On March 11, 1871 Samuel D. Gross, M.D., the internationally celebrated surgeon and author, entreated fellow Jefferson alumni to "adorn the halls" with portraits of those who had "devoted their lives to the service of the school," and thus "inspire the pupil with ambition to excel in great and noble works." This clarion call to emulate European medical and scientific institutions by memorializing their great men was taken up almost immediately.

One hundred and twenty-five years later, Thomas Jefferson University is still securing portraits, accepting art donations and bequests, and exhibiting art works effectively. By manifesting an appreciation for the power of art to teach, inspire, and enlighten, the university continues to honor Gross's profound idea. The consciousness of succeeding generations of Jeffersonians, who undergo daily the intense pressures of professional study and practice, has been uplifted by an abundant display of visual arts.

Individual art objects considered collectively can construct a pictorial history of and describe the spirit of the institution. The Jefferson collection is diverse enough to trace a meaningful history of public portrait trends in late-nineteenth- and twentieth-century Philadelphia.
NEW HOSPITAL OF THE UNITED STATES ARMY.
Julie S. Berkowitz is the University Art Historian at Thomas Jefferson University. She is the author of *The College of Physicians of Philadelphia Portrait Catalogue.*

Front of Jacket:  
*The Gross Clinic*  
by Thomas Eakins

Back of Jacket:  
*Portrait of Dr. Benjamin H. Rand*  
by Thomas Eakins

Thomas Jefferson University  
ISBN 0-9674384-1-1
“ADORN THE HALLS”

History of the Art Collection
at Thomas Jefferson University

This book is dedicated to Dr. Frederick B. Wagner Jr.,
for his generosity in sharing an encyclopedic
knowledge of and passion for Jefferson history,
and for his collegial encouragement of my work.
The Gross Clinic on Stairway Landing, College Building (ca. 1940-60)
"Adorn the Halls"

History of the Art Collection at Thomas Jefferson University

Julie S. Berkowitz
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Thomas Jefferson University has a discerning appreciation of its artistic as well as scientific heritage. The university takes immense pride in its collection of painted and sculpted portraits, art works on paper, rare books, and decorative arts. These are on display throughout the campus in libraries, auditoriums, offices, conference areas, and reception rooms.

When the decision was made to sponsor a book about the history of the collection, it was readily apparent that an outside author would have to be found. Many at Jefferson knew the work of Julie Berkowitz, then a museum educator at the Philadelphia Museum of Art. She had recently written a fine catalogue on the portrait collection at the College of Physicians of Philadelphia.

We were not disappointed. Soon after her arrival at Jefferson she was searching an administrative storage room and serendipitously found the original medical college charter, an 1824 document that had mysteriously disappeared. Later she established that the torso of a marble Athena located in a hospital lobby had been sculpted in ancient Rome. Another exciting discovery was a rare collotype of The Gross Clinic inscribed by the artist Thomas Eakins to a Jefferson anatomy professor. Eventually she found hundreds of other objects, especially art works on paper.

Julie Berkowitz’s growing excitement about the extent of the collection and her determination to document and preserve the objects have been admired by her many colleagues. Through articles, lectures, exhibits, and participation on the university’s art committee, she has generously shared her knowledge with the Thomas Jefferson University family, and made us even more appreciative of the links between art and science and history.

Paul C. Brucker, M.D., President
Thomas Jefferson University
On March 11, 1871 Samuel D. Gross, M.D., the internationally celebrated surgeon and author, entreated fellow Jefferson alumni to "adorn the halls" with portraits of those who had "devoted their lives to the service of the school," and thus "inspire the pupil with ambition to excel in great and noble works." This clarion call to emulate European medical and scientific institutions by memorializing their great men was taken up almost immediately.

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Individual art objects considered collectively can construct a pictorial history of and describe the spirit of the institution, even though every
worthy individual is not represented by an image. The Jefferson collection is diverse enough to trace a meaningful history of public portrait trends in late-nineteenth- and twentieth-century Philadelphia.

Research on the collection was daunting because there was little standard documentation on art objects and artists. Therefore, I read virtually all historic and contemporary published materials (student yearbooks and alumni bulletins; college announcements and catalogues; and college, hospital, and library annual reports); and unpublished materials (minutes of meetings of the board of trustees, executive faculty, and alumni association; insurance lists, appraisals, and other financial records; conservation reports; and related correspondence).

By exploring both public spaces and obscure, private storage areas throughout the campus, sifting through the rich repository of then uncatalogued art works on paper in the university archives, and conducting interviews with “old-timers” and others, I was able to piece together the history of the collection. My work was abetted by the cooperation of dozens of Jefferson faculty and staff. I am grateful for the university’s patience while I assembled the materials into usable forms, and for the funds provided for documentary photography and object conservation.

