



*Juno, the
transparent
woman, now
greet visitors
to the Dittrick*

Cleveland Health Education Museum, 1967-1987.
A gift from the Cleveland Museum of Natural History.

Juno, the transparent woman.
Generations of Clevelanders met Juno when they visited the Cleveland Health Education Museum. Designed in 1926 by Paul Tulliver of the Carson Hygienic Institute in Cleveland, Juno's clear acrylic skin revealed the underlying skeleton, blood vessels, organs, nerves, and lymphatic system. Ambient lighting and audio recording explained the body to museum visitors.
The Juno arrived in Cleveland in 1967 and served as a backdrop for the main model on permanent display in the Health Museum. In 2007 the museum, by then known as HealthSpace Cleveland, merged with the Cleveland Museum of Natural History and Juno remained in storage. Juno came to the Dittrick Museum in May 2011.

Trends and Realities at the Cleveland Health Sciences Library



FROM THE
CLEVELAND HEALTH
SCIENCES LIBRARY

Ginger Saha,
M.S.L.S.
Director

Rebalancing” is a term not usually associated with library collections, but that is exactly what we are doing with the print and electronic resources of the Cleveland Health Sciences Library. For many years the modest increases and/or flat budgets allocated to our library have not kept up with the rising costs of subscriptions. We have coped with this gap as creatively as we could to ensure we do not lose content. This has meant cancelling “trailing print” subscriptions for journals we also provide electronically, refining strategies for de-duplication of holdings among Case Western Reserve University libraries, and checking every journal title up for renewal against the lists of electronic journals available to our users through electronic journal packages (e.g. OhioLINK’s Academic Search Premier databases and ProQuest Nursing & Allied Health) and hybrid content (e.g. MDConsult) so that we do not pay twice for the same content. It has also meant redirecting salary dollars saved from staff retirements to the materials budget. In fiscal year 2012, however, the gap has widened so much that such solutions are no longer sufficient.

“Unbundling” has been added to our budgetary toolkit. This means backing off from “The Big Deal” contracts with publishers which locked libraries and consortia into arrangements where all, or virtually all, of that publisher’s journal titles were made available for a single fee. In such cases journal titles which had never been selected by a library were thrown in along with those titles that had been subscribed to for decades, and the whole bundle cost less than the sum of the individual parts. OhioLINK—the statewide consortium of college and university libraries—was one of the pioneers in negotiating such deals, and for many years this model served the faculty, students and staff of OhioLINK institutions very well. As budg-

ets got tighter, though, adjustments were made, for instance dropping low-use journals in exchange for no increase in the bundle pricing. Publishers have been uneven in their responsiveness to this approach. Some acknowledged that the consortium simply did not have the dollars at that time, but valued the long-term relationship enough to take a long-term view. OhioLINK will begin negotiating 2012 renewals with publishers in a few weeks. These talks are expected to be very difficult given the budget uncertainties at the state level, especially the lack of a capital budget. OhioLINK is not alone in considering unbundling. There have been many news stories recently about other state networks “drawing a line in the sand,” or just saying “No!” Even the consortium of British research libraries has found itself in the same situation.

In planning for our 2012 journal renewals, we have gone beyond the strategies noted above by applying as much objective data analysis as possible. We have calculated the cost-per-article-downloaded for each journal and discovered that it ranges from pennies to \$91 per article! We have also looked at the relative ranking of each title within its discipline as reported by the ISI Journal Citation Reports™. Using these tools we have identified almost \$70,000 of savings. This does, unfortunately, mean we will be losing access to content, but there is no other course we can take. Holes in access will be filled through interlibrary loan services and pay-as-you-go options offered by the publishers’ sites.

It is not all negative, though. As we let some journals go, we have added new kinds of electronic resources that are of critical value to our users. We will apply the same rigorous analysis of cost-per-use when renewals come up. We are hopeful that our experience and data-driven culling will result in a rebalanced collection that continues to meet most of the needs of most of our users.

