This publication was made possible through the generous support of a Strategic Funds Initiative within the Sheridan Libraries designed to promote deep collaborations between multiple academic divisions of Johns Hopkins University, the Sheridan Libraries and University Museums, and other academic institutions. This grant was given to the Office of Cultural Properties at Johns Hopkins to facilitate the documentation and management of information regarding hundreds of historic artifacts, works of art, and scientific instruments from across the collections and units of Johns Hopkins University and the Johns Hopkins Medical Institutions. These were selected and managed in collaboration with artist Mark Dion and his creative team, undergraduates and graduates of Johns Hopkins University and the Maryland Institute College of Art, and the curatorial staff of the Sheridan Libraries and the Office of Cultural Properties.
CONTENTS

Foreword
9–12

A Project for the Brody Learning Commons
15–19

Halls of Wonder:
Historical Traditions and Contexts
22–33

Digging Collections:
Lessons from Mark Dion’s “An Archaeology of Knowledge”
35–40

Featured Object Descriptions
43–75

Complete Catalog of Objects
78–99

Contributing Johns Hopkins Departments and Divisions
100–106

Project Bibliography
108–113

Project Contributors
114–115
The apocryphal "Chinese curse" about living in interesting times is often invoked with a measure of gallows humor during periods of difficulty or with a dose of schadenfreude after a near-brush with disaster. Librarians, however, have always lived in interesting times. This is not a statement of irony (or complaint) but rather an acknowledgement that we in the library world have long been accustomed to change and have worked not just to adapt to, but also to anticipate the changing environments and habits of our users.
The Brody Learning Commons, the newest of the Sheridan Libraries and home to Mark Dion’s “An Archaeology of Knowledge” installation, springs from this tradition.

From the very start of this project, our focus has been on our users, on providing them the appropriate spaces and tools that enable them to work in the ways that best suit their own needs. As a result, visitors will notice immediately what is absent: our general collections. The stacks have remained in the Milton S. Eisenhower Library, and this is by design. The Brody Learning Commons represents a true twenty-first-century library, marrying the tools and technologies needed by our users with the spaces and resources they require—including the legacy collections in the Eisenhower stacks.

Both physically and figuratively, the Eisenhower Library and Brody Learning Commons sit at the heart of the Homewood campus of Johns Hopkins University. Generations of students and faculty have gathered in Eisenhower to read and research, study and socialize, and the Brody Learning Commons will greatly enhance this tradition and the larger footprint of the Sheridan Libraries. With the two buildings physically connected on all floors, and the proximity of traditional library spaces to the new spaces in the Commons, we look forward to providing our users with a truly transformative experience—one that fosters connections among the community of scholars at Hopkins and with the world beyond our campus, and that puts our users in touch with the wisdom of the past as well as helping them to realize the promise of the future. Mark Dion’s installation, both in terms of location and subject matter, is a particularly appropriate and welcome addition to the Brody Learning Commons. Situated inside our new majestic Quiet Reading Room, the proverbial “clean, well-lighted place” that is the sine qua non of individual study, “An Archaeology of Knowledge” transforms this space into a true wunderkammer, a “hall of wonders” ornamented with an endlessly eclectic and fascinating “cabinet of curiosities.”

The objects, well over seven hundred in all, span millennia and include everything from ancient Roman inscriptions and an early university library card catalog to glass pipettes, miniature books, and a sculpture of Johns Hopkins. With contents that Mark hunted high and low to discover, from all corners of the Hopkins universe, this vaulting installation represents a history of the university shown through objects. It provides a fascinating and inspiring glimpse of the artifacts, built by human invention or otherwise discovered within the natural world, that tell stories from our collective past and invite what the artist describes as “productive daydreaming.”

MARK HUNTED HIGH AND LOW TO DISCOVER, FROM ALL CORNERS OF THE HOPKINS UNIVERSE

In addition to wonderful and purpose-built open spaces and sixteen group study rooms for our students, the Brody Learning Commons is also the new home to our Department of Special Collections and the Department of Conservation and Preservation, which brings in one coherent locus the very old (and indeed unique) into direct communication with the latest innovations in technology and the built environment. Both of these departments seek, through very different but complementary methods, to preserve the rich patrimony of human knowledge through direct, hands-
on engagement with material cultural objects from the past. Visually, Mark Dion’s work also reminds us of the persistence of the past as we view items—from typewriters to vacuum tubes—that, within the blink of an eye, evolved from technological novelties, to essential components of everyday life, and then eventually to obsolete curiosities.

The Field Guide that follows contains selections from the installation, and for this I am especially grateful to Emily Carambelas (A&S ’11), Kirsten Gausch (A&S ’14), and Ryan Bender (A&S ’15) from Johns Hopkins University, and for all design and production to Genevieve Bandrowski (MICA ’12) with Andrew Walters, members of the Class of 2012 at the Maryland Institute College of Art. I would also like in particular to thank Jackie O’Regan, Curator of Cultural Properties, and Earle Havens, William Kurrelmeyer Curator of Rare Books and Manuscripts, both of the Sheridan Libraries staff, for their indispensable collaboration in making this installation and publication possible. And last but by no means least we are profoundly grateful to the artist, Mark Dion, and his creative team for this magnificent and visionary work of art.

The stories behind the objects highlighted in this guide, though necessarily selective, nonetheless provide at least an entrée into the many wonderful tales to be discovered in “An Archaeology of Knowledge.” I hope you will find the entries that follow enlightening as you, the reader, make the time to do some “productive daydreaming” of your own in our inspiring Quiet Reading Room in the Brody Learning Commons.
For more than a hundred and thirty years The Johns Hopkins University has been amassing objects and artifacts representing material culture. The collections the institution has gathered mirror the disciplines fostered within its classrooms and labs—the arts and humanities, the physical and social sciences, engineering, medicine, economics, music, international studies, and much more. Some of these collections have, from their inception, been directed and highly intentional, such as institutional archives, artistic enhancements
such as portraits and marble busts of faculty members, and study collections. While others have come about through the private obsessions of faculty members or the serendipity of objects forgotten or otherwise overlooked long enough to accrue the status of valuable historical artifacts or, at the least, antiquated curiosities. Today these collections are treasured, curated, and cared for within the university, although sadly the student body, faculty, and staff may have little knowledge of their existence or their extent.

Over the past year, my intrepid curator and collaborator Jackie O’Regan and I have conducted an exhaustive treasure hunt through storage vaults, stuffy attics, broom closets, hallways, and basements in search of the material cultural history of Johns Hopkins University. Through this exploration we have also encountered a collection of characters, the latter-day keepers of these various and sundry things. These guardians appeared before us in a number of diverse forms—as generous facilitators, eccentric hoarders, enthusiasts, visionaries, indifferent functionaries, and obstructionists. The results have been a marvelous amassing of the stuff of knowledge, a collective archaeological excavation of the material fabric of Johns Hopkins.

In order to highlight the magnificence and sheer diversity of these collections, and to allow for their exploration, enjoyment,
and thoughtful contemplation, we needed to find a realistic way of exhibiting them. Not without purpose, even the cabinets themselves are a long-standing piece of Hopkins’ history, for they are the repurposed remains of the Roseman laboratory. Saul Roseman was a faculty member and researcher in the Department of Biology for forty-six years, whose lab was dismantled after his death at age ninety in July 2011, just as the “Archaeology of Knowledge” project began. The simple, functional, gun-metal gray cabinetry was transformed into three vast and soaring visual display cases deeply reminiscent of the cabinets of curiosity of old. In reviewing the history of museums and the display of collections, it is easy to be highly impressed by the great European collections of the sixteenth and seventeenth centuries, often referred to as “cabinets of curiosity” or wunderkammern (literally, “halls of wonder”). These numerous collections, which we know about largely through their elaborate, even encyclopedic, descriptions and often vivid illustration in Renaissance imprints, were organized around astoundingly complex cosmological models, functioning in effect as physical microcosms of the most rarified of philosophical abstractions. They were diminutive gatherings of the known universe, of both the real and the symbolic. While they may at first glance seem random and idiosyncratic, many were in point of fact careful arrangements that at once reflected and revealed an imagined order of the world and its presumably natural and divinely willed “Great Chain of Being.” These proto-museums of the Renaissance and the Scientific Revolution expressed a simultaneous consciousness both of oscillation and interplay between the macrocosm—the universe of God and his expression in NATURE—and the microcosm: the world of man and his voice in ART.

In this way our project has taken the wunderkammer model, imagining the university as the universe invariably linked by the root nature of these words. Our visual cabinet is a sort of archaeology of the material culture of knowledge itself, a microcosm comprised of The Johns Hopkins University’s collections. Yet, unlike the sometimes rigid logic of academic departments and disciplines that tend to segregate fields of study from one another, we arranged the collections around principles that are inherently more obscure—those of the pre-Enlightenment cabinets and halls of wonder. This artwork hearkens back to the infancy of our culture’s collaborations across the arts and sciences, as each artifact takes on a more poetic, subjective, and perhaps allegorical meaning, all the while maintaining its original status as a specific tool for learning. The visual power of such a display contrasts well with the modern, light filled spaces of the Brody Learning Center, yet it is utterly complimentary of the lofty goals this new building represents. "An Archaeology of Knowledge" provides us all with an awesome, expansive visual impression that evokes wonder, stimulates curiosity, and produces knowledge through a direct and variegated encounter with the physical world.
The bees plunder the flowers here and there, but afterward they make of them honey, which is all theirs; it is no longer thyme or marjoram. Even so with pieces borrowed from others; he will transform and blend them to make a work that is all his own. ...His education, work, and study aim only at forming this.

— MICHEL DE MONTAIGNE, “OF THE EDUCATION OF CHILDREN”

Collectors have always been a bit of an odd lot, like so many busy bees working over many centuries, variously energetic and anxious in their pursuit of those things they admire and desire, sometimes even to the point of pathological covetousness. In Montaigne’s remarks about education we espy a metaphor—the collector as busy bee—that is, in point of fact, as old as the hills. It was the Stoic, Seneca the Younger, who enjoined the reader of his Epistulae Morales in the first century CE to follow “the example of the bees, who flit about and cull the flowers that are suitable for producing honey” and “blend those several flavors into one delicious compound that, even though it betrays its origin, yet it nevertheless is clearly a different thing from that whence it came.” Macrobius paid attention to Seneca nearly four centuries later in Rome’s waning years, at the beginning of his Saturnalia:
We ought in some sort to imitate bees; and just as they in their wandering to and fro, sip the flowers, then arrange their spoil and distribute it among the honeycombs, and transform the various juices to a single flavor by some mixing with them a property of their own being. ...For not only does arrangement help the memory, but the actual process of arrangement, accompanied by a kind of mental fermentation which serves to season the whole, blends the diverse extracts to make a single flavor.

— MACROBIUS, SATURNALIA

Of course, these ancients were referring to the arts of reading and writing, rather than to the more pragmatic act of collecting objects of material culture. Nonetheless, it is difficult to deny the aptness of these sympathetic thoughts to the culture and commerce of collecting objects, both natural and artificial. By gathering together into one place a vast diversity of curiosities and wonders, and by arranging them in dynamic juxtaposition, these collectors, too, “authored” something that was all their own—for themselves, their friends, and, depending on levels of accessibility, for the wider world. At the risk of shifting to a related metaphor, in a very real and palpable sense these collectors “painted” pictures of a visionary whole that no one single constituent work of nature or human invention within their collections could have conjured on its own.

For thousands of years these selfsame energies—of collecting, concentrating, and arranging rarities—were also widely seen as an essential adjunct to memory, to the appropriation and preservation of the knowledge inscribed by God in the book of the Bible and the Book of Nature. Would there really be great museums in the world had they not been preceded by centuries of industrious private collectors who had gathered to themselves treasure troves of art, literature, and natural wonders, preserving them for the ages from the oblivion inevitably cast upon us all by the long shadows of history and lost memory? The high medieval mystic Hugh de Saint-Victor put it aptly in his Chronica: “Confusion is the mother of ignorance and forgetfulness, but orderly arrangement illuminates the intelligence, and strengthens the memory.” The mother of all the Muses, after all—of dance and history, epic poetry and astronomy—was Mnemosyne, the goddess of memory. The ingenious French theologian Petrus Comestor (literally, in Latin, “Peter the Eater”) was esteemed above all for the capaciousness of his memory—his uncanny ability to collect vast amounts of knowledge within his mind and to arrange it in such a way that it could be both readily preserved and easily accessed for
present and future moments. His fabled, self-authored epitaph says it all: “Petrus eram...dictusque comestor, nunc comedor” (“Peter was I... and called the eater, until now I am eaten”). Above all else, it was this singular genius for collecting, compartmentalizing, and preserving, and for encompassing as many of its fruits as possible entirely within one’s own reach and ken, that constituted the mark of genius for thousands of years.

