

The Hull Grundy collection in the Museum of Medicine and Health, University of Manchester

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Anne Hull Grundy and her husband, John, were prolific antique collectors, remembered for their generous donations of fine and decorative arts to several major museums. Less well known is their collection of over 200 items broadly related to medical topics and donated to the University of Manchester Museum of Medicine and Health (MMH) between 1978 and 1983. The donation includes items of equipment in silver, a collection of commemorative medals and a set of framed prints, all linked to medicine and medical history. This paper describes the Hull Grundy collection and its place in the history of the museum. Short biographical sketches of Anne and John Hull Grundy and a brief history of the MMH, are followed by an account of the artefacts in the collection. The role of donors and donations in defining the nature of a 'medical history museum', and its potential use for social history and the medical humanities are also discussed.

Anne Hull Grundy (1926–1984) and Professor John Hull Grundy (1907–1984)

Anne Hull Grundy (née Ullman) was an art historian and antique collector who was born in Germany into a wealthy family.¹ In the 1930s, the family emigrated to Britain and settled in Northampton; the house was full of antiques, and Anne started to collect ivory objects, jewellery, netsuke and ceramics from the age of 11. She married John Hull Grundy in 1949. From around 1950, she developed a chronic respiratory illness which eventually confined her to bed. Nevertheless, she continued to write articles on decorative arts, and her collection continued to grow with the help of trusted antique dealers. She bought mainly by post and described herself as 'a large spider sitting at the centre of a web of dealers, salesrooms and museums'.² In 1978 she donated a large part of her collection to the British Museum, 'to leave the world a better place'.³

John Hull Grundy was a man of many talents: an excellent draughtsman, artist, anatomist, entomologist, medallist and collector. His many works of art and his mastery of a range of different artistic techniques have been detailed in a thesis by medical artist Joanna Cameron-Rutherford.⁴ Information on his early life is scanty: a brief biographical note in an exhibition catalogue states that he grew up in London

and studied anatomy at King's College (1923–4), after which he spent some years at the Chelsea School of Art and the Royal College of Art, studying under Henry Moore and Graham Sutherland; the exact dates are uncertain, however, and there is no record of his gaining any specific qualification or degree.⁵ He continued to study anatomy, at the Royal College of Surgeons, and produced a series of detailed drawings that were eventually published in *Human Structure and Shape* (1982).⁶ In 1939 he was called up for war service; being a pacifist, he was appointed as a medical artist at the Orpington War Hospital in Kent, where he produced pictures of the patients and of hospital life. In 1942 he transferred to the Royal Army Medical College (RAMC) on Millbank in London, where he became involved in medical entomology.⁷ He developed an interest in tropical diseases and mosquitoes,⁸ and used his artistic skills to produce pictures, black-board drawings and large cardboard models of insects as teaching aids.⁹ At his retirement in 1967, he became Emeritus Professor of medical entomology in the RAMC, was made MBE, and was awarded an honorary DSc from Queen's University, Belfast. Apart from painting, he designed and collected commemorative medals,¹⁰ many of which he donated to the British Museum¹¹ and to Queen's University.¹² He also amassed a large collection of Martinware pottery, which he gave to the Pitzhanger Manor museum in

Ealing, west London, in 1980.¹³ He always supported Anne's work and helped to build their collections of antiques and works of art, which they dispersed across several national and regional museums. Anne died on 7 August 1984 and John eight days later on 15 August 1984.¹⁴

The University of Manchester Museum of Medicine and Health (MMH)

This paper is primarily about the Hull Grundy objects in the MMH, although their donation was also closely linked to the origins of the institution.¹⁵ The museum forms only a small part of the Medical School in the large Stopford Building,¹⁶ which opened in 1973 to replace the old Victorian Medical School.¹⁷ The MMH was originally referred to as the Medical History Museum (MHM) to distinguish it from the anatomy and pathology museums.¹⁸ After a reorganization in 2016, the MHM became part of the Faculty of Biology, Medicine and Health, and was renamed the Museum of Medicine and Health, with its academic lead in the Centre for the History of Science, Technology and Medicine (CHSTM).

The Stopford Building was built to accommodate an increasing number of medical students and to implement a new curriculum to train doctors for the National Health Service (NHS).¹⁹ The executive dean, Frederic Bakewell Beswick (1925–2019),²⁰ and architect Harry M. Fairhurst (1925–2011)²¹ both strongly influenced the design of the new Medical School, and Fairhurst included six large permanent display cabinets in the entrance foyer for books or 'specimens'. The professor of anatomy, G.A.G. Mitchell (1906–1993),²² had a collection of medical antiques in his office and canvassed members of the Manchester Medical Society for donations of items for a medical history museum; he also designed a plan for a display of historical objects in the foyer cabinets.²³ Dr Beswick, who was a keen supporter of the museum, ordered that no equipment was to be left in the old building;²⁴ these items, a total of more than 700 objects, were referred to as the 'foundation collection,' renamed in 2017 the Beswick Collection.²⁵