My goals were to 1) show the unexpectedly wide range of art in a nonmuseum institution; 2) describe the evolution of Jefferson’s proprietary attitudes toward the art; 3) depict the stewardship of the celebrated Gross Clinic, and contribute new information about the painting’s history and Thomas Eakins’s relationships with the medical profession; 4) describe my research processes for the benefit of other students and scholars of art, medical, and Philadelphia history; and 5) encourage, by example, other historic public institutions to search their own corporate “attics” for forgotten or unrecognized art objects.

The writing of this book was concluded in January 1998. Regrettably, I could not include the most recent faculty portraits and other additions to the collection in the interim before publication.
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The Gross Clinic in the Eakins Gallery
The Collection as a Whole

Contents of the Collection

When I first arrived at Thomas Jefferson University in 1988 as a part-time consultant appointed to write a book about the art collection, I presumed that the objects would consist almost exclusively of portraits of the institution's celebrated faculty members painted or sculpted by local artists. A year later as the full-time university art historian with some preliminary research accomplished, I was determined to discover how and why the medical center had acquired such an unexpectedly diverse art collection created by a wide range of American and European artists.

By January 1998 Thomas Jefferson University's art collection included 284 paintings and forty-three sculptures. Eighty-five percent of the paintings and seventy-nine percent of the sculptures are portraits. The great majority of individual sitters are Jefferson physicians, although there are also portraits of European physicians as well as nonmedical figures. In addition there are several important medical group portraits. Other categories of paintings include landscapes, genre scenes, architecture, and some abstractions.

The vast majority of art works date from the last half of the nineteenth century to the present. The oldest by far is a full-length, marble statue of Athena whose torso was carved around the second century A.D.

An eclectic group of decorative arts includes antique American and European furniture; silver presentation cups and trays; gold, silver, and bronze medals and coins; gold-headed and carved canes; ivory-handled surgical instruments; gold and jewelled badges; antique oriental carpets and silk wall hangings; a collection of Chinese jade figures and animals; a stained glass window triptych; and some Russian, Middle Eastern, and European metal objects. With some notable exceptions, the majority of decorative arts date from the nineteenth and twentieth centuries.

A small but representative sample selected from over one thousand art works on paper includes original prints, drawings, and vintage photographs. Subjects range from portraits and caricatures of European and Jefferson individuals and groups to embellished military and medical certificates, and from images of Jefferson architecture to European cityscapes. This account of the art collection also includes about two dozen selections from the more than four thousand richly illustrated, rare medical books in the library's special collections.

Finally, many of Jefferson's historic and modern buildings that were designed by leading Philadelphia architects are described in the context of the chronological survey.

Who's Who among Artists at Jefferson

There are a total of 165 known and twenty-seven unidentified artists represented in Jefferson's collection of sculptures and paintings. Artists range from the internationally celebrated to those of local repute. With some striking modern exceptions, the most acclaimed artists created their works in the late nineteenth and first half of the twentieth century. Most exhibited frequently in museum exhibitions and world's fairs in America and abroad. Some taught at prominent American art schools or gave classes privately. Still others developed a favorable reputation through the celebrity of their portrait sitters, and/or their obliging compliance with their sitters' requirements.

Many of these artists are still admired today, and their works have entered the permanent collections of museums and attract vigorous bidding at auctions. There are also lesser-known portraitists whose works are rarely displayed in public any longer, but whose portraits are still greatly esteemed by their owners and descendants.

There are 105 known portrait painters in the collection, and over a third of them have contributed two or more works. There are also portraits by seventeen unidentified painters.

Among the Jefferson-related portrait painters, the earliest distinguished artist is Jacob Eichholtz whose
“grand manner” portraits of John Eberle, M.D. and his wife, Salome Eberle, were painted in 1827 and 1831, respectively. The outstanding mid-nineteenth-century painter is Thomas Sully whose romantic depiction of Thomas D. Mütter, M.D. was painted circa 1842.

The first artist to receive multiple commissions from Jefferson Medical College was Samuel B. Waugh. Though little known today, Waugh was a sought-after portraitist in the late nineteenth century and influential in the Philadelphia art establishment. Between 1872 and 1880 he was commissioned to paint five traditional, bust-length portraits of distinguished Jefferson faculty members, including Samuel D. Gross, M.D. A sixth Waugh portrait of the surgeon’s wife, Louisa Weissell Gross, was donated to Jefferson by a descendant in 1986.

Ever since Samuel B. Waugh produced his standard likenesses in the 1870s, numerous other fashionable artists have received multiple commissions from Jefferson faculty members. One concludes that the initial depictions were pleasing to the portrait sitters, their families, and the institution, and having “caught on” these artists secured successive commissions, until a newer artist supplanted them in popularity to start a fresh fashion.

