Anatomical Aid* 1888
print on paper, canvas, cardboard
The Hurley Family Collection
The Royal Melbourne Hospital Archives





that might provide clinical teaching. A formal clinical school had been established in 1888 but founded by 1894 and it was not until 1909 that its school reopened. From 1878 the Children's Hospital offered students access to its wards, but only formalised an agreement between with the University in 1912. Very much the same was true in regards to other specialist teaching areas; for example, in the case of ophthalmology, James Barrett provided a bridge between the Eye and Ear Hospital, where he was one of the principal clinicians, with the University, where he held the position of lecturer in the physiological and special senses. In formalising clinical access for students it was, in fact, St Vincent's Hospital, founded in 1893, that proved the catalyst when, in 1910, St Vincent's Clinical School signed a formal agreement with the university. Shortly afterwards the other institutions offering clinical teaching fell into line, thus ending Melbourne's extraordinary period of uncertainty and instability in clinical instruction.

James Bradley

Lecturer, History of Medicine/Life Sciences Centre for Health and Society and the History and Philosophy of Science

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Russell, K.F. *The Melbourne Medical School, 1862–1962* (Carlton, Vic.: Melbourne University Press, 1977)

44. Paul Montford

Reverend Mother Mary Berghmans Daly (1860–1924)

1935

bronze bust mounted on wooden plinth with dedication plaques

St Vincent's Art Gallery Collection

Donated by members of the original teaching staff

THE ART OF TEACHING CLINICAL SCHOOLS

This exhibition traces the beginnings of some of Victoria's major hospitals in the 19th century and their relationships with The University of Melbourne. Art works, documents and objects from the hospitals' archives highlight key individuals, milestones and the minutiae of daily practices of medical students. It is essential in this 150th anniversary year to acknowledge the life of the clinical schools and their critical role in the education of medical students.⁵⁴

Chevalier's watercolour of The Melbourne Hospital in Lonsdale St in 1862 (fig. 42) captures the year of the founding of Melbourne Medical School. Two years later Patrick Moloney and William Carey Rees became the first students at the Melbourne Hospital. There was resentment by the staff who considered teaching should not be part of their duties. More controversy followed, according to the Melbourne Hospital Rules, the top medical students were appointed as Resident Medical Officers. But women were blocked in the early 1890s because of their gender.

An architectural competition in 1870 produced the winning design for The Alfred

by Charles Webb (fig. 47), an architect who shaped early Melbourne. His innovative design incorporated the 'Nightingale' principles by designing large light filled pavilions as wards connected by covered corridors or walkways. The Alfred Clinical School became for a time the University's unofficial clinical school for female students. Six of the earliest students who attended The Alfred Hospital were women. In 1896, Melbourne Hospital changed its rules to appoint Alfreda Gamble and Janet Greig (Fig. 46) despite staff and patient resistance.

Significantly, a woman was instrumental in achieving the formal recognition of the St Vincent's Clinical School by the University of Melbourne in 1909. The bronze bust of Reverend Mother Mary Berchmans Daly (1860–1924) (Fig. 44) is a tribute to the foundress of St Vincent's Hospital Melbourne and its Clinical School. *Students in the pathology laboratory* c1918 (Fig. 48) is testament to one of the initiatives that secured St Vincent's clinical school status, a pathology department, and a *Minute book of the Electoral College* 1924–1937, which gave the University a role in the selection of medical staff. Other clinical schools soon followed.

There are also items that relate to inspiring philanthropists and teachers. *The Melbourne Institution for Diseases of the Eye and Ear* c1870 was established in 1866 Albert St, East Melbourne (Fig. 52). Connections with Melbourne University were further forged through the efforts of James Barrett (Fig. 51). The span of his career is shown in photographs dated 1881 to 1930.

Philanthropist, Elizabeth Austin (1821–1910), was inspired to support the foundation of a hospital for incurable diseases due to an illness of a staff member. The Austin Hospital for Incurables was opened on her birthday in 1882. A dress and household items borrowed from the National Trust provide clues to her lifestyle. The photograph of *Matron entertains sisters 1916–1917 to tea on the lawns* 1917 (Fig. 53) shows the extensive network of hospital buildings at The Austin Hospital by the early 20th century.

The story of the Melbourne Hospital for Sick Children (later the Children's Hospital) is intrinsically linked to William Snowball, the founder of paediatrics in Australia. Items from his career and life include his medical registration certificate from 1875 and a surgical kit given to him by Herbert Hewlett, a pioneer radiologist.

The Melbourne Homeopathic Dispensary operated outside the boundaries of the hospital system, as demonstrated by the *Caricature of Johann Werner Gunst, The Weekly Times, September 26 1874* (Fig. 55). Status as a medical hospital was to come later in 1952, when Prince Henry's became an affiliated clinical school of The University of Melbourne.⁵⁵

Various documents and models assisted students in their clinical studies: examples include an 1888 *Physician's Anatomical Aid* (Fig. 43) consisting of paper cut-outs representing different layers and details of the skin, nerves, veins, muscles and arteries. While *The Melbourne Hospital Handbook for the use of students* 1926 (Fig. 56) was designed to guide students when investigating medical and surgical cases, and details work of the Melbourne Hospital Clinical School. Plaster face and hand moulds in the exhibition are examples of the work of Sir Benjamin Rank (1911–2002) in the plastic and reconstructive unit. At the Children's Hospital, manikins were used by Dame Annie Jean Macnamara to demonstrate the principles of splinting paralysed limbs to avoid deformities in poliomyelitis patients.

Student life in the clinical schools is captured by a variety of photographs. One shows a medical student studying in the Marshall Allan Library in proximity to Dr Richard Tracey's (1826–1874) marble bust and a drawing of Dr John Maund (1823–1858), co-founders of the *Melbourne Lying-In Hospital for Diseases peculiar to women and children*. The hospital's name changed to Women's Hospital in 1884. Dr Frank Forster, who taught at Royal Women's Hospital 1953–59, is captured lecturing to students outside the labour ward in the 1950s (Fig. 49).

The contribution of PANCH – Preston and Northcote Community Hospital (1960–98) to clinical teaching is acknowledged as well as more recent developments. The Western Clinical School, incorporating Western and Sunshine Hospitals, separated from the Royal Melbourne Hospital Clinical School in 2009 after a 20-year partnership and now looks after 48 students in each year level. From the Sunshine Hospital Collection is a report by Professor H. B. Allen, M.D., dated 1891, with early plans for the Melbourne Hospital to be built in Royal Parade. Also in the exhibition is a photograph of the new Sunshine Hospital (Fig. 41), a leading clinical facility opened in 2011. These two items juxtapose the old and

the new, just as Julia Ciccarone's painting (Fig. 45) brings together the past and present. The background is a ward from 1910 and the foreground features a contemporary medical simulator representing medical student teaching today. The art of teaching continues to flourish in the clinical schools.

Jacqueline Healy

Curator, Medical History Museum

54 The University of Melbourne's relationships with many of the leading hospitals in Melbourne and Victoria provide our students with first-rate clinical training opportunities and unparalleled access to some of the best facilities in the state. Clinical Schools Austin Hospital, Royal Melbourne Hospital, St Vincent's Hospital, Northern Health, Western Health and Rural Clinical School www.mdhs.unimelb.edu.au/our-health-network

55 J.K. Gabriel, 'History of Clinical Teaching', in *Prince Henry's Hospital 1869–1969, One Hundred*, historical booklet Exchange Press, 1969, p. 14.

45. **Julia Ciccarone**

Clinical School Centenary 2010 2010

oil on Belgian linen

St Vincent's Art Gallery Collection

Donated by the St Vincent's Medical Alumni



The Melbourne Hospital

There has always been a close association between The Royal Melbourne Hospital and The University of Melbourne. The Melbourne Hospital opened on its original site in Lonsdale Street in 1848, became The Royal Melbourne Hospital in 1935, and moved to its present location in Parkville in 1944.

The first public hospital in Melbourne had its humble beginnings in a cottage in the late 1830s. On 1st March 1841, a group of influential citizens, headed by Charles LaTrobe, Superintendent of the Port Phillip District, called for a public meeting to discuss the urgent need for an enlarged public hospital. Five years later on 15th March 1848, the new hospital opened its doors to the public with 10 beds. By its first year, 89 patients were admitted and 98 people were treated as outpatients.

In 1864, third year medical students Patrick Moloney and William Carey Rees became the first students at the Melbourne Hospital. Despite this, very little teaching was undertaken by the clinical staff who considered themselves as hospital employees and not university lecturers. Whilst at this time the Melbourne Hospital had the sole Clinical School, 'students could attend, by private arrangement, other hospitals for extra or special tuition'. Until clinical assistants and surgical and medical registrars were appointed, the outpatient surgeon taught students at the same time as seeing his patients.