The dean's wife, Charlotte Beswick (1926–2013), was appointed as the first honorary curator of the MHM in 1973; it was she who first became involved in the difficult negotiations with Anne Hull Grundy in

1978, as discussed below.²⁶ Mrs Beswick was indefatigable in her efforts to identify and record the objects and to set up displays in the foyer cabinets. In 1980 she was made Curator of Exhibits, and in 1984 the museum was recognized in the Museums Association North West Museum *Yearbook*.²⁷ After her retirement in 1995, Charlotte Beswick was succeeded by William Jackson (1927–2007), a retired pharmacist and pharmacy historian, who was assisted by his wife, Audrey.²⁸ They added to the collection and set up an extra display area on the first floor of the Stopford Building.

John Pickstone (1944–2014), professor of the history of medicine and director of the CHSTM, was a strong supporter of the MHM and an influential member of the Medical School committee that supervised the museum.²⁹ In 1998 he appointed Neil Handley, a museum researcher at the CHSTM, to produce a report on the many collections held in various university departments, including the MHM.³⁰ Handley uncovered more than twenty departmental 'orphan collections', and also produced a catalogue of the artefacts on display in the Medical School foyer cabinets, which included most of the Hull Grundy objects.

Peter Mohr took over as honorary curator in 2002. He liberated the remaining items still at that time stored under the lecture theatre, and also extended Handley's catalogue to record the complete collection (about 8,000 items). In 2011 the display cabinets were dismantled to accommodate a further increase in student numbers; the Hull Grundy objects were locked away in a safe and the other objects were stored in a large room. The foyer exhibition was gone, but in 2013 the appointment of a salaried heritage officer signalled a new phase in the museum's history. Stephanie Seville has found a busy role working under the university's Office of Social Responsibility, to expand opportunities to integrate the collection into public and schools engagement and support projects in the School of Arts, Languages and Cultures, the Medical School and CHSTM, as well as making loans to other museums, hospitals and medical societies, including the Historical Medical Equipment Society.³¹

Apart from the Hull Grundy collection, the MMH holds a wide range of different types of objects (extending far beyond surgical instruments), assembled from university departments, hospitals and individual donors.³² A few examples and a list of subgroups in the collection will provide an

overview. The ‘foundation collection’ from the old Medical School yielded not only old physiology and anatomy equipment, such as chemical balances and microscopes, but also rare items, including a Cruise endoscope,³³ a Lister spray (1870s) and a unique Second World War brass penicillin syringe.³⁴ Artefacts related to teaching include anatomical charts and models, and a collection of hundreds of lantern slides from the 1900s.³⁵ Other items include memorabilia from the dean’s office and personal items relating to well-known alumni – for example, the surgeons Sir Harry Platt (1886–1986)³⁶ and Sir John Charnley (1911–1982).³⁷

The clearance of an obsolete research laboratory in 2005 revealed hundreds of items of equipment, animal cages, and restraints used for experimental surgery. A collection of medical illustrations was inherited when the Department of Medical Art was closed in 2008,³⁸ and over 400 pieces of optometry equipment were donated when the Visual Sciences Department relocated to a new building in 2011.

Local hospitals have contributed a number of items. The Duchess of York Children’s Hospital transferred more than 100 paediatric surgical instruments after it closed in 1986. The Christie Cancer Hospital donated a collection of superseded equipment related to radiotherapy. The Regional Neurosurgical Unit transferred to the museum boxes of pathological and operative drawings by medical artist Dorothy Davison (1890–1984).³⁹ Personal benefactors include Dr Nasim Naqvi, an anaesthetist and medical historian,⁴⁰ who gave his collection of over 300 medical objects, and John Kirkup, a surgeon and historian, who donated a large collection of surgical instruments.⁴¹ Secondary collections of special interest include:

J. & W. Wood surgical instrument collection, from a Manchester company (1833–1933).⁴²

Laboratory glassware: boxes of flasks, condensers, beakers, test-tubes, etc.

Cardiology: a collection of historic stethoscopes, sphygmographs and ECG machines.

Massage and self-treatment: mechanical and electrical devices, ultra-violet and infra-red lamps.

Obstetric forceps, from the collection of Manchester obstetrician Thomas Radford (1793–1881).⁴³

Pharmacy items: Delft drug jars, dispensing equipment, records and bottles from old chemist shops.⁴⁴

Urology: a large collection of early cystoscopes, catheters and bougies.⁴⁵

Endoscopes: a full range, including a semi-flexible gastroscope and a glass-lined bronchoscope.⁴⁶

Hearing aids and spectacles, showing the changing fashions and technology over a hundred years.