Thomas Eakins, however, was an exception to the rule. He was younger than Waugh and far less successful in obtaining portrait commissions than Waugh and other rivals. Although the Jefferson collection includes two early portraits by Eakins—the 1874 portrait of Benjamin H. Rand, M.D. in his study and the celebrated 1875 portrait of Samuel D. Gross, M.D. in his surgical clinic—both were created at the artist’s own initiative. Only the portrait of William S. Forbes, M.D. was commissioned by the college, late in the artist’s career in 1905. Ironically, Waugh is considered merely competent today, while Eakins is viewed by many scholars as the preeminent American portraitist and a giant figure in American painting.

Other outstanding late-nineteenth-century and early-twentieth-century painters working in the grand manner include William Merritt Chase, Robert W. Vonnah, Adolphe Borie, and Bernard Uhle all of whom contributed single works; Julian Story who painted two portraits; and George W. Pettit who painted four (including two of Dr. Samuel W. Gross). Of this distinguished group, perhaps Chase is best remembered today, especially for his colorful life as artist, teacher, and socialite.

Other prominent artists who contributed similarly polished and refined portraits in the first three decades of the twentieth century are Henry R. Rittenberg with two paintings and a third attributed to him, and Hugh H. Breckenridge with two paintings. In the twenties and thirties Robert S. Susan painted two portraits, and William T. Thomson contributed eleven portraits of prominent Jefferson faculty, including three different interpretations of the famed surgeon John Chalmers DaCosta, M.D. Almost as numerous are the eight portraits painted by Benedict A. Osins in the 1930s, in addition to his three charcoal portrait drawings. The collection also includes four landscapes of rural Bucks County, Pennsylvania painted by Walter E. Baum.

Other artists whose works date from the 1930s and 1940s include Leopold G. Seyffert and Alice Kent Stoddard with two works each; Daniel Garber and illustrator Dean Cornwell with one each; and Lazar Raditz with two early works of 1911 and two from the 1930s. In the 1940s and early 1950s Cameron Burnside contributed five portraits of Jefferson faculty, a portrait of his wife, Irene, and a Jefferson Medical College Hospital operating scene. Maurice Molarsky painted three portraits between 1929 and 1947.

Prominent mid-twentieth-century artists include Sir Gerald F. Kelly, Gerald L. Brockhurst, and Julius T. Bloch with one work each, and John C. Johansen who provided six portraits in the 1950s. Roy C. Nuse painted four portraits in the forties and fifties, Roy F. Spreter painted two portraits in 1961, and Paul Froelich contributed a portrait in 1962. Favorled in the 1970s were Molly Guion with five portraits, and Furman J. Finck and José F. Marcote with two each. Between 1968 and 1983 Robert O. Skemp painted eleven portraits. The most favored painter in this period was Alden M. Wicks who completed seventeen portraits of Jefferson medical and nursing faculty members between 1959 and 1985.

Noted contemporary portraitists are James W. (“Bo”) Bartlett III, Ned Bittinger, Paul DuSold, Stephen S. Kennedy, Russell W. Recchion, Frank H. Mason, and Charles H. Cecil with one each; William A. Smith and Mark E. Skolsky with two each; Dean M. Larson with three; and Nelson Shanks with five. Dean L. Paules’s total of nineteen portraits has surpassed the previous record of Alden M. Wicks’s seventeen portraits, and Paules painted his works in an astonishing ten-year period.

Leading trends of the 1980s and 1990s are the formal, elegantly polished characterizations by Shanks, Bartlett, Skolsky, Kennedy, Bittinger, Cecil, and Recchion; the more informal, loosely brushed portrayals by Larson,
DuSold, Mason, and Smith; and the ultra-detailed, illusionistic likenesses by Paules.

Among the thirty-nine sculptors in Jefferson’s collection, eight are unidentified. Mid-nineteenth-century sculptors with national reputations include Horatio Stone, M.D. and George E. Ewing. Famous late-nineteenth-century and early-twentieth-century sculptors include William Ordway Partridge, Alexander Stirling Calder, Samuel A. Murray, and H. Daniel Webster. Best known today of this group is Calder whose standing, full-length bronze statue of Samuel D. Gross, M.D. located in the Scott Plaza was commissioned jointly by the Jefferson Medical College alumni association and the American Surgical Association in 1897.

Rudulph Evans was active in the first half of the twentieth century, and Agnes Yarnall in mid-century. Lloyd Lillie’s full-length bronze statue of Thomas Jefferson was originally created in 1975 and a special cast was made for Thomas Jefferson University in 1987. Henry W. Mitchell's cherished bronze monuments on the Jefferson campus include the Winged Ox of 1975 and the William W. Bodine Jr. Fountain (“The Otter Fountain”) of 1978-79.