New cases admitted to the hospital were listed in the students' room, where students could see cases under the care of any surgeon. In 1875, in an effort to improve clinical teaching, the hospital and the University agreed to appoint the best medical students as clinical clerks to hospital physicians and as clinical dressers to hospital surgeons. In addition, members of the medical staff were required to deliver a clinical lecture at least once a month. In 1884, The University of Melbourne Council appointed clinical lecturers from the hospital's medical staff.

Frank Littlewood recalls Melbourne Hospital as a medical student in 1888:

My earliest recollection of the Operating Theatre in 1888 was of entering a room filled with a cloud of steam issuing from a small copper boiler, this carbolic spray was focused on to a table on which lay the patient to be operated upon ... Mr T.N. Fitzgerald was operating, Mr G.A. Syme was assisting, Dr Lewellin, the Medical Superintendent was giving the anaesthetic, chloriform (sic) from a drop bottle on to an open lint covered mask.⁵⁶

Gabriele Haveaux and Stephanie Faulkner

Archivists, The Royal Melbourne Hospital

⁵⁶ Frank Ernest Little: A Memorable Year [Recollections of a medical student at the Melbourne Hospital, 1887-1891] written c1953. Original held in the Royal Australasian College of Physicians Library.

⁴⁶ *Dr Janet Greig (1874-1950) c1900*
photograph
Southern Health Historical Archive Collection



The Alfred Hospital's Relationship with Melbourne Medical School

The Alfred hospital opened on 6th March 1871. Almost a decade later, its 1880 Annual Report noted:

The Alfred hospital has now been admitted by the Council of the University of Melbourne as a University Hospital, and, should it be found desirable at any time to admit students to the Hospital, the examining body of the University will recognise the clinical practice obtained in our wards.

For a number of reasons, not least of which was the time necessary to travel between the hospital and the University, medical training at The Alfred made very little progress and The Alfred's first serious attempt to found a clinical school spanned 1887-1894. In September 1887, The Alfred's medical staff supported the establishment of its own clinical school with Henry O'Hara conducting regular surgical demonstrations at the hospital in his famous Saturday morning clinics. The University approached the hospital to consider reserving its proposed clinical instruction to female medical students. In the event, the school opened on 19th March 1888 with

14 students, 8 male and 6 female. This school closed after 1894. The Saturday morning clinics, however, continued The Alfred's significant role in medical training.

In 1909, The Alfred negotiated with the University of Melbourne to re-open its medical school subject to creation of an electoral college, provision of an approved pathology department, and introduction of an approved course of clinical instruction. The Alfred re-established its clinical school in 1919 with Hamilton Russell as the first Dean and Mackeddie an outstanding teacher. By 1920, the 50th year of the hospital's incorporation, the Clinical School had begun to function normally again, with an increasing number of students. Many of The Alfred's most outstanding clinicians led the school thereby contributing to its prestige. Numbers of students increased over time: to 30 in 1922, 60 in 1923, and 80 in 1957.

With the establishment of a new university in Clayton, a formal agreement between Monash University and The Alfred regarding the Degree of Bachelor of Medicine and Bachelor of Surgery and Bachelor of Medical Science was made on 21st September 1962. The Monash Medical School on The Alfred campus officially opened on 7th March 1964.

Peter Frawley

Archivist, The Alfred Hospital

47. Samuel Thomas Gill (1818-1880)

The Original Design of The Alfred Hospital by C Webb (1821-1898) 1870

watercolour

inscribed by Victor Cobb on its Presentation to The Hospital, November 12th, 1929
The Alfred Hospital Archives



St Vincent's Hospital Clinical School

There is some debate about who was mainly responsible for the application to The University of Melbourne to establish a clinical school at St Vincent's Hospital. Surgeon Hugh Devine claimed it was mainly Thomas Dunhill's idea and Dunhill certainly had a major role in the negotiations between the hospital and the University. It is also certain that 'nothing happened at St Vincent's without the Mother Rectress knowing, supporting and often initiating it'. In the hospital's 1907 Annual Report, Mother Rectress signaled the intention of the Sisters of Charity to apply to the Council of the University of Melbourne for clinical school recognition. Although the Dean of the Medical Faculty (Prof. Harry Brookes Allen) was supportive, it took several years of negotiations before recognition was obtained.

The Faculty of Medicine rejected an initial application in December 1907 'in view of the small number of medical beds available and of the small provision for Pathological work and teaching ... there was not sufficient material for adequate instruction in Clinical Medicine'. Mother Berchmans acted swiftly to re-arrange bed allocations and commission a new pathology wing and, by 23th June 1909, both parties agreed to conditions. One of the major concessions agreed to by St Vincent's was the foundation of an electoral college allowing the

University to have a say in the appointment of medical staff which paved the way for similar agreements with other teaching hospitals.

St Vincent's Clinical School was officially opened on 20th March 1910. Surgeon David Murray Morton was appointed Clinical Dean and members of the teaching staff included Drs Lewers and Latham (Clinical Lecturers in Medicine), Drs Summons and Rowden White (Medical Tutors), Drs Murray Morton and Shields (Clinical Lecturers in Surgery), Drs Dunhill and Devine (Surgical Tutors) and Dr Brenan as Clinical Pathologist.

The new school proved popular with students. The medical students magazine, *Speculum*, reported in May 1910, 'Even thus early the new Clinical Schools are showing themselves to be 'no small beer.' St Vincent's, probably on account of its propinquity to the University, has received the greater share of patronage, but the more distant Alfred has not been wholly neglected. The exodus of third year men to St Vincent's was so great that the list was overfilled, and in consequence nearly a dozen disappointed hospital tyros were forced to resign their places ...'

In its first year the St Vincent's Clinical School was credited with the Exhibition in Medicine, the Jamieson Prize for Clinical Medicine and several first class honours.

Barbara Cytowicz

Archivist, St Vincent's Hospital



48. *Students in the pathology laboratory c1918*
silver gelatin print in loose leaf album
St Vincent's Melbourne Archive

The Royal Women's Hospital

Early in its history, the Melbourne Medical School developed close ties with the Melbourne Lying-In Hospital (renamed The Women's Hospital in 1884), recognising a need to train medical students in the care of women and young children. The relationship began when the medical school appointed Dr Richard Tracy as one of its first lecturers, and from 1865 until 1872, he took responsibility for lecturing and providing clinical experience at the hospital (of which he was a cofounder). Tracy also examined students on all aspects of obstetrics, gynaecology and the care of sick children.

In 1900, leaders of the medical school and the hospital formally agreed to establish a clinical school to promote and coordinate the teaching of students. In return for training in hospital and community settings, students were asked to abide by certain rules such as notifying the hospital's resident surgeon if they intended to perform an obstetric procedure or allow labour to extend beyond 24 hours. They were also required to re-visit women within 18 hours of a home birth and then daily for 10 days.

In 1929, Dr R. Marshall Allan was appointed Professor of Obstetrics, the first clinical appointment of its type at the University. He had just completed a ground-breaking report that foreshadowed major improvements in

the management of fever and infection in childbirth, the training of doctors and obstetric nurses, and the development of infant welfare centres. In the mid-1940s, the hospital-University connection was further strengthened when Allan was appointed Dean of the Faculty as well as Professor of Obstetrics. For the first time, a clinical professor rather than an anatomist, pathologist or physiologist headed the Faculty, bringing hospital and clinical school issues to the heart of the medical school.

In 1952, some years after Allan's premature death in 1946, Dr Lance Townsend commenced in the re-vamped and re-named position, Professor of Obstetrics and Gynaecology. His Professorial Unit became a leader in researching Rhesus incompatibility, prematurity, infertility management including IVF, and neonatal intensive care. Like Allan before him, Townsend eventually became Dean of the Faculty (1971-77), while continuing as professor at the hospital. Thus, not only did the University have a significant presence on the hospital campus, but also the hospital again came to have a significant presence within the University.

Ann Westmore

Honorary Fellow
Melbourne School of Population Health

49. *Dr Frank Forster (1923-1995) in the corridor outside Labour Ward 30 lecturing a student group 1956*
photograph
Royal Women's Hospital Collection

50. *Medical Students bathing babies c1930s*
photograph
The Royal Women's Hospital Collection
Royal Women's Hospital Collection





51. Photograph Album (includes newspaper articles on J.W. Barrett) c1938
print on paper
Medical History Museum Collection

The Eye and Ear Hospital

In 1860, Andrew Sexton Gray, an Irish ship's surgeon arrived in Melbourne and began working as the Medical Officer on the Geelong and Ballarat railway. Unimpressed with the poor working conditions and the havoc it wrought with the sight of the workmen, and having studied eye and ear surgery at St Mark's in London, in 1863 he set up a private Eye and Ear Hospital in Albert St East Melbourne with his own funds. Like all hospitals of the period, it was a charitable institution for the poor who were unable to afford private medical treatment.

A group of citizens formed a committee and in 1866 took over the management of the Hospital from Gray, who continued as its chief honorary, assisted by Andrew Gay, Aubrey Bowen and J. P. Ryan. Of those early specialists, it was James Barrett, surgeon at the hospital for more than two decades until moving to the Melbourne Hospital in 1913, and who became both Vice-Chancellor and Chancellor of the University, who established the first strong link with the Melbourne Medical School.