In Mark Dion’s installation “An Archaeology of Knowledge” we can sense resonances and echoes of all these traditions of thought and contexts of cultures long past, in fact all these and more, for here we observe a kind of archaeological excavation of the remarkable history and achievements of America’s first major research university fashioned on the European model—that is, arranged into a rational sequence of academic departments and institutions, each of them dedicated to the preservation, profession, and increase of knowledge. I have had the singular privilege of watching the busy artistic and curatorial bees who made all of this possible, and indeed, to me they resembled just what the Renaissance polymath Desiderius Erasmus wrote of the ingenious and learned daughters of his friend and fellow humanist Sir Thomas More: “As they flit like so many bees...you would swear you were watching the Muses at graceful play in the lovely pastures of Mount Helicon, gathering flowers and marjoram to make well-woven garlands.” Together Mark Dion and my colleague Jackie O’Regan flitted from one academic grove of flowers to the next, unearthing the collective bounty of a magnificent university as none had ever attempted to do before. The result is a soaring “Cabinet of Curiosities,” a veritable hall of wonders, spanning our planet’s story from prehistory to classical antiquity, and from the dawn of American history up to our own moment in the world today.

As I have suggested, there is indeed a very real and present historical context in which all of this must be situated if it is to be properly understood, and for that we must revisit an earlier age, an age preoccupied aesthetically, intellectually, religiously, and materially with “wonder,” a world that we might hardly recognize today. It was an age that widely considered science to be a subjective “philosophy” rather than a rigorous empirical method, and that conceived of art and beauty at a rank perhaps above all other human achievements save the realm of the divine, if not also materially inspired by the same. In looking back to the late Middle Ages, the Renaissance, and the early Enlightenment—the periods I am really describing here—we may observe relatively few major institutions, but nonetheless many profound personal collections of rarities and curiosities. Among the first of these, arguably, were the vaulting cathedrals that drew pilgrims from far and wide to observe their great gatherings of saintly relics and holy artifacts, bedecked with precious metals, bejeweled and encrusted with brilliant gems and the clearest rock crystal—
here a piece of the True Cross, there a needle from Christ’s Crown of Thorns, and upon the other altar perhaps the tooth of Mary Magdalene, or a shorn lock of hair from the Blessed Virgin Mary. For half a millennium and more, these sacred spaces were filled with an abundance of what the Psalmist (110:3) famously described as the “beauties of holiness.” These were the only remarkable accumulations of rare artifacts that the large majority of Europeans would, or ever could, aspire to see, let alone experience firsthand, during their lifetimes.

In the early decades of the Renaissance, the lucky few kings and princes, cardinals, and other magnates—and also, notably, the courtiers and scholars who advised them in their collecting—began a new tradition of the private wunderkammer during the fifteenth and sixteenth centuries. By the seventeenth and early eighteenth, nearly every man (and several remarkable women) of wealth and station was expected to gather together for himself and his admirers a fine collection of rarities befitting his rank, reflecting his tastes and discrimination, in a word, embodying his personal, encompassing virtù. Hearkening back to the sensibility of Hugh Saint-Victor, these treasures would often occupy entire halls, many of them consciously arranged, often in elaborate juxtapositions and hierarchies that reflected broader philosophical conceptions of the order of nature and the cosmos. Stuffed birds that soared in the air were often arranged along the tops of these galleries, and the wonders of the seven seas just below, following, in turn, some sense of the order of the elements of the four “sublunary spheres” ascending upwards from the base earth to the floating water, then to the vaulting air into which fire dances. The least of these—strange rocks and colorful minerals, bright corals, and enigmatic fossils—were often arrayed in drawers and cabinets along the floor, sometimes carefully marked with descriptive labels in artfully carved wooden casework.

By collecting and arranging artifacts in these ways, collectors consciously represented themselves as actively subjugating nature itself, harnessing its wondrous superabundance in the service of man’s estate and, thereby, confirming within themselves a kind natural excellence, the tell-tale credentials of a savant. This may explain why pride of place was very often given to the largest and the most ferocious beasts in all the world. Hence the ubiquity in early modern wunderkammern of the massive, curled narwhale horn, or the gigantic spines and rib bones of the mighty whale, and, above all others, the huge stuffed crocodile hanging in pride of place from the ceiling, defying the very force of gravity. In 1599 the first of these crowning crocodiles appeared in the very first wunderkammer book to graphically illustrate the display of such a collection, Ferrante Imperato’s Dell’Historia Naturale (Naples, 1599), which inaugurated a long and distinguished tradition of other such “paper museums,” rare imprints that carefully preserved in word and image the myriad contents of these early collections for the ages (many of which count among the rare book collections of the Sheridan Libraries at Johns Hopkins University). Though few tourists in that period in history traveled long distances, private wunderkammern could travel, with far less risk and effort, to prospective readers, even across mountain ranges and whole oceans, through the medium of the printed and
illustrated book. As a nascent “middling class” emerged, so too did more modest cabinets of curiosities, some comprised simply of natural objects ready to hand in one’s home country such as seashells, excavated ancient coins and pottery sherds, and rare mineral samples. Other individuals in superior financial circumstances might gather or even commission impossibly tiny and ornately engraved pocket watches, finely wrought gold and silver plaquettes, elaborate telescopes and colorful globes both celestial and terrestrial, or extravagant goblets fashioned from exotic coconuts and exquisite nautilus shells, thereby combining the finest of art and nature into a single object—a conspicuous and therefore curious, even wondrous, tertium quid.

But what was it that united, informed, and propelled this tradition—in many cases to the point of personal obsession—of collecting, arranging, and displaying rarities? What guided the minds and loosened the purse strings of these collectors of the distant past whom we emulate today in “An Archaeology of Knowledge?” If there is a single satisfactory word, the answer must be “wonder.” The one most consistent organizing principle within this historical tradition of collecting and arranging was, quite arguably, its conscious and overt capacity to overwhelm the viewer with the superabundance of nature and of human invention in all its forms and manifestations, from the very large to the very small, the most beautiful to the most terrifying, the most delicate to the most seemingly indestructible.

Wunderkammer collectors also relished the inexplicable and the baffling, so much so that a lucrative market in forgeries blossomed around them, from the commonplace “basilisk,” which was sometimes made from sewn-together parts of lizards and bats, to the celebrated “Seven Headed Hydra of Hamburg,” which caused something of a sensation across Europe and commanded a princely sum even in that so-called age of Enlightenment. Magic, too, was still practiced in that same world we seem to have lost, and its mysteries filled the cases of collectors’ cabinets, from magical devices and seemingly inexplicable
bezoar stones, to puissant amulets endowed with mysterious powers capable of warding off the most evil of spirits.

Imagine what it must have been like to encounter all of these things in a single and special place so many centuries ago, much as one can do today in the permanent Hall of Wonders exhibition at the Walters Art Museum, or in Johns Hopkins’ own “Archaeology of Knowledge” in the Brody Learning Commons. At least one question seems invariably to present itself in this same connection: “Will you see these latter-day halls of wonder in the same way as our distant predecessors saw theirs so long ago?” Probably not. For although the wunderkammer emerged as an essential tool of scientific investigation, the increasing culture of rigorous experimentalism and empirical method associated with exploring nature also grew to undermine that very same culture of wonder. Elements of scientific practice began to explain away the prior “mysteries” and assumed verities that have been projected upon the physical world by generations long past, denuding them of the greater portion of their wondrousness and their capacity to shock, transfix, and beguile. The accidental and entirely subjective attempts at taxonomic organization that we observe even as early as Imperato’s Dell’Historia Naturale gave way to the far more rational nomenclatures of Lamarck and Linnaeus, demonstrating, rather, the interconnectedness of all living things, whether animal, plant, or mineral. With the advent of Darwin’s theory of natural selection much of the divine mystery of Creation fell away as well. Gigantic mastodon and mammoth bones such as those you can now encounter in “An Archaeology of Knowledge” could no longer be associated with a mythical age of giants, let alone the mighty Titans and their epic battles with the pagan gods of an age of gold long gone—a concept now entirely relegated to the province of imaginative literature.

This is not to suggest that we in the twenty-first century live in a world any less marvelous than that of our early modern predecessors. The rapid-fire changes we have all experienced in our daily lives through the forces of technology remain dizzying, and their impact on our life experiences often profound, even overwhelming. The achievements and discoveries of the past century alone in science and medicine, art and literature—whose many material products now appear in this installation in the Brody Learning Commons—are wondrous indeed. At Johns Hopkins University, an institution of higher learning fundamentally dedicated to research and to the discovery of knowledge for the world, it is the uncovering of the inner and seemingly mysterious workings of the world and universe that have been this institution’s abiding themes.

And so, these are the things we celebrate in all their diversity and eclecticism here—from stuffed nursing dolls and geological hammers, to microscopes, magnificent Parian busts, miniature books, and far-flung meteorites. In this sense at least, “An Archaeology of Knowledge” compels us to return to a history of pioneering achievement, institutional dedication and integrity, invention, and exploration that are all our own. The success of it all is indeed a wonder in a world that is often fickle, skeptical, and capricious in its relationship to the intrepid seeker of new knowledge through new discoveries. Taken together as a singularity, this installation is truly a work of art fashioned by many very busy bees, a wondrous honey carefully and purposefully fashioned from the nectar of the many flowers of a flourishing university.
DIGGING COLLECTIONS: LESSONS FROM MARK DION’S “AN ARCHAEOLOGY OF KNOWLEDGE”

ELIZABETH RODINI
Elizabeth Rodini, Director, Program in Museums and Society
Teaching Professor, Department of the History of Art,
Johns Hopkins University
“An Archaeology of Knowledge” reveals the layers of meaning embedded in an academic culture that we at Johns Hopkins University take for granted. Although some of us—art historians, archaeologists, scholars of rare books—work regularly with objects, even we often fail to consider how these objects are accumulated and brought into meaningful assemblages. We look right through collections and the collecting process, be they intentional or not. This is not surprising. According to the intellectual historian Steven Conn, the founding of Johns Hopkins in 1876 represented a watershed moment in the way research, particularly biological research, was conducted, that is to say, no longer among the specimens of a museum but at the benches of a laboratory. At its founding, Hopkins had no museum.

Collections were quickly added to the university’s portfolio, including those of the Archaeological Museum (1886) and the Sonneborn Collection of Judaica (1900). The year 1978 marked the official inauguration of the Alan Mason Chesney Medical Archives. After extensive restoration, two historic houses donated to the university became museums: Homewood Museum in 1987 (donated in 1902) and Evergreen Museum & Library in 1990 (donated in 1942); and in 2010 the Archaeological Museum took up residence in a state-of-the-art teaching facility at the center of Gilman Hall. Book collecting, of course, has long been a focus of the university.

But the institutional excavations of Mark Dion confirm that, beyond these formal settings and across campus, Hopkins faculty members were quietly gathering together a dazzlingly diverse array of objects. These included tools for research, writing, and teaching—microscopes and magnifying glasses, anatomical models and charts, typewriters, field kits, scales, glass tubes and vessels, bulbs and lamps and meters of all sorts. Many of the objects Dion found were not the subjects of study but the means by which to conduct it, although some collections did build on the centuries-old tradition of the research archive, particularly in the fields once dubbed the “natural sciences.”

As Barbara Kirshenblatt-Gimblett put it with regard to ethnographic fragments, “disciplines make their objects and in the process make themselves.” Some disciplines probably would not exist without a collecting impulse at their origins (anthropology, which grew out of ethnographic collecting, is a case in point); and by today some of these have largely abandoned those origins (anthropology again, with its twentieth-century turn toward more intangible manifestations of culture). We can learn a great deal about the history of disciplines, about the subjects we research and teach at Johns Hopkins, by looking at the materials that have been collected, preserved, and abandoned.

If collections reveal the history of disciplines, what can a collection of collections like that constructed by Mark Dion tell us about our current academic moment? Surely it mirrors the postmodern tendency to talk about how we talk about things. Similarly, it echoes a turn toward material culture in many disciplines, from English literature to the history of science, that is now pronounced enough to constitute a critical approach known as “thing theory.” More practically and with direct relevance to the current activities at the university, the Dion project suggests that a collection itself can be a coherent subject of study—not merely the objects it contains, but the aggregate of those objects—with its own history and significance.

In keeping with broader intellectual trends, our students and faculty demonstrate a growing interest in this topic. In 2006, Hopkins established the Program in Museums and Society (M&S), an interdisciplinary...
Elizabeth Rodini
undergraduate program that focuses on the analysis and interpretation of collections and the institutions that collect. Beginning with the premise that museums are important sites of self-definition and crucibles of cultural debate, M&S students investigate the history, theory, and practice of museums both past and present to better understand their own primary academic discipline. In this context, they work regularly in campus collections, researching objects, authoring interpretative texts, and curating exhibitions both actual and virtual.