Of all the sculptors, only Henry Mitchell and Samuel Murray have contributed two works. The collection also includes Joseph Obermeier’s three identical plaster busts of Samuel D. Gross, M.D., casts after a marble original located at the College of Physicians of Philadelphia.

Other nonportrait sculptors vary widely from the American artist John Rogers, whose popular, diminutive plaster groups like the Charity Patient were manufactured by the thousands, to the Italian Scipione Tadolini, whose neoclassical, marble figure of the Greek Slave is conceived on a monumental scale.

Geographical distribution of artists is another factor in the profile of a collection. Philadelphia has been an artistic center for fine arts and crafts since the eighteenth century. Even today the city supports four major professional art schools including the country’s oldest, the Pennsylvania Academy of the Fine Arts, founded in 1804. Therefore, one might expect the great majority of portrait sitters, as well as other art donors, to have patronized Philadelphia artists.

However, the statistics are surprising. Only about half the painters represented in the art collection forged their careers in Philadelphia, whether they created portraits of Jefferson-related sitters or contributed any other subject. The number drops to forty percent in the case of sculptors.

There were always Philadelphians, including some represented in the Jefferson collection, who preferred the cachet of selecting a notable portrait artist from New York or occasionally other cities. This was especially true in the late nineteenth and early twentieth centuries. Furthermore, several portrait sitters in recent decades have utilized the services of portrait consultants, agents for artists residing in several cities.

Also, it should be remembered that many of the portraits and other paintings and sculptures did not emanate from the university, but were gifts or bequests from alumni and other donors living in other cities or from local residents who had acquired works created elsewhere.

In addition to American artists, the collection includes several donations of European portrait and nonportrait art works. The best-known foreign artists are the English portrait painters Sir Gerald F. Kelly and Gerald L. Brockhurst; French sculptors Paul Dubois and Jean-Baptiste Pigalle; and Italian sculptor Scipione Tadolini.

Another surprising feature about the collection is the relatively large number of women portrait artists, most of whom were from Philadelphia. Seventeen percent of the known portrait painters and eight percent of the known portrait sculptors are female. With the notable exception of Susan Macdowell Eakins (1851-1938) and a few contemporary twentieth-century artists, most women represented in the Jefferson collection forged their careers around the middle of the twentieth century, including painters Alice Kent Stoddard and Agnes Allen, and sculptor Agnes Yarnall.

Four artist-physicians with art works in the collection include the professional sculptor Horatio Stone, M.D., and Jeffersonians Robert M. Lukens, M.D., Martin E. Rehfuss, M.D., and Hobart A. Reimann, M.D. Unfortunately, the collection contains no examples by other Jefferson physicians who were also accomplished amateur artists: Drs. Chevalier Jackson, John H. Gibbon Jr., Thaddeus L. Montgomery, and Solomon Solis-Cohen.


Well known European illustrators of medical books
from the sixteenth through the eighteenth centuries include Albrecht Dürer, Hans Burgkmair the Elder, Jost Amman, Jan Wandelaar, and Jan Stephan van Calcar.

**Introduction to the Survey of Paintings and Sculptures**

It is instructive to highlight the general characteristics of the painting and sculpture collection before the detailed individual entries that follow. Two basic questions regarding iconography will be explored. First, do the portraits depict actual scholarly or medical motifs to distinguish them from contemporary generic portraits of business, society, or other professional people? Second, do the portraits and scenes with visual references to the academic position or working environment of their subjects include specific Jefferson settings and/or materials?

Allowing for the changes in prevailing taste and styles over the last 125 years, there were other factors to be considered before drawing conclusions about the iconography of the Jefferson collection. Portraits intended for public display are often more formal and didactic in conception, style, and mood than private portraits. Specifics about pose, length of figure, costume, background, attributes, and dimensions are negotiated among the interested parties: sitter, artist, and institution. Decisions are often dependent upon funds available, availability of subject and artist for sittings, impending deadlines for portrait presentation, intended installation location, and of course, personality and character of the subject.

Generally speaking, because of their medium and support paintings have greater potential than sculptures for extensive descriptive material. Depending on the circumstances of the commission and the taste and requirements of the sitter, an artist can include an almost unlimited number of attributes and/or costume elements that describe the sitter’s occupation or character. A painter can potentially place his subject in a room or setting that suggests his profession or rank. A painter can depict the subject either “posing” or actively engaged in his work or other activity.

Portrait subjects wearing conservative business attire can suggest their station in life through the cut and style of the clothing, and details like wrist watches or watch fobs, club crests, shirt or necktie jewelry, and rings, but these elements alone give no hint of their occupations.

In contrast, ceremonial academic robes allude to the professorial rank of their sitters, and white medical coats or nursing uniforms state the profession of their sitters quite specifically.