Barrett was a controversial figure but an indefatigable supporter of his speciality. Due to his influence, the first representative of the

52. The Melbourne Institution for Diseases of the Eye and Ear c1870
photograph
Medical History Museum Collection

Hospital's honorary staff was appointed to the Medical Faculty in 1925. This was followed by the introduction of the postgraduate diplomas of Otolaryngology (DLO) and of Ophthalmology (DO) in the 1930s. Before World War II however, there was only some desultory undergraduate teaching. It was not until 1948 that it was resolved in an attempt to remedy the situation. After some delay however, it was not until 1955 that the undergraduate teaching commenced and it some decades later before it became more than a token amount.

The inauguration of the William Gibson lectures in Otolaryngology in 1961 helped resolve the lack of formal teaching. Numerous significant practitioners have given their

time freely to the hospital, but it is worth noting that the first recipient of the DLO was a woman, Dr Jean Littlejohn, who not only worked as an honorary but also was instrumental in setting up a clinic for deaf children. Furthermore, another important contribution in the early years was the isolation of the trachoma virus in the desert regions of the outback by Professor Ida Mann.

Ross Jones

Historian, Author of *Humanity's Mirror: 150 Years of Anatomy in Melbourne*

Reference: Lyndsay Gardiner, *'The Eye and Ear': The Royal Victorian Eye and Ear Hospital Centenary History*, (Melbourne: Robertson and Mullens, 1968)



The Austin Hospital

A letter to the *Argus* on 5th May 1880 signed 'Humanity' pleaded for the establishment of 'A Hospital for incurables'.⁵⁷ This call was answered a week later, reported in the *Argus* that so 'impressed with the necessity of such an establishment a gentleman offered a sum of 6,000 pounds for the erection and equipment and only stipulating that the government shall grant a site for the proposed hospital.'⁵⁸ The philanthropist was Elizabeth Austin (1821–1910), who was so moved by the plight of a member of her staff who contracted tuberculosis that she was inspired to act. From her property at Barwon Park, after the death of her husband, Elizabeth Austin became one of Victoria's leading benefactors of health services.

Popular belief is that Elizabeth Austin's cook, Louisa, was admitted to Geelong Hospital with tuberculosis and discharged because it was classified as an incurable disease. Only the gaol hospital would take care of Louisa, in order to quarantine her from law-abiding citizens. 'Mrs Austin felt that the gaol hospital would add the stigma of moral disgrace and to the physical weakness and suffering that her servant was experiencing.'⁵⁹ Due to Elizabeth Austin's direct financial contribution and encouragement of other wealthy members of the community to donate, The Austin Hospital was opened in 1882 with the title 'The Austin Hospital for Incurables'.

The Austin Hospital's clinical strengths relate to the beginnings of the hospital. For example, cancer was one of the 'incurable' illnesses suffered by the first patients admitted. During the 1920s, The Austin Hospital began experimenting with 'X-ray' treatment for cancers and consequently became the largest cancer hospital in Australia by the mid-1930s. Similarly:

The Austin's expertise in spinal injuries was developed from caring for 'incurables' with paraplegia, and later in rehabilitating children who had survived polio and early victims of car accidents. While respiratory medicine at the Austin had its origins in consumption, or tuberculosis, and neurosciences care can be traced back to early stroke victims suffering paralysis.⁶⁰

In 1965, The Austin Hospital Clinical School was established in association with The University of Melbourne. Currently Austin Health incorporates The University of Melbourne's departments of medicine, surgery, psychiatry, psychology and physiotherapy.

Jacqueline Healy

Curator, Medical History Museum

57 EW Gault and Alan Lucas, 'Century of Compassion A History of the Austin Hospital', (Melbourne: Macmillan, 1982) p. 5.

58 *ibid*, p. 6.

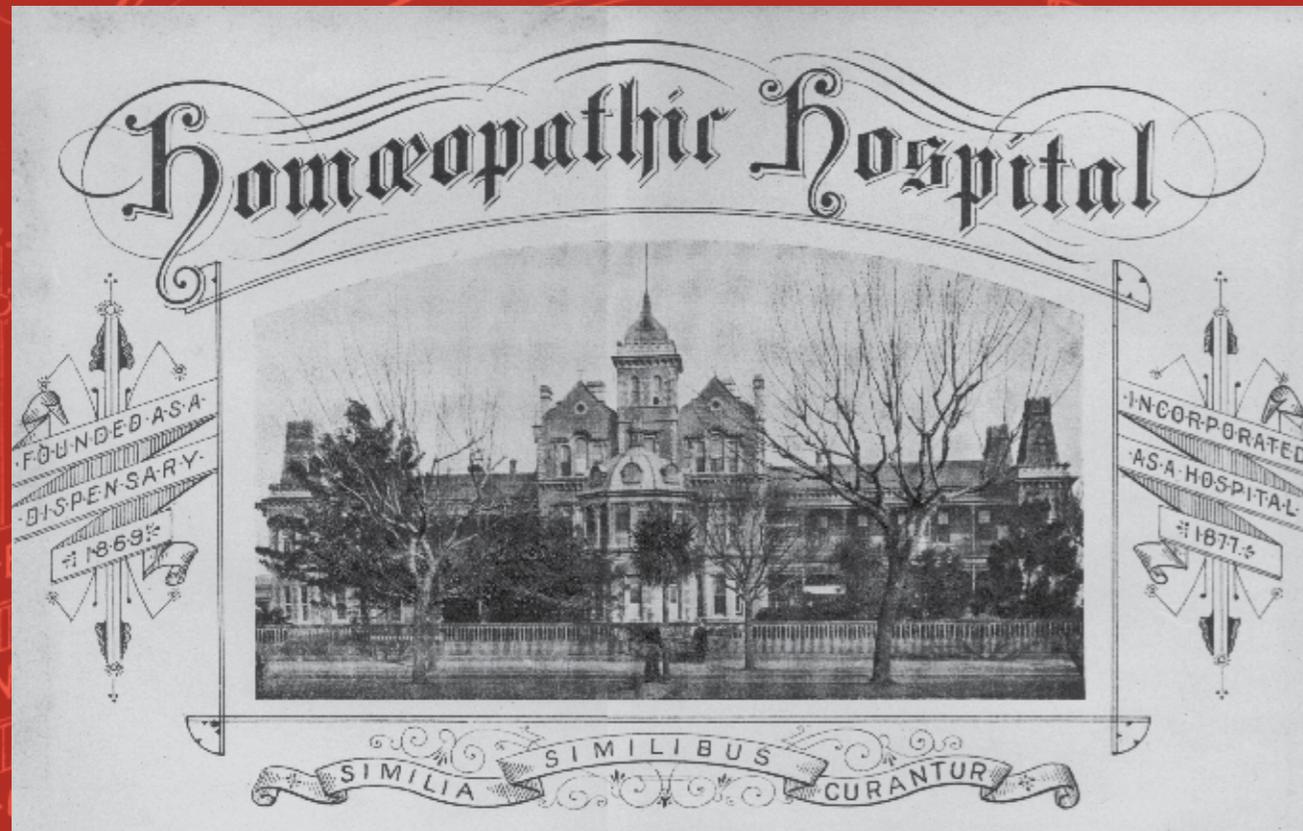
59 *ibid*, p. 8.

60 <http://www.austin.org.au/onjwc/about-us/history/>

53. *Matron entertains sisters 1916–1917 to tea on the lawns 1917* photograph
Austin Health Collection



Homeopathic



Hospital

The University of Melbourne and the Melbourne Homeopathic Hospital

In 1862, the Medical Practitioner's Act was introduced. This act restricted the use of medical titles to registered doctors and insisted on proof of at least three years regular medical study before registration.⁶¹ In the same year, teaching of medicine in Australia began at The University of Melbourne.