COVER IMAGE: Generations of Clevelanders met Juno when they visited the Cleveland Health Education Museum. Now you can see her as you exit the elevator on the third floor of the Allen Library, the home of the Dittrick. Designed in 1926 by Franz Tschakert of the German Hygiene Museum in Dresden, Juno’s clear plastic skin revealed the underlying skeleton, blood vessels, organs, nerves, and lymphatic system. Accent lighting and audio recording explained the body to museum visitors. This Juno arrived in Cleveland in 1952 and served as a backup for the main model on prominent display in the Health Museum. In 2007 the museum, by then known as HealthSpace Cleveland, merged with the Cleveland Museum of Natural History and Juno remained in storage. Juno came to the Dittrick in May 2011.

BACK TO BASICS: Knowing Our Collections, and Sharing That Knowledge



FROM THE
DITTRICK MEDICAL
HISTORY CENTER

**James M.
Edmonson,
Ph.D.**
Chief Curator

I am struck by a gratifying recent trend in the medical museum field: a call for getting back to the basic task of knowing and understanding our collections, specifically the artifacts in our care. Despite the importance of new media for sharing information and forging networks, the web and social media place us at two, three, or more media generations from the original object. Curators enjoy the distinct privilege of getting to know things tactilely, and not merely visually. We're not constrained to viewing things through the vitrine of a display case. But for the museum-going public, artifacts cannot be touched and experienced in this way.

There are exceptions, of course. I recall visiting the British Museum on a day when they had set up a card table and chair in a gallery, and a museum staffer sat there with an array of golden coins on plain view. Visitors (including me) were invited to hold each coin, while the docent explained its value and worth. The heft of such a small lump of precious metal astonished. But yet more surprise and insight registered when I learned that with that coin I could buy a slave boy in early Roman Britain. Suddenly it took on new and poignant meaning; it was no longer inert.

A "back to basics" call for medical museums recently came from Ken Arnold (Wellcome Collection) and Thomas Söderqvist (Medical Museion), who presented their "manifesto" for museum exhibitions in September 2010 at the European Association of Museums of the History of Medical Sciences (EAMHMS) in Copenhagen. Arnold and Söderqvist published their well-received manifesto in the February issue of *Museums Journal*, and Danny Birchall reproduced it in the Wellcome blog after that. They called for research-driven exhibits, urging that "Curators should use exhibitions to find things out (for themselves and for their visitors) and not just regurgitate what is already known." They also admonished against artifice and over-production, where media detract from scrutiny and appreciation of artifacts. Simplicity, honesty, a sense of wonder, and revelation should be hallmarks of exhibitions presenting our collections, they contended.

Colleagues in medical museums have responded to the urgings of Arnold and Söderqvist, and are seeking new ways to appreciate and understand artifacts, and to share those insights. The Medical Museion in Copenhagen, for example, will host a workshop entitled "The Sensuous Object" in late September. In the call for papers, Lucy Lyons, the workshop organizer, states what they aspire to achieve:

How we experience and understand objects as sensuous objects that have been realized, produced, consumed through and by our senses, and how they impact on us and how we impact on them, are just a few of the expected discussion topics. By inviting participants to choose actual objects and use them as central to their presentations, the aim is to challenge established concepts and reveal new possibilities in our experiencing of and understanding through objects, using sensuous approaches.

In a similar vein, Thomas Schnalke, head of the museum at Berlin's Charité has issued a call for papers for the 2012 EAMHMS Congress entitled "Hidden Stories. What do medical objects tell and how can we make them speak?" Schnalke explains what this quest entails:

What we have to do is ask for the "text" in the object, i.e. sometimes a real text in, with or around the thing (this may be only a code or number), or a "subtext" somehow embedded in the implicitly shaped materials or connected with the object but detached from it and stored elsewhere, as in research files or publications. With the clues and information we get from these, we can move on to reconstruct the object's context. Only within this context, does the object begin to speak. We can then start to tell its story and biography.

Our greatest understanding and appreciation of objects in the Dittrick collections does indeed emerge when we fashion exhibitions. This invariably entails doing in-depth research, more so than is ever apparent to the museum visitor. We'll delve into a new area, or revisit ones once thought familiar, but that we had only barely touched upon. That's happening right now, as we refurbish the balcony display of diagnostic instruments. I'll share some of what we've learned later in the newsletter. For the moment, just let me say that it's the collections of artifacts that really make this place special, and worth returning to again.