**Painting Survey: Characteristics of Individual Subjects and their Portraits**

The vast majority of portraits in the Jefferson collection depict subjects who lived during the period represented by the existence of the institution, and many portraits of earlier sitters were posthumous works created during this same time period.

There are multiple painted portraits of eleven important subjects closely related to the history of Jefferson Medical College, including four each of Drs. Samuel D. Gross and John C. DaCosta; two each of Drs. Samuel W. Gross, Willis F. Manges, Thomas McCrae, Randle C. Rosenberger, Charles M. Gruber, and Robert L. Brent; and two each of trustees William Potter, Alba B. Johnson, and Daniel Baugh. There are also three portraits of the institution’s namesake, Thomas Jefferson.

The following twelve sitters are rendered in both painted and sculpted images: Jefferson physicians and/or alumni Drs. George McClellan, Joseph Pancoast, Samuel D. Gross, Silas Weir Mitchell, Chevalier Jackson, Ross V. Patterson, Martin E. Rehfuss, and Joseph S. Gonnella; as well as Louis Pasteur, William Harvey, Thomas Jefferson, and Mary R. Cardeza, a Jefferson benefactor.

The overwhelming majority of the Jefferson-related, individual portrait sitters have received advanced academic training. Seventy-five percent have earned M.D. or Sc.D. degrees; another eight percent have earned Ph.D. degrees; and three percent have earned combined M.D./Ph.D. or M.D./Sc.D. degrees. The Reverend Ezra Stiles Ely, an early benefactor of the college, earned a Doctor of Divinity degree, and “Father Doctor” Edward C. Bradley is a Jesuit priest as well as a medical doctor. A few other Jefferson sitters have earned R.N. degrees and/or master’s degrees in education and library science. The preceding list does not include numerous portrait subjects who have been awarded honorary degrees.

There are three physicians and three nurses included among the fifteen Jefferson-related female portrait subjects. Other women sitters include Jefferson benefactors, women’s board members, wives of trustees and
physicians, and the wife of an artist.

The Jefferson collection includes dual portraits of many related sitters, including the following married couples: Dr. and Mrs. Samuel D. Gross, Dr. and Mrs. John Eberle, Dr. and Mrs. Edward L. Bauer, and Dr. and Mrs. Robert L. Brent; as well as trustee Percival E. Foerderer and Mrs. Foerderer.


An unusual pair of related sitters is Katherine Ashman Howell depicted in an oil painting as an engaging young child, and Katherine Ashman Veech Howell, her captivating mother depicted in a pastel. Although not previously associated with Thomas Jefferson University, the former became a Jefferson benefactor in 1990, and both paintings were included in her generous bequest.

Ninety-three percent of the total number of individual portrait sitters have associations with Thomas Jefferson University, as members of the medical, administrative, trustee, or volunteer staffs, as benefactors, or as their spouses. Almost half of the Jeffersonians are alumni of the medical college or nursing school. The positions and medical specialties of faculty portrait subjects are fairly evenly distributed among the various clinical fields and basic sciences.

Important non-Jefferson painting subjects include modern copies after celebrated oil originals, such as the Anatomy Lesson of Dr. Tulp by Rembrandt van Rijn and Andreas Vesalius Dissecting by Edouard-J.-C. Hamman. The collection also includes a copy after an important portrait of Benjamin Franklin by Joseph Siffred Duplessis, and copies after three celebrated portraits of Thomas Jefferson by Gilbert Stuart, Charles Willson Peale, and Rembrandt Peale.

Of the individual portraits of Jeffersonians, forty-three percent are bust or half length, fifty-two percent are two-thirds or three-quarters length, and five percent are full length. Fifty-seven percent of male Jefferson sitters wear business suits; another seven percent wear more informal attire ranging from sport jackets and slacks, to bare shirtsleeves, to a velvet lounging jacket. One sitter wears clerical garb and another wears a military uniform.

Close to one-third of the male sitters are garbed in scholarly or medical attire: nineteen percent wear academic robes and ten percent wear white lab coats. Another sits wears a surgical scrub suit, and two others combine a lab coat over a scrub suit. Gregory C. Kane, M.D. is shown wearing a white medical coat and examining a patient. The most uncommon depiction is the portrait of surgeon Herbert E. Cohn, M.D. in which the central figure of Dr. Cohn wearing business attire is surrounded by vignettes showing him at work dressed variously in a surgical scrub suit or white medical coat.

The women physicians and nurses are attired in tailored daytime dresses or suits, except one who wears a nursing uniform. Two-thirds of the nonprofessional women sitters wear day dresses or suits, while the remainder wear evening attire. Many of the latter costumes are accessorized with jewelry, fans, gloves, shawls, hair ornaments, or hats. The most flamboyantly dressed is Irene Burnside, wife of artist Cameron Burnside, even though she wears daytime apparel.