Just seven years later, Dr Johann Werner Gunst opened the Melbourne Homoeopathic Dispensary at 153 Collins Street East.⁶² Modelled on the English free dispensaries it was founded as a charitable institution with a missionary and propagandistic purpose of providing the 'sick poor' with care, and to raise awareness and popularise homoeopathy as a respectable field—the homoeopaths' vision of having their own hospital was realised in 1876.⁶³ Colloquially known as the 'Homoeopathic' or the 'Homoeo', it was the first homoeopathic hospital in the Southern Hemisphere.⁶⁴ A new Victorian Gothic-style hospital opened in 1885 on St Kilda Road, complete with its own nurses' training school.⁶⁵ However, with the establishment of the Victorian branch of the British Medical Association (BMA) in 1879, Melbourne's

Homoeopathic Hospital was dealt a serious blow, since the British Medical Association's local representation excluded homoeopathic practitioners from its membership.⁶⁶ Melbourne's homoeopaths were viewed as a double threat by the Victorian BMA branch, given that they were reputable doctors, who had rejected orthodox medicine.⁶⁷

By 1880, the reputation of homoeopathy within the medical profession had suffered irrevocably after Joseph Lister, Louis Pasteur and Robert Koch were able to prove that living organisms caused contagious diseases.⁶⁸ Homoeopaths in Melbourne nevertheless continued to rebel against what they saw as 'the old school of medicine', as represented by institutions including The University of Melbourne.⁶⁹ It was not until 1916 that the BMA set the Homoeopathic Hospital apart from its general black list.⁷⁰ In 1924, George Syme of the Victorian Council even proposed a special exemption for BMA members who were employed by the Homoeopathic Hospital.⁷¹ From that year, three graduates of Australian universities were to be accepted annually at the 'Homoeopathic' as Resident Medical Officers.⁷² From 1925, in white-ant fashion, the BMA actively encouraged its members to accept honorary posts in special departments at the

54. *Melbourne Homoeopathic Hospital featuring the homoeopathic motto 'similia similibus curantur' ('like cures like') post 1885 photograph*
Southern Health Historical Archive Collection

'Homoeopathic', so that the institution would eventually become more main-stream.⁷³

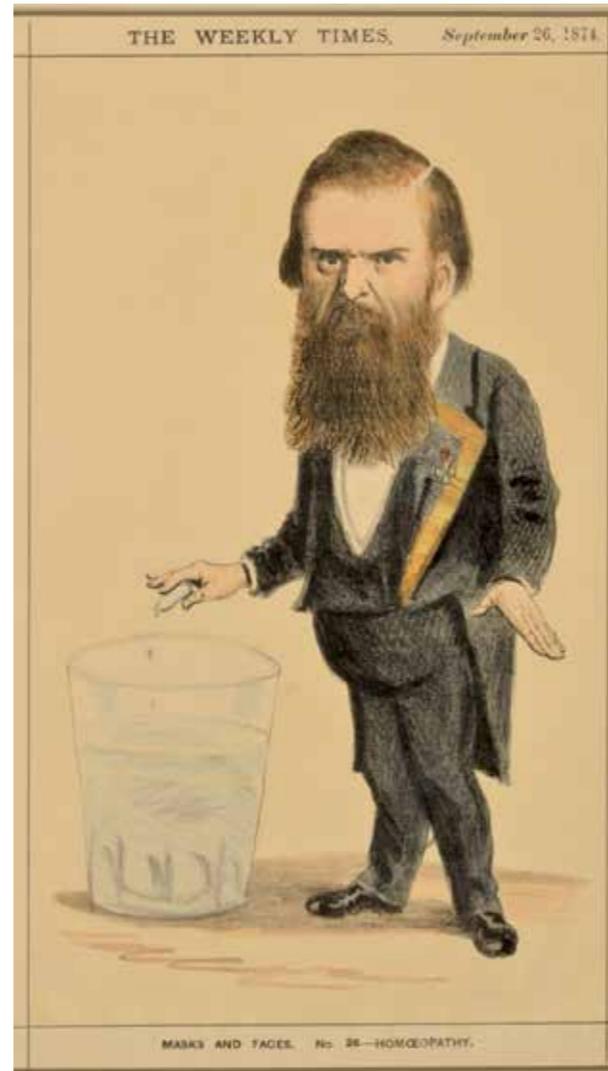
When on 18 September 1934, the Homoeopathic Hospital became Prince Henry's, the stage was set for its transformation from a small and intimate institution into a modern hospital.⁷⁴ In 1952, Prince Henry's became an affiliated clinical school of The University of Melbourne.⁷⁵

Monica Lausch

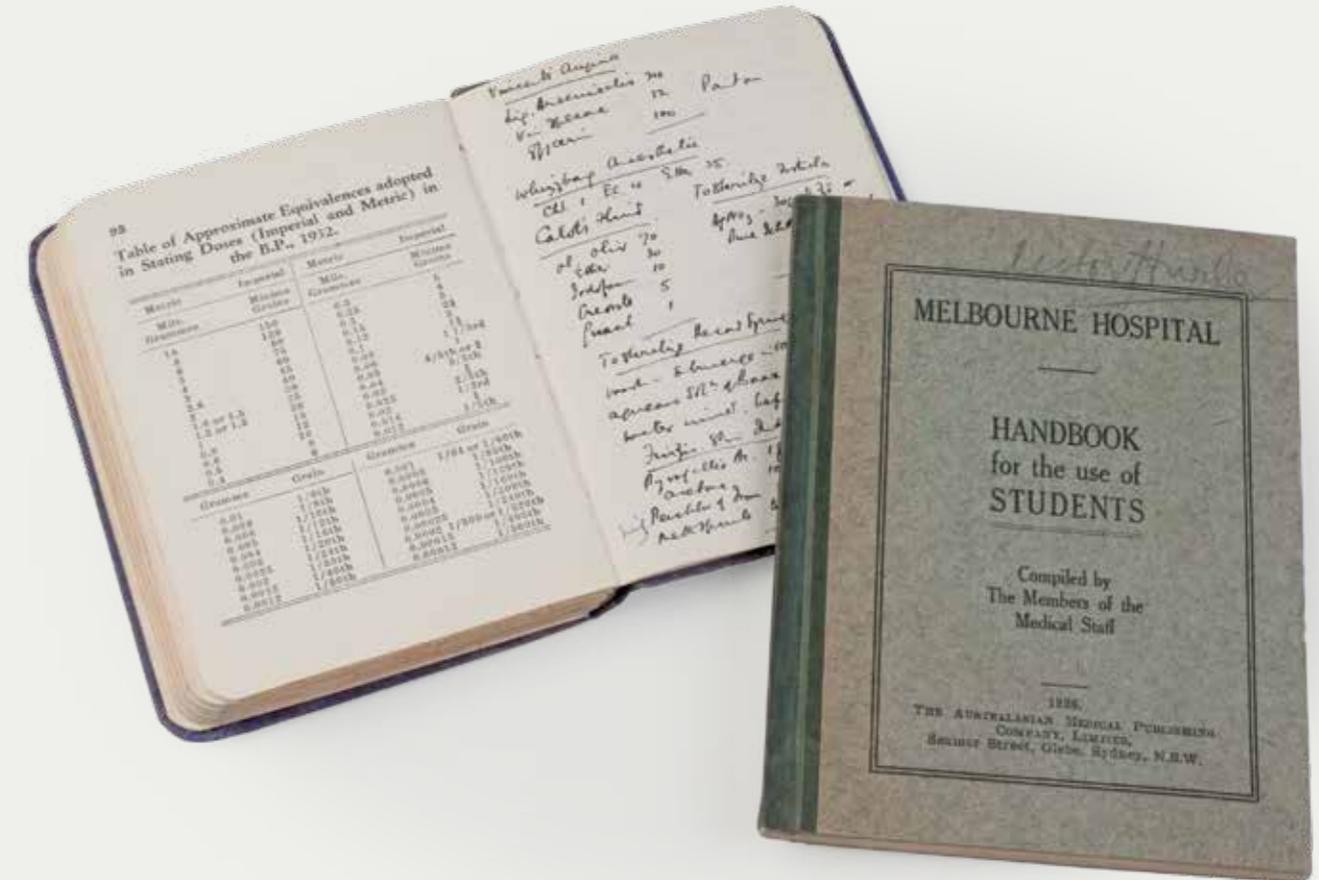
Honorary Curator

Historical Collections, Southern Health

- 61 Gregory Haines, *A History of Pharmacy in Victoria*, The Australian Pharmaceutical Publishing Company in association with the Pharmaceutical Society of Australia (Victorian Branch) Ltd, Melbourne, 1994, p. 62.
- 62 Peter J. Phillips, *Kill or Cure. Lotions, Potions, Characters & Quacks of Early Australia*, Greenhouse Publications, Richmond (1978), reprinted 1984, p. 70 and W. A. Cross, '1969', in *Prince Henry's Hospital 1869-1969, One Hundred*, historical booklet, Exchange Press, 1969, p. 27.
- 63 J. Templeton, pp. 16, 22 *passim*.
- 64 J. Templeton, p. 22.
- 65 J. Templeton, pp. 21, 26 *passim*.
- 66 J. Templeton, p. 40.
- 67 J. Templeton, pp. 47-48.
- 68 J. Templeton, p. 153.
- 69 J. Templeton, p. 30.
- 70 J. Templeton, p. 156.
- 71 J. Templeton, p. 157.
- 72 J. Templeton, p. 157.
- 73 J. Templeton, p. 157.
- 74 J. Templeton, p. 169.
- 75 J.K. Gabriel, 'History of Clinical Teaching', in *Prince Henry's Hospital 1869-1969, One Hundred*, historical booklet, Exchange Press, 1969, p. 14.



55. *Caricature of Johann Werner Gunst, The Weekly Times, September 26 1874 1874*
print on paper
Southern Health Historical Archive Collection



56. *The Melbourne Hospital Handbook for the use of students 1926*
print on paper, cardboard, cloth
The Hurley Family Collection
The Royal Melbourne Hospital Archives

The Founder of Australian Paediatrics

William Snowball passed his final examinations at Melbourne Medical School before his 21st birthday and then continued his studies overseas. In London, Snowball devoted much attention to the study of diseases of children at the hospital in Great Ormond Street, and on his return to Melbourne in 1878 he began his long association with the Children's Hospital. He would prove to be one of the most notable characters in the history of the hospital and is generally regarded as the founder of Australian paediatrics.