Because it cuts across the Hopkins campuses and grapples with conceptual issues associated with collecting, “An Archaeology of Knowledge” presents exciting new opportunities for M&S students and promises to reshape our classroom activities. It will provide an illuminating case study for those of us who teach the history and theory of collecting, particularly when paired with the recreation of a seventeenth-century collector’s cabinet at the Walters Art Museum and with the remarkable assemblage of rare books documenting such
cabinets in Hopkins’ own Department of Special Collections. In undergraduate courses on museum history, including a seminar that explores the early modern culture of wonder as expressed in these illustrated volumes, comparisons with Dion’s installation will allow students to frame broader questions about collections that have long since been dispersed. Focusing on more recent collecting activities, an anthropology seminar will investigate a set of ethnographic busts uncovered in the course of Dion’s research, attending to the ethical, legal, and pedagogical issues associated with studying and displaying them today. Also, an introductory course in M&S will develop an interactive, on-line collections “web” to explore more deeply the institutional connections among the Dion objects and to share them more widely with the public in virtual spaces. And these are just for starters. Other courses may examine these objects through the lens of material science and conservation, fiction writing, art making—or perhaps thing theory.

A future line of research might even examine what “An Archaeology of Knowledge” does not contain: what Dion was unable to find in his excavations, what was never collected at the university, and what departments chose to hang onto rather than put on display. For instance, why are there no arrays of botanical specimens or stuffed birds? Why no comprehensive series of insects, mammals, and seashells? Why have some materials gone into deep storage or been given away? And what has gone missing? Some of these lacunae may prove as provocative as the objects now waiting to be discovered in the cabinets and compartments of Mark Dion’s wondrous work of art.
FEATURED OBJECT DESCRIPTIONS

GENEVIEVE BANDROWSKI (MICA ’12),
RYAN BENDER (JHU ’15), EMILY CARAMBELAS (JHU ’11),
KIRSTEN GAUSCH (JHU ’14), AND EARLE HAVENS
Like many of the artifacts in the collection of the Johns Hopkins Archaeological Museum, this ancient Roman funerary altar was purchased by Henry Langford Wilson, Professor of Roman Archaeology and Epigraphy, from antiquities dealers between 1906 and 1907 in Rome. In a series of articles published in the American Journal of Philology between 1907 and 1914, Wilson wrote extensively about his acquisitions, although he never translated them into English. This artifact’s commemorative function is indicated by its inscription:

To the spirits of the dead [and] to Tiberius Claudius Proclus. Flavia Primitiva, His wife, made this For the well deserving, good Man.

Typical of Roman funerary altars, “His wife, made this” denotes the common practice among affluent Romans of commissioning funerary markers for deceased family members. The inscription also includes the abbreviation “D.M.,” a shortened version of the familiar phrase “dis manibus sacrum,” a reference to the Manes, chthonic deities often thought to represent deceased loved ones (the “D.M.” inscription being loosely equivalent to “To the memory of”).

Right
John Dean Photography
Professor Bruce Marsh of the Department of Earth and Planetary Sciences collected this piece of vesicular basaltic lava from the highly volcanic island nation of Iceland. Its distinctive honeycomb appearance results from dissolved gasses—water, carbon dioxide, and sulfur dioxide—forming bubbles inside the magma. As the magma ascended to the earth’s surface and pressure diminished the gasses exsolved, or came out of solution and formed bubbles that eventually formed actual rock foam such as we see in this piece.

These intricate etchings were executed by the German-born artist Max Brödel (1870-1941), the first director of the Department of Art as Applied to Medicine. Using a technique and a medium never before employed except by nomadic Native American tribes, Brödel perfected the art of creating landscapes on the undersides of bracket fungi found growing on trees. He cleverly utilized slight defects in the lichen to the advantage of the image, turning rippled surfaces into waterfalls and tiny projections into the outgrowth of a tree. Brödel gave away many of the etchings to his friends, including several physicians at the Johns Hopkins Hospital.
Strong brows, bulging eyes, protruding lips – a visage unfamiliar to contemporary eyes perhaps, yet these sculptural forms were pervasive in the visual arts of ancient Mesoamerica. Rendered in stone, shell, clay, wood, and metal, face plaques served as representations of deities, culture heroes, and ancestors. Some are thought to personify alter egos or body-doubles, while those of the shaman or medical practitioner show the body in a state of trance. Face plaques rarely served as personal masks in the conventional sense; rather, they were more frequently attached to figural sculpture or to the embellished facades of buildings. Judging from the weathered appearance of this plaque, it was likely used as architectural ornamentation or as a small monument that viewers could touch. Its stony weight and lack of openings further preclude its use as a mask that would be worn. Reminiscent of the shamanic journey, its contorted features speak of transformation, a common theme in art of the ancient Americas (Professor Lisa DeLeonardis, Department of the History of Art).
Widely recognized as one of the finest examples of Federal period American architecture, Homewood House has also leant its name to the main undergraduate campus of Johns Hopkins University. Now functioning as a National Historic Landmark historic museum showcasing antique furniture as well as works of the decorative and fine arts, Homewood seeks to reflect the taste and lifestyle of the affluent Carroll family, who used the house as their summer residence during the early 19th century. Among the paintings, prints, porcelain, and other little luxuries is a more humble archaeological collection of artifacts found during the home’s renovation and archaeological excavation during the 1980s, including these early pearlware pottery sherds. This plaster model of Homewood was commissioned by the Works Progress Administration for the Historical American Building Survey, a Depression-era New Deal government program documenting America’s rich architectural heritage.

The Alan Mason Chesney Medical Archives holds an extensive collection of historic medical instruments, both mass-produced and one-of-a-kind, such as the clamp designed by Vivien Thomas (1910–1985) for use in so-called “blue baby” operations, life-saving procedures to remedy congenital heart malformation in children. Related artifacts include several field kits dating from the early-to-mid-20th century, a period in which major advances in field practice were realized during both World Wars. Instruments commonly found in these kits included syringes, forceps, scalpels, and bullet probes.
Anatomical models such as this were ubiquitous in medical schools throughout the 19th century, serving as indispensable instructional aids to insight at a time when human bodies were not always readily available for dissection. This particular model, which emphasizes the nerves and arteries of the neck and head, was designed by the German sculptor Franz Josef Steger in collaboration with anatomists to produce realistic and detailed plaster copies. By employing plaster instead of the more costly media of papier-mâché or wax, Steger revolutionized the field of anatomical model making. Although his models were more affordable, early historical examples such as this are still rare, though the Department of Art as Applied to Medicine is fortunate to possess no less than five.

**Jug of Grape Moonshine**

During the 2003 remodeling of East Hall on the Peabody Institute Campus, workers discovered ten bottles of moonshine that had apparently been sitting in an open cupboard for some sixty years. Peabody archivist Elizabeth Shaaf was able to match the handwriting on the bottles to that of Gustav Strube (1867–1953), the first conductor of the Baltimore Symphony Orchestra. During the era of Prohibition “Papa Strube,” as he was called by his Peabody students, along with the journalist H. L. Mencken (1880–1956), and medical illustrator Max Brödel, were known to brew their own spirits, sometimes even in Brödel’s own laboratory at Johns Hopkins University.
Although a starched and pressed nurse's uniform has become all but obsolete today, it once relayed a strong sense of professional identity and sorority. The most common recognized style of uniform—a simple white dress—was worn by a Johns Hopkins nurse only upon her graduation day, following a string of earlier and less-than-fashionable designs at the various stages of her education. First was a probationer's dress in solid pink, giving rise to the term “pinky” as a common reference to new nursing students. To add to the confusion, during the 1940s and 1950s “pinkies” were required to don a brown or tan lab coat instead of a pink dress. Students then sported a uniform that, despite minor alterations over the years, always involved a blue dress with solid white collars and cuffs. During the 1970s, a prescribed polyester version of the dress was so widely despised that more than once it was ritually torn off by graduating nurses upon completion of their final hospital rounds, leaving them to return to the dormitory in a simple hospital gown. Also unique to the Johns Hopkins nursing uniform was a Maltese cross pin awarded on Capping Day. Upon the death of a Johns Hopkins nurse, these pins have customarily been returned to the Alumni Association and then given to another nurse, maintaining a constant link between Hopkins nurses and their alma mater.
This anemometer was plucked from a well-used field kit that also included two water-current meters employed to measure the velocity of a river’s flow. Invented at the end of the Civil War and perfected by the late 20th century, such tools are still manufactured though no longer commonly used. Legendary Professor M. Gordon “Reds” Wolman (1924-2010), who had worked for the United States Geological Survey for five years before coming to Johns Hopkins University in 1958, employed these anemometers while conducting research in Maryland and the American West for his doctoral dissertation. Reds Wolman was the son of the equally legendary Johns Hopkins Engineering Professor Abel Wolman, who was widely acknowledged as the “Father of Sanitary Engineering” thanks to his public water supply chlorination process.
From the collection of the Wilmer Eye Institute, this model of a human head features interchangeable silicone eyes of various densities, allowing medical students to practice identifying and evaluating different stages of glaucoma. Because glaucoma causes a buildup of fluid in the eye, one method of diagnosing the disease is through the measurement of intraocular pressure using a tonometer. This particular model was constructed in the 1970s by the Richard Rush Studio, a company that revolutionized the use of plastics in medical models.
The Johns Hopkins Hospital, Collection of the Russell H. Morgan Department of Radiology & Radiological Science

Under the stewardship of Dr. Robert Gayler this collection of early 20th-century x-ray tubes has been customarily displayed in the Outpatient Center of the Johns Hopkins Hospital. The instruments are comprised of an evacuated glass tube in which electrons bombard a metal target to create x-ray images. Many of the tubes are of the Coolidge type, a revolutionary design that first appeared in 1913 and helped to both modernize and better direct x-ray usage. Unlike in earlier versions, the intensity of the x-rays could be controlled in the Coolidge model, making it a safer and more useful tool for both radiologists and patients.

X-RAY TUBES

X-Ray Tubes, Early 20th Century
Glass, Metal
Dimensions Variable
The Alan Mason Chesney Medical Archives

WILLIAM HENRY RINEHART

William Henry Rinehart (American, 1825–1874)
"Young Augustus (63 B.C.E – 14 C.E)," 19th Century
Marble
55.8 x 30.4 cm
The Maryland State Archives, Peabody Art Collection (MSA SC 4680-20-0081)
As a psychobiologist and student of Dr. John B. Watson, founder of the academic study of behaviorism, Professor Curt Richter (1894–1988) was fascinated by the neurological basis of behavior. Between 1922 and 1957, he served as the director of the Psychobiology Laboratory at the Phipps Psychiatric Clinic of the Johns Hopkins Hospital. The primary discoveries made in Richter’s research focused on the phenomenon of biorhythms: the biological clocks that affect how the human mind and body interact. For example, in order to study the neurological basis of the grasp reflex, he originally studied the hand gripping behavior of newborns in the Hospital’s nursery. However, after eventually being barred from the nursery, Professor Richter turned to three-toed sloths such as this one, whose particularly slow movements made them easier to capture in the wild and easier to work with than other mammalian species.

**SLOTH SKELETON**

Sloth Skeleton, Mid-20th Century
Bone, Wood, Metal
38.1 x 60.9 x 15.2 cm
The Alan Mason Chesney Medical Archives, Curt P. Richter Collection (6474A)

Four short years after first being brought to Baltimore in 1878, the game of lacrosse was quickly picked up by the students of Johns Hopkins University, where it remains an active and nationally recognized part of the athletics program and campus life. Since Hopkins won its first national championship in 1891, it has consistently ranked among the top lacrosse programs in America. Today the Lacrosse Hall of Fame is located on the northernmost end of the Homewood Campus, standing as a testament to the university’s enduring connection with NCAA lacrosse and the Lacrosse Foundation of America.