The portrait of Clara Melville, R.N., directress of nurses from 1915 to 1937, demonstrates how a costume can affirm the sitter’s personality. Nurse Melville’s starched uniform and cap, combined with her rigid posture and sober expression, render her appearance so formidable that the artist has softened the effect by adding a vase of flowers on a nearby table.

More than sixty percent of the portraits employ either atmospheric backgrounds alone (the dark or neutral tones that suggest the immediate space surrounding the sitter), or a depiction of the sitter’s chair, table, desk, or bookcase added to the atmospheric background. Several others employ background drapery alone or drapery with furniture or columns for a similar effect. About one-fifth deepen the space by suggesting a generic office or study with furniture or at least a partial view of a panelled wall or wallpaper along with furniture. Three portraits are situated outdoors and several include views toward a distant landscape.

Often the sitter’s occupation can be inferred even when the background is nonspecific. For example, in three-fifths of the portraits with atmospheric or drapery backgrounds their sitters wear an academic gown trimmed in green velvet (which signifies an M.D. degree) or a white doctor’s coat (often with the subject’s name and department embroidered on the pocket), thus establishing them as professors or physician-scientists.
In many other portraits with atmospheric backgrounds and furniture and in which subjects are garbed in business suits, medical objects such as legible medical textbook titles, stethoscopes, microscopes, test tubes, or X-rays are seen. Less obvious are examples where the sitters wear jewelry with the university or medical college insignia or lapel pins of Alpha Omega Alpha, the medical honor society. A few other portraits show a plaque with the university logo, an architectural rendering of a Jefferson building, or an inscription naming the institution.

Numerous portraits with atmospheric or generic office backgrounds suggest the scholarly pursuits of their sitters in a more general way by scattering on desk or tabletops objects such as books, pamphlets, papers, writing materials, files, certificates, legal documents, maps, globes, computers, or slide projectors. The implication of scholarly or intellectual pursuits is also achieved in multiple portraits by the presence of reading glasses held in the hand or in jacket pockets, or by cigarettes, cigars, and especially pipes. The presence of smoking materials to suggest contemplation was once a prevalent artistic device (before the Surgeon General’s report on the hazards of smoking).

A special message is intended in those historical portraits which include classical columns. Columns are a traditional artistic device denoting “the measure of man” and alluding to classical erudition, moral rectitude, and elevated social rank. Usually the symbolic columns are accompanied by swags of drapery, curtains, and/or “high style” furniture, suggesting the high social status of the sitter.

The “grand manner” pendant portraits of Dr. and Mrs. Eberle incorporate several of these devices. Both sitters are fashionably dressed and situated in a room with elegant furniture, drapery, and a column, and a view toward a distant landscape. Most likely the view is generic, but it implies land ownership and wealth.

Close to one-quarter of individual portrait sitters are shown actually at work or at least posing in their working environment with appropriate materials nearby. In descending order of frequency the subjects are shown reading, writing or performing other desk work, lecturing, performing laboratory work, interpreting X-rays, and in various clinical activities such as operating, examining a patient, and in the case of Chevalier Jackson, M.D., examining a foreign object removed from a patient’s tracheobronchial tubes.

Some interesting examples combine several of the above elements. Depicted in their white doctor coats are Edward H. McGehee, M.D. posed in his patient examining room which contains a stethoscope, otoscope, ophthalmoscope, and a sphygmomanometer; and Emanuel Rubin, M.D. seated in his office which displays some antique microscopes from his own collection and an image from the celebrated Fabrica of Andreas Vesalius, the great sixteenth-century anatomist and author. In contrast, Richard G. Berry, M.D. is informally garbed in rolled-up shirtsleeves, but he poses in his neuropathology laboratory displaying human brain specimens on a tray and in jars, awaiting examination and photography.

Many portraits of professors lecturing contain legible scientific formulas or anatomical diagrams, usually in the form of charts or blackboard drawings and text. The most unusual portrait that includes a legible book or journal title is Dean Paules’s portrait of Joseph S. Gonnella, M.D.: the dean holds a copy of Dr. Frederick B. Wagner Jr.’s history book of 1989, Thomas Jefferson University: Tradition and Heritage, on whose cover The Gross Clinic is faithfully reproduced in miniature. Several protagonists from The Gross Clinic are also symbolically present in Charles H. Cecil’s recent portrait of Francis E. Rosato, M.D., the Samuel D. Gross Professor of Surgery.