Within a very short time of his appointment, the hospital committee began to look to Snowball for guidance on medical matters and, while still a resident, he introduced strict standards of hygiene, and planned a scheme for training nurses. He remained a resident for nearly three years, and when he left to begin private practice in 1881, he was immediately asked to join the honorary staff.

Professor Harry B. Allen wrote:

He at once made [the hospital's] success the work of his life, ... and may be said with truth to be the real medical founder of the present flourishing Institution ... Until his premature demise, he was its leading spirit, guiding and directing its

growth, the wise adviser in all building operations, and in fostering clinical teaching. When he first joined the staff, his colleagues were men in general practice. With much prescience, he saw that the time was coming when, with advantage to the public and themselves, they would become specialists in paediatrics, and give themselves up entirely to the study and observation of that branch of medicine.

Snowball established a successful private practice in Carlton, where his house 'Frosterley' is still standing. Many letters of appreciation written to him by his patients and their parents are preserved in the Royal Children's Hospital Archives and they show that he treated patients from all social classes and from all over Victoria. Snowball practised as both surgeon and physician, although his greatest skills were as a consultant physician and a teacher at the bedside. He had remarkable skill as a teacher and he developed a method of apprenticeship training, which served as a model for future generations of teachers at The Children's Hospital. This was also the basis for the hospital's remarkable success as a clinical school in the early years of the 20th century.

Snowball died in 1902, aged only 47, a plaque to his memory says, *Si monumentum requires circumspice* – 'If you seek his monument look around you.'

Bronwyn Hewitt

Archivist, The Royal Children's Hospital

Based on the official history – *The Royal Children's Hospital, a History of Faith, Science and Love* by Peter Yule. (Halstead Press, 1999)



57. Dr William Snowball (1854–1902) 1899
photograph
The Royal Children's Hospital Collection

PANCH – Preston and Northcote Community Hospital 1960–1998⁷⁵

There was no doubt about the necessity of a hospital in Preston. The need had been felt by the community for 20 to 30 years prior to the first meeting, held in the Preston Town Hall in 1941, when it was moved a hospital be built ... Not only was the building of a hospital a frustrating drawn out nightmare, but the running of the hospital ... a constant struggle.

During the first years of the hospital's existence in the early sixties, the Departments were small and the build up was gradual but after establishment of the nurses' home and the opening of all the beds in the hospital, development of Departments proceeded at a very rapid rate. Staff numbers at a consultant level were increased to cope with the dramatically escalating workloads, and PANCH soon became a very busy hospital indeed, virtually a high class work-house, for there was little academic stimulation initially. This was to come however, with the establishment of units in surgery and later in medicine in the 1980s. The hospital's teaching and training role expanded, and PANCH became much sought after for these purposes. Affiliations were formed with St Vincent's Hospital, both at undergraduate and post-graduate levels. The surgical units became accredited for advanced surgical training by the Royal Australasian College of Surgeons. The Victorian Plastic Surgical Unit, housed on the fourth floor with its own dedicated operating theatres and wards, became famous throughout the country for the training of plastic surgeons and nurses.

The unit was staffed by plastic surgeons from all the teaching hospitals in Melbourne.

The nursing scene was changing ... The historic nurses' strike of 1986 galvanised this issue ... Hospital nursing schools were abandoned and university educational courses commenced, along with improved conditions and career structures. On the medical side, the honorary system had given way under Whitlam Government's 1975 Medicare legislation to completely paid service in public hospitals.

In the late 1980s anxiety descended on PANCH in the shape of the McKay Report on the Hospitals of the Bell St corridor. It was suggested at the time there would be a serious downgrading of or closure of PANCH. This was resisted and challenged by the hospital management ... South Block was commenced, opening in 1992.

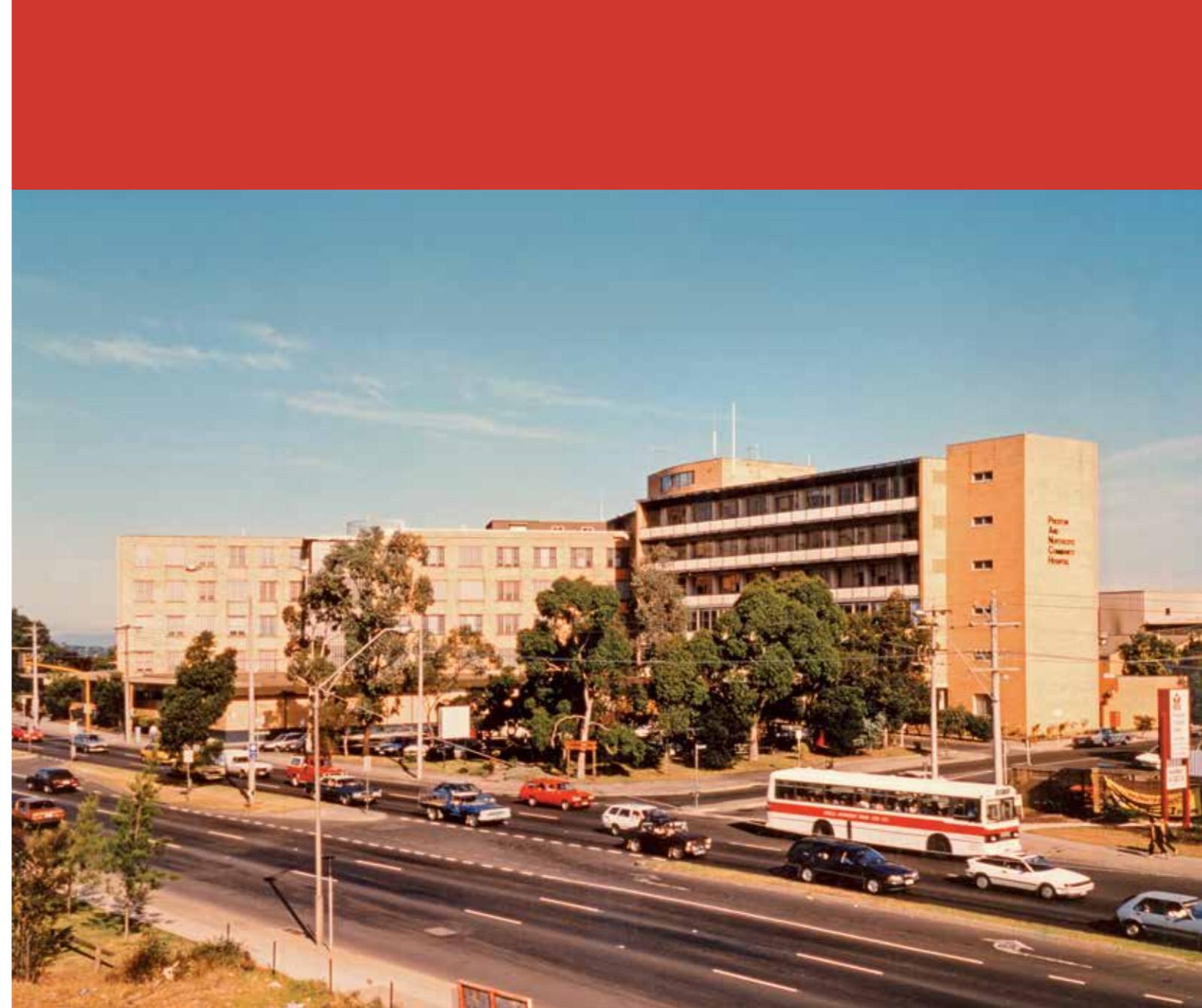
It was not much later that there was a general awareness that a hospital had been planned at Epping ... [Northern Hospital] was to be designed planned and staffed entirely by PANCH personnel at all levels. By February 1998, all staff from PANCH ... moved to the new campus at Epping ... PANCH the vital, bustling community hospital ... ceased.

Kenneth Brearley

This article is an edited extract from *Images of PANCH, The Life of a Hospital, 1997 p. xiii to xv*

58. **PANCH (Preston and Northcote Community Hospital) 1996**
photograph
Courtesy of Darebin Libraries

A view from Bell St. Preston.



LIST OF WORKS

All measurements are expressed height before width before depth.

Works are from collections held by the clinical schools including the Austin Health, St Vincent’s Hospital, Sunshine Hospital, The Alfred, Southern Health, The Royal Children’s Collection in the Victorian Public Records Office, The Royal Melbourne Hospital, The Royal Women’s Hospital as well as the Medical History Museum, University of Melbourne and National Trust of Australia (Victoria) as stated.