**“LALLY’S SPECIAL” LACROSSE STICK**

“Lally’s Special” Lacrosse Stick, ca. 1930–1950
Lally Lacrosse Co. (Cornwall, Canada)
Wood, Leather
27.9 x 126.4 cm
The Johns Hopkins University, Collection of the Department of Athletics
This meteoroid is the remnant of a small piece of space dust, usually formed from an asteroid, that eventually entered the Earth’s atmosphere. While most meteors burn up while passing through our planetary atmosphere due to intense frictional heat, those which successfully survive and strike the Earth’s surface are referred to as meteorites. Samples such as this were collected by Johns Hopkins University researchers working in the field around the globe, including Antarctica.
Bibliolatry and bibliomania were common fixtures in the lives of members of Baltimore’s prominent Garrett family, several of whom amassed a stunning collection of rare books and manuscripts that now populate the many bookshelves of the Evergreen Museum & Library, including a complete set of the massive Double Elephant Folio of John James Audubon’s Birds of America (1827–1838). This title stands in stark contrast to this curious collection of “miniature books,” some of which are so small that they can scarcely be read without a magnifying glass. Since the origin of printing in the middle of the 15th century, small “octavo” and “duodecimo” books greatly reduced the amount of necessary printing materials, and thus the cost, of printing—as is clearly exemplified by the earliest book in this small case, Michael Drayton’s Elizabethan historical poem, The Tragicall Legend of Robert, Duke of Normandy, Surnamed Short-Thigh, Eldest Sonne to William Conqueror (London, 1596). Other common books, such as almanacs and liturgical texts were also printed in this way to be readily carried around; still others, such as the handsome hand-colored La Petite Corbielle de Fleurs (Paris, n.d. [19th c.]) and the 10-volume mini-encyclopedia of literary and scientific books, were clearly printed to fit readily in the hands of children. The tiniest of them all, however, appear simply to be somewhat strange curiosities of the 20th century, little histories of American presidents and digests of the Bible printed ars gratia artis, purely for art’s sake.

Right
John Dean Photography
The Evergreen Museum & Library boasts an impressive number of Japanese decorative artworks first collected by T. Harrison Garrett during the late 19th century, and subsequently augmented in the early 20th century by his son, John Work Garrett. The collection features both kogo and inro (boxes), as well as netsuke (miniature sculptures), dating between 1392 to 1899, encompassing the Muromachi period through the early Meiji Restoration. These inro demonstrate the duality of many pieces in the collection both as beautiful works of art and as practical objects that were customarily hung on silk cords to function as pockets for a kimono. Even the original shipping boxes used to send these objects from Japan to Baltimore were retained, and are now on display here en masse as rare, antique objects in their own right.

Amid the depths and deprivations of World War II, military rifles were hard to come by in the United States, forcing cadets in Johns Hopkins University’s Reserve Officer’s Training Corps to fashion their own, such as this example once belonging to Cadet George M. S. Riepe (‘43) for use in training drills. Such drills and ceremonies have instilled a strict and rigorous sense of military discipline in the ROTC units at Johns Hopkins ever since its foundation as the first university-based Army ROTC program in America in 1916.
THE SAUL ROSEMAN BIOLOGY LABORATORY

This installation is not limited to objects behind glass; in fact the very structure of its cabinetry also reflects the history of scholarship at Johns Hopkins University. These particular cabinets have been repurposed after the recent closure of the laboratory of Professor Saul Roseman (1921–2011), a prominent scholar and Chair of the Department of Biology whose career in the Krieger School of Arts & Sciences spanned some forty-six years. Although his research focused on glycobiology, the science of carbohydrates, Roseman earned the moniker of “Prince of Serendipity” early in his career when a chance discovery revealed major errors in the proposed structure of sialic acid.

GEOLOGICAL HAMMER

GEOLOGICAL HAMMER
Geological Hammer, Early-to-Mid-20th Century
Belonged to George Huntington Williams (Ph.D. ’21),
Lecturer and Adjunct Professor,
Johns Hopkins University School of Hygiene & Public Health
Wood, Metal, Paint
45.7 x 13.3 x 3.1 cm

Although relatively small in size, this sculpture of Johns Hopkins—the only known full-length likeness to survive from his lifetime—manages beautifully to encapsulate the philanthropist and his life. By depicting its subject in simple period dress, this rendering suggests Hopkins’ humble Quaker faith and values, while his reflective countenance presents a man of a most thoughtful nature. Behind him stands a classical Trajan-like column with five registers depicting his life and achievements, from his pastoral boyhood to his career as a prosperous banker and, ultimately, as chairman of the Baltimore and Ohio Railroad. It is unknown precisely why this sculpture reposed for some sixty years in the basement of the artist Herman Henning’s home, but it is now proudly exhibited here for all to see.
**Completa Catalog of Objects in “An Archaeology of Knowledge”**

**Key to Abbreviations of Object Sources:**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMC</td>
<td>Alan Mason Chesney Medical Archives of the Johns Hopkins Medical Institutions</td>
</tr>
<tr>
<td>Anthro</td>
<td>Department of Anthropology, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>Ana</td>
<td>Center for Functional Anatomy and Evolution, School of Medicine</td>
</tr>
<tr>
<td>Arch</td>
<td>An Archaeology of Knowledge, Brody Learning Commons</td>
</tr>
<tr>
<td>Arch.Obj</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Artifact Collection</td>
</tr>
<tr>
<td>ArchM</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Artifact Collection</td>
</tr>
<tr>
<td>Art</td>
<td>Johns Hopkins Archaeological Museum</td>
</tr>
<tr>
<td>ArtM</td>
<td>Department of Art as Applied to Medicine, School of Medicine</td>
</tr>
<tr>
<td>Ath</td>
<td>Department of Athletics, Johns Hopkins University</td>
</tr>
<tr>
<td>Bio</td>
<td>Department of Biology, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>Bph</td>
<td>Department of Biophysics, School of Medicine</td>
</tr>
<tr>
<td>Chem</td>
<td>Department of Chemistry, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>Chem32</td>
<td>Collection of Professor Lawrence Princep, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>CivE</td>
<td>Department of Civil Engineering, Whiting School of Engineering</td>
</tr>
<tr>
<td>EE</td>
<td>Department of Geography &amp; Environmental Engineering, Whiting School of Engineering</td>
</tr>
<tr>
<td>EH</td>
<td>Evergreen Museum &amp; Library</td>
</tr>
<tr>
<td>JH1940</td>
<td>Gift of Alice Warder Garrett, Evergreen House Foundation</td>
</tr>
<tr>
<td>JH1995</td>
<td>Gift of Margaret Dodge Garrett, Evergreen House Foundation</td>
</tr>
<tr>
<td>Geo</td>
<td>Morton K. Blaustein Department of Earth &amp; Planetary Science, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>HHH</td>
<td>Homewood Museum</td>
</tr>
<tr>
<td>HM</td>
<td>Homewood Museum</td>
</tr>
<tr>
<td>JH1940</td>
<td>Gift of Margaret B. Wilson</td>
</tr>
<tr>
<td>JH1942</td>
<td>Gift of John Work Garrett, Evergreen Museum &amp; Library</td>
</tr>
<tr>
<td>JHI</td>
<td>Johns Hopkins University Collections</td>
</tr>
<tr>
<td>Lib</td>
<td>Sheridan Libraries</td>
</tr>
<tr>
<td>Mat</td>
<td>Martin Center Theater Groups</td>
</tr>
<tr>
<td>MBI</td>
<td>Zanvyl Krieger Mind/Brain Institute</td>
</tr>
<tr>
<td>M6001</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Artifact Collection</td>
</tr>
<tr>
<td>M6007</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Sidney Lanier Collection</td>
</tr>
<tr>
<td>M6039</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Ira Remsen Collection</td>
</tr>
<tr>
<td>M6050</td>
<td>Department of Special Collections, Ferdinand Hamburger Archives, Abel Wolfman Collection</td>
</tr>
<tr>
<td>MIA</td>
<td>Maryland State Art Collection</td>
</tr>
<tr>
<td>MS001</td>
<td>Department of Otolaryngology, Head and Neck Surgery, School of Medicine</td>
</tr>
<tr>
<td>MS003</td>
<td>Department of Pharmacology &amp; Molecular Science, School of Medicine</td>
</tr>
<tr>
<td>Phy</td>
<td>Henry A. Rowland Department of Physics &amp; Astronomy, Krieger School of Arts &amp; Sciences</td>
</tr>
<tr>
<td>Pre</td>
<td>Peabody Institute, Johns Hopkins University</td>
</tr>
<tr>
<td>PreL</td>
<td>George Peabody Library, Sheridan Libraries</td>
</tr>
<tr>
<td>PreO</td>
<td>Office of the President, Johns Hopkins University</td>
</tr>
<tr>
<td>Rad</td>
<td>Russell H. Morgan Department of Radiology &amp; Radiological Science, School of Medicine</td>
</tr>
<tr>
<td>Rob</td>
<td>Center for Computer-Integrated Surgical Systems &amp; Technology, Whiting School of Engineering</td>
</tr>
<tr>
<td>ROYC</td>
<td>Reserve Officers’ Training Corps</td>
</tr>
<tr>
<td>SS</td>
<td>Space Telescope Science Institute</td>
</tr>
<tr>
<td>WSE</td>
<td>Whiting School of Engineering</td>
</tr>
</tbody>
</table>

For an extended version of the object list go to: [http://jhu.library.jhu.edu/handle/1774.2/16148](http://jhu.library.jhu.edu/handle/1774.2/16148)
Drawers

A-1
Structural Model, Anticline (Geo18)
Structural Model, Folded Syncline & Anticline (Geo19)
Structural Model, Strike Slip Fault (Geo20)

A-2
Marble Paperweight, Harriet Lane Home, First American Pediatric Clinic Associated with a Medical School, Johns Hopkins University School of Medicine (ARCH.OBJ.72)
Art Tile Depicting a Raven, n.d., glazed ceramic (EH1992.0.233)

A-3
Italian Order of Sts. Maurice and Lazarus Medal for Extraordinary Contributions to Public Service, Science, Art, Letters, Trade, & Charity, E. Gardino Succ., D. Cravanzola, Gioielliere (JH1944.4.64)

A-4
Assortment of Rocks, Amethyst Decoration, and Building Fragment (EH2)

A-5
Angiography Lab Camera Switch, 1960s (AMC6367A)
Rheostat Potentiometer, Ohmite Manufacturing Co., ca. 1950s (Chem38)
Meat Cleaver, Late 19th Century, gift of Dorothy Hasson (HH86.16.8)
Key to the Old Chemical Building, Johns Hopkins University Downtown Campus, 19th century (MS039.1)

A-6
Set of Five Thermo Corion Lenses, Thermo Vision Corporation, ca. 2000 (Bio10)
Hirsch Filtration Funnel (Bio11)
Filter Glass (Bio12)
Lab Filters, Drummond Scientific Co. (Bio13)
Slide, "Single Step Cleavage by Membrane Protease" (Bio17)
Micro Cover Glasses (Bio8)
Unidentified Scientific Labware, Drummond Scientific Co. (Bio9)
Film Canister, ca. 1942 (Chem45)
Pair of Incandescent Light Bulbs (Chem58)
Set of Four Aluminum Balls (MS001.2)
Seashell (MS007.7)

A-7
Dog Paperweight (EH1952.1.1362)
Cast of a Trilobite (Geo3)
Petrified Wood (Geo7)
Seashell (MS007.6)
A-8
Hypodermic Syringe, 20 cc, Russell A. Nelson Collection (AMC228A)
Injection Kit with Aseptic Syringe, Parke David & Co., Edwin B. Jarrett Collection (AMC2747A)
Plain Cedar Stethoscope, belonged to Dr. Thomas Daniel (AMC587A)
Hawksley's Stethoscope, belonged to Dr. Robert Retzer (AMC589A)

A-9
Unidentified Mesh Eyewear, Wilmer Eye Institute Collection (AMC6455A)
Six Lacrosse Balls, ca. 1907-19 (ARCH.OBJ.24)
Light Bulbs, Pinlites, Inc. (Bio5)
Unidentified Labware (Bio)
Carmine Merck Dye, Merck & Company (Bio7)

A-10
Group of 42 Rubber Stamps, J. F. W. Dorman Co. (Lib5)

A-11
Tin Whistle (EH1992.0.228)
Dagger, Thomas Collection (EH1992.0.277)

A-12
Wax Model of the John Hunter Triennial Collegiate Medal,
Awarded by the Royal College of Surgeons, 1865 (JH1912.2.715-716)

A-13
Assorted Electrical Switches (Chem28)

A-14
Assorted Light Bulbs (Chem1)
Photomultiplier, EMI Electronics, Ltd., 1974 (Chem18)

A-15
James Sylvester Medal for the Encouragement of Mathematical Research,
Royal Society of London, Awarded to Ira Remsen, Founding Professor and Chair of Chemistry,
Johns Hopkins University (ARCH.96.15.01)
Illuminating Engineering Society Medal for Lighting Research (H1931.5.77)
Friedrich Schiller Commemorative Medal, 1805 (JH1946.2)
Daniel Chester French & Evelyn Longman,
British & French War Commissions Commemorative Medal, 1917 (JH1959.2.79)
American Numismatic Society (New York, NY),
Russian War Commission Medal, 1917 (JH1959.2.81)
Louis-Oscar Roty, Paris International Exposition of Electricity Medal, 1881 (JH1968.4.1)

A-16
Ethnographic Artifact (Anthro1)
U.S. Assay Commission Medals, Issued to Members for
the Assurance of American Coinage Standards (MS039.2a-c)