These collections form the bedrock of the museum and the varied range of objects has extended the scope of the MMH with loans and exhibitions for the university’s public engagement programme, schools, local history groups and other museums. The Hull Grundy objects formed a valuable addition to the medical antiques and found a place as an attractive permanent foyer display (1978–2011), which in turn attracted visitors and further donations.

The Hull Grundy collection

The Hull Grundy collection (HGC) was not a single donation; Anne Hull Grundy posted the objects, pictures, medals and books piecemeal between 1978 and 1983. Often, they arrived without warning, accompanied by a postcard, listing the items and their value, and offering advice about display. However, communications did not always run smoothly and the vagaries of the ‘donation process’ can be traced through the postcards and correspondence in the MMH records.⁴⁷

Mrs Hull Grundy started to distribute their collection after an exhibition of pictures by John Hull Grundy at the RAMC in February 1977.⁴⁸ Anne’s generous gift of over 2,000 pieces of jewellery, netsuke and other art pieces to the British Museum in July 1978 is well known,⁴⁹ but she had already made a smaller donation of jewellery to the Manchester Whitworth Art Gallery in April 1978. The director of the gallery, Professor Charles Dodwell (1922–1994), contacted Dr Beswick about a possible donation of John’s anatomical pictures⁵⁰ and, subsequently, Beswick wrote to Anne saying ‘they would be of extreme value and interest to this Medical School’.⁵¹ A few items – some medals and books – arrived in May, and after the Beswicks had visited the Hull Grundys’ house to collect John’s framed pictures, a further donation of several silver medical antiques arrived on 16 June.⁵² Beswick thanked them for ‘the most valuable collection of medical and other items, which the Medical School possesses’, and assured them that the objects would be securely and ‘respectfully displayed in the

entrance hall'.⁵³ Further donations followed, the objects invariably accompanied by a postcard listing the items and the price that Anne had paid: for example, '13 male catheters in original case, £1,500', 'a valuable medal £170', 'silver feeding straw £250'.

Between 1979 and 1983, Anne's postcards became increasingly emphatic: she made repeated requests that the display cabinet be alarmed and re-glazed with armoured glass.⁵⁴ Other cards stipulated a separate display cabinet and labels reading 'presented by JHG', or asked that a 'complete catalogue' be made. Several postcards provided biographical details of her husband and urged Dr Beswick to 'approach your publication people about the anatomy book'. In fact, Charlotte Beswick kept a detailed record of all correspondence, promptly acknowledged each postcard and entered details of each object in a file. Also, she completed a catalogue of the medals, which was printed in house.⁵⁵ The medals were mounted on purpose-made Perspex stands,⁵⁶ which were displayed along with other medical objects from the HGC in a large, secure foyer cabinet; the first public viewing was at a meeting of the University Convocation in June 1978.⁵⁷

The items in the HGC fall into four categories: (1) sixty-nine medically related objects, mostly small silver antique instruments; (2) an excellent collection of sixty medals, commemorating medical events, hospitals, etc.; (3) a group of fifty-six prints depicting anatomical and medical subjects; and (4) a selection of books.

The silver medical items include boxed sets of urinary catheters, thermometer holders, nipple shields, medicine spoons, pap boats, a rare 'sick siphon', and tracheostomy tubes.⁵⁸ One object, a small pair of forceps shaped like a stork, which Anne Hull Grundy thought were used in midwifery, were later identified as a 'ribbon threader', used in knitting.⁵⁹ Rare items include a set of surgeon's instruments of the Napoleonic period in a leather wrap, and a patent silver dental anaesthetic inhaler.⁶⁰

John Hull Grundy's donation of medals is an important and valuable collection. Eight medals are from the Manchester Pine Street School of Medicine (1825–71) and Owens College (1871–80) and relate to the early history of the Medical School.⁶¹ Other medical, dental and veterinarian schools are honoured: of special interest is the medal celebrating the Grant Medical College, Bombay (1857), which has attracted visits from alumni and has led to discussion of the

history of medical education in India.⁶² Some medals relate to specific hospitals and institutions – for example, the 800th anniversary of St Bartholomew's Hospital (1923) and a Pharmaceutical Society prize medal (1870); others relate to individuals, such as a memorial medal for nurses Marie Depage and Edith Cavell, who were both killed in 1915. The medal donation was accompanied by three numismatic reference books.⁶³

The framed prints in the collection were taken from original drawings by John Hull Grundy, depicting anatomical, surgical, entomological and colonial subjects. The original drawings were executed during the 1930s and 1940s while he was at the Royal College of Surgeons, the Orpington War Hospital and the RAMC. Most use his black and white pointillistic stippling technique to produce a half-tone screen effect, which allows for easy production of printed copies.⁶⁴ Some of the originals were included in his exhibition at the RAMC in 1976–7, and around this time Anne Hull Grundy ordered several sets of framed prints; apart from the set in the MMH, others were gifted to more than a dozen museums and hospitals, including the Royal College of Surgeons, St Bartholomew's Hospital, the Middlesex Hospital Medical School and Queen's University, Belfast.⁶⁵ The prints include studies of facial expression, reminiscent of a similar study by surgeon and artist Charles Bell (1774–1820);⁶⁶ others include dissections, operations, and views of the human body, skeleton and musculature. The entomological drawings record features of a mosquito, head louse and spider, and a detailed study of a fly's wing. Also, of interest are four prints representing health and nutrition problems in the 'Colonies' – a reflection of Hull Grundy's service in the tropics, where he taught army medical officers.