AUSTIN HEALTH COLLECTION

Photographer unknown

Matron entertains sisters 1916–1917 to tea on the lawns 1917 photograph, 16.0 x 12.0 cm Austin Health Collection

Photographer unknown

The Governor-General, Lady Helen Munro-Ferguson and Isabel Marsh 1920 photograph, 30.0 x 38.2 cm Austin Health Collection

Photographer unknown

Austin Hospital exterior 1925 photograph, 11.5 x 96.0 cm Austin Health Collection

Architectural plans, Austin Hospital c1876 ink on paper, 78.5 x 60.5 cm Austin Health Collection

Austin Hospital for Chronic Diseases, This is to certify that Miss Mollie Wilkins is Life Governor of the Institution, date illegible ink on paper, 26.7 x 35.5 cm Austin Health Collection

Austin Hospital for Chronic Diseases, This is to certify that Cr. C. Carter is Life Governor of the Institution, Nov 6th 1936 ink on paper, 31.8 x 41.0 cm Austin Health Collection

Nurses Certificate 1906

ink on paper, leather, cardboard, gilt 23.5 x 16.5 x 1.5 cm Austin Health Collection

Ernesto Gazeri Italy (1866–1965)

Marian Drummond 1904 marble 69.0 x 40.0 x 35.0 cm (bust) 110.0 x 35.0 x 35.0 cm (pedestal) Austin Hospital Collection

Department of Veteran’s Affairs

Repatriation General Hospital Heidelberg: Annual reports 1982–83, 1983–84, 1984–85 print on paper, 29.8 x 21.0 cm Austin Health Collection

PRINCE HENRY HOMEOPATHIC HOSPITAL – SOUTHERN HEALTH HISTORICAL ARCHIVE COLLECTION

Artist unknown

Caricature of Johann Werner Gunst, The Weekly Times, September 26 1874 1874 print on paper, 34.5 x 23.0 cm Southern Health Historical Archive Collection

Johann Werner Gunst Holland

(1825–1894) *Doctors* c1905 Back row (left to right): Drs Ferguson Lemon, Henry Twiss, Wilbur Knibloe Bouton. Sitting (left to right): Drs Matthew Gutteridge, E. Alleyne Cook, William Robert Ray, John Alexander Scott photograph, 16.5 x 11.0 cm Southern Health Historical Archive Collection

F.W. Niven and Co

Dr William Robert Ray in Table Talk November 1904 photograph, 9.0 x 7.0 cm Southern Health Historical Archive Collection

Photographer unknown

Dr Robert Ray Snr c1895 photograph, 18.0 x 12.5 cm Southern Health Historical Archive Collection

J. Dickson

Prince Henry’s Hospital taking shape alongside the Melbourne Homoeopathic Hospital on St Kilda Road 1951 photograph, 14.0 x 17.0 cm Southern Health Historical Archive Collection

Photographer unknown

Melbourne Homoeopathic Hospital featuring the homoeopathic motto ‘similia similibus curantur’ (‘like cures like’) post 1885 photograph, 26.0 x 39.5 cm Southern Health Historical Archive Collection

Photographer unknown

The Homoeopathic Hospital at No. 17 Spring Street c1880 photograph, 18.0 x 12.0 cm Southern Health Historical Archive Collection

Photographer unknown

Homoeopathic Hospital, Nurses’ Home post 1885 photograph, 12.0 x 18.0 cm Southern Health Historical Archive Collection

Photographer unknown

Victorian Gothic façade of Melbourne Homoeopathic Hospital on St Kilda Road c1885 photograph, 11.0 x 17.5 cm Southern Health Historical Archive Collection

Photographer unknown

Memorial window dedicated to Homoeopathic Hospital Surgeon Dr William Robert Ray photograph, 26.5 x 20.0 cm Southern Health Historical Archive Collection

Photographer unknown

The Melbourne Homeopathic Hospital as it faces demolition alongside the new Prince Henry’s Hospital c1950 photograph, 10.5 x 15.5 cm Southern Health Historical Archive Collection

Photographer unknown

Demolition of the Melbourne Homeopathic Hospital in the shadow of the new Prince Henry’s Hospital c1950 photograph, 10.5 x 15.5 cm Southern Health Historical Archive Collection

Advertisement for Albert’s Grasshopper

Ointment and Pills print on paper Southern Health Historical Archive Collection

Rawleigh’s

Rawleigh’s Antiseptic Salve metal, ointment, 3.0 x 9.0 cm Southern Health Historical Archive Collection Photograph by Ms Ute Haberberger

Albert England

Grasshopper ointment and pills glass, mixture, 2.5 x 3.5 cm Southern Health Historical Archive Collection Photograph by Ms Ute Haberberger

O.J. Lawson Pty. Ltd. Australia

Lawson’s Bronchitis Mixture for Coughs and Colds glass, mixture Southern Health Historical Archive Collection Photograph by Ms Ute Haberberger

R.J. Turnbull Australia

Spirits of Salts (Hydrochloric Acid) glass, mixture Southern Health Historical Archive Collection Photograph by Ms Ute Haberberger

Maker unknown England

Improved inhaler for hot water infusions 1900 ceramic Southern Health Historical Archive Collection Photograph by Ms Ute Haberberger

ST VINCENT’S HOSPITAL COLLECTION

Sir Thomas Peel Dunhill (1876–1957)

Casebook of Sir Thomas Dunhill 1907–1908 ink on paper, 33.0 x 14.5 cm St Vincent’s Melbourne Archives SVHA2001/0005

Sir Thomas Peel Dunhill (1876–1957)

Instruments of Sir Thomas Dunhill c1900 thyroidectomy instruments mounted on board, 30.5 x 51.0 cm St Vincent’s Melbourne Archives Instruments bequeathed to St Vincent’s Hospital by Sir Thomas Dunhill SVHA2001/0005

Julia Ciccarone (b1967)

Clinical School Centenary 2010 2010 oil on Belgian linen, 100.0 x 120.0 cm St Vincent’s Art Gallery Collection Donated by the St Vincent’s Medical Alumni 1272

Artist unknown

St Vincent’s Bazaar at the Exhibition Building, Melbourne Punch, April 6, 1899 print on paper, 42.0 x 60.0 cm St Vincent’s Melbourne Archives SVHA2001/0007

Photographer unknown

Students in the pathology laboratory c1918 silver gelatin print in loose-leaf album 21.5 x 25.5 cm St Vincent’s Melbourne Archives SVHA2001/0005

Paul Montford (1868–1938)

Reverend Mother Mary Berchmans Daly (1860–1924) 1935 Bronze bust mounted on wooden plinth with dedication plaques 52.5 x 58.0 x 28.0 cm 102.0 x 58.0 x 41 cm St Vincent’s Art Gallery Collection Donated by members of the original teaching staff 1156

St Vincent’s Hospital

Minute book of the Electoral College 1924–1937 book, 33.5 x 21.5 cm St Vincent’s Melbourne Archives SVHA2001/0007

Photographer unknown

Victoria Parade panorama c1898 framed photographic series 29.5 x 218 cm St Vincent’s Melbourne Archives SVHA2009/0070

Photographer unknown

St Vincent’s Hospital Melbourne 1893 photograph, 54.0 x 66.5 cm St Vincent’s Melbourne Archives SVHA2001/0003

St Vincent’s Hospital

Autopsies 1906–1923 post-mortem register book with student signatures, 33.5 x 23.0 cm St Vincent’s Melbourne Archives SVHA2009/0035

Photographer unknown

Complete front view of present buildings *St Vincent’s Hospital* (c1925) photographic print, 28.5 x 70.0 cm St Vincent’s Melbourne Archives SVHA2010/0045

Commemorative plaque for the official opening of St Vincent’s Hospital as a Clinical School 20th March 1910 marble plaque with incised inscription 54.0 x 83.0 x 3.0 cm St Vincent’s Melbourne Archives SVHA2006/0130

SUNSHINE HOSPITAL COLLECTION

H. B. Allen

Final general report on hospital construction and management by Professor H. B. Allen, M.D. 1891 print on paper, 24.7 x 21.7 x 0.5 cm Gift of Richard Travers Sunshine Hospital Collection

Photographer unknown

Sunshine Hospital 2012 photograph, 25.0 x 30.0 cm Sunshine Hospital Collection

Photographer unknown

Simulation Laboratory Western Centre for Health Research & Education 2012 photograph, 25.0 x 30.0 cm Sunshine Hospital Collection

THE ALFRED HOSPITAL ARCHIVES

Samuel Thomas Gill (1818–1880)

The Original Design of The Alfred Hospital by C Webb (1821–1898) 1870 watercolour, 35.0 x 84.0 cm inscribed by Victor Cobb on its Presentation to The Hospital November 12th, 1929 The Alfred Hospital Archives

EB Jamieson

Illustrations of Regional Anatomy, Section VII Lower Limb 1946 print on paper, 16.5 x 21.0 x 1.0 cm The Alfred Hospital Archives

Artist unknown

Alfred Hospital formulary 1953 print on paper, 16.5 x 11.5 cm The Alfred Hospital Archives

