

The Morbid Anatomy Museum

A New Museum of Popular Anatomy

JOANNA EBENSTEIN

The Morbid Anatomy Museum • morbidanatomymuseum.org

joanna@morbidanatomymuseum.org



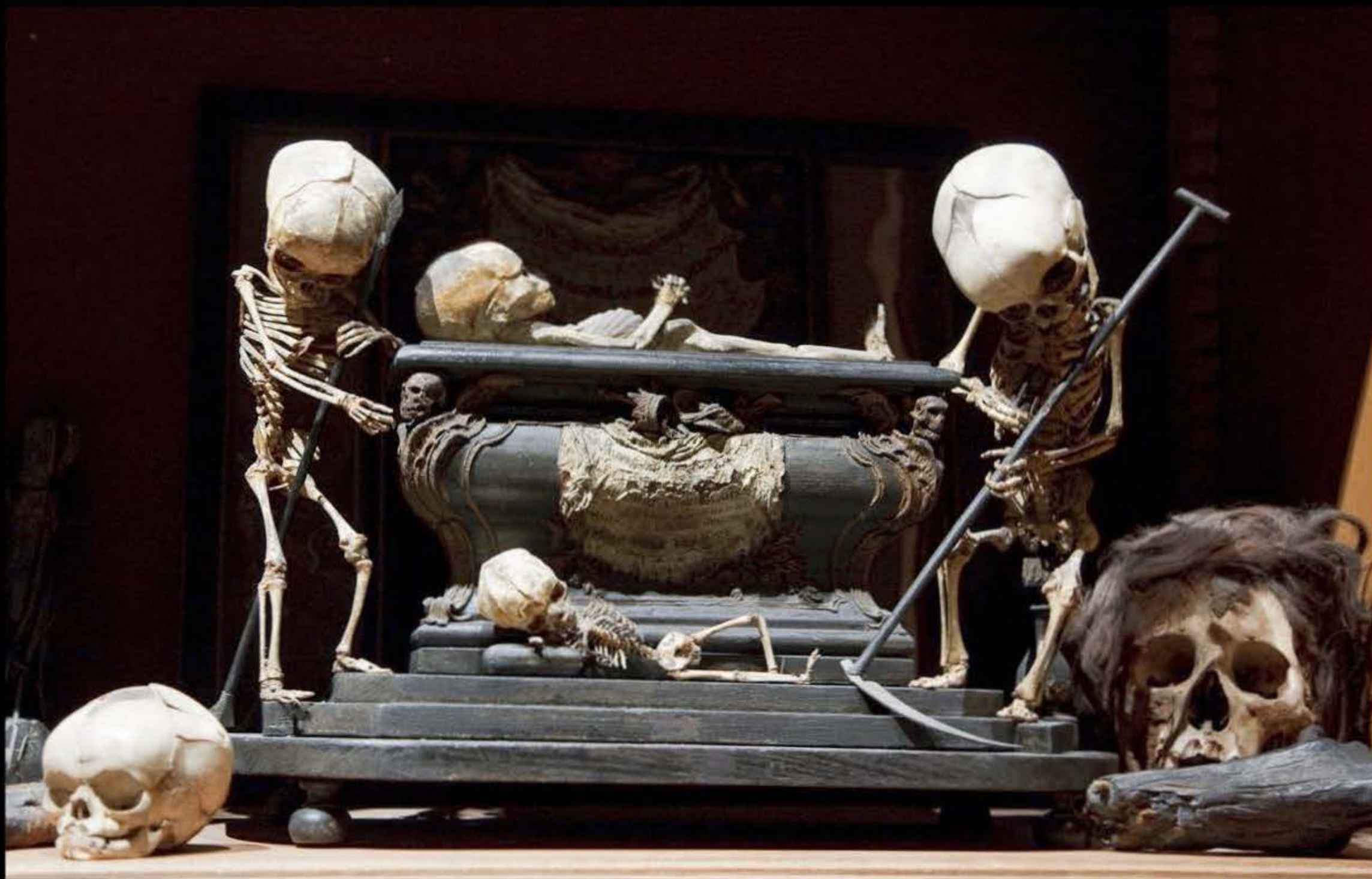




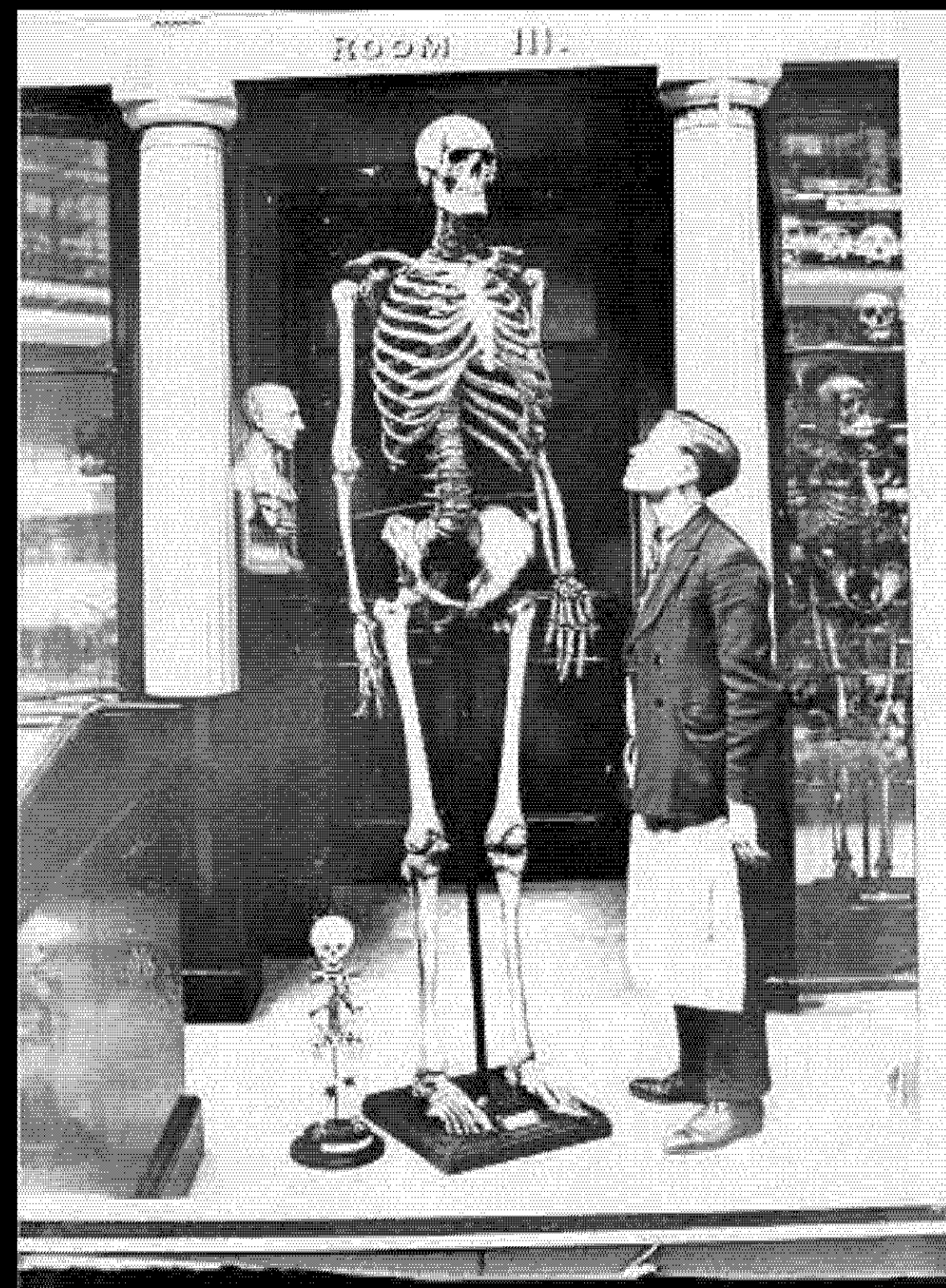




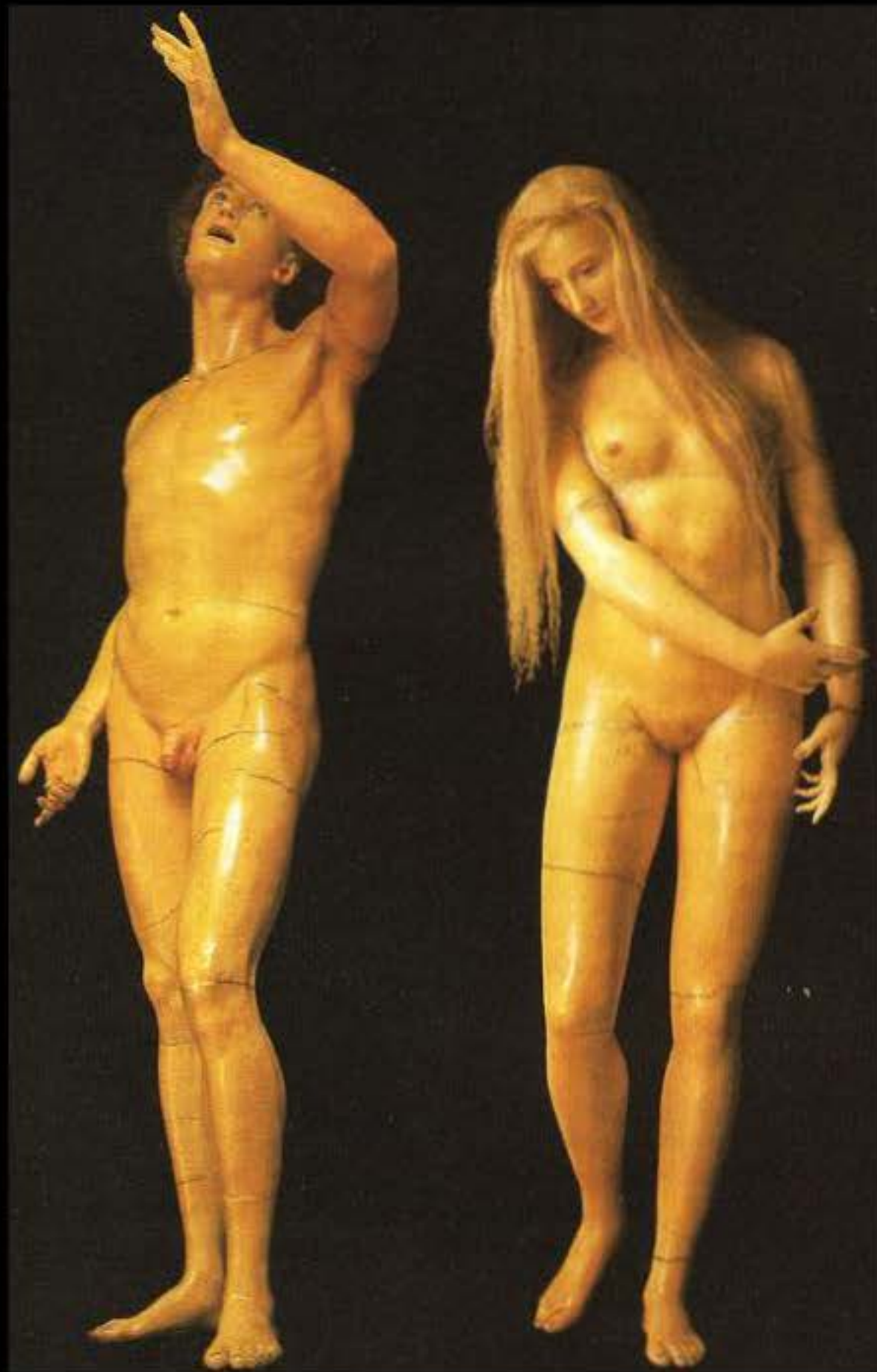












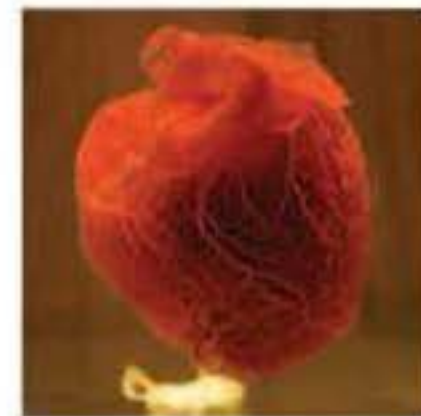


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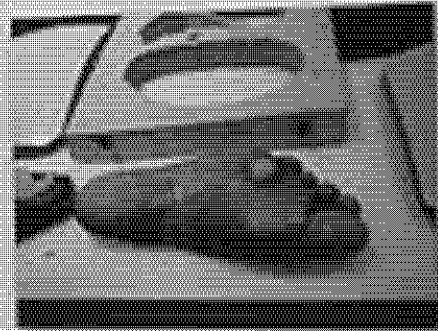
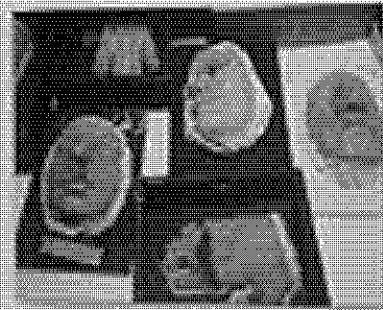
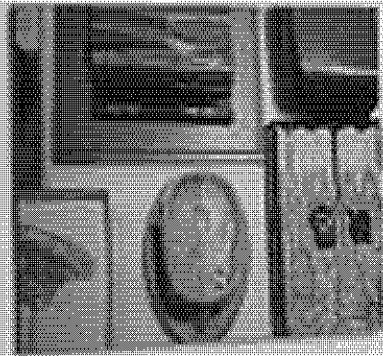


Anatomical Theatre

Depictions of The Body, Disease and Death in Medical Museums of The Western World.

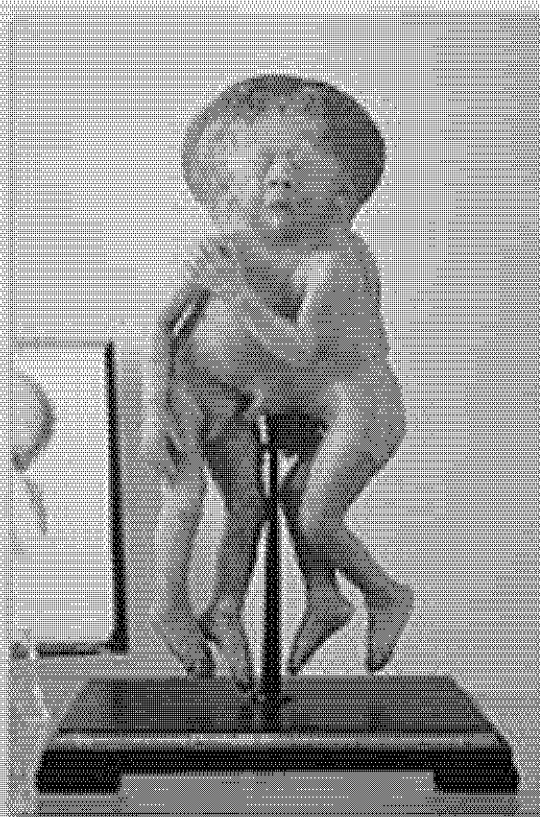




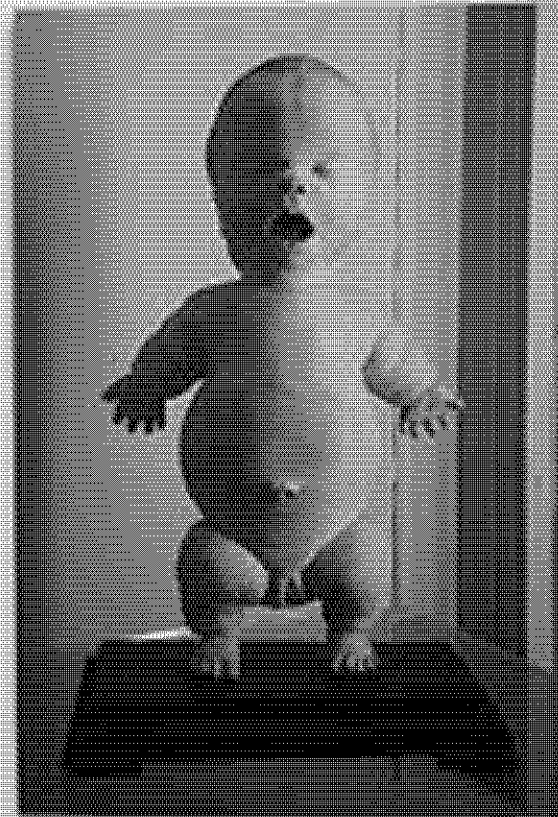




Severely emaciated child
from the collection
of the Museum of
Modern Art



Child in distress
from the collection
of the Museum of
Modern Art



Child in distress
from the collection
of the Museum of
Modern Art



































































Anatomical Theatre

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*List of Museums Featured in **Anatomical Theatre***

Alabama Museum of the Health Sciences : Birmingham, Alabama

The earliest recorded donation to what became the Alabama Museum of the Health Sciences was an ou-of-date apothecary scale given in 1946 to the University of Alabama and its Medical Center in Birmingham. Three-dimensional objects were given throughout the decades and the Museum was officially established in 1981.