Anne Hull Grundy was disappointed by the failure to find a publisher for John's books, a problem that arose partly owing to their reluctance to concede any editorial control and their decision to permit only a limited potential circulation.⁶⁷ *Medical Zoology* had been out of print for some years and a draft of *Arthropods of Medical Importance* was criticised as having 'a number of drawings . . . which appear to be unfinished' and 'do not complement any part of the text'.⁶⁸ John Hull Grundy decided to set up his own publishing company, Noble Books, and Anne subsequently distributed copies of *Human Structure and Shape* (1982) and the other books to various medical

schools and museums; Charlotte Beswick was sent several copies, with instructions to distribute them to the university library, Medical School departments and local hospitals.

The changing role of a medical history museum

What is the place of the Hull Grundy collection in the present-day MMH? This in turn depends on the purpose of a modern medical history museum. The term ‘medical museum’ can disguise a diversity of institutions, ranging from the well-known Wellcome Collection to a small medical display in a civic museum. It is also important to distinguish between medical history museums and the anatomy and pathology museums in medical schools and teaching hospitals, which show preserved body-parts and pathology specimens; their origins can be traced from the eighteenth century, and they still retain an important place in medical education.⁶⁹

Ken Arnold has provided a history of the modern medical history museum and describes the different types, which have increased in number and popularity since the second half of the twentieth century.⁷⁰ These museums are generally open to the public and rarely display morbid specimens. Collections of surgical instruments and diagnostic medical equipment are important, but they form only part of a wide range of material objects from pharmacy, nursing, dentistry, ophthalmology, etc., and also include alternative medicine, traditional practitioners, self-treatment and public health.

Weir's Guide to Medical Museums records over 150 medical museums in the United Kingdom,⁷¹ and Alberti and Hallam's *Medical Museums* describes some of the best-known medical museums in Britain, Europe and the USA.⁷² Large institutions such as the Royal Colleges of Surgeons in London and Edinburgh, the Wellcome Collection and the Science Museum in London, and the Thackray Medical Museum in Leeds display extensive collections of all types of medically related objects and illustrations. Other medical history museums can be found in universities, medical schools and hospitals – for example, the Royal Berkshire Medical Museum in Reading, the George Marshall Medical Museum in Worcester and the Royal London Hospital Museum. Some

collections are devoted to a specific medical speciality, such as mental health,⁷³ while others are linked to a professional body – for example, the British Dental Association Museum and the British Optical Association Museum, which, although usually open to the public, serve as administrative and educational centres for their members. The British Association of Urological Surgeons Museum of Urology is an excellent example of a virtual, online museum.⁷⁴

Arnold stresses that medical exhibits can have a powerful effect on the visitor, and provide an opportunity to link the artefacts to issues of medical ethics, ethnicity, literature and art.⁷⁵ Dramatic dioramas of surgical operations and intimidating surgical instruments have given way to illustrating the history of medicine, explaining the workings of the body and addressing contemporary health problems. In 1991 twenty-five medical museums in London formed a group, the London Museums of Health & Medicine, to promote a common interest.⁷⁶ The term ‘Health & Medicine’ signalled a new approach to widening the use of medical museums, reinterpreting their content as part of a material culture and deploying them to promote public health education and explore social history. In 1999 Emmanuel Arinze (1945–2005), president of the Commonwealth Association of Museums, in a critical lecture, argued that the main purpose of a museum was ‘education’. It should be child-friendly and ‘integrated into the education system at all levels’. He stressed that curators ‘should not be afraid to speak through their exhibitions’ and make a space for people to discuss challenging issues.⁷⁷ Today, museums are not only running programmes for schools, but are also seen as places for enhancing health and well-being.⁷⁸

Discussion

The Hull Grundy collection is gradually finding a place in the educational role of the MMH; the diversity of the objects relates directly to the history of medicine, medical equipment, craftsmanship and materials. The MMH has a role in education at all levels. Professor Pickstone encouraged the use of the museum and deployed objects from the collection in his lectures to medical students. He supported the work of the MMH and used its artefacts in public engagement and academic projects. The link with the CHSTM is important;

both staff members and postgraduate students are increasingly using the museum in research and teaching: examples of projects supported include medical ethics, the history of cancer, disability, and the welfare of laboratory animals. A student Medicine and Art Group has studied the collection of medical illustrations by Dorothy Davison, and objects from the collection have been loaned to the Manchester Museum and artists in residence for art installations,⁷⁹ and have even been used in a design for the sleeve of a sound recording.⁸⁰

Every year, the MMH supplies several objects for a master's course in Art Gallery and Museum Studies, providing more than 200 students since 2015 with opportunities to gain practical experience with these artefacts.⁸¹ Each student is allocated an object on which to write a research report and practise museology techniques. At the end of the year, the students set up an exhibition of the objects in the Manchester Central Library.