The Alfred Hospital

Hospital Buildings from the air 1921
Annual Reports for Alfred Hospital 1921–5, p. 21
print on paper, 14.5 x 20.8 x 2.5 cm
The Alfred Hospital Archives

A Group of Students 1922

Annual Reports for Alfred Hospital 1921–5, p. 35
print on paper, 14.5 x 20.8 x 2.5 cm
The Alfred Hospital Archives

Michaelis Ward for Children (1)

Back Entrance to Hospital Grounds (2)
Administration Block (3) *Tennis Court* (4)
Ward 18 for Women (5)
Fiftieth Annual Report of the Alfred Hospital, 1920, p. 3
print on paper, 24.5 x 18.5 cm
The Alfred Hospital Archives

‘The Alfred’ June 1926 *Our Residential Medical Staff 1920 and 1926*, p. 9
print on paper, 28.0 x 21.0 x 3.5 cm
The Alfred Hospital Archives

‘The Alfred’ September 1926 *Then and Now, The X-Ray room of the Alfred in its early days 1908–1914* p. 15
print on paper, 28.0 x 21.0 x 3.5 cm
The Alfred Hospital Archives

Maker unknown

Oscillator
metal, 22.5 X 22.5 x 16.0 cm
The Alfred Hospital Archives
Used by Dr Barnett to check success or otherwise of the graft of a vein for an arterial by-pass

THE ROYAL CHILDREN’S HOSPITAL ARCHIVES AND COLLECTION

Plaque in honour of William Snowball (1854–1902) 1902
brass, enamel, pigment, lacquer
65.0 x 89.0 x 2.0 cm
The Royal Children’s Hospital Archives

C. G. Razstler

Shingle c1881
brass and wood, 23.0 x 43.0 cm
The Royal Children’s Hospital Archives

Photographer unknown

‘Frosterley’, No. 2 Drummond Street Carlton, the surgery and family home of Dr William Snowball from 1891 until his death in 1902 c1890
photograph, digitally enhanced
30.5 x 20.3 cm
The Royal Children’s Hospital Archives
Courtesy of the Bureau of Meteorology, which occupied the building from 1908–1974

Photographer unknown

Dr William Snowball (1854–1902) 1899
photograph, 14.0 x 18.4 cm
The Royal Children’s Hospital Collection

William Snowball’s Medical Registration certificate 1875

ink on paper, 21.6 x 34.0 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 2

Testimonial to William Snowball (1854–1902) 1881

ink on paper, gold, 35.5 x 25.0 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 3

Invitation from the Government of Victoria to William Snowball and his wife to attend a ‘conversazione’ at the Royal Exhibition Building May 1901

print on card, 30.0 x 37.0 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 2

Invitation from the Government of Victoria to William Snowball and his wife to attend a ‘Royal Review’ at Flemington, as part of the Australian Commonwealth Celebrations May 1901

print on card, 30.0 x 37.0 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 2

Invitation from the ‘Parliament of the Commonwealth of Australia’ to William Snowball and his wife to attend an evening reception at the Exhibition Building to celebrate the opening of parliament May 1901
ink on paper, silver, gilt, cardboard
23.0 x 29.0 cm

The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 2

Maker unknown

Medallion 1888
cast bronze
diameter 7.3 x 0.6 cm deep
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 1

William Snowball Australia (1854–1902)

Case Book of Dr William Snowball (1854–1902) 1884–1888
leather, paper, gold leaf, ink
25.0 x 19.0 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 1

The University of Melbourne

University of Melbourne certificates for degree of M.B., William Snowball (1854–1902) 1871–1875
leather, paper, gold, ink, 10.5 x 19.5 cm
The Royal Children’s Hospital Collection, VA 1239; held by PROV, VPRS 16797/P1, Unit 1

THE ROYAL MELBOURNE HOSPITAL ARCHIVES

Photographer unknown

Aerial photograph 2004
photograph, 19.0 x 42.0 cm
The Royal Melbourne Hospital Archives

Photographer unknown

The Melbourne Hospital, Lonsdale Street, Melbourne 1848
photograph, 16.5 x 30.0 cm
The Royal Melbourne Hospital Archives

Nicholas Chevalier St Petersburg

(1828–1902)
The Melbourne Hospital, Lonsdale Street, Melbourne 1862
watercolour on paper, 17.5 x 24.5 cm
The Royal Melbourne Hospital Archives

Photographer unknown

The Melbourne Hospital, Lonsdale Street, Melbourne c1930
photograph, 26.0 x 42.0 cm
The Royal Melbourne Hospital Archives

Photographer unknown

Patrick Maloney (1843–1904)
photograph, 29.0 x 20.5 cm
The Royal Melbourne Hospital Archives

Photographer unknown

William Carey Rees
photograph, 29.0 x 20.5 cm
The Royal Melbourne Hospital Archives

Photographer unknown

Dr Alfreda Gamble (1871–1947) c1900
photograph, 29.0 x 20.5 cm
Southern Health Historical Archive Collection

Photographer unknown

Dr Janet Greig (1874–1950) c1900
photograph, 29.0 x 20.5 cm
Southern Health Historical Archive Collection

Sir Benjamin Rank Australia

(1911–2002)
Face and hand prosthetic moulds
plaster, hand: 10.7 x 10.2 x 5 cm
male face: 21.8 x 15.6 x 10.5 cm
female face x 14.2 x 19 x 13.5 cm
The Royal Melbourne Hospital Archives

Publisher unknown

Pocket Pharmacopoeia 1934
print and ink on paper, cloth, cardboard, 11.5 x 8.5 x 1.5 cm
The Hurley Family Collection
The Royal Melbourne Hospital Archives

The Melbourne Hospital

The Rules of the Melbourne Hospital
print on paper, 21.0 x 14.0 cm
The Hurley Family Collection
The Royal Melbourne Hospital Archives

The Melbourne Hospital

The Melbourne Hospital Handbook for the use of students 1926
print on paper, cardboard, cloth
14.0 x 11.0 x 1.0 cm
The Hurley Family Collection
The Royal Melbourne Hospital Archives

Publisher unknown

Physician’s Anatomical Aid 1888
print on paper, canvas, cardboard
38.5 x 29.0 cm
The Hurley Family Collection
The Royal Melbourne Hospital Archives

Surgery Exam Question Paper 1938

print on paper, 15.0 x 14.0 cm
The Hurley Family Collection
The Royal Melbourne Hospital Archives

THE ROYAL WOMENS HOSPITAL COLLECTION

Plaque in honour of Professor Sir Lance Townsend (1921–1983)

brass and wood
The Royal Women’s Hospital Collection

Photographer unknown

Professor Sir Lance Townsend (1921–1983)
photograph
The Royal Women’s Hospital Collection

Marshall Allan Library

Book plate
print on paper
The Royal Women’s Hospital Collection

Photographer unknown

Dr Frank Forster (1923–1995) in the corridor outside Labour Ward 30 lecturing a student group 1956
photograph
Royal Women’s Hospital Collection

Photographer unknown

Medical students relaxing in The Residency (wearing dressing gowns) 1931
photograph
The Royal Women’s Hospital Collection

Photographer unknown

Medical students bathing babies c1930s
photograph
The Royal Women’s Hospital Collection

Photographer unknown

The Residency 1909
photograph
The Royal Women’s Hospital Collection

Photographer unknown

Staff members of the Professional Unit preparing material for a scientific experiment c1970s
photograph
The Royal Women’s Hospital Collection

Photographer unknown

Medical Student studying in the Marshall Allan Library in proximity to Dr Richard Tracey’s (1826–1874) marble bust and a drawing of Dr John Maund (1823–1858) Co-founders of the Melbourne Lying-In hospital for Diseases peculiar to women and children c1950s
photograph
The Royal Women’s Hospital Collection

Scrapbook containing Examination papers 1930–1970

print on paper
The Royal Women’s Hospital Collection

Photographer unknown

Dr Richard Tracey (1826–1874), Honorary Physician and co-founder of the Lying-In Hospital
photograph
The Royal Women’s Hospital Collection

Externs’ Case Book 1920–35

ink on paper
The Royal Women’s Hospital Collection

PANCH COLLECTION

PANCH (Preston and Northcote Community Hospital) 1996
photograph
15.0 x 21.5 cm
Courtesy of Darebin Libraries

MEDICAL HISTORY MUSEUM COLLECTION

Items relating to The Royal Women’s Hospital

Photographer unknown

Women’s Hospital c1900
photograph, 26.9 x 35.4 cm
Medical History Museum Collection
MHM00409

By-laws of Women’s Hospital 5 June 1919
Print on paper, 21.5 x 13.9 cm
Medical History Museum Collection
MHM00703

E.S. Cunningham Australia
(1859–1957)
The History of Women’s Hospital Melbourne: And So We Go On – 1856–1940 1940
print on paper, 30.8 x 24.9 cm
Medical History Museum Collection
MHM03229

Twenty-Seventh Annual Report of the Committee of Management of the Melbourne Lying-In Hospital 1884
print on paper, 21.5 x 14.0 x 0.3 cm
Medical History Museum Collection
MHM00699