Today the Museum has over 4,000 objects including hundreds of wet specimens preserved under the direction of pathologist Dr. William Boyd, who wintered in Birmingham during the mid-20th century. Other treasured collection pieces are nineteen wax pathological specimens by London sculptor Joseph Towne and purchased by Dr. Josiah Nott in 1860 for the first medical college of Alabama. From the donated collections of Dr. Lawrence Reynolds, after whom the Reynolds Historical Library is named, are eleven rare anatomical manikins of the 15th to 17th centuries.

Dedicated to collecting medical-related artifacts used primarily in the southeastern United States, the Alabama Museum of the Health Sciences cares for many significant pieces developed and/or used by health care professionals as teaching tools or for patient care in the state and specifically the University of Alabama at Birmingham.

Visit the museum website by clicking [here](#).

Museum of Anatomical Waxes "Luigi Catteazneo" (Museo Delle Cere Anatomiche "Luigi Cattaneo"): Bologna, Italy

Museum of Anatomical Waxes "Luigi Cattazneo" (Museo Delle Cere Anatomiche "Luigi

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An iconography of the industrial
body:

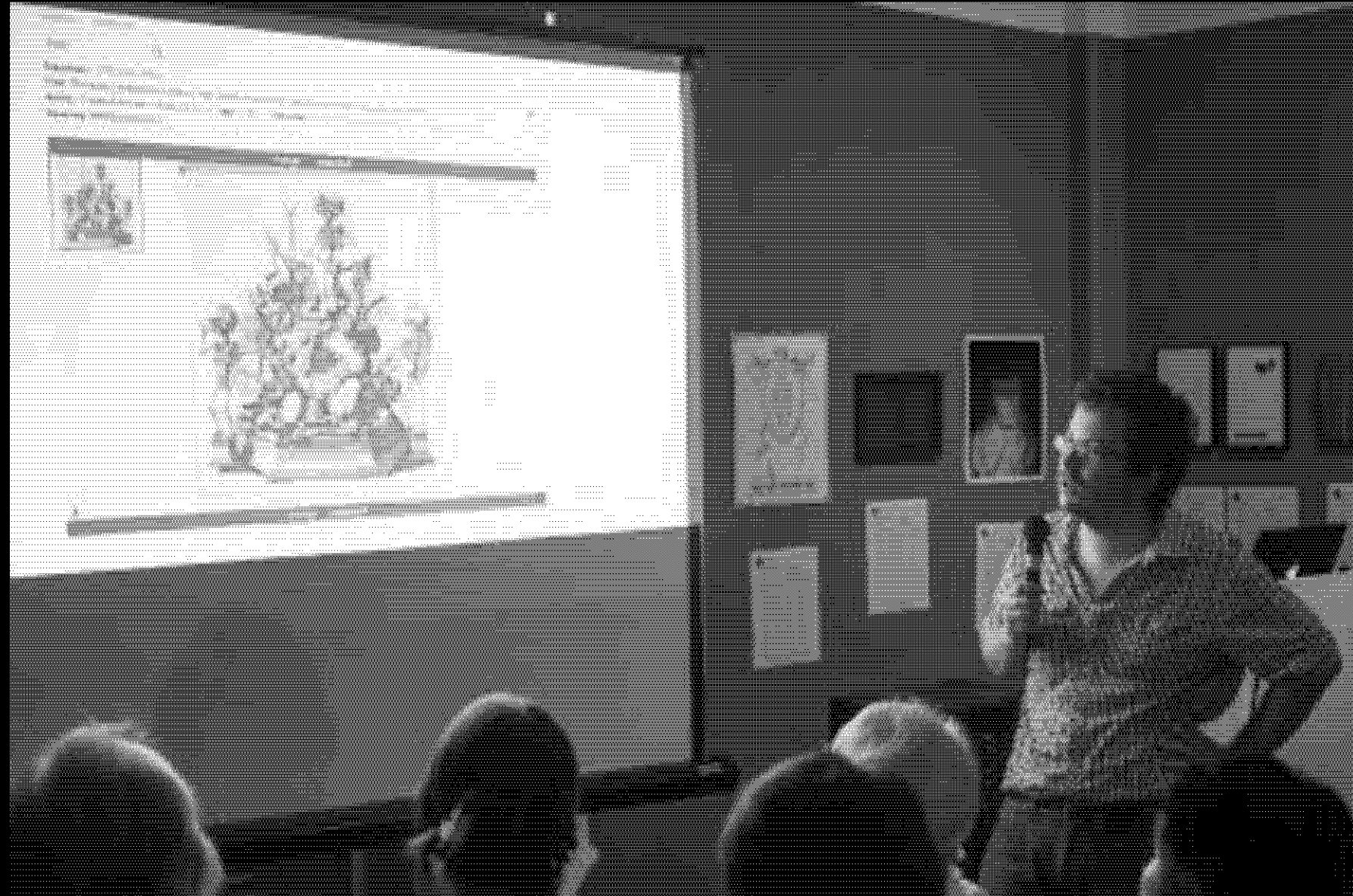
Fritz Kahn, popular
medical illustration, and
the visual rhetoric of
modernity