BREAKING NEWS

Percy Skuy Endows Lecture



I am pleased to announce that Percy Skuy has donated the funds to endow a lecture on the history of contraception at the Dittrick. This lecture will be officially known as “The Percy Skuy Lecture on the History of Contraception Through the Ages” and will debut in 2012. I will follow up with more details when they are in hand.

When we first discussed the prospect of the Skuy Collection coming to the Dittrick, our conversations centered on how it could become a great catalyst for change. It has done this admirably, particularly buoyed by the new connections and collaborations that followed the opening of the exhibition gallery in September 2009. We’ve aspired to keep alive the interest and

enthusiasm engendered by the Skuy Collection, particularly by hosting lectures and temporary exhibitions on contraception and related issues. But supporting this in a meaningful and assured way called for more resources. That support is now in hand thanks to Percy Skuy’s generous gift. This endowment will enable us to bring scholars of the highest caliber to the Case campus, for lectures to be enjoyed by members of the CMLA, friends of the Dittrick, the students and faculty of the College of Arts and Sciences, and our growing audience in the greater Cleveland community. Percy has again proved that he’s the kind of donor and patron that museum directors dream of. We thank him for this essential act of stewardship.

COLLECTIONS AND RESEARCH

Aitken collection cataloged

Cataloging is now complete for the H. F. Aitken collection of biomedical art, which came to the Dittrick in December 2009, with the support of the CMLA Board of Trustees. The Aitken collection comprises some 2,000-plus sketches, drawings, paintings, and prints by Hamlet Frederick Aitken (1872–1939), a medical illustrator from Massachusetts. Each item in the collection had to be identified, described, scanned or photographed, and entered into our collection database. For help with all this we turned to CIA biomedical art student Alyssa Oglesbee, who took on the task during her summer internship at the Dittrick, again funded by the CMLA. Alyssa knows art and media (pencil, ink, pastel, print, &c), as well as anatomy, so it proved a great match. Jennifer Nieves taught her the ins and outs of cataloging, while Laura Travis guided her in scanning and photography. Alyssa thus learned valuable new skills (isn’t that what an internship is all about?), and we got an important collection cataloged. We look forward to mounting a major exhibition of the Aitken collection in the near future, with Alyssa curating the event. It’s yet another example of the fruits that come from collaborating with the CIA Biomedical Art program headed by Amanda Almon.



Researchers using archives, &c

Deanna Day, a graduate student from Penn’s history of science program, spent two days at the Dittrick doing dissertation research in the history of clinical thermometry, particularly its use in the home setting. She came here to look at artifacts and pamphlets that she tracked down through WorldCat, where records for our collections reside. This online cataloging was a product of the OCLC/ MeSH project that Patsy Gerstner headed in the 1990s.



LECTURES AND EXHIBITS

Lecture by Lisa Rosner on Burke and Hare

Join us on Thursday, October 27 for the lecture “The True and Horrid Story of Burke and Hare” by Lisa Rosner. Rosner is Professor of History and Director of the Honors Program at Stockton College in New Jersey, and the author of *The Anatomy Murders, Being the True and Spectacular History of Edinburgh’s Notorious Burke and Hare and of the Man of Science Who Abetted Them in the Commission of Their Most Heinous Crimes* (2009). The lecture will discuss the notorious murder case of Burke and Hare, who in 1828 murdered sixteen people and sold their bodies to Dr. Robert Knox, anatomy lecturer in Edinburgh, Scotland. The case was the first serial killing to become an international media sensation, 60 years before Jack the Ripper. But questions still persist: Why did the pair turn to

murder? What did Dr. Knox know, and when did he know it? And what can we find out about the lives of the victims? Join us for the lecture at 6:00 PM in the Zverina Room of the Dittrick to learn the answers to these questions. A reception will follow at 7:00 PM in the museum galleries. Should be a fun lead-up to the Halloween weekend!