The MMH annual 'Inspiring Futures, Charlotte Beswick' schools event is aimed at year 8 and 9 pupils from schools identified through the university's Widening Participation programme, which enables fairer access to education for talented students, regardless of their background. The full day of activities includes discussion and handling of a selection of museum artefacts based on a theme such as audiology or orthopaedics; engagement with academics in a hands-on project such as a bone-repair challenge; and careers workshops aimed at encouraging young people to consider working in healthcare. One teacher commented, 'The experience from different people connected with medicine was beneficial for the students as they often believe that medicine careers encapsulate only doctors. The heritage was interesting for both myself and the students.'⁸²

The MMH also holds an annual museum lecture and displays exhibits at the Manchester Science Festival and the University Community Days. The museum lends objects for exhibition in regional hospitals, local history groups, the National Trust, other museums and libraries.

The future of the Hull Grundy collection

Between 1978 and 2011 the Hull Grundy collection was regarded as a collection of unusual and attractive artefacts that were ideal for permanent exhibition in the

Stopford foyer. After the cabinets were dismantled the objects were stored in a safe. Although the museum's loans and outreach work continued, the collection was rarely used; there was a reluctance to expose such valuable medical antiques to handling or open exhibitions. Nevertheless, it was realized that the objects comprised much more than merely 'medical equipment' and were potentially useful for highlighting issues about design and art in medicine, materials and social history. Some selected pieces have been gradually introduced into the Art Gallery and Museum Studies course, and a few short-term exhibitions. Silver items such as a Gibson spoon, the 'sick siphon', nipple shields, pap boats, etc., provide clues to self-treatment and child-care in the middle-class Victorian household. The need in the past to sterilize silver bladder catheters for re-use highlights the advantages of the modern, easy-to-use, disposable catheters, but also raises the issue of having to incinerate millions of items of used disposable medical equipment as 'septic waste'. Tracing the development of an old medical object made of wood, ivory or silver to its modern, disposable equivalent is reassurance of 'medical progress', but also presents the problem of plastic waste. For example, the Covid crisis has demonstrated that the provision of modern 'use once' personal protective equipment is life-saving, but its disposal is a problematic addition to plastic waste and microplastic pollution.

Many of the individual items, such as the silver dental inhaler, an ivory-handled nail cleaner and the set of Napoleonic field surgical instruments are worthy of further historical research. A beautifully decorated silver thermometer holder, made by James MacMichael, silversmith to Queen Victoria, speaks directly to the history of design and craft and conjures up an image of a successful nineteenth-century physician. An informative debate on sensitive issues related to personal health, medical procedures and social medicine can usually be constructed around an appropriate object. For example, a nineteenth-century silver hearing cornet and a pair of gold-framed spectacles are a good way to open a discussion on disability and the use of the museum's wider collection of artificial limbs, splints, glass eyes and prosthetic joints.

John Hull Grundy's medical medal collection is comparable in quality to some larger collections.⁸³ They invite close inspection and arouse curiosity about their historical significance. The early nineteenth-century medals from the Manchester

Pine Street Medical School were an important acquisition for the university, and the framed pictures by Hull Grundy directly address the role of art in medicine, medical illustration and art therapy. The entomological pictures are relevant to tropical medicine, and the drawings of 'colonial scenes', which were intended to illustrate the economic effects of disease, are now sometimes subjected to critical comment in the light of 'political correctness'. Hull Grundy's drawing technique is of interest to art historians, and *Human Structure and Shape*, which was intended for art students rather than anatomists, has received positive comment from medical artists.⁸⁴ This combination of rare objects, pictures and medals has the potential to widen the use of the MMH collection to include the medical humanities and to open discussions about medical ethics and social medicine as they relate to education, poverty, conflict and access to healthcare.

We know little about the personal lives of Professor and Mrs Hull Grundy and further work into their backgrounds is needed. Both were obsessive collectors, and the museum community has been greatly enriched by their large and valuable donations, but how did they meet and develop this shared interest? Anne was certainly devoted to John and took every opportunity to promote his work and reputation; some of her postcards stress his entomological work in fighting tropical diseases – indeed, it might be argued that the whole donation process was in some ways intended to highlight his life and work. Anne's illness remains a mystery – perhaps some sort of long-term lung disease and chronic fatigue; what role did it play in her collecting strategy? A postcard in June 1978 says she has got to have 'another lung injection', and another card in May 1980 says: 'I am almost blind'; nevertheless, Anne always managed to maintain a close watching brief on her donations.