Michael Sappor June 19 2008





















© AFP/GETTY IMAGES











































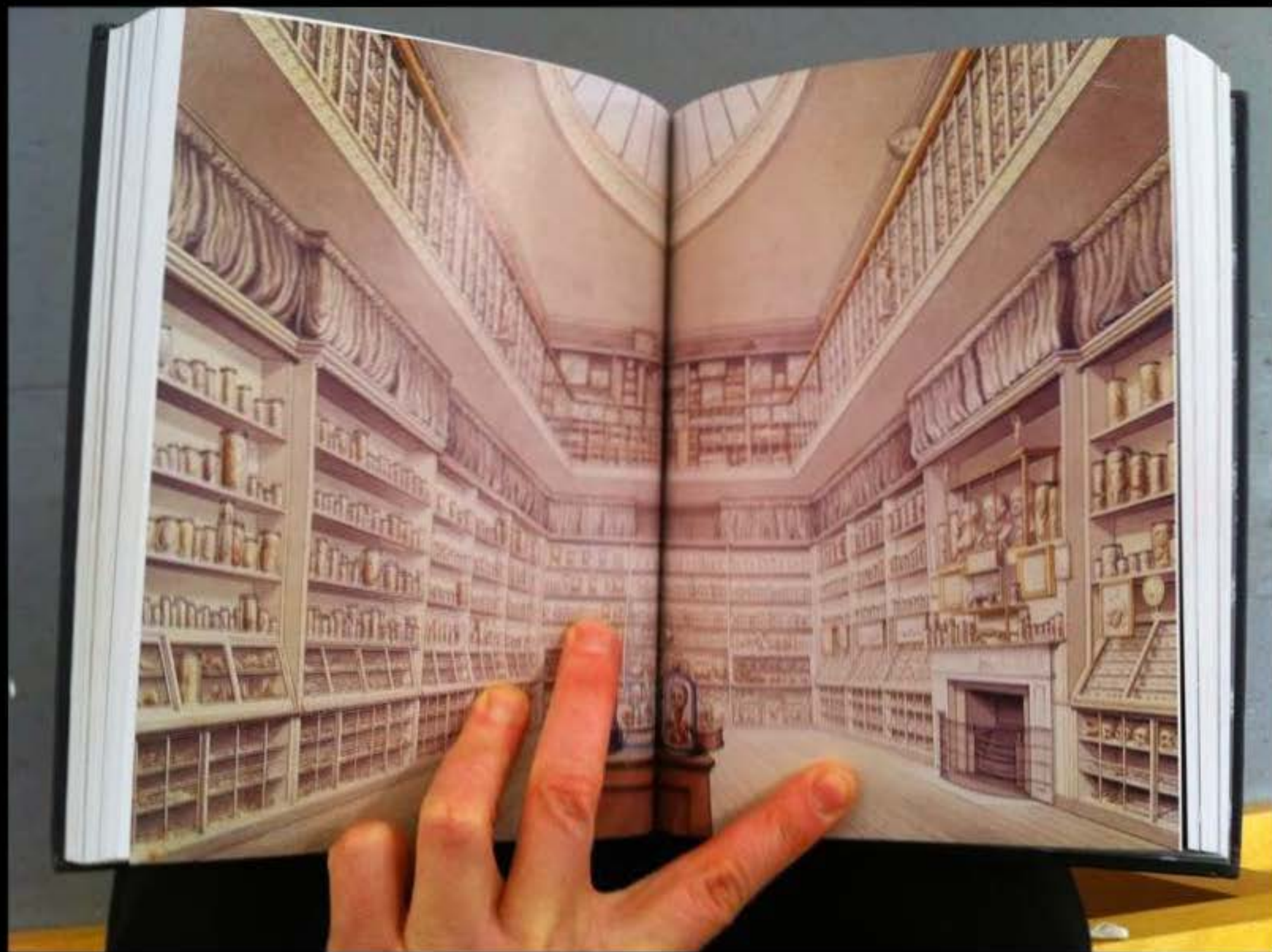




THE
MORBID
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ANTHOLOGY



EDITED BY
JOANNA EBENSTEIN
and COLIN DICKEY



STAGING SCIENCE AT WELLCOME COLLECTION

Anatomical Models in Context

KATE FORDE

IN 2006, WELLCOME COLLECTION STAGED AN EXHIBITION ENTITLED "Exquisite Bodies," inspired by the popular anatomical museum of nineteenth-century Europe. The exhibition was visited by over 50,000 people, and received national and international attention in the press. It was by no means unique in its focus on anatomy—in recent years Gunter von Hagens's *Body Worlds* and Ron Givni's *Bodies* have attracted millions to their exhibitions of plastinated cadavers and body parts, while ostensibly more academic exhibitions have set anatomical models and illustrations into a wider art historical context, aiming to elevate them beyond the status of mere medical curiosities.¹ What was unusual about Wellcome's exhibition was that it emphasized the contemporary *location* within which objects including wax models, preserved specimens and anatomical illustrations were originally shown. By tracing the provenance of such collections from the dissecting theater to the private museum to the fairground, the exhibition considered the range of association and fantasies they originally inspired, examining their popularity (in some cases notoriety) and their ultimate demise. In this brief essay I



Image right from
Monsieur, Alexandre
and the Death
Fountain
Fountain de la
Fountain de la
Monsieur... Paris
Cher Guillaume
Cavellin 1779
Courtesy of
the New York
Academy of
Medicine Library

more universal, far more primal, than a religion or society
authority that claims superiority—and that if the primal
to grieve is ignored or suppressed, the dead will haunt
consciousness. The undead moment, it seems, is a warning
the way the dead continue to haunt us in the absence of
burial customs.

Incorrect, pagan funeral rites have been replaced by
like Complicated Grief Disorder, but we are now again
with an institution trying to convince us that mourning is
that can be regularized, controlled, hidden away. The forces
underlying the APA's decisions regarding depression, grief, and
bereavement in the DSM-5 suggest a philosophy that mourning
is a temporary aberration, one that can be disposed with
pharmaceuticals, and is at best a minor obstacle on the in-
dividual's path back to proper functioning. In a hyper-accelerated
landscape, perhaps a quick two weeks of grief is enough
sufficient to placate the dead.

But those who cannot be properly honored in such a short
time may be banished to the fallow in the False Autumn, outside
the purview of this new regime of bereavement, haunting it
from the margins. Perhaps, then, it should come as no surprise
to us that our pop culture is overrun with vampires and zombies
from *Twilight* to *True Blood* to *Pride and Prejudice and Zombies* to
The Walking Dead. These big and sparkly updates of age-old
mythologies may perhaps bear the traces of a darker fear: that
the dead are not yet done with us—that in losing our own grief
we have done them a terrible disservice, and that we cannot ex-
pect to go on living if we cannot properly bury our dead.



