A-17
C.W. Eldridge and Thomas H. Parker, Miniature of an Unidentified Johns Hopkins Family Member,
oil on ivory, 1840, gift of Mrs. Abbott Smith (ARCH.90.45.01)
Cigarette Silk, Richmond Straight Cut Cigarettes (ARCH.94.30.01)
Tiffany & Company (New York, NY),
Mexican Independence Commemorative Medal, 1911 (JH1982.9.80)

A-18
Antitoxin Syringe, 12 cc, and Case, George Otto Gey Collection (AMC1708A)
"Class of 1902" Decorative Tile (ARCH.94.5.02)
Johns Hopkins University Wax Seal (ARCH.96.11.02)
Anemometer, Instrument for Measuring Wind and Water Speed, W. L. Lawrence & Co., Inc. (EE14)

A-19
Anesthesia Kit (AMC2741A)

A-20
Coraline Algae, Specimen Collected from the Rodriguez Bank, Florida (Geo56)

A-21
Pair of Computer Motherboards (Bio21)

A-22
Hand Trowel, Used to Lay Shriver Hall Cornerstone, 1953 (ARCH.OBJ.44)

A-23
Blue & Black Johns Hopkins University Student Beenie, Class of 1924,
gift of C. William Josselyn ('24) (ARCH.82.11.02)
Johns Hopkins University Fraternity Patch (ARCH.OBJ.08)

A-24
Inscribed Lighted Dissection Microscope, 1979, Helen Brooke Taussig Collection (AMC131A)
Tiffany Studios, Magnifying Glass, belonged to
George Huntington Williams (PhD '21), Lecturer and Adjunct
Professor, Johns Hopkins University School of Hygiene & Public Health (Geo12)

A-25
Collection of Drafting Materials, belonged to John Gayer (MS441.1)

A-26
Johns Hopkins University Athletic Sweater, gift of William Graver (ARCH.79.133.01)

A-27
Japanese Brocade Bags, ca. 1899
(JH1942.1.775-79, .781-89, .791, .793-97, .811-12, .815, .812, .816)
Kajikawa Four-Case Inro, Japanese Carrying Case, with Netsuke,
Kajikawa, and Dohachi (JH1942.1.74)
Mokko-Form Tsuba, Shu-Ken, Japanese Sword Guard (JH1942.1.716)
Cabinet A

Mokko-Form Tsuba, Japanese Sword Guard (JH1942.1.743)

Netsuke, Miniature Japanese Sculptures (JH1942.1.560, 1001-06, 1008, 1010-1)

Netsuke, Miniature Japanese Sculptures, gift of Dr. Alfred Mann (JH1942.84.1, 15, 16, 17, 20)

Netsuke, Fudo, Miniature Japanese Sculpture (JH1942.1.564)

Netsuke, Ken-niu, Miniature Japanese Sculpture (JH1942.1.565)

Netsuke, Kushoku san tin, Miniature Japanese Sculpture (JH1942.1.576)

Netsuke, Nama-nari, Miniature Japanese Sculpture (JH1942.1.559, 561, 570)

Netsuke, Nama-nari, Deme Uman, Miniature Japanese Sculpture (JH1942.1.574)

Netsuke, Oni Yuki-kuni, Yukikuni, Miniature Japanese Sculpture (JH1942.1.573)

Netsuke, Oro-chi, Miniature Japanese Sculpture (JH1942.1.569)

Netsuke, San-ten-o, Miniature Japanese Sculpture (JH1942.1.567)

Netsuke, Yama Otoko, Miniature Japanese Sculpture (JH1942.1.568, 572)

Asian Snuff Bottles (JH1940.1.112, .149-50, .616-17; JH1942.1.947a-b, .952, .954a-b; Asian Snuff Bottles, gift of the Hendler Family (JH1980.1.1a-b, .2, .3a-b, .4-.5)

Sukashi Tsuba, Japanese Sword Guards (JH1942.1.723, .728, .1042)

Sukashi Tsuba, Kiai of Echizen, Japanese Sword Guard (JH1942.1.728)

Sukashi Tsuba, Narishige, Japanese Sword Guard (JH1942.1.750)

Tsuba, Japanese Sword Guards (JH1942.1.712, 731, 728, 1045)

Tsuba, Japanese Sword Guard, gift of Dr. Alfred Mann (JH1942.84.54)

Tsuba, Kin-ri of Hagi, Japanese Sword Guard (JH1942.1.755)

Tsuba, Masa-Nori, Japanese Sword Guard (JH1942.1.756)

Asian Vessel (JH1942.1.1009)

A-28

Sword, Mid-18th Century, gift of Mr. & Mrs. J. R. Herbert Boone (HHLHH85.11.124)

Souvenir Box with Cameos, gift of John W. McCoy (JH1939.313-15)

Medical Field Kit, H. Hanford V. Hopkins, IV, Collection (AMC6480A)

Anemometer, Instrument for Measuring Wind and Fluid Speed (EE16)

Model of a Fluorapatite Molecule, Klinger Educational Products (Geol14)


Typewriter, belonged to Stephen Dixon, Professor, Writing Seminars, Krieger School of Arts & Sciences (MS236.1)

Student Telescope, Edmund Scientific Co. (Phy8)

Temperature and Humidity Chart Recorder, Dickson Company (Pvt1)

Case 1

Chinese Export Vase, ca. 1780, gift of Mr. & Mrs. J. R. Herbert Boone (HHLHH85.11.180.12-b)

Salt-Glazed Stoneware Jug, gift of Mr. & Mrs. J. R. Herbert Boone (HM4)

Decorative Vase, gift of Dr. Alfred Mann (JH1942.84.69)

Wedgewood Portland, Amphora Vase, gift of Mrs. Elizabeth W. W. Houck, in memory of Major David Henry

Wainwright Houck (JH1976.1.1)

Spanish Oil Jar, gift of Edward Cave (JH1978.9.14c)

Ceramic Garden Stool (JH92.0.70)

Late-Victorian Decorative Vase, ca. 1880-90 (PeaL2)

Case 2

Corona 4 Typewriter, L. C. Smith and Corona Typewriters, Inc. (AMC6480A)

Universal Dark Room Timers, Dimco & Gray Co. (Bio30-32; EE1)


Typewriter, belonged to Stephen Dixon, Professor, Writing Seminars, Krieger School of Arts & Sciences (MS236.1)

Student Telescope, Edmund Scientific Co. (Phy8)

Temperature and Humidity Chart Recorder, Dickson Company (Pvt1)

Case 3

Toy Cow, Frank A. Oski Collection (AMC4281A)

Sloth Skeleton, Mid-20th Century, Curt P. Richter Collection (AMC6474A)

Cat Skeleton, Mid-20th Century, Curt P. Richter Collection (AMC6475A)

Dog Skull (Ana3)

Mounted Squirrel (AOK6)

Preserved Unidentified Insect (Bios)

Jar of Preserved Algae, Hazel Atlas Company (Geo49)

Unidentified Preserved Specimen (Geo50)

Jar of Preserved Penicillus (Geo51)

Ocean Coral (Geo55)

Conch Shell (JH1942.1.1649)

Seashell (MS007.8)

Case 4

Mammoth Tooth (Ana2)

Mastodon Tooth (Ana1)

Cast of a Diatryma Mandible, Large Flightless Bird, Eocene Epoch (Ana4)

Mineral Samples, Pre-1914, Verkaufs-Syndicatder Kaliswerke (Chem12.1-10)

Top of Cabinet

Cast of a Kore, Ancient Greek Statue of Clothed Young Woman (EH1992.0.140)

Herman D. A. Henning, “Johns Hopkins,” 1873-75, plaster, paint, iron alloy, gift of Miss Louise M. Henning (JH1919.1.1)


Finial from Latrobe Hall (JH2012.5)
Potassium Sulfite (Chem49)
Butyric Acid (Chem50)
Potassium Phosphate (Chem51)
Formic Acid Sodium Formate (Chem52)
Zinc Sulfate (Chem53)
Dinitrophenol (Chem54)
Sodium Metaphosphate (Chem55)
Sodium Phosphate (Chem56)
Empty Chemical Bottle (Chem57)
Pyrite (Geo1)
Sulphur, Collected in Kawah Ijen, Indonesia, 1981 (Geo11)
Gosiutichthys parvas Fossil Fish Mortality Plate Eocene Epoch (Geo16)
Chemical Model of the Crystallization of Magma, E. B. Sosman, 1933 (Geo23)
Ventifact, Rock Abraded by Wind-Driven Sand or Ice Crystals, from Antarctica, approximately 180 Million Years Old (Geo25)
Brecciated Vein-Filled Quartz-Rich Rock (Geo27)
Folded Gneiss Rock (Geo28)
Vesiculated Basalt Lava, Collected in Iceland (Geo29)
Portion of a Basalt-Edged Black Smoker Chimney, Collected from the Ocean Floor (Geo32)
Ancient Mud Cracks (Geo33)
Microscope Stage, Ernst Leitz Wetzler (Geo41)
Sediment Sample (Geo52)
Unrounded Pebbles (Geo55)
Coral, Set of Roots Casts (Geo54)
Carbonite (Geo6)
Diplomytus Fossil Fish Mortality Plate, Green River, Wyoming, Eocene Epoch (Geo8)
Iron-Nickel Meteorite (Phys9)

Case 5
Chinese Hand-Painted Vase, Martha Norton Hill Collection (AMC4611A)
Sign, "Dark Room in Use" (Bph1)
Group of Seven Sieves, Howard & Morse, Central Scientific Co., Fisher Scientific Co., W. S. Tyler Co. (Chem31)
Oversized Delftware Ginger Jar, Royal Sphinx by Boch, Belgium (JH1992.069)
William Roche, Sign, "APPLAUSE" (Mat1)
Copy of a Renaissance-Era Statuette of the Ancient Goddess Venus, made from a 3D Printer (MBI1)
Decorative Transfer Print Jar (Pre2)

Case 6
Wheatstone Bridge Electrical Circuit, Industrial Instruments, Inc. (EE7)
Transit Telescope, in box, W. & L. Curley, ca. 1917 (JH1917.1.1)
Wooden Box (MS099.3)

Case 7
Albert Lasker Award, Alfred Blalock (Med '22), for Contributions to Cardiovascular Surgery, 1954, Alfred Blalock Collection (AMC2807A)
Jekyll Island Club Chairman’s Cup, Jekyll Island, Georgia, 1918 (AMC321A)
Short Course Award, Victor Almon McKusick Collection, 1986 (AMC4202A)
Student Nurses League of Baltimore Championship Trophy, 1986 (AMC685A)
The Homewood Cup, 1978, Senior Class Award to University Staff for Distinguished Service and Loyalty to the Homewood Community, belonged to Johns Hopkins University President Milton S. Eisenhower (ARCH.85.26.03)
Second Intercollegiate Debate Plaque, 1908 (ARCH.OBJ.100)
Naussau Sunshine Shootout, Bahamas Basketball Competition, 2nd Place Trophy, 1997 (Ath4)
Eastern College Athletic Conference Holiday Festival Men's Basketball Championship Trophy, MTM Recognition, Oklahoma City, Oklahoma, 2009 (Ath5)
Jug of Grape Moonshine, Attributed to Gustave Strube, Conductor of the Baltimore Symphony Orchestra, 1934 (PeaI)
Spent 105mm Shell Casing, 1961 (ROTC1)
Company Rifle Match Trophy, ca. 1942 (ROTC2)
Small-bore Sharpshooter 2nd Place Trophy, 1993 (ROTC3)
Commission Mission Set 10 Trophy (ROTC5)
Lawrence J. J. Barrett Plaque, 1942 (ROTC6)

Case 8
Wild Boar Door Knocker, n.d., bronze, gift of the Baetjer Family (AMC1980A)
“Jagdsau” (Wild Boar), Late 19th Century, bronze, gift of the Baetjer Family (AMC1992A)
Antoine L. Barye, “Panther Seizing a Civet Cat,” n.d., bronze, gift of the Baetjer Family (AMC1993A)
Copy of Original Sculpture by John B. Flannagan, “Elephant,” ca. 1930, stone, belonged to Johns Hopkins University President Milton S. Eisenhower (JH1976.01)
**CABINET B**

**Drawers**

**B-1**
Group of 16 Pipet Bulbs (Bio26)

**B-2**
Variety of Connectors and Adaptors, Nalgene, Kimax, and Tygon (Bio21)

**B-3**
Graduated Pipets, 25 ml, Kimax and Bell Co. (Bio24)

**B-4**
Group of 12 Pressure Gauges, Millipore, Marsh Instrument Co., Union Carbide, US Gauge (Bio25)

**B-5**
Bottle Stoppers (Bio26)

**B-6**
Set of Teething Sticks, ca. 1880, gift of Oliver N. Messengale (AMC2600A)

Pewter Pap Boat (Feeding Vessel), ca. 1800-50, gift of Oliver N. Messengale (AMC2602A)