Summary

Anne and John Hull Grundy built a huge collection of art and antiques, which they dispersed to several well-known museums. One of their earliest donations in 1978 was to the Medical History Museum (MHM) in the Manchester Medical School. This paper describes the history of the museum and the Hull Grundy collection and is based mainly on the details recorded in

Anne Hull Grundy's postcards and the MMH records between 1978 and 1984.

In retrospect, the collection has been under-used, partly because of concerns about conservation and damage. However, the work of the MMH is increasing and this provides an opportunity to make better use of the collection as part of a policy to stimulate interest in the wider social, ethical and humanitarian aspects of medical history. Nor should we forget medical education: it has been argued that a busy medical curriculum restricts the opportunity for medical students to develop wider intellectual and cultural awareness. The study of medical humanities, alongside medical teaching, can broaden the thinking of students and teach them that complex problems can be approached and understood differently by different disciplines – a reminder of the old adage that 'medicine is an art as well as a science'.⁸⁵

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- 24 F. B. Beswick, 'Notes on the Stopford Building Museum', three-page typescript, personal communication, 25 May 2003.
- 25 The MMH collection of objects is now referred to as the Beswick Collection, after F. B. Beswick's generous endowment in 2017.
- 26 'Charlotte Beswick', University of Manchester Archives, GB 133 MMC/1/Beswick C.
- 27 MMH records, 1.722 F9 D4 HG, letter and leaflet from the Museums Association to Charlotte Beswick, 9 January 1984.
- 28 Obituary, 'Bill Jackson BSc. Ph.D.', *Bulletin of the Historical Medical Instrument Society* 20 (2008), p. 11. W. A. Jackson's doctorate was based on instruments in the museum: 'The Invention of the Stomach Pump, and its Development in the Nineteenth Century', PhD dissertation, CHSTM, University of Manchester (1996).
- 29 G. Watts, 'Obituary, John Victor Pickstone', *The Lancet* 383 (2014), p. 1542.
- 30 N. Handley, 'Continuing in Trust: The future of departmental collections in the University of Manchester', report for CHSTM, University of Manchester, 1998. Neil Handley is curator of the British Optical Association Museum.
- 31 'Inaugural meeting of the Historical Medical Equipment Society', *Bulletin of the Historical Medical Equipment Society* [hereafter *Bulletin HMES*] 1 (1997), pp. 1–6. The Historical Medical Equipment Society (HMES) was founded in 1997 by John Kirkup FRCS, orthopaedic surgeon and an honorary curator at the Royal College of Surgeons. Peter Mohr was honorary secretary of the HMES, 2008–19. Copies of the *Bulletin HMES* are available online at <http://www.historicmedequip.org/our-bulletin/>. At present, the Beswick Collection is accessible but largely in storage; however, a new exhibition in the Stopford Building foyer entitled Instruments of Change, which opened in 2018, marking seventy years of the NHS, highlighted, through objects and interpretative text, Manchester medical innovations and the university's contribution to medical science.
- 32 For the history of surgical instrument collections, see K. Tybjerg, 'Sharp and telling', *Journal of the History of Collections* 31 (2019), pp. 547–62.