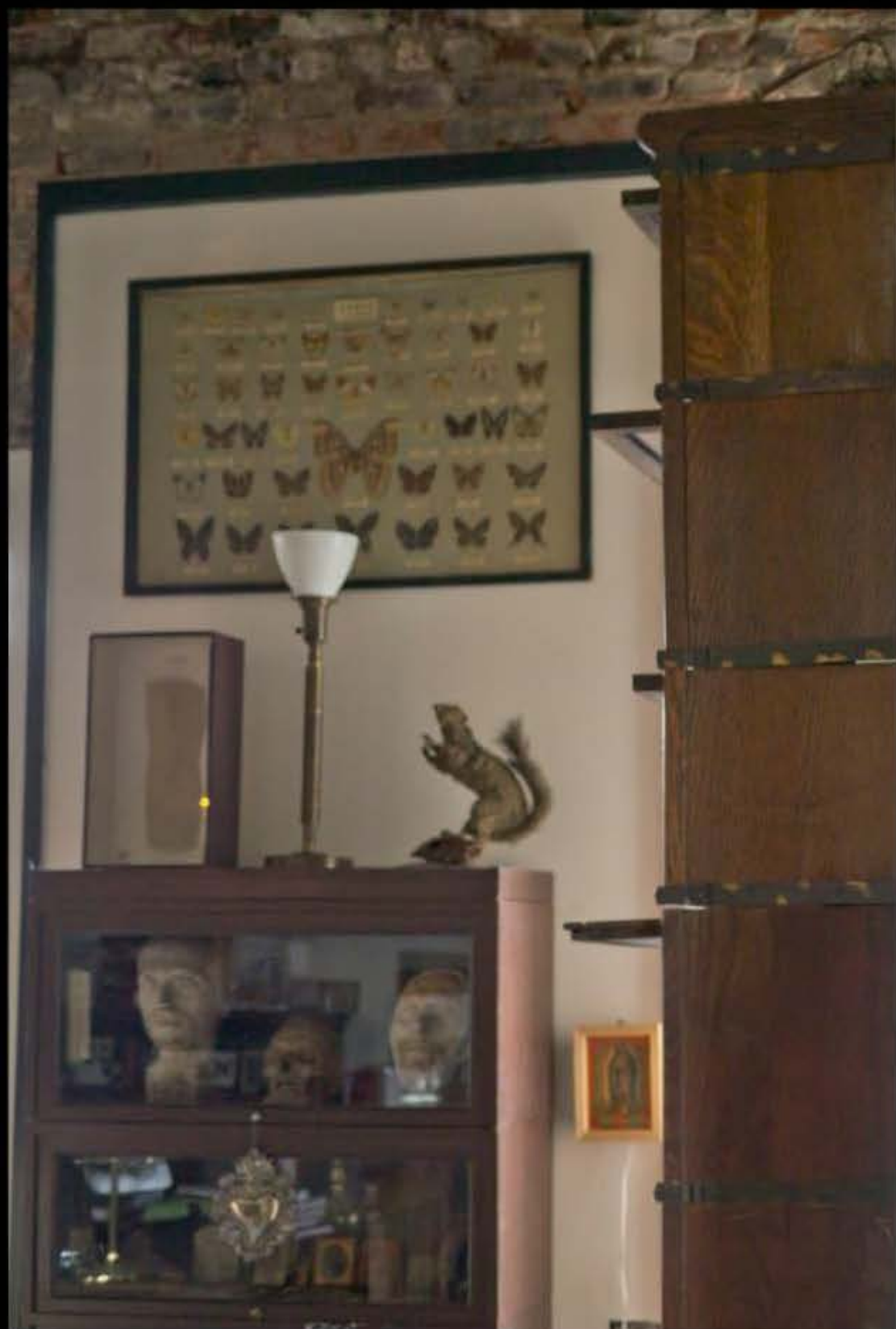




























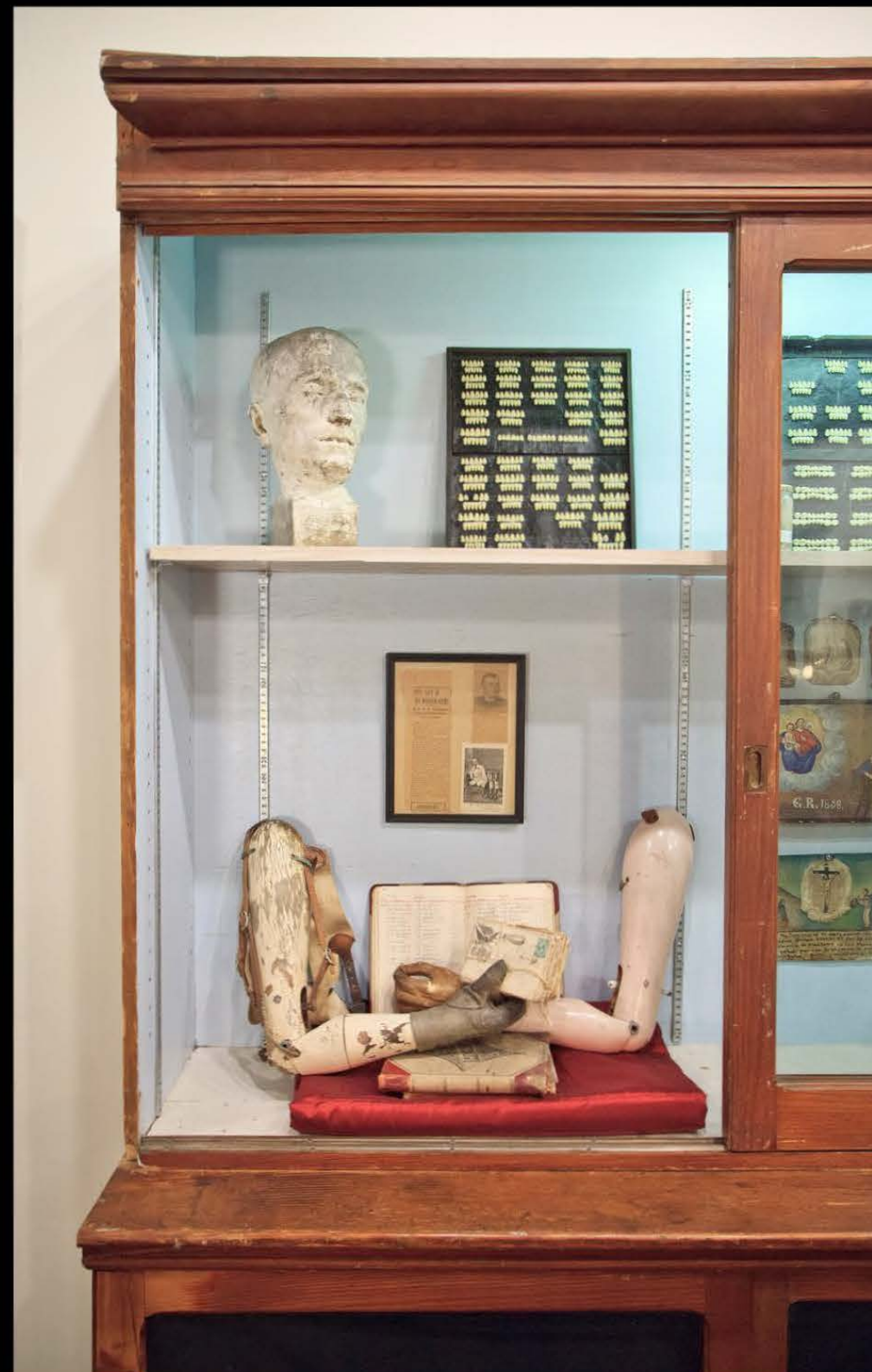
<p>Todt zur Eptissin.</p> <p>Büßge Frau Eptissin rein, Wie habt ihr so ein Bäuchlein klein: Doch will ich euch das nicht verweisen Ich wolt mich eh in Finger beißen.</p>	<p>55 Die Eptissin.</p> <p>Ich hab gelesen aus dem Psalter In dem Chore vor dem Fronalter: Nun will mich helfen hie kein betten, Ich muß hie dem Todt auch nachtreten.</p>
---	--



<p>Todt zur Jungfrau.</p> <p>Nach Jungfrau euer rother Mund, Wird bleich, leucht zu dieser Stund: Ihr sprangen seht mit jungen Knaben, Mit mir muß ihr ein Fortang haben.</p>	<p>61 Die Jungfrau.</p> <p>O Weh, wie greulich hast mich a'fangen, Mir ist all Muth und Freud vergangen. Zu tanzen g'lußt mich nimmermehr, Ich fahr dahin, ade, ade.</p>
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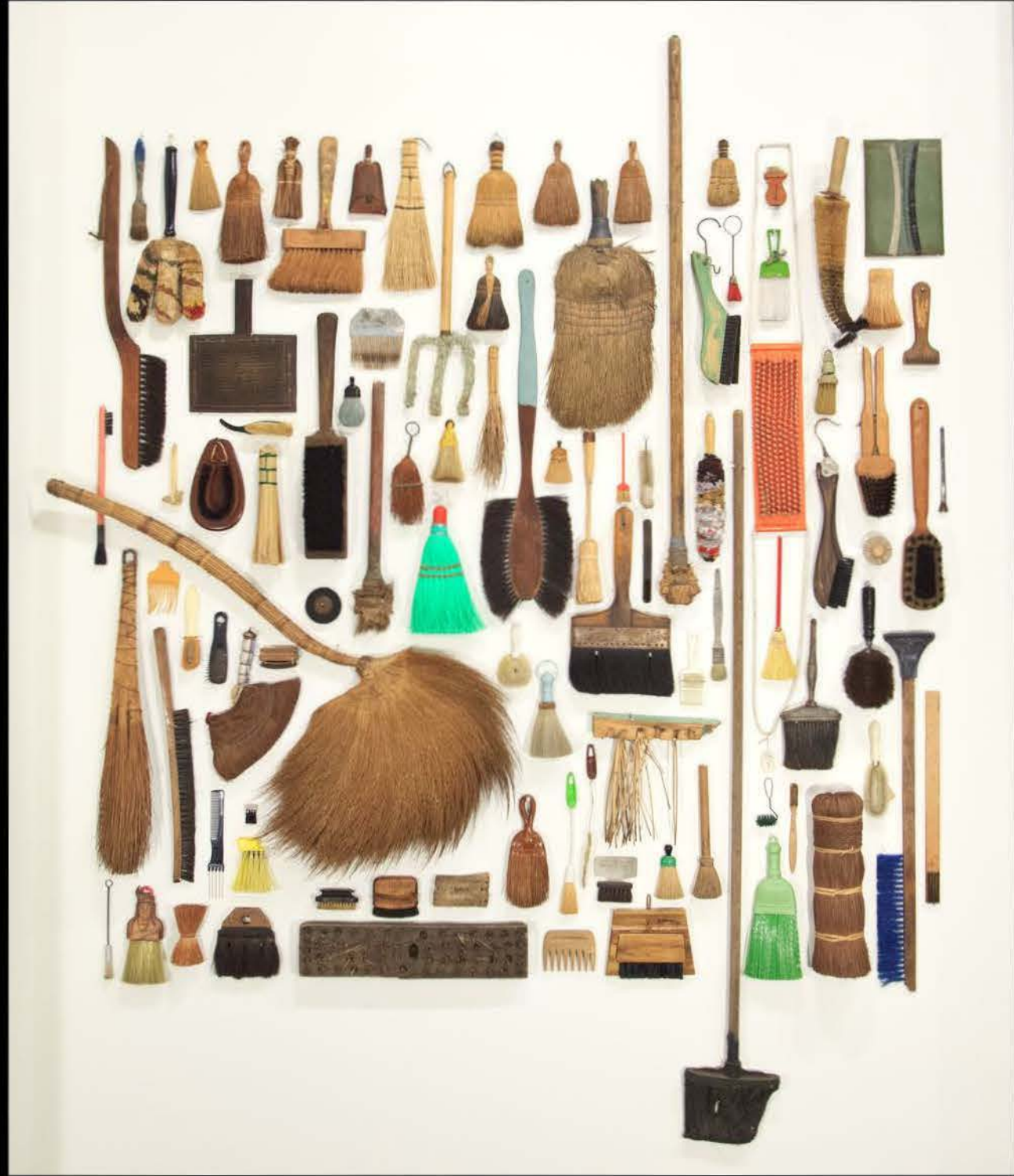