Almost one-tenth of individual portraits depict specific Jefferson locations including X-ray rooms, lecture rooms, laboratories, and examining rooms. In the recently acquired pendant portraits of Dr. and Mrs. Robert L. Brent each subject poses in the morning room of the A. I. duPont mansion at the Wilmington campus of the duPont Institute children’s hospital.

Examples of other unique Jefferson material can be found in the portrait of Joe Henry Coley, M.D. by Dean Paules which includes a framed reproduction of the facade of the Daniel Baugh Institute of Anatomy, a pastel painting by Hobart Reimann, M.D.; the portrait of President Lewis W. Bluemle Jr., M.D., by Nelson Shanks which includes a small model of the life-sized bronze sculpture of Thomas Jefferson by Lloyd Lillie; and the portrait of Joseph F. Rodgers, M.D. by Dean Paules which includes a framed reproduction of the entrance of the College Building, an oil painting by Ben Eisenstat.

Six nonportrait paintings related to Jefferson Medical College include two architectural subjects, three clinical scenes, and one historical pastiche of Jefferson Hospital nursing uniforms. These art works are a further indication of the institution’s consciousness of its history as expressed in the visual arts.
Survey of Group Portraits

Group portraits present different objectives and challenges to both artists and sitters. Often these works use architecture or landscape to describe the setting more completely than do individual portraits, and they manifest meaningful interaction and communication among the figures.

_The Gross Clinic_ is by far the most complex and largest of the twelve group portraits, measuring ninety-six inches high by seventy-eight inches wide. It is also the most descriptive of the medical activity being performed, with Dr. Gross and his surgical team of assistants being observed by dozens of students seated above the operating arena. The amphitheater depicted by Thomas Eakins is the only extant visual record of the upper lecture room of Medical Hall which was used from 1828 until 1877 when the “pit” was transferred to the newly opened hospital.

The majority of other group portraits in Jefferson’s collection are from the similar genre of a professor teaching. Most often the setting is an amphitheater, sometimes the students are visible, and occasionally assistants or a patient is included.

In contrast with _The Gross Clinic_, Eakins’s portrait of William S. Forbes, M.D. moves the protagonist to the foreground, reduces the number of students, and makes the architectural space shallower. Dr. Forbes is shown lecturing on anatomy in an amphitheater used from 1877 to 1922 in the first detached Jefferson Medical College Hospital. A similar viewpoint is depicted in Cameron Burnside’s portrait of Hobart A. Reimann, M.D., teaching in Jefferson’s third clinical amphitheater in the Thompson Annex, used from 1924 to 1966. Here the professor stands at a lectern in the foreground and an assistant leans against the curving amphitheater wall below rows of students.

Variations of professors teaching in the amphitheater in the presence of students include Alden M. Wicks’s depiction of Bernard J. Alpers, M.D. lecturing next to a blackboard; Benedict A. Osnis’s portrait of Thomas McCrae, M.D. standing at the head of a patient’s bed; and Richard B. Farley’s portrait of John C. DaCosta, M.D. sitting next to an assistant. In Roy C. Nuse’s classroom portrait of George A. Ulrich, M.D. the obstetrician stands at a lectern in front of an anatomical chart of a female pelvis, and a nurse walks across the lecture room behind him. No students are visible here.

The instruction scene moves outdoors in Dean Comwell’s _Osler at Old Blockley_. In a dappled sunlit park adjacent to the former city hospital, Dr. William Osler discusses a patient’s condition with young physicians while other patients are seen nearby convalescing in the fresh air.

Two other group scenes include Woiciech von Kos-sak’s _Mary Cardeza as a Nurse_, in which the uniformed young American nurse attends a wounded soldier in a field hospital during World War I; and Lazar Raditz’s formal and elegant society portrait of Daniel Baugh posing with his two young grandsons.

**Sculpture Survey: Characteristics of the Works**

When compared with paintings, the Jefferson sculpture collection is unexpectedly diverse with regard to age, media, and subject, even though it represents only fourteen percent of the total collection. All works are sculpted in the round except for five bas-reliefs. More than half of the forty-three works date between 1850 and 1925, a period when representational portrait sculpture was very popular in America.

Sculptures range in size and media from two diminutive plaster or bronze figurative groups and a small bronze full-length portrait, to six monumental bronze or marble, full-length, life-sized statues. The remainder of the sculpted portraits are bust length or head and shoulders. Five of the twenty different portrait sitters are represented by more than one sculpture: Samuel D. Gross, M.D. (five), George McClellan, M.D. (three), Chevalier Jackson, M.D. (two), and Hippocrates (two); there are also three freestanding sculptures and two architectural reliefs of Thomas Jefferson.

Among the nonportrait sculptures are an allegorical World War I relief, two bronze monuments depicting animals, and an expansive wood, steel, and enamel abstraction.