- 33 J. C. Goddard, 'The Cruise endoscope', *Bulletin HMES* 31 (2016), pp. 2–6. Dublin physician Sir Henry Cruise (1834–1912) developed his endoscope in 1865.
- 34 T. J. Burness, 'Special penicillin syringes in 21 Army Group', *Penicillin Therapy and Control* (1945), pp. 361–2; P. D. Mohr, 'Reservoir multidose penicillin syringe', *Bulletin HMES* 18 (2007), pp. 10–12. The reservoir penicillin syringe was part of Professor Mitchell's personal collection and was made by the Royal Electrical and Mechanical Engineers from the oilcan for a Bren gun during the invasion of Europe in July 1944.
- 35 The large collection of lantern slides from the 1900s belonged to William Stirling MB ChB MD DSC (1851–1932), professor of physiology at the University of Manchester (1886–1919).
- 36 Royal College of Surgeons, 'Sir Harry Platt MB ChB MD FRCS LLD KT', in *Plarr's Lives of the Fellows*, at https://livesonline.rcseng.ac.uk/client/en_GB/lives/search/ (accessed 18 October 2020).
- 37 Royal College of Surgeons, 'Sir John Charnley MB ChB MD DSC FRCS KT', in *Plarr's Lives of the Fellows*, at https://livesonline.rcseng.ac.uk/client/en_GB/lives/search/ (accessed 18 October 2020).
- 38 R. Evans, 'The life and death of a unit: a brief history of medical illustration in Manchester', *Medical Artists' Association Newsletter* (Winter–Spring 2010), pp. 1–11.
- 39 P. D. Mohr, 'Dorothy Davison: Manchester medical artist and her work for neurosurgeon Sir Geoffrey Jefferson', *Journal of Medical Biography* 25 (2017), pp. 130–37. Miss Davison's pictures were transferred to the university archives for conservation in 2017.
- 40 Dr Nayyar Naqvi worked at the Royal Bolton Hospital. His publications include: 'James Barlow (1767–1839): operator of the first successful caesarean section in England', *British Journal of Obstetrics and Gynaecology* 92 (1985), pp. 468–72; *A Study of Buddhist Medicine and Surgery in Gandhara* (Delhi, 2011); with M. D. Blaufox, *Blood Pressure Measurement: An illustrated history* (London, 1998).
- 41 John R. Kirkup, retired surgeon, Bath and Wessex Orthopaedic Hospital. His published monographs include: *The Evolution of Surgical Instruments* (Novato, CA, 2006); *An Illustrated History of Hip Joint Surgery* (London, 2014); *A History of Limb Amputation* (London, 2007). See also note 31.
- 42 P. D. Mohr, 'J. & W. Wood, surgical instrument makers, Manchester', *Bulletin HMES* 27 (2012), pp. 13–15.
- 43 Royal College of Surgeons, 'Thomas Radford LSA MRCS FRCS MD', *Plarr's Lives of the Fellows*, at https://livesonline.rcseng.ac.uk/client/en_GB/lives/search/ (accessed 18 October 2020). Manchester surgeon and lecturer in midwifery at St Mary's Hospital for Women. He left his library and surgical instrument collection to the hospital and later they were transferred to the university.
- 44 F. Hartley, *A Glossop Apothecary* (Bakewell, 2009).
- 45 P. D. Mohr, 'Catheters, bougies, sounds and dilators: size matters', *Bulletin HMES* 31 (2016), pp. 18–20.
- 46 P. D. Mohr, 'A note on bronchoscopes in the Manchester Medical School Museum', *Bulletin HMES* 19 (2016), pp. 8–9.
- 47 MMH records, collection of eighty-six postcards from Anne Hull Grundy (AHG) to Charlotte Beswick, May 1978 to September 1983.
- 48 *Exhibition of Works by John Hull Grundy*, op. cit. (note 5).
- 49 H. Tait and C. Gere, *The Jeweller's Art: An introduction to the Hull Grundy gift to the British Museum* (London, 1978). AHG probably first contacted the British Museum after the exhibition *Jewellery through 7,000 Years* in 1976.
- 50 MMH records, letter from Charles Dodwell to F. B. Beswick, 17 May 1978, University of Manchester Archives, Whitworth Art Gallery, GB 133 WAG; C. M. Kauffmann, 'Obituary: Professor C. R. Dodwell', *The Independent*, 30 April 1994. Charles Reginald Dodwell MA PHD was professor of the history of art in the University of Manchester, and director of the Whitworth Art Gallery, 1966–89.
- 51 MMH records, letter from Charlotte Beswick to AHG, 18 May 1978.
- 52 MMH records, letter from Charlotte Beswick to AHG, 16 June 1978; holographic list of donated silver items by Beswick, 16 June 1978.
- 53 MMH records, letter from Charlotte Beswick to AHG, 14 June 1978.
- 54 MMH records, AHG, postcard 51; reply from Charlotte Beswick to AHG, 13 December 1978.
- 55 MMH records, C. Beswick, 'The Hull Grundy collection of medals 1983', University of Manchester. Charlotte Beswick had twenty copies printed; later, AHG asked for 100 copies.
- 56 MMH records, 'Construction details of the Hull Grundy medal display stands', August 1979. Enquiries about the stands from other museums are also in the MMH records.
- 57 MMH records, programme, Annual Meeting of the Convocation, 24 June 1978, 11.00 a.m.
- 58 Examples of many of these items can be found in E. Bennion, *Antique Medical Instruments* (London, 1979).
- 59 See <https://www.antiques-atlas.com/antique/victoriansilverstorkribbonthreaders/as824a585> (accessed 4 March 2020).
- 60 '20519, Inhalers, May E. A. Birmingham', *Illustrated Official Journal (Patents)*, 26 January 1916.
- 61 For example, the medals awarded to medical student Henry Player for anatomy and surgery, 1831–2, University of Manchester Archives, 133 MMC/2/Player H. Henry James Player was a physician's clerk at Manchester Royal Infirmary from 1834–7. He died from a fever contracted during his duties in 1837.
- 62 S. K. Pandya, 'Dr John McLennan MD (Aberdeen), FRCP (Lond) (1801–1874) and the Medical School of Bombay that failed', *Journal of Medical Biography* 27 (2017), pp. 46–54.
- 63 S. E. Freeman, *Medals Relating to Medicine and Allied Sciences in the Numismatic Collection of the Johns Hopkins University: A catalogue* (Baltimore, 1964); M. Jones, *The Art of the Medal* (London, 1979); *Catalogue of an Exhibition: Medals, mostly medical*, exh. cat., Royal College of Physicians, April–September 1986 (London, 1986); *The Hull Grundy Gift to the British Museum: Medals and plaquettes* (London, 1978).
- 64 For details of JHG's stippling technique, see Cameron, op. cit. (note 4), pp. 13–15; Anon., 'Studies from life', *Nursing Times*, 13 January 1977, pp. 48–9.
- 65 A list of the recipients is included in *The Art of John Hull Grundy*, exh. cat., Cheltenham Art Gallery and Museum, 3 July – 14 August 1982 (Cheltenham, 1982). This exhibition also included several examples of JHG's non-medical drawings and paintings.