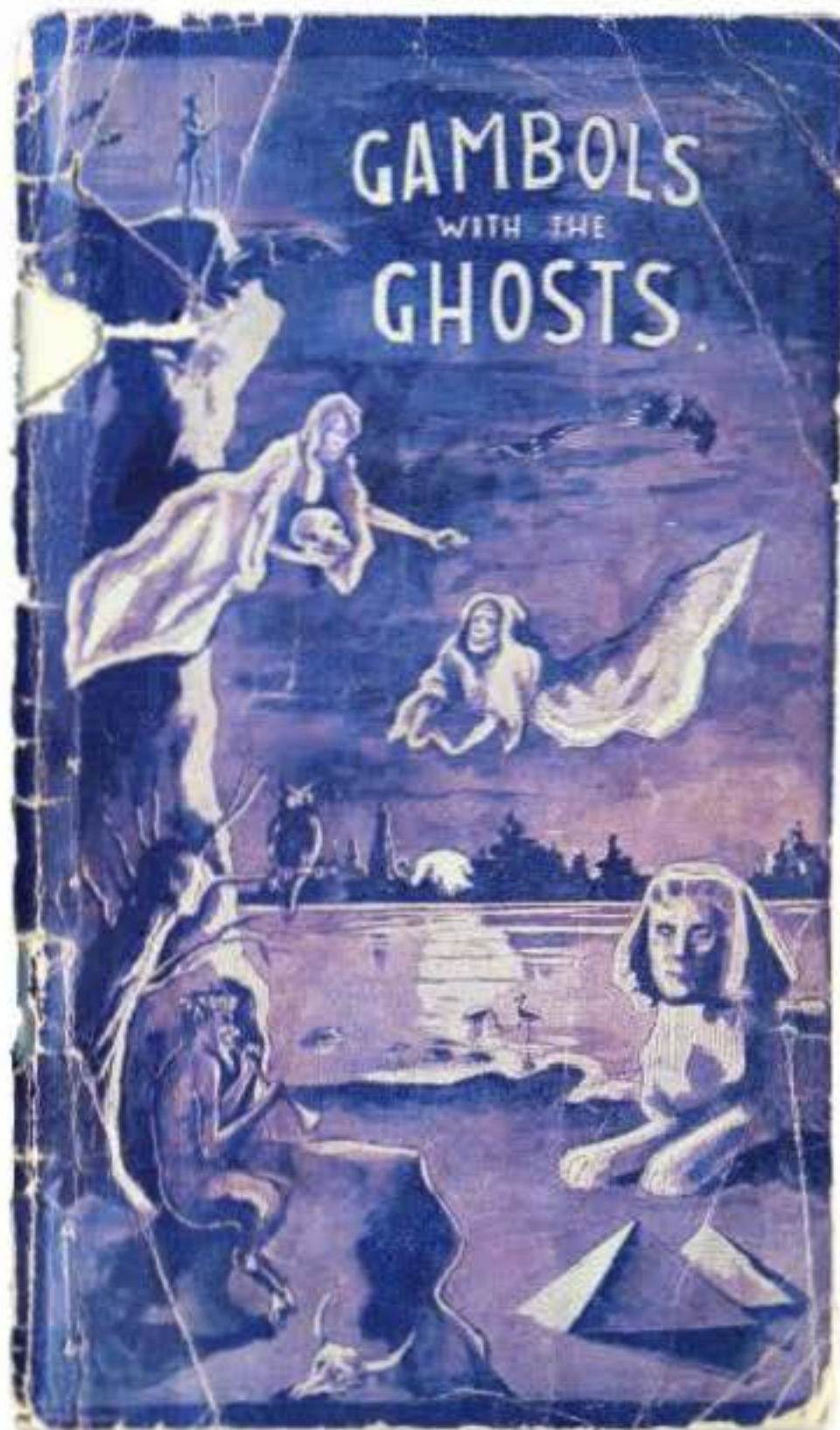












Gambols with the Ghosts
Sylvestre & Co., Chicago, Illinois
1901

From the collection of Brandon Hodge

This diminutive pamphlet is purportedly a secret catalog selling gaffed séance apparatus for fraudulent mediums. Surviving copies are so hard to come by that famous ghost hunter Harry Price once said they were "so excessively rare that during a lifetime's search for a specimen... I came into possession of a copy, the only one in Great Britain." So, I felt I was in good company when I purchased a copy of my own in 2012.

Price wasn't the only skeptic to get a hold of the infamous catalog. In 1910, magician William S. Marriott exposed its secrets in *Pearson's Magazine*, where he posed with some luminous ghost forms ordered from Sylvestre & Co. in an effort to educate the public about fraudulent spirit manifestations.

Nestled between the catalog's covers is page after page of spirit slates, séance trumpets, talking boards, gaffed handcuffs, and other deceptions—everything a fraudulent medium could possibly need. Here, you can see it opened to a selection of talking skulls and rapping devices.

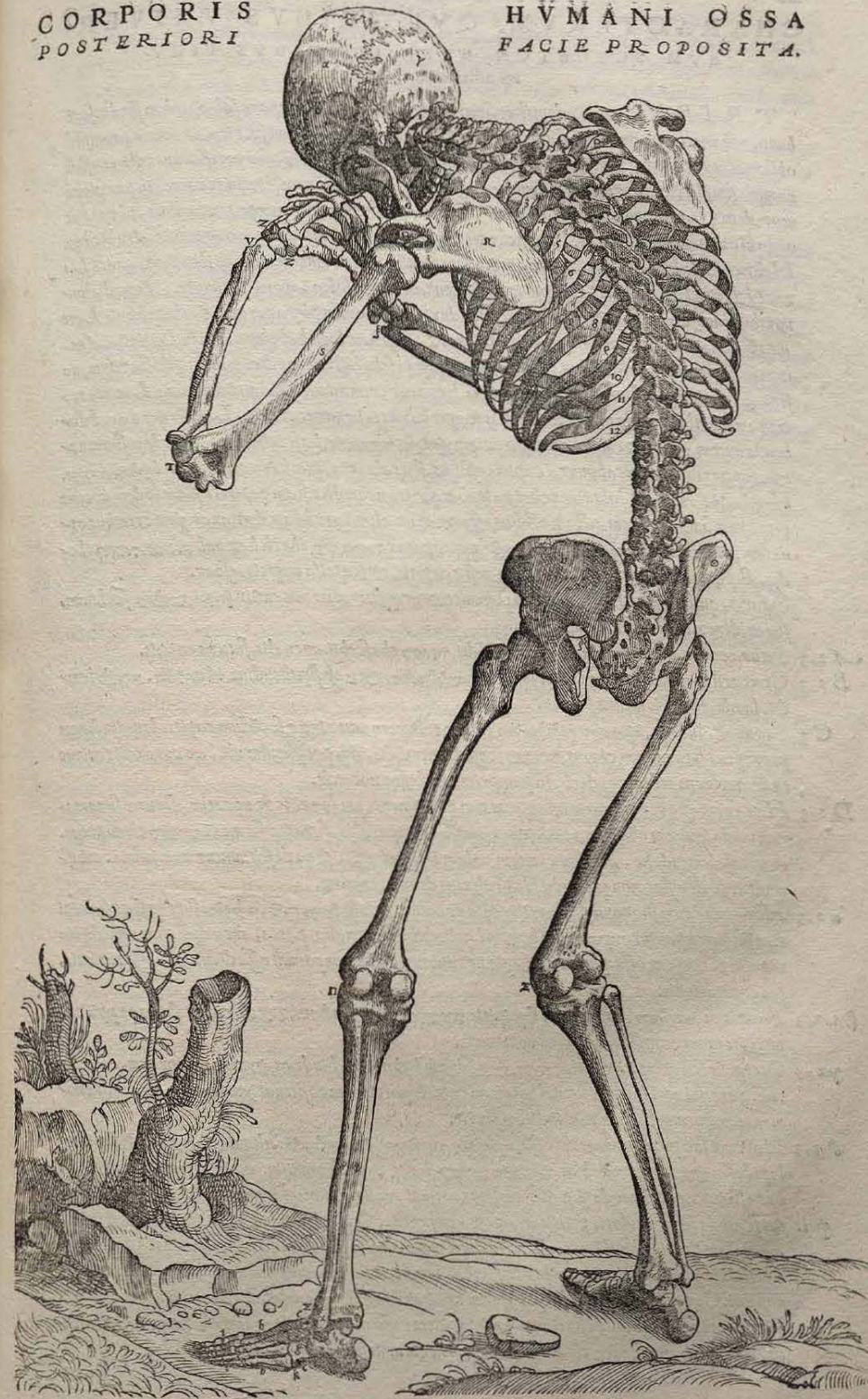
But was it really a catalog for fraud mediums as Price and Marriott believed? Many of the items are admittedly geared more toward magicians—particularly pages of card tricks and mentalism effects. While they would certainly have served a fraudulent medium well, I found the tell-tale markers ironic: that magicians might have used a disguised magic catalog to "expose" fraudulent mediums with devices more suited to their own sleight-of-hand performances than legitimate séance practitioners, who rarely needed much more than a dark room and a group of faithful believers. So really: who's fooling whom?

Brandon Hodge is an Austin-based author and antiquarian. He is the historical authority on automatic writing planchettes, and owns the world's finest collection of séance and spirit communication apparatus, which he documents on his popular website, www.mysteriousplanchette.com.