Additionally, for the occasion of Rosner’s lecture, we will feature (in the Castele Gallery) a reprise showing of the Dittrick’s exhibition, “Haunting Images: Dissection, photography, and Medical Students.” This exhibition features photographs from the award-winning book, *Dissection: Photographs of a Rite of Passage in American Medicine, 1880–1930* (Blast Books, 2009). The exhibition will open in September and be up through October 31.

2011 Zverina Lecture: Mary Fissell on Aristotle’s Masterpiece

The most widely read book on sex and birth, in print for over 250 years, is the subject of Mary Fissell’s lecture, “Something Borrowed, Something Blue: The Strange History of Aristotle’s Masterpiece.” In the 2011 Zverina Lecture, Professor Fissell will examine the history of one of the most important popular medical books in English. First published in 1684, *Aristotle’s Masterpiece* was still for sale, largely unaltered, in the 1930s. Neither by Aristotle nor a masterpiece, the book offered advice to women about pregnancy and childbirth, spiced up with a racy poem and sensational images of monster babies. Fissell, professor at Johns Hopkins University and editor of the *Bulletin of the History of Medicine*, is currently preparing a book on *Aristotle’s Masterpiece*, so we’ll be getting a privileged preview of her forthcoming work. Join us for the event on Thursday, November 10, lecture beginning at 6:00 PM in the Powell Room, followed by a reception in the Dittrick at 7:00 PM.

On the occasion of the 2011 Zverina lecture by Mary Fissell we will open a companion exhibition entitled “Sex, mothers, and monsters in Aristotle’s Masterpiece: How the most popular book on conception explained the mysteries of the female body

from 1684–1930.” This exhibition, curated by Gillian Seaman, CWRU history and pre-law senior, reveals that *Aristotle’s Masterpiece* was not merely another text in the already flooded market on conception. Rather, it provided a markedly frank discussion of sex and it tapped into anxiety regarding paternity, obsession with monstrosity, and concern over infant delivery. Ms. Seaman’s exhibit content is based upon Mary Fissell’s scholarship, and displays original copies of *Aristotle’s Masterpiece* and other works on conception, gestation, and birth that provided its inspiration.

Aristotle, *The works of Aristotle, the famous philosopher: containing, his Complete Masterpiece, displaying the secrets of nature in the generation of man; to which is added, The family physician . . . also, his Experienced midwife . . . and his Last legacy . . .* London: Miller, Law, and Carter, 1826.



HIDDEN IN PLAIN VIEW

Insights from the Dittrick Collections

Earliest image of the stethoscope in use

While working on the revamp of our diagnostic instrument gallery, prompted by the gift of Don Blaufox's incomparable collection, I sought early images of the stethoscope in use. I knew that a print dating to 1819 appeared in Jackie Duffin's *To See With a Better Eye* (1998). She cited its source as an article on "pectoriloque" by F. V. Mérat in the *Dictionnaire des sciences médicales* vol. 40 (1819).