Roman Feeding Pot, ca. 300 CE, Found in a Child's Tomb, Bari, Italy, gift of Oliver N. Messengale (AMC2604A)

**B-7**
Submarine Feeder, ca. 1830, gift of Oliver N. Messengale (AMC2594A)

Porcelain Pap Feeder, Feeding Vessel, ca. 1850, gift of Oliver N. Messengale (AMC2603A)

**B-8**
Nursing Can, ca. 1800, gift of Oliver N. Messengale (AMC2557A)

Nursing Bottle, gift of Oliver N. Messengale (AMC2599A)

**B-9**
Hygeia Nurser, Nursing Bottle, late 19th Century, gift of Oliver N. Messengale (AMC2587A)

Baby’s Favorite Bottle, ca. 1880s, gift of Oliver N. Messengale (AMC2591A)

**B-10**
Box for Hygeia Nurser, Nursing Bottle, Late 19th Century, gift of Oliver N. Messengale (AMC2587A)

Temp-Guard Feeder, Feeding Vessel, ca. 1944-50, gift of Oliver N. Messengale (AMC2593A)

**B-11**
Egg Collection, Late 19th Century (JH1942.1.1508.3-4,. 6,. 8,.12,.19a-h,.37a-l)

**B-12**
Diagnostic Eyeglasses, Wilmer Eye Institute Collection (AMC6454A)

Eyeglasses, 17th Century, Wilmer Eye Institute Collection (AMC6456A, AMC6457A)
Student Nurse Doll, Gift of Ruth Tedford Hadley, Johns Hopkins School of Nursing Historical Collection (AMC645A)
Graduate Doll, The Church Home and Hospital School of Nursing, Baltimore, Johns Hopkins School of Nursing Historical Collection (AMC782A)

B-13
Gavel of Johns Hopkins University President William C. Richardson, 1995 (ARCH.OBJ.13)
Oxygen Scrubber, Hewlett Packard (EE3)
Compressed Air Cylinder (Bio14)

B-14
Johns Hopkins Belt Buckle, gift of C. William Josselyn (’24) (ARCH.81.5.01)
Johns Hopkins June Week Senior Class Celebration Notepad, 1927 (ARCH.84.1.01)
Belt Buckle with Johns Hopkins University Seal (ARCH.OBJ.01)
Johns Hopkins University Dance Card, 1908 (MS001.1)

B-15
X-Ray Tube 59, Before 1912, gift of William Shehadi (AMC6362A)

B-16
Johns Hopkins University Banner, ca. 1890 (ARCH.87.15.01)
Vice President of the Baltimore Centennial Association Ribbon, 1897 (JH1982.13.15)
Honorary Vice President Ribbon, Christopher Columbus 400th Anniversary Celebration, 1892 (JH1984.11.16)
Commemorative Pin (JH1982.9.59)
Commemorative Ribbon, the Glorious Revolution in France, 1880 (JH1982.9.79)
Third National Peace Congress Ribbon, Baltimore, 1911 (JH2011.4.4)
Chemical Society Committee Ribbon (JH2011.4.5)

B-17
Slide Rule, Eugene Dietzgen Co. (ARCH.OBJ.71)
Draughtsman’s Protractor, Brown & Sharpe, Mfg. Co. (CivE3)
Drafting Tool Set, F. Weber Co. (CivE4)
Protractor, belonged to George Huntington Williams (PhD ’21), Lecturer and Adjunct Professor, Johns Hopkins University School of Hygiene & Public Health (Gna4)
Architect’s Scale, wood (CivE5)
Plumb-Bob, brass, steel, cardboard, ink (CivE6)
Box of Dixon Drawing Pencils, wood, cardboard, ink (CivE7)
Surveyor’s Level, leather, metal, glass (CivE8)

B-18
Folding Chess and Checkers Board (MS007.1)
Folding Game Board (MS007.2)
Parcheesi Pieces (MS007.3)

B-19
Femur of a Coryphodon, Extinct Mammal Species, Eocene Epoch (Ana6)
Group of Four Hyracotherium Jaws, Extinct Small Horse Species, Tertiary and Eocene Epochs (Ana7)
Two Left Dentaries of a Cantius, Early North American Primate, Eocene Epoch (Ana8)
Fossil of a Priscacara Fish, Extinct Genus of Perch, Eocene Epoch (Geo9)

B-20
Earthenware Sherds with Salt-Glazed, Transfer Print, and Pearlware Decoration (HM5)
Stoneware Bottle (HM6)

B-21
Group of Eight Surplus Library Bookplates Commemorating Donors to the Milton Eisenhower Library (Lib7)
Group of Eight Library Bookplates, Designed by Max Brödel, Department of Art as Applied to Medicine, 1912-30 (Art2)

B-22
Letter from the Royal Institute of Public Health, 1922 (MS105.1)
Dinner Program for the Moles Student Award in Heavy Construction, 1960 (MS105.2)

B-23
Model of the Human Brain (AMC580A)
Model of a Fetus and Uterus (AMC780A)

B-24
Stuffed Parrott Hand Fan (EHi1952.1.1436)

B-25
Binocular Loupes, Magnifying Glasses, 1970s, Donlin Martin Long Collection (AMC195A)
Cranial Probes, Johns Hopkins University School of Medicine, Neurology Collection (AMC4914A)

B-26
“Hopkins” Pin, gift of George Ness (ARCH.79.23.02)
Freshman “F” Pin, gift of Herbert Baxley (JHU ‘19) (ARCH.79.75.02)
Lacrosse Letter Recipient Pin, gift of Herbert Baxley (JHU ’19) (ARCH.79.75.03)
Freshman “F” Pin (ARCH.79.76.01)
Maryland Intercollegiate Sports Half-Mile Relay Medal, 1904 (ARCH.84.55.02)
Oak and Laurel Medal, 1903 (ARCH.84.55.04)
Johns Hopkins University Athletic Meet Relay Race Medal, 1905 (ARCH.84.55.06)
Stick Pin with Johns Hopkins University Seal (ARCH.88.27.01)
Johns Hopkins University Pin, 1976 (ARCH.88.27.02)
"Bravo Baltimore" Pin (JH1982.13.67)  
United States Rifle Team Pin (JH1982.9.78)  
ROTC Branch 16 Insignia Set (ROTC10)  
Group of 24 Pins Related to NASA Missions (SSII)  
The Herbert Baxter Adams Trophy Plaque for Inter-Class Debate, Johns Hopkins University, 1913 (ARCH 78.37.01)  
"Fowler & Graham" Sign for the Chemical and Medical Research Labs of Professor of Chemistry, Robert Dudley Fowler, and Dr. R. Walter Graham Jr., Instructor in Surgery and Anatomy, Johns Hopkins University School of Medicine, and Their Shared Atom-Smashing Research Device, ca. 1939-40 (Chem2)  

Top of Cabinet  
Topographical Globe (Lib9)  
Terrestrial Globe (Lib10)  
Celestial Globe, Farquar Transparent Globes, Mid-20th Century (PeaL1)  
"Gulliver III" NASA Field Unit for Use on Planet Mars, Gift of Dr. Gilbert V. Levin (Engr. BA’47, MA’48, Ph.D.’63); JH2012.10.1  

Cases  

Case 1  
Beta Circle, Omicron Delta Kappa, "Songs of the Johns Hopkins University," Sheet Music, 1931 (Lib8)  
Beta Theta Pi Fraternity Plaque, gift of John Sherwood (ARCH 84.51.02)  
Johns Hopkins University Seal (ARCH.OBJ.76)  
English Linen Press, Late 18th Century, Loained by Dr. & Mrs. Richard S. Munford (HHLHH87.7.3)  
"The Tree of Life," n.d., Hand-colored Engraved Print, gift of Mr. & Mrs. J. R. Herbert Boone (HM1)  
Dressing Glass, Early 19th Century, gift of Mr. & Mrs. J. R. Herbert Boone (HM2)  
Jewelry Chest, Late 19th Century, gift of the Hendler Family (JH1984.17.10)  
Alfred Jacob Miller, "Mrs. Samuel Hopkins," Maternal Portrait Commissioned by Johns Hopkins, 1832, oil on canvas, gift of Mrs. Francis White (JH1992.55)  
Practice Clavier, ca. 1906 (Pea2)  
President's Seal (Pre1)  

Case 2  
David White, "William Horsley Gantt," 1974, bronze, Founder of the Pavlovian Laboratory, Johns Hopkins University School of Medicine, gift of the Pavlovian Society (AMC2159A)  
Victor Fortunato, Bronze and Plaster Death Mask of William Stewart Halsted, 1922, Founding Professor of Surgery, Johns Hopkins School of Medicine, Bayview Medical Center Collection (AMC2209A)  

Rashka Paeff, "Esther Loring Richards," n.d., marble, a Professor of Psychiatry, Johns Hopkins School of Medicine, and Outpatient Psychiatrist, Henry Phipps Psychiatric Clinic, Johns Hopkins Hospital, gift of the Friends and Family of Esther Loring Richards (AMC2455A)  
Cast of a Kore, Ancient Greek Statue of Clothed Young Woman, painted plaster (EIH1992.0.19)  
Ferdinand Barbedienne, Ancient Cretan Princess Ariadne, Late 19th Century, bronze (EIH1992.0.99)  
Wedgewood Ceramic Bust of George Washington, ca. 1876, gift of Mrs. Leslie Legum (HH87.17.2)  
James M. Miller, "Harry Langford Wilson," 1931, bronze, Professor of Roman Archaeology and Epigraphy, gift of Mrs. O. La von Hupp (JH1992.97)  
Moses Jacob Ezekiel, "Professor Charles D’Urban Morris," 1889, marble, Founding Collegiate Professor of Latin and Greek, gift of the Friends and Pupils of Professor Morris (JH1992.976)  
Attributed to William Henry Rinehard, Chief Justice Taney, Fifth Chief Justice of the United States Supreme Court, ca. early 1880s, plaster (JH1992.984)  
William Henry Rinehart "Young Augustus (63 BCE-14 CE)," 19th Century, marble, Collection of the Maryland State Archives, George Peabody Institute Art Collection (MSA SC 4680-20-0083)  

Case 3  
Copy of an Original Bronze and Marble Bust after Antonio Canova, "Napoleon Bonaparte" (AMC1983A)  
Martha J. Cornwall, Bronze Cast of the Hand and Wrist of Howard Kelly, Founding Professor of Gynecology, Johns Hopkins University School of Medicine, Howard Atwood Kelly Collection (AMC216A)  
Ancient Roman Pedestal with Inscription, Late 1st Century CE, marble (ArchM14)  
Ancient Roman Pedestal with Inscription, n.d., marble (ArchM20)  
Mesoamerican Face Plaque, Pre-1532, stone, gift of the Austin-Stokes Ancient Americas Foundation (ArchM2003.31)  
Bust of the Ancient Greek God Dionysus, n.d., marble (EIH1992.0.26)  
Canopic jar and Lid, 18th Dynasty (1550-ca. 1292 BCE), Limestone and alabaster, Funerary Vessels for the Viscera of the Dead, gift of Mr. von Bothmer (JH1979.6.12-b)  
Head of an Unidentified Woman, n.d., stone (JH1992.993)  
Trophy for Devotion to the Alumni Association, 1979, awarded to Conrad Gebelein (MS001.3)  
James and Thomas Bevington, "The Bride of Lammermoor," 19th Century, ceramic, Parian bust, 19th Century (MS007.10)  
Bust of an Unidentified Young Man, n.d., plaster (MS007.11)  

Case 4  
Fishing Pole and Net of Revere Osler, Son of Sir William Osler, Founding Physician-in-Chief, Johns Hopkins Hospital and Founding Professor of Medicine, Johns Hopkins University School of Medicine, Revere Osler Collection (MS001.4)
“Lally’s Special” Lacrosse Stick, ca. 1930-50 (Ath2)
Nautical Mushroom Anchor and Rope (EE2)
Pair of Choctaw Stickball Sticks, ca. 1900-15, gift of Andrew Frazier (JH2010.8.1-2)
William Roche, Paint Brush on a Pole Stage Prop, Used for Johns Hopkins University Theatrical Production (Mat2)
William Roche, Stage Prop Rifle, Used for Johns Hopkins University Theatrical Production (Mat6)
George M. S. Riepe (’43), ROTC Drill Rifle, 1941 (ROTC1)