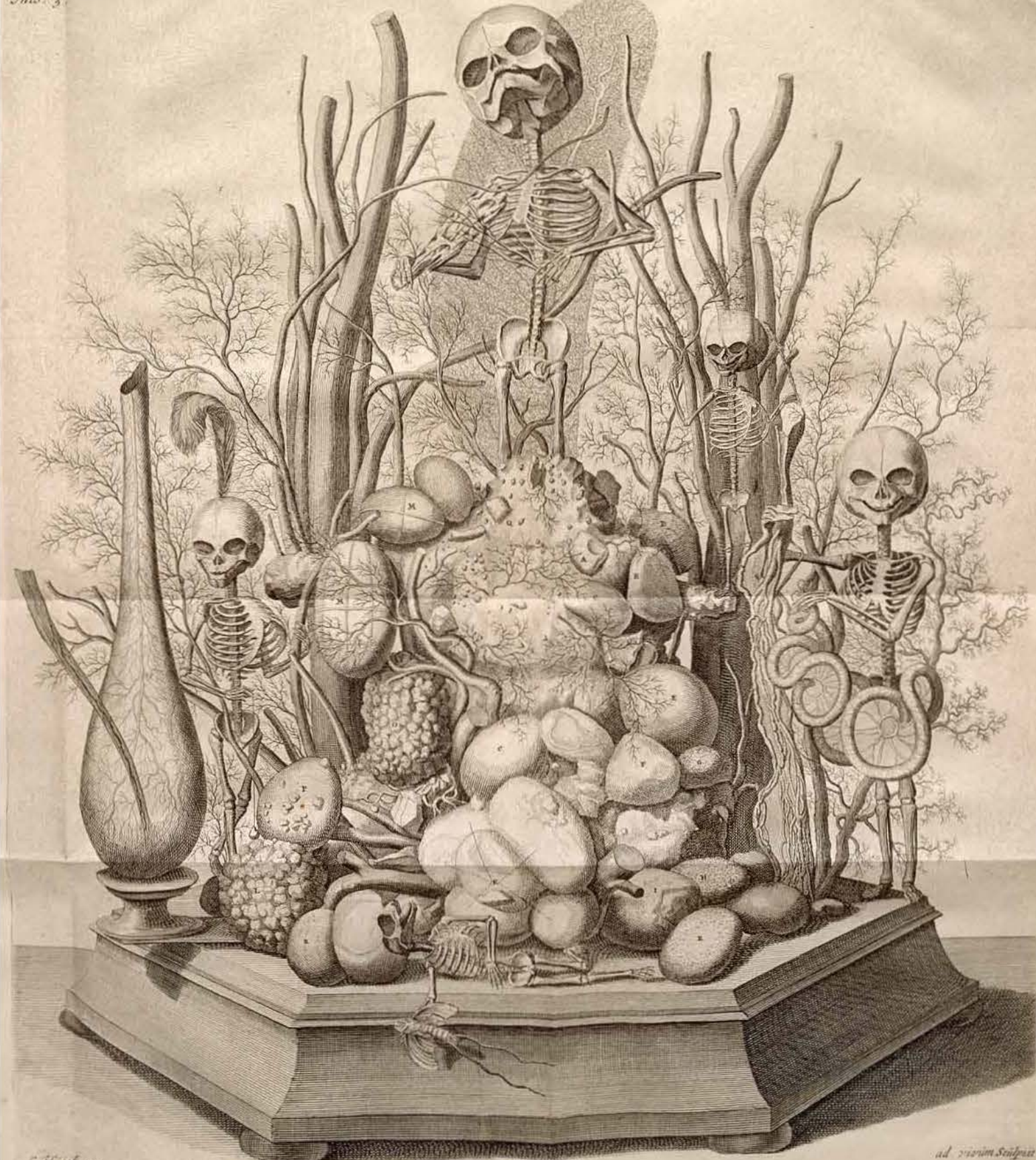














AMSTELÆDAMI apud JANSONIO-WÆSBERGIOS 1720.













RITRATTO DEL MUSEO DI
FERRANTE IMPERATO



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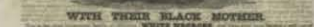


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THE LATE MR. J. H. ...



WHITE NEGROES
 Show the world of the color line and the South. Your mind and hand are
 white as the steepest snow.

The most curious thing in the world, and the most interesting, is the
 stone to be seen in the wall, and a number of the old of the building
 and the old of the wall. The stone is a single building, and the old of the
 building and every way interesting and curious.

New York: Howard Jay Green, 85 St. Louis, 1964.









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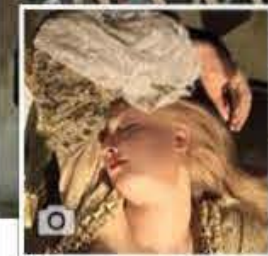
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Eric Huang and 742 other friends

2,143 visits +62 this week
Eric Huang and 96 others

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76,741 post reach (this week)

Reach People Nearby
Reach up to 6,000,000 people near Brooklyn
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Brooklyn, New York

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What have you been up to?

Morbid Anatomy Museum shared Marginalia's photo.
Posted by Joanna Eberstein 171 · 3 hrs ·

Memento Mori: The Three Living and the Three Dead, from a 15th century book of hours.



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THIS WEEK

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Page Likes

76,741
Post Reach

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2013
2012
2011
2010
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Morbid Anatomy Museum
Remember that you will die...
The Three Living and the
Three Dead: Book of Hours.
Use of R...

Like Page

Boost Post









Antefixio front. cum dilatat.

Symphysis II. ad. R. 1880

50





1930
Hammaker
Geygus

306





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"The Secret Museum," Photography Exhibition, Observatory, Closes June 6th



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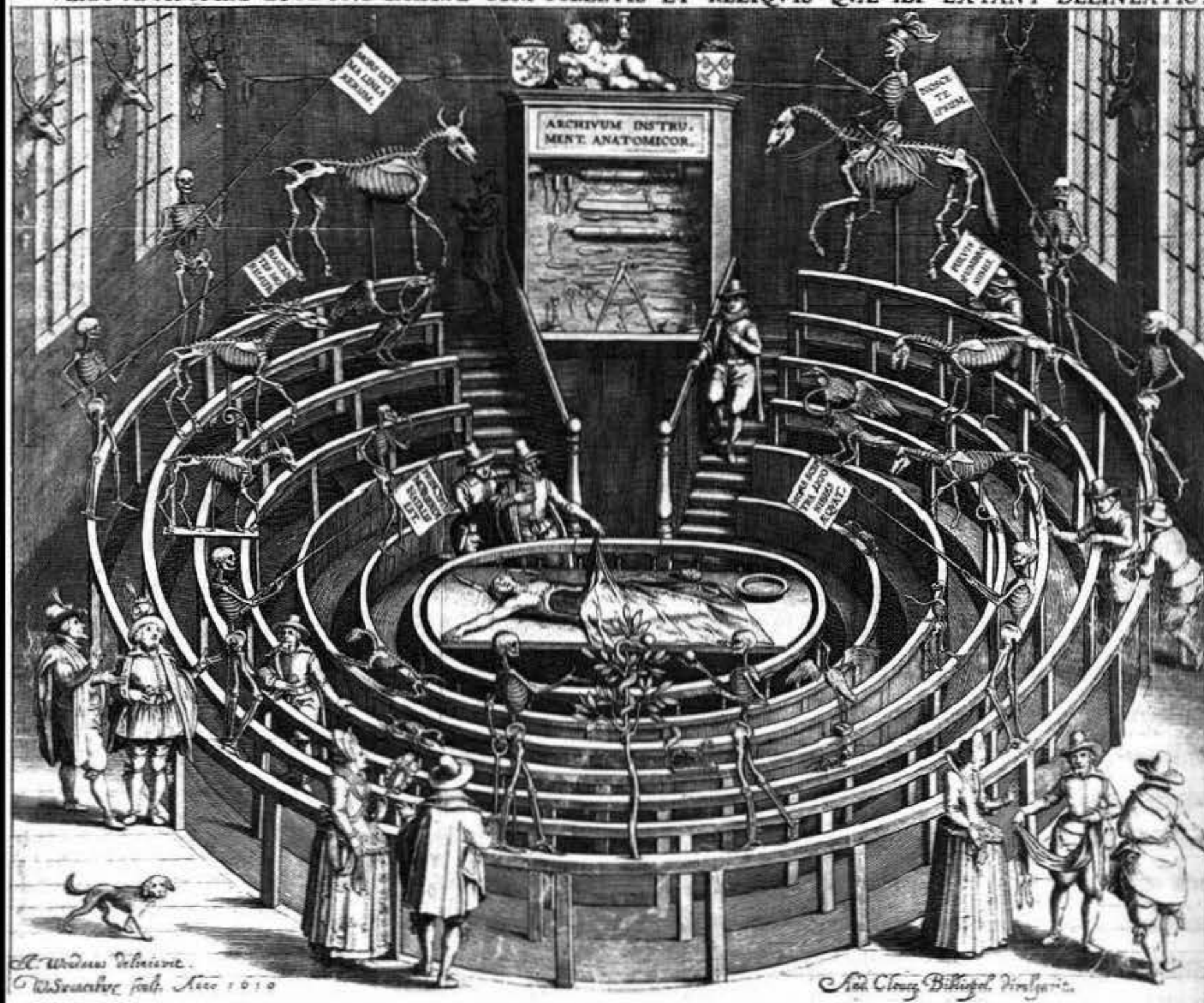
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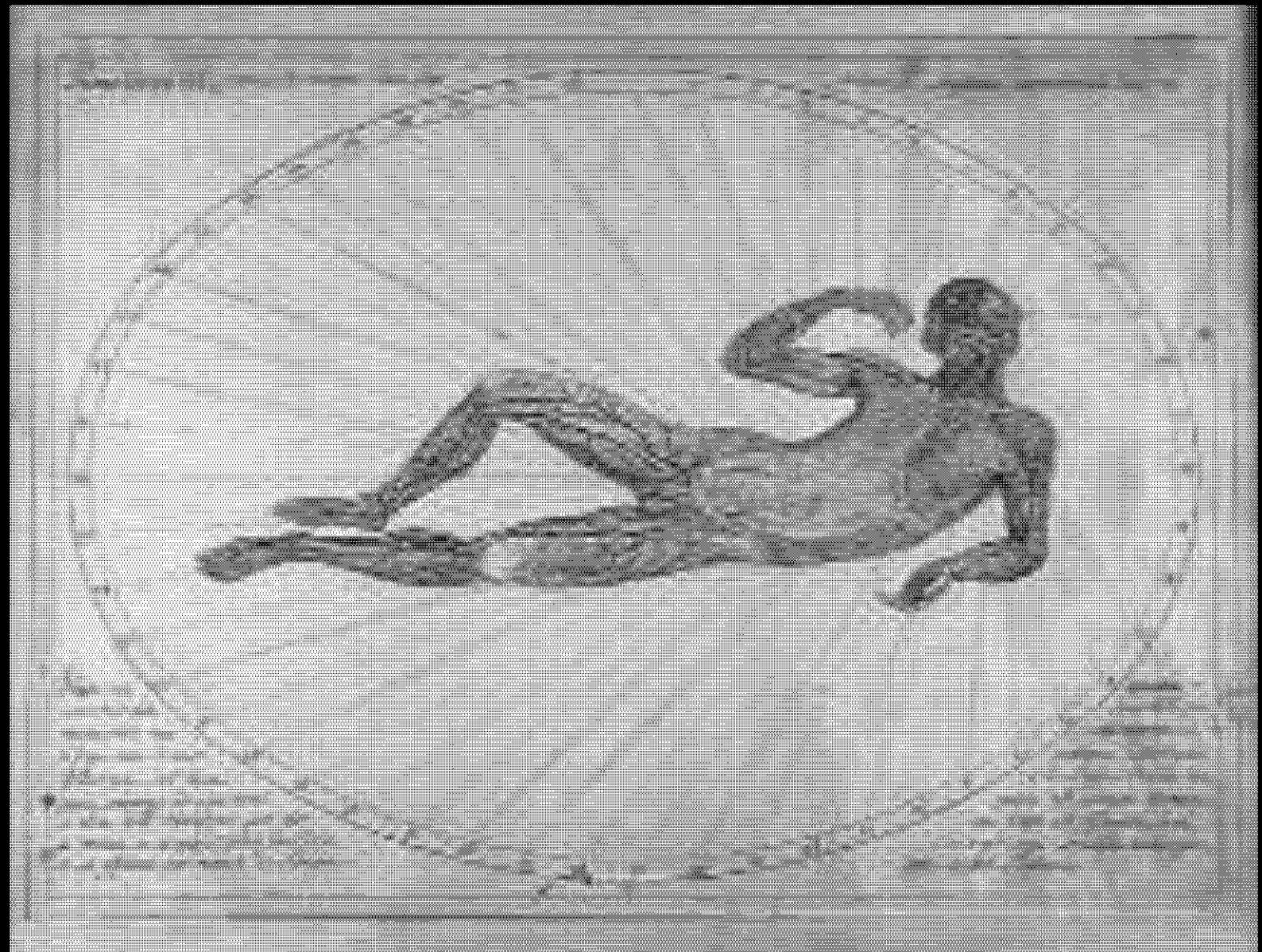
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VERA ANATOMIÆ LUGDUNO-BATAVÆ CUM SCELÆIS ET RELIQVIS QVÆ IBI EXTANT DELINEATIO.