Dr. F. Meyer
Patient Case Book, Dr. F. Meyer, R.M.O Lying-In Hospital 1882–1883
print on paper
Gift of Mrs Felix Meyer, 1967
Medical History Museum Collection
MHM04158

The Women’s Hospital
Confidential handbill advising the Rules of the Advisory Board to the Women’s Hospital, as adopted at meeting of 29 June 1910 1910
print on paper, 20.4 x 26.5 cm
Medical History Museum Collection
MHM00702

Centenary of Nurse Training in Australia 1862–1962 1962
print on paper, 22.2 x 14.8 cm
Medical History Museum Collection
MHM03230

Items relating to The Alfred Hospital

Medical Colour Television, Alfred Hospital 1963
print on paper, 17.0 x 10.0 cm
Gift of Joyce Peperell
Medical History Museum Collection
MHM03705

Nurse’s Certificate from Alfred Hospital Training School for Mary McKee 1892
print on paper, 31.5 x 23.6 x 0.5 cm
Gift of Mary McKee’s daughter
Medical History Museum Collection
MHM02922

Items relating to The Austin Hospital

Austin hospital, Heidelberg: Annual report 1967 1967
print on paper, 24.5 x 19.0 cm
Gifted by the Austin Hospital
Medical History Museum Collection

Items relating to Royal Melbourne Hospital

Fifth Year Medical Students 1911
photograph, 63.1 x 57.4 cm
signed in ink on image ‘Alice Mills/ Melbourne’
Medical History Museum Collection
MHM00499

Letter of recommendation for George T. Teague for employment from James Edward Neild, Physician Melbourne Hospital 1873
ink on paper, 20.4 x 12.7 cm
Gift of Mr Ken Teague 1982
Medical History Museum Collection
MHM00537

Certificate of Attendance for George T. Teague at Melbourne Hospital for dresser in surgery 1874
print on paper, 41.5 x 32.4 cm
Gift of Mr Ken Teague 1982
Medical History Museum Collection
MHM00534

R.E.G. MacLean Australia
Dr. R.E.G. MacLean’s notebooks, containing medical lecture notes and postgraduate studies from sessions at the Royal Melbourne Hospital 1936–42
print on paper
item 1: 9.8 x 16.8 cm
item 2: 10.2 x 16.0 cm
item 3: 18.0 x 22.4 cm
Medical History Museum Collection
MHM03691

Photographer unknown
Melbourne Hospital Residents, 1905–1906 1906
photograph, 31.5 x 36.8 cm
Medical History Museum Collection
MHM04368

Photographer unknown
Melbourne Hospital Residents, 1871 1871
photograph, 38.5 x 31.0 cm
Medical History Museum Collection
MHM00462

Menu 1888
print on paper, 14.7 x 9.8 cm
Medical History Museum Collection
MHM0030

Student unknown
Students’ case notes from Royal Melbourne Hospital on Clinical Sugery and Medicine 1938
ink on paper, 28.1 x 22.8 x 1.6 cm
Medical History Museum Collection
MHM02017

Photographer unknown
Royal Melbourne Hospital Residents 1971
photograph, 38.0 x 31.5 cm
Medical History Museum Collection
MHM03578

Gippsland Mercury
‘Science Presentation of medals by Dr. Beaney to the students of The Melbourne Hospital.’ 1878
print on paper, 54.7 x 14.7 cm
Medical History Museum Collection

Items relating to Eye and Ear Hospital

Photographer unknown
The Melbourne Institution for Diseases of the Eye and Ear c1870
photograph, 25.5 x 30.3 cm
Medical History Museum Collection
MHM04018

41st annual report of the Royal Victorian Eye and Ear Hospital 1908
print on paper, 23.7 x 17.2 cm
Medical History Museum Collection
MHM02813

Dr Edward Gault Australia
Royal Victorian Eye and Ear Hospital Patient Record Books – eye, ear, nose and throat cases 1898–1899
print on paper
both items: 34.3 x 224.7 cm
Medical History Museum Collection
MHM03487

Photographer unknown
British Medical Association members with honorary L.L.B. from University of Winnipeg USA 1930
photograph, 28.0 x 35.0 cm
Medical History Museum Collection
MHM03881

Photograph Album c1938
print on paper, 18.8 x 25.3 x 0.5 cm
Medical History Museum Collection
MHM00410

Box c1914
marked on box ‘Major J. W. BARRETT First Australian General Hospital A.I.F. Melbourne.’
wood, 42.0 x 57.5 x 34.5 cm
Medical History Museum Collection
MHM00205

E.C. Waddington and Co. Australia
Fifth Year Medical Students 1881
photograph, 17.7 x 22.7 cm
Medical History Museum Collection
MHM00310

Items relating to Royal Children’s Hospital

41st annual report of the Children’s Hospital 1909–10
print on paper, 21.7 x 14.3 cm
Medical History Museum Collection
MHM02812

Wappler Electric Co. USA
Ophthalmoscope 1916
metal, glass, item 1: 21.3 x 4.4 x 1.8 cm
item 2: 3.4 x 15.9 x 9.7 cm
Medical History Museum Collection
MHM00179

E41055/PAT. DEC. 21 1915
Sphygmomanometer 1915
brass, glass, 8.1 x 5.1 cm
Gift of Dame Annie Jean Macnamara
Medical History Museum Collection
MHM03513

William Ford and Co.
Surgical instrument kit
metal, silver, leather, 8.5 x 15.0 x 3.0 cm
Medical History Museum Collection
MHM02498

Maker unknown
Manikin c1935
wood, fabric, elastic, cotton, plaster
4.7 x 32.5 x 11.8 cm (manikin)
63 x 37.7 x 13.8 cm (board)
Gift of Dame Annie Jean Macnamara
Medical History Museum Collection
MHM02116

Items relating to The Austin Hospital

Photographer unknown
‘THE ELIZABETH AUSTIN MEMORIAL No. 1’ The Surgical, Tuberculosis and the Cancer Wards and Administration Offices, 88 beds’ c1890
photograph, 11.1 x 14.7 cm
Medical History Museum Collection
MHM02935

Items relating to Prince Henry’s Hospital

Invitation to Homoeopathic Hospital Ball 1905
ink on paper, 26.2 x 20.8 cm
Medical History Museum Collection
MHM03304

‘Rules for Pupil Nurses’, Homoeopathic Hospital Notice c1905
print on paper, 26.4 x 13.7 cm
Medical History Museum Collection
MHM03303

Items relating to St Vincent’s Hospital

Souvenir booklet for the opening of the St. Vincent’s Hospital new building 1905
print on paper, 14.1 x 22.5 cm
Medical History Museum Collection
MHM02944

GENERAL

Rae Bros Photo-Process House Australia
Past and present deans of the faculty and hospital buildings, 1898
Illustration from *Brownless Memorial Supplement. Being a Special Medical Supplement to ‘Alma Mater’ Vol. III No. 6, Sept. 1898*, p. 1 published by Rae Bros Photo-Process House, Melbourne
print on paper, 24.5 x 19.2 cm
Medical History Museum Collection
MHM00992

Photographer unknown
‘Old’ and ‘New’ Medical Schools, University of Melbourne (built 1864 and 1886) c1886
photograph, 26.7 x 13.3 cm
Medical History Museum Collection
MHM03644

Photographer unknown
Record book of Division 3 students 1948–49
photographs, ink on paper
24.5 x 36.0 x 4.5 cm
Medical History Museum Collection
MHM02010

The Argus, Dorothy Parker and Imhotep
Staff and Patients of a Melbourne Medical Centre: Co-ordinated Training Facilities Would Provide Knowledge at Minimum Cost’ Saturday 21 October 1944 1944
print on paper, 31.0 x 75.0 cm
Medical History Museum Collection
MHM03923

Dr Donald Cordman
The 1945 Melbourne Medical Graduates 1969
print on paper, 20.5 x 33.7 x 0.4 cm
Medical History Museum Collection
MHM04373

Class Book of Practical Bacteriology (2nd ed.) 1908
print on paper, book: 21.6 x 14.5 x 1 cm
sheet: 33 x 40.7 cm
signed Gertrude C. Buzzard 4 March 1908.
Medical History Museum Collection
MHM02748

Mary de Garis Channel Islands
(1881–1963)
Case notes 1911–1913
ink on paper, 15.5 x 11.6 x 1.5 cm
Medical History Museum Collection
MHM02031

NATIONAL TURST OF AUSTRALIA (VICTORIA) COLLECTION

Maker unknown
Evening Gown c1865
silk, cotton, brass, metallic braid, lace
measurements irregular
National Trust Australia (Victoria)
Collection
Worn by Elizabeth Austin

Roberts & Belk, Sheffield England
Crumb Tray c1850
electroplated silver, bone
inscribed Austin family crest and motto
NE QUID NIMI
National Trust Australia (Victoria)
Collection

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Inside back cover:
Testimonial to William Snowball (1854–1902) 1881
ink on paper, gold
The Royal Children's Hospital Collection