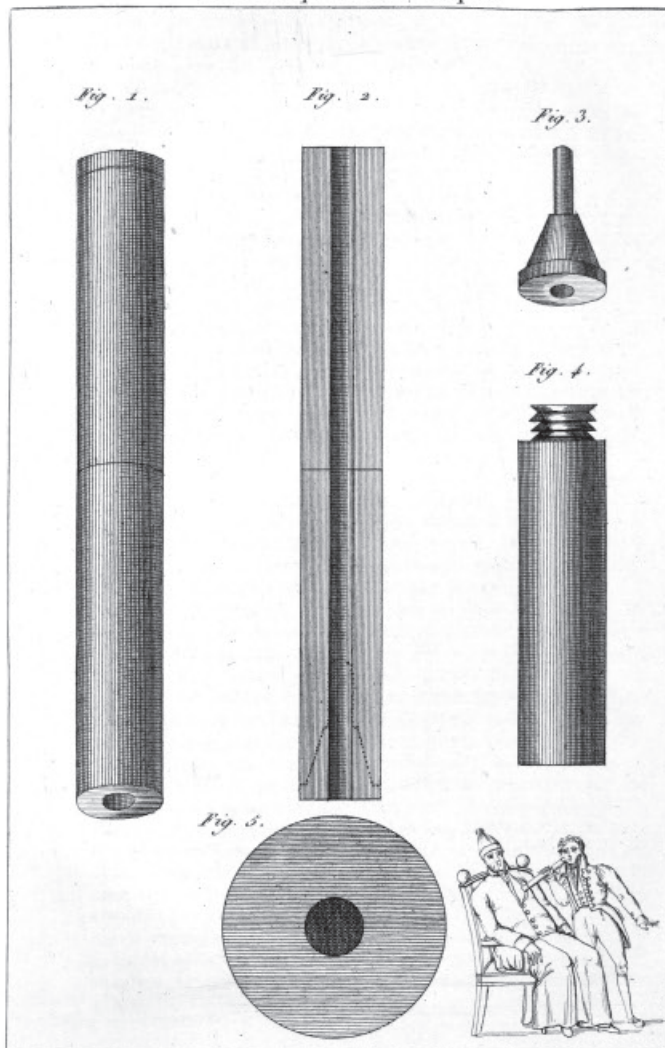
I checked our online catalog and found that we didn't have that work. Darn, struck out, or so I thought. That is, until I found myself in the office of Dzwinka Holian in August. There, in her office,

sat the complete 60 volume run of the *Dictionnaire des sciences médicales*. Hiding in plain view, waiting for my visit to chat with Dzwinka.

The *Dictionnaire des sciences médicales* is a landmark work of French medical literature of the 19th century. It turns out that we are one of two libraries in the United States (and 22 worldwide) to own this remarkable publication. Who knew?

When we look at the full original plate (below left) we can see that the portion showing the stethoscope in use is a pretty funny little afterthought, a very small sketch, relegated to the lower right corner. One has to wonder how this came to pass, but we can only speculate.

Stéthoscope ou Pectoriloque.



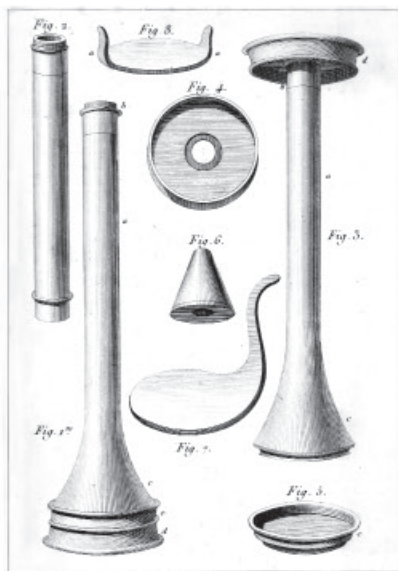
The thing I like best about this whole scenario is that we have in hand a piece of the true cross, as it were, from the very dawn of modern physical examination with instruments. This is probably the earliest image of auscultation. It's not an exact mechanical rendering, but a rather whimsical take on the physician-patient encounter, with period charm and flavor. And if we read the rigid body language of the patient, he clearly wasn't very thrilled about being auscultated with the stethoscope.

F. V. Mérat, "Pectoriloque," *Dictionnaire des sciences médicales*, Vol. 40 (1819).

The First Monaural Stethoscope in Cleveland?

As we reconsidered which stethoscopes to present in the balcony display, I took a close look at every one in our collection, as well as those donated by Don Blaurox. We're talking maybe 150 monaural stethoscopes in all. One cedar stethoscope appeared to be a Piorry model and it bore a very early accession number. This led me to wonder, could this be the very first stethoscope used in Cleveland? The museum's accession records revealed that it belonged to the Cushing family, either to Erastus who came to Cleveland in 1835 or to his son, Henry Kirke Cushing (father of neurosurgeon Harvey Cushing).