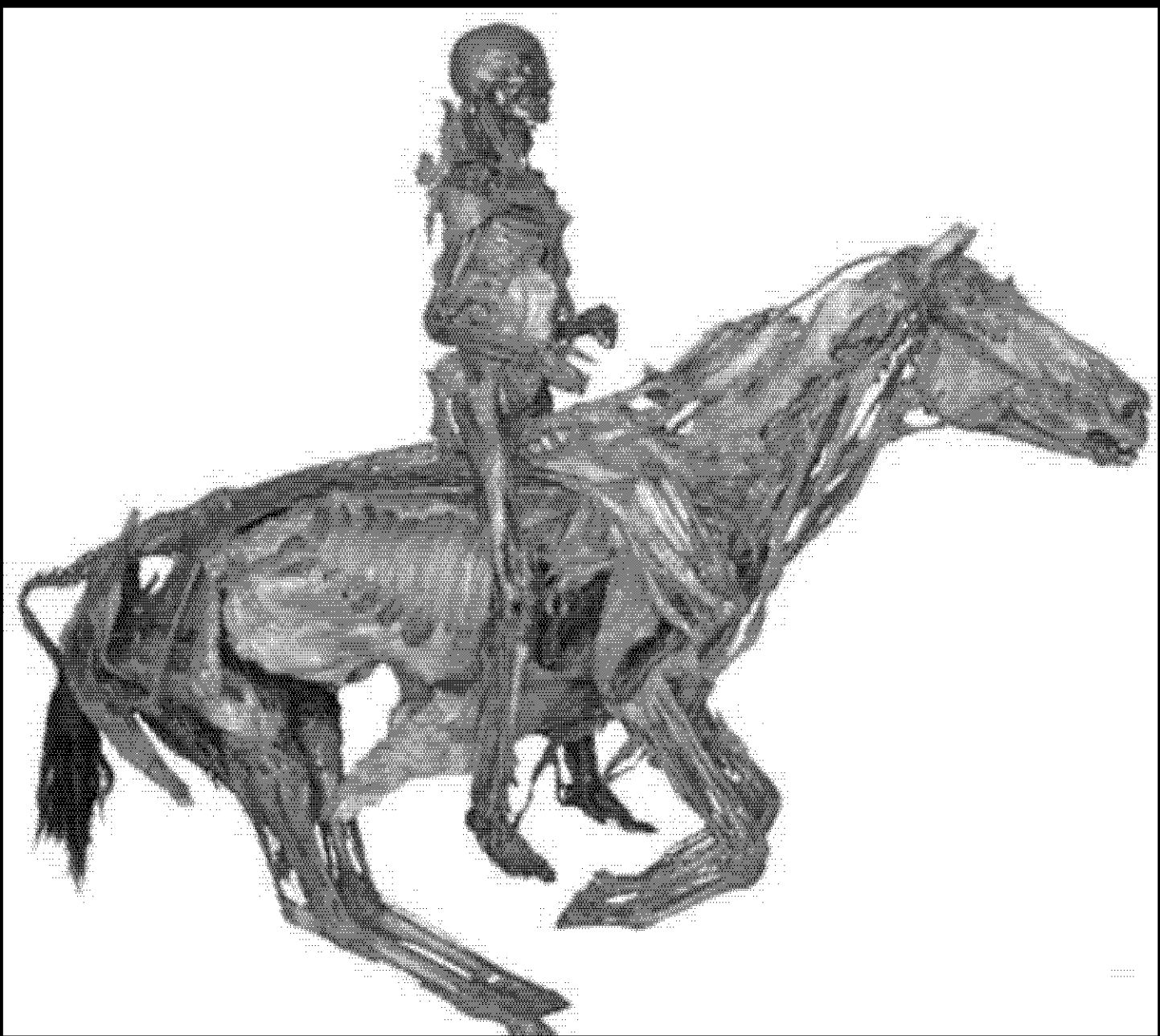


















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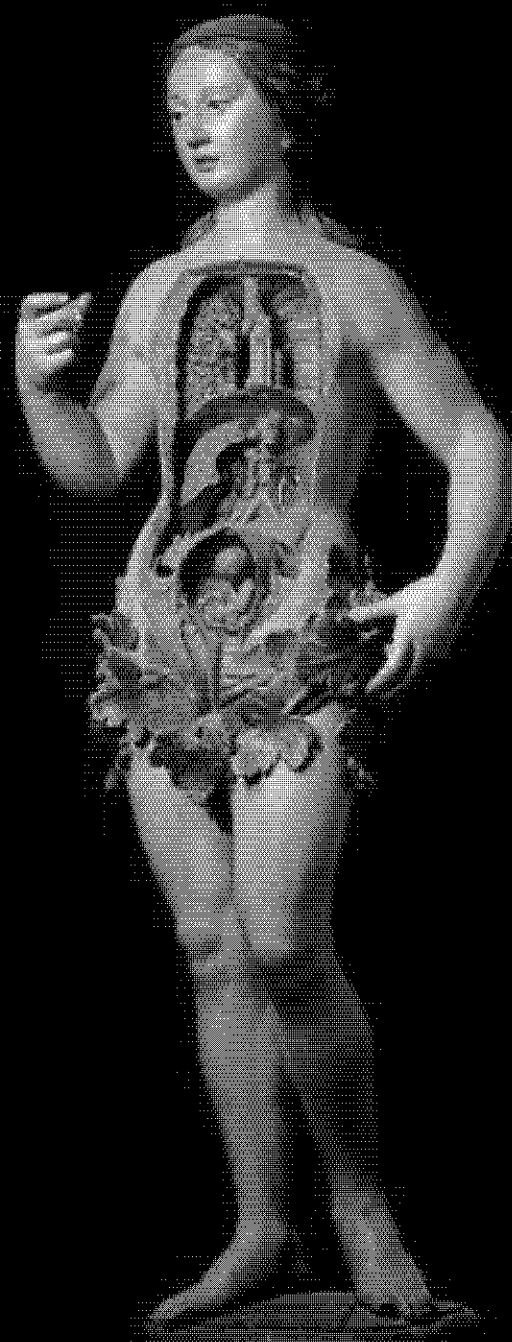
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The Anatomical Venus

Thames & Hudson

MORBID

ANATOMY

PRESENTS

The Anatomical Venus

JOANNA
EBENSTEIN



The Anatomical Venus is a compelling and unsettling look at the eroticised female waxworks used around the world to demonstrate anatomy in medical schools in the 19th century. It traces the evolution of these enigmatic and sensual sculptures from the death masks, wax effigies and votive offerings of the Renaissance to the anatomically instructive Venus wax figures of the Enlightenment.



Thames & Hudson



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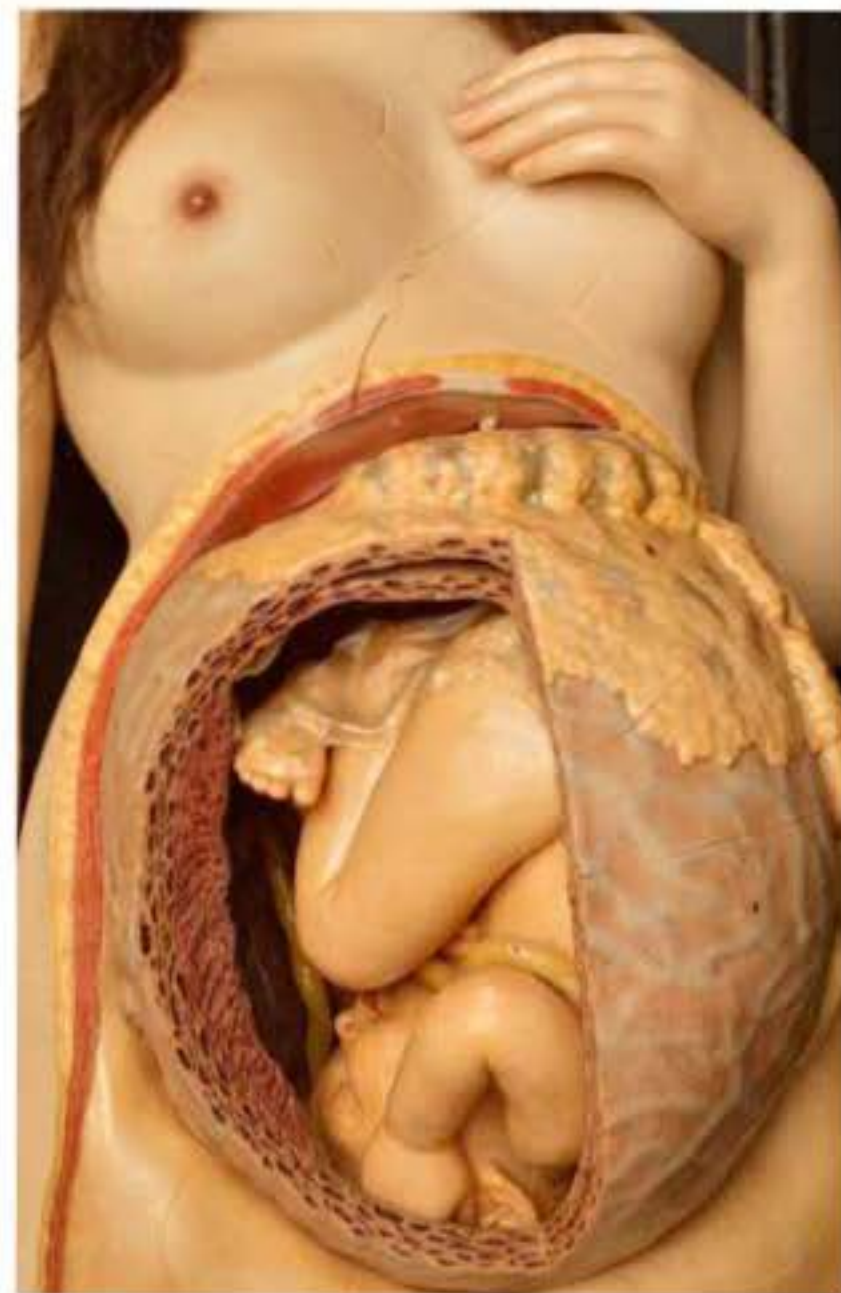
THE ANATOMICAL VENUS