Case 5
Slide King Projector, Model 5612, Charles Besler Co. (Bio29)
Polaroid Land Camera, Model 160 (Bio30)
Part of a Spectrometer, Bausch & Lomb Optical Co., Late 19th or Early 20th Century (Chem46)
David Lee Brown, Chrome Maquette for the Milton Eisenhower Library M-Level Courtyard Sculpture “Centennial,” ca. 1975, gift of John & Elizabeth McCall (JH2002.3.1)
Vacuum Tube Used to Record Action Potentials, Vernon Mountcastle (MBI2)
Container of Abrasive Blast Compound, Hunter Associates (WSE1)

Case 6
Set of Ten Nesting Baskets (Anthro2)
Academic Cap Worn by Johns Hopkins University President Milton S. Eisenhower at the University of Bologna (ARCH.85.26.01)
Mortar Board, Academic Regalia Belonging to Johns Hopkins University President Milton S. Eisenhower (ARCH.85.26.02)
Box from the Cornerstone of the Old Physical Laboratory, Johns Hopkins University Downtown Campus, 1885 (ARCH.OBJ.93)
Max Brödel, “Cabin on Lake Ahmic,” 1939, etched bracket fungus (Art5)
Max Brödel, “Two People in a Canoe, Lake Ahmic,” 1927, etched bracket fungus with watercolor (Art6)
Max Brödel, “Big Road to Lake Ahmic,” 1921, etched bracket fungus (Art7)
Staffordshire Pearlware Pitchers, ca. 1830, gift of Mr. & Mrs. J. R. Herbert Boone (HHLHH85.11.392-93)
Charity Box with Hebrew Inscription, Pewter, Late 18th or Early 19th Century, gift of Henry Sonneborn (JH1901.2.52)
Painted Tin Box (MS007.9)

Case 7
Italian School, “Borghese Warrior,” Late 19th Century, bronze, gift of the Baetjer Family (AMC1981A)
Capital from a Corinthian Column, n.d., stone (AMC6476A)
Fragment from Unidentified Building (AMC6477A)
Figural Wooden Male Sculpture (Anthro3)
Case 1
X-Ray Tube 28049, WL-318, Westinghouse, gift of William Shehadi (AMC6357A)
Light Boxes (Radi; AOK1)

Case 2
Pre-Watson Kymograph, For Measurement of Pressure Variations,
Curt P. Richter Collection (AMC1398A)
Set of Six Air Tank Caps (Bio19)
Chemical Centrifuge (Chem25)

Case 3
Johns Hopkins Hospital Nurse Doll, gift of the Johns Hopkins School of Nursing (AMC4116A)
Johns Hopkins Hospital Student Nurse Doll (AMC6224A)
Johns Hopkins Hospital Graduate Nurse Doll (AMC6226A)
Johns Hopkins Hospital Nurse Doll (AMC6227A)
Public Health Nurse Doll (AMC6227A)
Graduate Nurse Doll (AMC6229A)
Superintendent Nurse Doll (AMC6230A)
Graduate Nurse Doll (AMC652A)
(All of the objects in this case are part of the Johns Hopkins Nursing Historical Collection)

Case 4
Thacher’s Calculating Instrument, Cylindrical Slide Rule, Keuffel & Esser Co., ca. 1920 (AMC1322A)
Emergency Magnet Quenching Switch, Oxford Magnet Technology, gift of William Shehadi (AMC6370A)
Probe Thermometer, Gorman-Rupp Instrument Division, 1970 (Bio14)
Digital Thermometer, Bailey Instruments (Bio15)
Telethermometer, Yellow Springs Instrument Co. (Bio16)
Unidentified Electrical Control Device, J. Beeber Co. (Bio11)
Variable Resistor, Rubicon Co. (Chem59)
Accumet pH Meter, Fisher Scientific Co. (EE11)

Case 5
Electric Microscope, Spencer Lens Co., gift of George L. Peczek, (AMC288A)
Microscope, Ernst Leitz Wetzler, 1901 (AMC241A)
Microscope, Carl Zeiss, gift of E. S. Howland (AMC271A)
Microscope, Bausch & Lomb Co., gift of George J. Jakab, Anna Baetjer Collection (AMC4987A)
Microscopes, Bausch & Lomb Co. (Bio2-4)
Microscopes, Spencer Lens Co., Bausch & Lomb Co., Ernst Leitz Wetzler (Geo42, Geo45)
Petrographic Microscope, 1930, Ernst Leitz Wetzler (Germany), (Geo51)
Polarizing Microscope, Ernst Leitz Wetzler, 1938-39 (Geo43)
Reflecting Microscope, Saveur & Boylston, Bausch & Lomb Co. (Geo44)
Petrographic Microscope, Joseph Zentmayer, 1897, gift of Carl W.A. Supp in Memory of Dr. Joseph T. Singewald, Jr. (JH1979.9.1)
Specialized Microscope, R. Feuss (Phyi)

Case 6
Typewriters, Royal Typewriter Co., L.C. Smith & Corona Typewriters, Inc. (Lib1; Phy11)
Group of Assorted Books (Bio35; Lib11; Geo57)

Case 7
X-Ray Tube 19, ca. 1900-10, Machlett Co., gift of William Shehadi (AMC6361A)
X-Ray Tube 34, Haggan, gift of William Shehadi (AMC6165A)
Group of Nine Filtration Funnels, Coors Porcelain Co. (Bio27)
Laboratory Glassware, Kimax, Pyrex, and the Scientific Glass Apparatus Co. (Bio28)
Manometer, Pressure Gauge, Scientific Glass Apparatus Co (EE15)
Ophthalmometer, For Measurement of Astigmatism, American Optical Co., ca. 1940s (Neu1)
Cryogenic Shipping Crate, United Box Co. (Pha1)

Case 8
Set of Assorted Weights, H. Schickert (Phyi)
Doctor’s Traveling Bag, Johns Hopkins School of Nursing Historical Collection (AMC2727A)
Mortar and Pestle (AMC392A)
Set of Wooden Crutches, James Albert Hooper Collection, gift of Mattie Hooper (AMC430A)
Doctor’s Traveling Bag (AMC464A)
Artificial Human Skeleton, Adult Male (Ana11)
Library Card Catalog, Milton S. Eisenhower Library (Lib6)
Set of Assorted Weights (MS039.4)

Case 9
Model of the Human Brain, ca. 1940, gift of Edward Suarez-Murias, Adolf Meyer Collection (AMC1254A)
Two-Sided Medical Poster, Johns Hopkins Hospital Collection (AMC4578A)
Model of Human Musculature and Surface Anatomy, Leon Schlossberg, 1978, Department of Art as Applied to Medicine Collection (AMC4818A)
Glaucoma Demonstration Model, Richard Rush Studio, ca. 1970s, Wilmer Eye Institute Collection (AMC6459A)
Model of Female Reproductive Organs and Embryology, 1940s (AMC827A)
Human Hand Bones (Ana10)
Human Hip Bones (Ana11)
Human Shoulder Bones (Ana12)
Anatomical Model of Human Head and Neck Dissection, Franz Josef Steger, Late 19th Century (Art1)
Model of a Cat’s Brain, J. F. Mueller, ca. 1954 (MB11)
Human Skull Surgical Practice Model, 2002 (Rob1)

Case 10
Typewriters, Royal Typewriter Co. (Lib1-2)
Group of Assorted Books (Bio35; Lib11; Geo57)
CONTRIBUTING JOHNS HOPKINS DEPARTMENTS AND DIVISIONS TO “AN ARCHAEOLOGY OF KNOWLEDGE”

Alan Mason Chesney Medical Archives
Since opening in 1978, the Alan Mason Chesney Medical Archives have served as the official repository of the Johns Hopkins Medical Institutions. Currently located in the Mount Washington neighborhood of Greater Baltimore, the archives house institutional records, personal papers collections, photographs, material culture, and works of fine art.

Army Reserve Officers’ Training Corps
The Army Reserve Officers’ Training Corps (ROTC) at Johns Hopkins University was the first to be established under the National Defense Act of 1916, which provided funding for the campus-based military training of enrolled students. Due to the absence of ROTC programs elsewhere in the region, today the battalion enlists additional cadets from Stevenson College, the University of Baltimore, the University of Maryland Baltimore County, the Maryland Institute College of Art, and the University of Maryland at College Park. The unit has proudly commissioned over three thousand students in the United States Army.

Bloomberg School of Public Health
The first of its kind, the Bloomberg School of Public Health opened in 1918 as the School of Hygiene and Public Health under the directorship of Dr. William Henry Welch (1850–1934). Since its inception the school has focused on training students and conducting research in the growing field of public health. In 2001, the school was renamed in honor of Michael Bloomberg (1942–), the current mayor of New York City, for his generous financial support and continued advocacy on behalf of the school.

Center for Functional Anatomy and Evolution
The Center for Functional Anatomy and Evolution is an essential component of the Johns Hopkins University School of Medicine. The center is responsible for teaching medical students human anatomy through the use of human skeletal materials and models. Its primary focus, however, is the study of relationships between anatomy, behavior, and the evolutionary biology of both extant and extinct vertebrates.

Department of Art as Applied to Medicine
A pioneer in its field, the Department of Art as Applied to Medicine has trained students in the precise and difficult craft of medical illustration for over a century. Many of its early students went on to found and/or direct similar programs throughout the United States and Canada. In 1943, the department became the first at the Johns Hopkins University.
Hopkins University School of Medicine to name a woman as its director when Ranice W. Crosby (1945–2007) was appointed to that position. Currently lead by Gary Lees, the department continues to thrive and maintain the highest standards for its students.

**Department of Athletics**

Rooted in the physical education program first established at Johns Hopkins University by Edward M. Hartwell in 1882, the Athletics Program at Johns Hopkins sponsors a variety of varsity, club, and intramural sports. The program originally included lectures on health and wellness, as well as a regimented physical education routine for all undergraduates. Today the program fields twenty-six varsity teams including both NCAA Division I and Division III teams.

**Department of Biology**

As one of the original departments at Johns Hopkins, the Department of Biology of the Zanvyl Krieger School of Arts & Sciences is one of the oldest in the United States. Founding Professor Henry Newell Martin (1848–1896) helped to establish the discipline as one of the leading academic departments of the university, which now includes some twenty-seven research laboratories.

**Department of Geography and Environmental Engineering**

The Department of Geography and Environmental Engineering (DOGEE) became a part of the Whiting School of Engineering in 1963, with the merger of the formerly separate Department of Geography and Department Environmental Engineering. Field research constitutes a major focus of the department, with projects tackling a wide array of areas including: wastewater treatment, geomorphology, environmental chemistry, ecosystem dynamics, and pollutant fate and transport. DOGEE researchers have lead the way in understanding and tackling a variety of environmental problems as environmental processes have become increasingly affected by increased human activity.

**Evergreen Museum & Library**

Although built in 1857 by Baltimore's Broadbent family, Evergreen has long been associated with the Garrett family, whose members greatly expanded this Gilded Age mansion over two generations. President of the Baltimore & Ohio Railroad John Work Garrett, Sr. (1820–1884) purchased the estate in 1878 as a wedding present for son T. Harrison Garrett (1848–1888). T. Harrison's eldest son John Work Garrett (1872–1942), inherited the home from his parents, and John Work's wife, Alice Warder Garrett, continued to add to the earlier Garrett family collections of fine and decorative arts, rare books, manuscripts, and historic coins from around the world. John Work Garrett donated his home and collections to Johns Hopkins University upon his death in 1942. Alice Warder Garrett formed the Evergreen House Foundation upon her death in 1952 for the supervision of her own collections. Today, in partnership with the Evergreen House Foundation, the university opens the Evergreen Museum & Library to the public for regularly guided tours and a lively series of artistic programs and concerts, serving both as a historic museum and as a rich research library of rare and unique materials.

**Henry A. Rowland Department of Physics and Astronomy**

Beginning as a founding department of Johns Hopkins University, the Department of Physics and Astronomy was later renamed in honor of Professor Henry Augustus Rowland (1848–1901), who had been hand-selected by then President Daniel Coit Gilman. Rowland, who was also a founder of the American Physical Society, collected an impressive collection of research instruments and established the department as a leader in the academic study of the physical sciences. Rowland's interest in atomic physics and spectroscopy remain focal areas of the department's research profile, in addition to condensed matter physics, high-energy physics, astrophysics, and theoretical physics.

**Homewood Museum**

Built as a wedding gift for Charles Carroll II (1775–1825) and his bride Harriet Chew (1775–1861), Homewood House is one of the finest examples of Federal and Palladian architecture in the Middle Atlantic region. Constructed between 1801 and 1805, Homewood originally served as the major seat of a 130-acre farm peppered with a dozen outbuildings, including a stable and privy, both of which still stand today. Eventually the estate was sold and passed into other hands until 1902, when it was given to Johns Hopkins University along with land to form the new Homewood Campus. After serving for decades variously as a faculty club and as administrative offices, the house was restored and opened in 1987 as a historic house museum filled with early American furniture and decorative arts collections. To the present day, Homewood House remains the architectural inspiration for the entire campus that bears its name.