- 66 I. S. Loudon, 'Sir Charles Bell and the anatomy of expression', *British Medical Journal* 2 (1982), pp. 1794–6.
- 67 MMH records, letter from Professor D. A. Long (consultant microbiologist, Eastbourne General Hospital) to AHG, 18 July 1980.
- 68 MMH records, 'John Hull Grundy manuscripts and drawings', typed report from Dr N.R.H. Burgess, MOD Adviser in Entomology, to Mr and Mrs Hull Grundy, July 1978.
- 69 Alberti, op. cit. (note 18); Y.M.A.-H. Marreez, L.N.A. Willems and M. R. Wells, 'The role of medical museums in contemporary medical education', *Anatomical Science Education* 3 (2010), pp. 249–53.
- 70 K. Arnold, 'Time heals: making history in medical museums', in *Making Histories in Museums*, ed. G. Kavanagh (Leicester, 1999), pp. 15–29. Ken Arnold was formerly exhibitions officer at the Wellcome Institute.
- 71 S. Weir, *Weir's Guide to Medical Museums in Britain* (London, 1996).
- 72 S.J.M.M. Alberti and E. Hallam, *Medical Museums, Past, Present, Future* (London, 2013).
- 73 For example, Wakefield Mental Health Museum, Glenside Hospital Museum in Bristol, and the Bethlem Museum in Beckenham, Kent.
- 74 British Association of Urological Surgeons, Virtual Museum, at <https://www.baus.org.uk/museum/> (accessed 4 March 2020).
- 75 Arnold, op. cit. (note 70), pp. 27–8.
- 76 Anonymous leaflet, *London Museums of Health & Medicine* (London, 2007); see also www.medicalmuseums.org (accessed 4 March 2020).
- 77 E. N. Arinze, 'The role of the museum in society', public lecture, National Museum, Georgetown, Guyana, 17 May 1999; see https://maltwood.uvic.ca/cam/activities/past_conferences/1999conf/CAM'99-EmmanuelArinze.GuyanaFinal.pdf.
- 78 M. Balshaw, P. W. Mount *et al.*, *Health and Culture* (Manchester, 2007); M. Macleod, 'Best of health', *Museums Journal* (May 2018), pp. 21–5.
- 79 Art installations include Spring Hurlbut, *Beloved and Forsaken*, Manchester Museum, 2004; Goshka Macuga, *The Sleep of Ulro*, Greenland Gallery, Liverpool, 2006.
- 80 *Claro Intelecto, Neurofibro*, long-playing record and CD, released 2004.
- 81 The University of Manchester, School of Arts, Languages and Culture MA course is organized by Dr Kostas Arvanitis, senior lecturer in museology and director of the Institute for Cultural Practices; see <https://www.alc.manchester.ac.uk/about/news/latest-news/news-archive/museum-of-medicine-and-health/> (accessed 29 May 2020).
- 82 Quoted from a teacher's evaluation form for an 'Inspiring Futures' event, 27 November 2019. The questionnaire was approved by the university Office of Social Responsibility and the feedback was freely provided by the teacher.
- 83 For example, A. Allemann, 'Collection of medical medals in the Army Medical Museum at Washington', *Bulletin of the Medical Library Association* 7 (1917), pp. 5–7; M. Storer, 'The Storer collection of medical medals', *Bulletin of the Medical Library Association* 11 (1921), pp. 18–20. See also note 63.
- 84 For example, MMH records, letters to Charlotte Beswick from Alan Jackson, senior medical photographer, Bolton Hospital, 16 November 1983, Mrs Y. White, medical illustrator, Lancaster Infirmary, 17 July 1985, and others.
- 85 J. Herman, 'Medicine: the science and the art', *Journal of Ethics: Medical Humanities* 27 (2001), pp. 42–6; J. Knopes, 'Science, technology and human health: the value of science and technology studies (STS) in medical and health humanities pedagogy', *Journal of Medical Humanities* 40 (2019), pp. 461–71; B. Moore-McCann, 'Art matters: how art and medicine intersect in the art of Brian O'Doherty / Patrick Ireland', *Journal of Medical Biography* 28 (2020), pp. 46–51.