Pierre Adolphe Piorry developed percussion and introduced the pleximeter (*le plessimètre*) in 1826 to outline internal organs of the chest, as presented in *De la percussion médiate* (1828). He also crafted a stethoscope that featured an ivory pleximeter as part of its design, as seen here. Piorry incorporated a detachable ivory ear-piece (Fig. 4) and pleximeter



(Fig. 5). Piorry added an extension to distance the physician from patients who bathed rarely or had fleas. How did Piorry's patients take to being percussed? Not very well, especially the faint-hearted [*des sujets très-pusillanimes*]: "In general, the sick like our explorative endeavors very little; they are more disposed to complaint than to patience." To do research on human subjects, Piorry and colleagues therefore experimented upon cadavers; they filled voids in the chest with water and percussed the body to assess the pleximeter's use as a diagnostic tool. Piorry's cadaver research facilitated more precise location of voids, fluids, and lesions in living patients, which he mapped on diagrams of the chest and abdomen.

The Cushing stethoscope had been on display since 1976, when the balcony diagnostic gallery opened. But its pleximeter sat in storage, unseen and forgotten. When Don Blaurox visited recently we found it quite by chance. Don immediately recognized the pleximeter and brought the pieces back together again. This Fall they'll be featured, reunited, in the refurbished diagnostic instrument exhibition.

Note: As this newsletter goes to press, we have learned of the sad passing of CMLA Board member Mary F. Hellerstein.

CLEVELAND MEDICAL LIBRARY ASSOCIATION
11000 Euclid Avenue, Cleveland, OH 44106-1714

BOARD OF TRUSTEES

OFFICERS

Edwin Eigner, M.D., **President**
Stuart C. Morrison, M.D., **Vice President**
Thomas M. Lynch, **Executive Secretary-Treasurer**

TRUSTEES

James M. Anderson, M.D., Ph.D.; Donald Kurlander, M.D.;
Irving Kushner, M.D.; Stephen A. Rudolph, M.D., Ph.D.;
Sharon Stephula, R.N., M.S.N., M.B.A.; Anthony Tizzano, M.D.;
James B. Young, M.D.; Daniel T. Weidenthal, M.D.

DIRECTOR

Cleveland Health Science Library
Virginia G. Saha, M.S.L.S.

CHIEF CURATOR

Dittrick Medical History Center
James M. Edmonson, Ph.D.

PHONE NUMBERS

Edmonson, James 216-368-6391
Holian, Dzwinka 216-368-3642
Saha, Virginia 216-368-3436
Dittrick Medical History Center 216-368-3648
Interlibrary Loan 216-368-6420
Newsletter 216-368-6391

CIRCULATION

Allen Library 216-368-3643
Health Center Library 216-368-4540

REFERENCE

Allen Library 216-368-3640
Health Center 216-368-3218

HOURS

For information, call either reference desk listed above or see "On the Web" below.

ON THE WEB

Cleveland Health Sciences Library
<http://www.cwru.edu/chsl/homepage.htm>
For hours see:
<http://www.cwru.edu/chsl/hc.htm>

Dittrick Medical History Center
<http://www.cwru.edu/artsci/dittrick/>

Hours:
Monday–Friday 9:00 AM–5:00 PM

This newsletter is published each Fall and Spring by the Cleveland Medical Library Association.

EDITOR: James Edmonson
PHOTOGRAPHY: Laura Travis
DISTRIBUTION MANAGER: Jennifer Nieves



Dissection wins ALHHS award

This past April, when the Archivists and Librarians in the History of the Health Sciences (ALHHS) met in Philadelphia, they gave their award for best monograph to *Dissection: Photographs of a Rite of Passage in American Medicine, 1880–1930* (Blast Books, 2009). My co-author John Harley Warner and I are sincerely gratified by receipt of the ALHHS award and hasten to add that no small measure of credit goes to Laura Lindgren and Ken Swezey of Blast Books, who produced a beautiful volume that has attracted favorable notice and sold well enough to merit a second printing. Kudos to one and all.

DATES TO REMEMBER

OCTOBER 27

Lisa Rosner: “The True and Horrid Story of Burke and Hare”

NOVEMBER 10

Mary Fissell: “Something Borrowed, Something Blue: The Strange History of *Aristotle’s Masterpiece*”