JOANNA EBENSTEIN

 Thames & Hudson







opposita: etiam quae
deligat uterum quae
non deligat uterum. Met
ad qui videtur, Ut autem
concedatur et editatem
concedatur

utroque: etiam quae deligat
uterum quae non
deligat uterum. Met ad
qui videtur, Ut autem
concedatur et editatem
concedatur

The culture of medical anatomy that rose up from the sixteenth century was not the first to capitalize on images of the anatomized human body. These had long circulated in a variety of religious, artistic and ritual traditions, many of which influenced the conventions of the early scientific worldview up until the publication of *Gray's Anatomy* in 1858.

One of the best known of these were *memento mori*,¹ artworks intended to remind the viewer that that they, too, would die, as a means of invoking them to live a more holy life. Common tropes of the *memento mori* tradition included the decomposing human body covered in worms and toads, skulls, skeletons and figures that were half skeleton, half nubile flesh. Other common visions of the dead and anatomized body included the effigies and paintings of martyred saints, votives in the shape of body parts, anatomical Christs, and bone relics of saints.



Fig. 1



Fig. 2

Fittingly, the first anatomical waxwork lies somewhere between art, anatomy, and *memento mori*. It was created in the seventeenth century by Sicilian abbot Gaetano Giulio Zumbo (1656–1701), aka Zumbo, in collaboration with French surgeon and anatomist Guillaume Desnoues (1650–1735). Zumbo was renowned for his Baroque, ‘Theatres of Death’. These were tiny wax dioramas filled with meticulously rendered and incredibly lifelike representations of dead, decomposing and tortured humans, bearing titles such as ‘The Plague’, ‘The Triumph of Time’, ‘The Transience of Human Glory’ and ‘Syphilis’. His work drew the attention of both the Grand Duke Cosimo of Tuscany, who became Zumbo’s patron, and the Marquis de Sade, who said of one of his pieces: ‘So powerful is the impression produced by this masterpiece that even as you gaze at it your other senses are played upon, moans audible, you wrinkle your nose as if you could detect the evil odours of mortality.... These scenes of the plague appealed to my cruel imagination; and I mused, how many persons had undergone these awful metamorphoses thanks to my wickedness?’

Around 1700, Zumbo was approached by Guillaume Desnoues to employ his renowned skills in creating a likeness in wax of an important medical preparation that was beginning to decompose. The product of this collaboration was the first wax anatomical teaching model: it also established the tradition of an artistic-medical partnership in the creation of such tools. Part *memento mori*, part pedagogy, the model embodies the fascination that all cultures demonstrate towards death, that greatest of human mysteries, and the ways in which it can never entirely break free of metaphor, affect and meaning.

In the mid-sixteenth century, the study of anatomy experienced a renaissance, when it was liberated from a centuries long reliance on classical tradition by Andreas Vesalius (1514–1564). Through the dissection of human cadavers, Vesalius had discovered that the wisdom handed down from the



Fig. 3

ancient Greek physician Galen—upon whose texts the Western medical tradition had been based—were incorrect. Galen had, it turned out, never dissected a human body, as such practice was forbidden in ancient Greece. Instead, he had based his theories of the human body on his dissections of Barbary macaques and pigs, and the examination of patients during surgery, which had led to many basic factual errors.

In 1543, Vesalius published *Humani Corporis Fabrica* (*On the Fabric of the Human Body*) which set the anatomical record straight. A lavishly illustrated elephant folio, it is filled with exquisite engravings, probably rendered by an artist from Titian’s Venetian studio. The book depicts page after page of dramatic *écorché*—flayed muscle men—and skeletal figures posing with considerable animation in a pastoral landscape. These illustrations were highly influenced by *memento mori* and fine art conventions, and feature an anatomically correct skeleton contemplating a skull, and an *écorché* draping his removed skin, in a reference to the iconography of the flayed St Bartholomew.



















SPERNA NE SPERNAS DIGITI QVO DEXTERA CUIUS
VIAS NUMQVAM VISOS MORTALIBVS CUIUS
PARVO FRAGILIS MOLIMINE VITAE
PRIOR FACINVS CUI NON TITANIA QVODQVAM
PVBES CONGESTIS MONTIBVS ALTISS
QVODQVAM SVPERAS CONATA ASCENDERE DIXIT
THOMAS PER







Dies Bild ist wirklich wunderschön,
Man kann sich gar nicht satt dran sehn,
Man möchte glauben daß es lebt,
Und wenn sich sanft sein Busen hebt,
Daß hebt sich auch der meine mit,
So steht im Baße mein Gemüt.

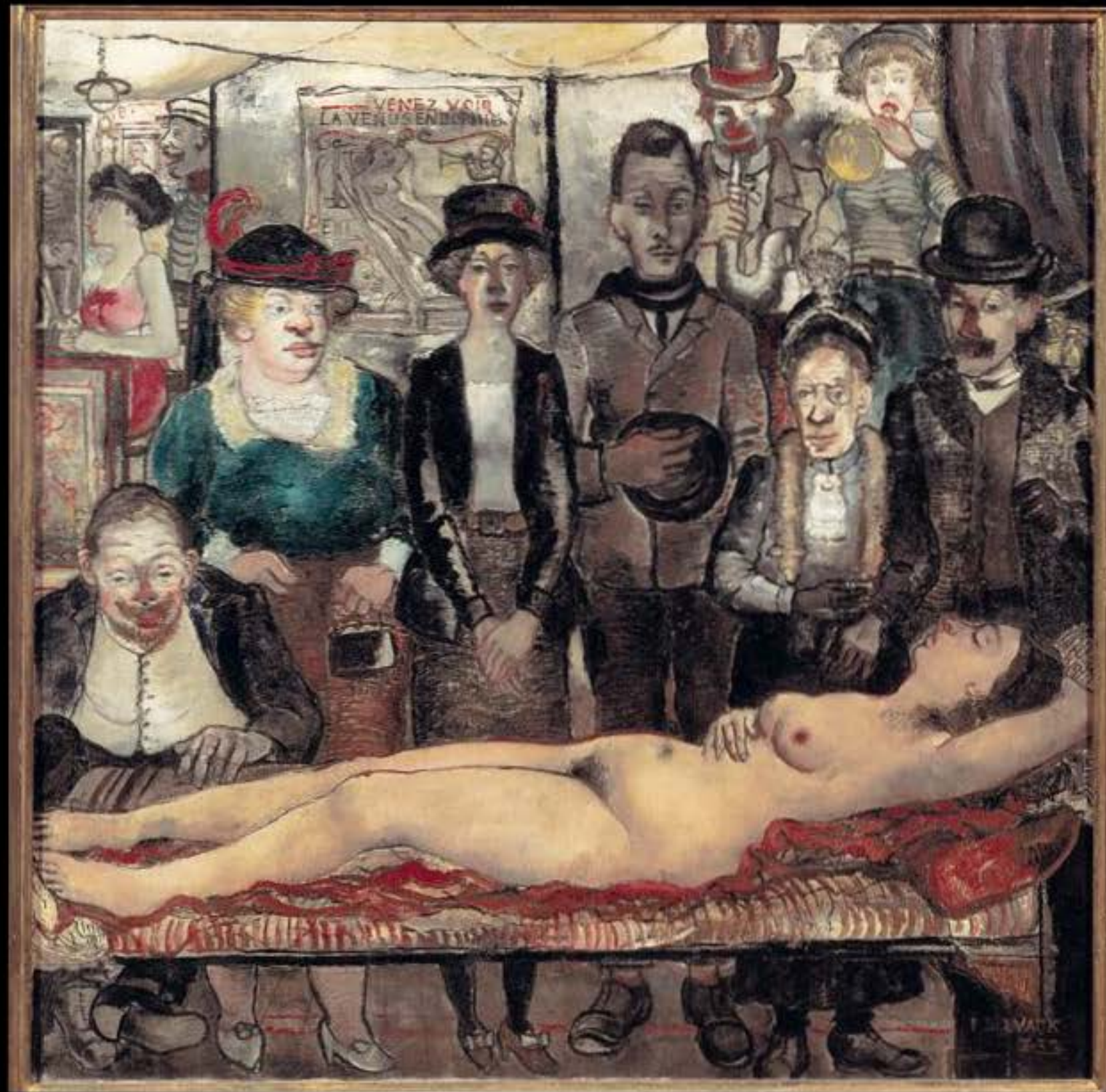








Le Musee Spitzner, 1943, by Paul Delvaux; Museum of Fine Arts, Brussels



Paul Delvaux, Sleeping Venus I (La Vénus endormie I), 1932



Paul Delvaux, *Sleeping Venus (La Vénus endormie)*, 1944; The Tate Gallery



Marcel Duchamp *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage . . .* (Given: 1. The Waterfall, 2. The Illuminating Gas . . .), 1946-66,



Herbert List, 'The Unknown One from the Danube, Vienna, Austria,' 1944 (printed 1946),
Robert Miller Gallery



6

7



Ecstasy of Saint Teresa, Gian Lorenzo Bernini, 1647–52





The Phenomenon of Ecstasy, photomontage by Salvador Dalí (1933)





The Morbid Anatomy Museum

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