**Johns Hopkins (1795-1873)**

One of Baltimore's greatest entrepreneurs and philanthropists, Johns Hopkins was born on a tobacco plantation in Annapolis County. At age seventeen he began working in his uncle's wholesale grocery business, where he learned the mercantile trade. Eventually he opened his own wholesale business and invested its profits in a variety of ventures, most notably the Baltimore & Ohio Railroad from which he made a large portion of his vast fortune. Six years before his death, Hopkins incorporated the university and hospital that bear his name, leaving each institution one half of his nearly eight million dollar fortune, which at the time constituted the largest philanthropic donation ever made by a private individual in American history. Hopkins, a lifelong bachelor and conscientious Quaker, felt that his wealth should be used to better the lives of others by enabling them to better themselves. Every year on the anniversary of his death, members of the Johns Hopkins community gather to lay a wreath at his modest grave in Green Mount Cemetery, where his body resides between those of his sisters, and near to that of his close friend and fellow businessman, John Work Garrett, Sr.
Johns Hopkins Archaeological Museum

Founded in 1882, the Johns Hopkins Archaeological Museum promotes the study of the ancient world and its cultures by providing faculty and students the opportunity to closely study the many objects in its collection. The museum sits at the heart of the newly redesigned flagship humanities building, Gilman Hall, symbolizing its central role as a place of interdepartmental discourse and research.

Johns Hopkins University School of Medicine

Since its opening in 1893 as the first graduate-level medical school in the United States, the Johns Hopkins University School of Medicine has been recognized continuously as a leader in its field. The School of Medicine pursues its core mission of improving human health through patient care, education, and research by closely integrating itself with the Johns Hopkins Hospital though joint appointments. Currently there are 1,400 students enrolled at the school and over 2,500 full-time faculty appointments.

Johns Hopkins University School of Nursing

Originally tied to the Johns Hopkins Hospital, the School of Nursing opened in 1889 and quickly emerged as a national model for nursing education in the United States. During the mid-20th century the School of Nursing found itself unable to compete with other university-based nursing programs and was forced to close in 1973 due to dwindling admissions. A decade later the Johns Hopkins University established a new School of Nursing as its eighth academic division and began accepting students the following year. Today the School of Nursing consistently appears at the top of major academic rankings while continuing to redefine its field.

Morton K. Blaustein Department of Earth and Planetary Sciences

The Department of Earth and Planetary Sciences focuses on education and research in basic earth sciences that include geology, geochemistry, geophysics, oceanography, and atmospheric science. These areas of study were taught by the Department of Chemistry until 1885, when George Huntington Williams (1856-1894) was selected to head the new one-man department. His stress on the importance of integrating classroom instruction and fieldwork remains a defining characteristic of the department, which has a permanent field station, Camp Singewald, in the Bear Pond Mountains of Maryland.

Peabody Institute of the Johns Hopkins University

Inspired by England’s many cultural institutions, the American entrepreneur and philanthropist George Peabody (1795–1869) established the Peabody Institute and Gallery of Art. Opened in 1877, the institute is the oldest higher educational musical conservatory in the United States, and remains a leader in the fields of music and dance education. In the 1930s, the Art Gallery was closed and the artworks loaned out in order to make more room for the institute, until they were eventually acquired by the state of Maryland. Since 1977, the institute has been affiliated with Johns Hopkins University, a partnership that provides world-class liberal arts education to Peabody students and access to equally unparalleled music instruction for Hopkins students. The institute is also home to the George Peabody Library, a towering cast-iron building designed and completed by Baltimore architect Edmund Lind in 1878, and widely recognized as one of the most beautiful historic libraries in America.

Russell H. Morgan Department of Radiology & Radiological Science

When the Department of Radiology was established as part of the Johns Hopkins University School of Medicine in 1896, it possessed a single x-ray tube and static machine. Under the direction of Professor Russell Hedley Morgan (1911-1986), for whom the department was later named, and throughout the 20th century, the department and its faculty have pioneered innovative technologies and methods for improving the quality of biological imaging. This tradition of excellence continues to the present day as the department remains one of the leading centers in the world for both radiological clinical practice and scientific research.
The Whiting School of Engineering was founded in 1919 in direct response to a growing need for technical and theoretical engineers in America’s burgeoning cities. The new school focused on providing students with a strong foundation in mathematics, the natural sciences, and the humanities, in addition to practical applications in engineering. Currently, the school encompasses nineteen different research centers that provide a myriad of opportunities for engineering research and education in areas such as biomedical engineering, computer science, material science, as well as a special program in entrepreneurship and management.

Wilmer Eye Institute

Since its founding in 1925, the Wilmer Eye Institute has been dedicated to education and research in a variety of areas within the discipline of ophthalmology, including pediatric eye disease and the premature development of blood vessels in the eye. Named for the first director of the Department of Ophthalmology, William Holland Wilmer (1863–1936), today the Institute constitutes the largest academic department dedicated to the study of ophthalmology in the United States and has been widely recognized as an academic and clinical leader in the field.

Zanvyl Krieger School of Arts and Sciences

As a successor to the original Johns Hopkins University, the Zanvyl Krieger School of Arts and Sciences continues to pursue the vision originally set forth by the university’s founding president Daniel Coit Gilman (1831-1908), that teaching and research are inextricably linked. Faculty members are expected to devote equal amounts of time to teaching and research, providing students with ample opportunities for laboratory and fieldwork, as well as original scholarship. The disciplines represented in the Krieger School range from economics to archaeology, chemistry to philosophy, and political Science to the history of art. Today, the school offers thirty-seven undergraduate majors and counts over 27,000 undergraduate and 18,000 graduate alumni, many of whom have become leaders in their respective fields.
I. Departmental Bibliography

Alan Mason Chesney Medical Archives


Bloomberg School of Public Health

Center for Functional Anatomy and Evolutionary Studies

Department of Art as Applied to Medicine

Department of Athletics
George Wilson Shaffer, Recreation and Athletics at Johns Hopkins: A One Hundred-Year History (Baltimore: Johns Hopkins University, 1977).

Department of Biology

Margaret Watkins, Records of the Department of Biology 1878-1972, The Ferdinand Hamburger Archives of the Johns Hopkins University, Record Group Number 04.070.

Department of Geography and Environmental Engineering
Norma Berry, Records of Department of Geography and Environmental Engineering, 1915-1988, The Ferdinand Hamburger Archives of the Johns Hopkins University, Record Group Number 06.070.


Evergreen Museum & Library


Henry A. Rowland Department of Physics and Astronomy


Homewood Museum


Johns Hopkins (Biography)


Johns Hopkins University Archaeological Museum
Bibliography

Johns Hopkins University Reserve Officers’ Training Corps (ROTC)

Johns Hopkins University School of Medicine


Johns Hopkins University School of Nursing


Johns Hopkins University Whiting School of Engineering
Charlotte Friedman, “G.W.C. Whiting School of Engineering. 1976-1988,” The Ferdinand Hamburger Archives of Johns Hopkins University, Record Group Number 06.001.


Johns Hopkins University Zanvyl Krieger School of Arts & Sciences

Morton K. Blaustein Department of Earth & Planetary Science


Peabody Institute at Johns Hopkins University


Russell H. Morgan Department of Radiology and Radiological Science

Wilmer Eye Institute

II. Object Bibliography

Anatomical Model of Human Head and Neck Dissection
Gary Lees, Chairman, Director, and Associate Professor, Department of Art as Applied to Medicine, School of Medicine, John Hopkins University, Interview with Genevieve Bandowski and Jackie O’Regan, May 29, 2012.


Ancient Roman Pedestal with Inscription
Elisabeth Schwinge, Interdepartmental Ph.D. Candidate, Classical Art & Archaeology, John Hopkins University, Interview with Kirsten Gauch, February 20, 2012.


Anemometer

Peter Wilcock, Professor, Department of Geography & Environmental Engineering, Interview with Kirsten Gauch, April 25, 2012.

Choctaw Stickball Sticks
Collection of Shipping Boxes

Dog’s Skull

Kenneth D. Rose, Professor, Center for Functional Anatomy & Evolution, The Johns Hopkins University School of Medicine, Interview with Genevieve Bandowski and Jackie O’Regan, March 18, 2012.

Fungi Etchings
Gary Lees, Chairman, Director, and Associate Professor, Department of Art as Applied to Medicine, Interview with Genevieve Bandowski and Jackie O’Regan, May 29, 2012.

Newspaper clippings and other ephemera held by the Department of Art as Applied to Medicine, including article “Bracket Fungus” by Gary Lees.

Glaucoma Demonstration Model


Homewood Museum Archaeology Collection


Johns Hopkins Sculpture by Herman D. A. Henning
“Old Statue of Johns Hopkins found After 60 Years in Cellar,” *The Baltimore Sun*, April 21 and 26, 1938.


Lacrosse Sticks

Medical Field Kits
Object Entries, The Alan Mason Chesney Medical Archives, Material Culture and Fine Arts Catalog.
PROJECT CONTRIBUTORS

An Archaeology of Knowledge Team: Artist: Mark Dion; Installation Team Members: Drew Hamilton, Jana Weaver, Aron Williams, Dana Sherwood, and Kristen McWhatter (MICA ’12); Managing Curator, Jackie O’Regan, Curator of Cultural Properties, Sheridan Libraries; Emily Carambelas (JHU ’11), Project Registrar.

An Archaeology of Knowledge Field Guide: Student Authors: Genevieve Bandrowski (MICA ’12), Kirsten Gausch (JHU ’14), Ryan Bender (JHU ’15); Student Editor: Kirsten Gausch (JHU ’14); Editors: Emily Carambelas (JHU ’11), Earle Havens, William Kurrelmeyer Meyer of Rare Books & Manuscripts, Sheridan Libraries; Jackie O’Regan, Curator of Cultural Properties, Sheridan Libraries; Graphic Design: Andrew Walters (MICA12), Genevieve Bandrowski (MICA ’12).


Whiting School of Engineering: Department of Computer Science: Greg Hager, Professor and Chair; Department of Geography and Environmental Engineering: Peter Wilcock, Professor; Keith Ritchie, Lab Coordinator. Department of Mechanical Engineering: Louis Whitcomb, Professor and Director, Laboratory for Computational Sensing and Robotics. Civil Engineering: Nickolay Logvinovsky, Senior Instrument Designer. Marketing and Communication: Abigail Latte, Director. Facilities: Thomas Simmons, Project Manager.

Zanvyl Krieger School of Arts and Sciences: Department of Anthropology: Jane Guyer, Professor and Chair; Vini Meyers, Department Administrator. Archaeological Museum: Betsy M Bryan, Director; Sanchita Balachandran, Curator and Conservator; Natasha Jones, Museums Services Coordinator. Department of Biology: Cindy Holstein, Administrator; Barbara Birsnt, Administrative Secretary. Department of Chemistry: Boris Steinberg, Facility Service Supervisor. Charles Singleton Center for the Study of Pre-Modern Europe: Lawrence Principel, Director and Professor. Department of the History of Art: Lisa Delenardis, Term Professor; Elisabeth Schwinge, Graduate Student. Department of Physics and Astronomy: Daniel Reich, Professor and Chair; Brian Schriver, Facilities Services Coordinator; Pamela Carmen, Administrative Coordinator. Department of Earth and Planetary Science: Darryn Waugh, Professor and Chair; Bruce Marsh, Professor; Naomi Levin, Assistant Professor. Mind/Brain Institute: Steven Hsiao, Professor of Neuroscience. Program in Museums and Society: Elizabeth Rodini, Director and Teaching Professor; Jennifer Kingsley, Program Administrator and Lecturer. Will Kirk, Homewood Photography.

Johns Hopkins Medical Institutions: Alan Mason Chesney Medical Archives: Nancy McCall, Director and Archivist; Andrew Harrison, Cultural Properties Archivist and Reference Coordinator. Department of Art as Applied to Medicine: Gary Lees, Director and Chair; Cory Sandone, Associate Professor. Department of Radiology and Radiological Science: Bob W. Gayler, Associate Professor. Center for Functional Anatomy and Evolution: Christopher Ruff, Professor and Director; Kenneth Rose, Professor; Valarie DeLeon, Assistant Professor. Department of Anesthesiology and Critical Care Medicine: Constance Minor, Administrative Manager. Department of Biophysics and Biophysical Chemistry: Mario Arzel, Director and Professor; Teri Pennington, Administrator. Department of Otolaryngology: Brian Woodhead, Assistant Administrator. Department of Pharmacology and Molecular Sciences: Brenda Figueroa, Co-Administrator. Department of Neuroscience: Patrick Cornelison, Senior Research Service Analyst. Wilmer Eye Institute: Michael Pionruski, Library Coordinator.