The vast majority of portrait subjects are physicians. Of this group more than half are Jefferson Medical College alumni, and more than half have been associated with the college as faculty members, deans, or benefactors. The most famous of the earlier portrait subjects are Joseph Pancoast and Samuel D. Gross, both surgeons and anatomists; J. Marion Sims, the “Father of American Gynecology”; S. Weir Mitchell, pioneer neurologist and novelist; and Carlos Finlay, discoverer of the yellow fever vector.

The only female portrait subjects are Mary Cardeza and an unidentified Jamaican woman. Other non-Jeffersonians include Hippocrates, William Harvey,
Louis Pasteur, and ironically, President Thomas Jefferson.

Besides the authentically ancient statue of Athena, several other sculptures are in an antique mode. The Greek Slave is a nineteenth-century marble, semi-nude figure in chains whose generic pose stems from Greek and Roman statues of Aphrodite and Venus. Direct modern copies of famous ancient art works are Hippocrates and the Spinario (or “Thorn Extractor”). The statue of Mercury also harkens back to an antique subject.

When modern subjects are garbed in the drapery folds of togas, such as the busts of Samuel D. Gross, M.D. by Joseph Obermeier and Thomas Jefferson by Rudolph Evans, and the commemorative World War I bas-relief figure by Doyle, the attire suggests lofty and idealized associations with past civic great events and worthy individuals. Another example of an ancient motif is Carl Conrad’s coin-like, bas-relief portrait of Abraham Coles, M.D., featuring a swag of laurel leaves below the subject’s head.

In contrast, several other subjects such as Mary Cardeza and physicians William Harvey, George McClellan, J. Marion Sims, Joseph Pancoast, and Ross V. Patterson are depicted with chest area too minimal to indicate any detail of costume or decoration. Likewise when subjects are attired in contemporary street clothes, like Carlos Finlay, the costume gives no hint of their profession.

There are several sculptures that include scholarly or specifically medical references. Two busts of physicians wearing academic robes are S. Weir Mitchell, M.D. by William Ordway Partridge and James C. Wilson, M.D. by Samuel A. Murray. In Dr. Chevalier Jackson’s bust by Maurine Ligon the subject wears an operating gown and hat, and a mask hanging from his neck. In Samuel D. Gross’s day surgeons operated in their street clothes, as shown in Alexander Calder’s life-sized bronze statue, but here Gross holds a scalpel exactly as in the Eakins portrait.

Two other portraits with medical references include the busts of Ross V. Patterson, M.D. by Giuseppe Donatoo with a caduceus carved on the base, and that of Francis X. Dercum, M.D. by Carl A. Heber with a quotation from his own medical writing inscribed on the base.

The only sculpture that refers to a specific Jefferson setting with doctors at work is a small diorama of The Gross Clinic, a visual aid in three dimensions to elucidate to Eakins Gallery visitors the foreshortened posture of the painting’s patient, and the relative positions of the assisting surgeons around the operating table. A generic medical scene is John Rogers’s Charity Patient which depicts an elderly physician preparing some medicine for a poor young mother holding a sick infant.

Impetus for and Momentum in Collecting Art, 1870-1930

Although Jefferson Medical College was founded in 1824, a chronological survey of existing art works and a careful reading of internal documents indicate that no acquisitions were made in its initial half-century. The first stated policy for collecting portrait art was recorded in 1871. Significantly, the impetus came from one of Jefferson’s most illustrious faculty members, Samuel D. Gross, M.D., the internationally celebrated surgeon, anatomist, teacher, author, and administrator.

The occasion used to introduce an art policy occurred on March 11, 1871 at the first anniversary commemorating the founding of the Jefferson Medical College alumni association. As founder and president, Dr. Gross delivered a stirring address describing his ideal of a great American medical school “far in advance of anything we have at present in this country.”

Acknowledging that some of his far-reaching reforms could only be achieved through action of a congress of leading American medical schools, Gross listed more immediately attainable goals, the last of which was an earnest plea to learn the history of the college. He contrasted the absence of portraits and statues of great men in most American learned institutions with the presence in European schools of such “memorials of the dead as among the proudest trophies of art, adorning the halls of the academy and university, the amphitheater of the medical school, and the vestibule of the hospital, recalling the features of illustrious teachers, and inspiring the pupil with ambition to excel in great and noble works.” He implored the alumni association to “adorn the College with memorials of this kind.”

He made strikingly similar remarks in his autobiography, recounting an experience at a dinner of the British Medical Association held in the hall of Christ Church College, Oxford University, in 1868. In response to a toast complimenting the American delegation, Gross said, “I felt... as if every portrait in the large and majestic room were watching me and saying, ‘Hear! hear! hear!’ and felt as if ten centuries were looking down upon that grand and learned assembly.”
deplored the fact that Philadelphia, so distinguished for its scientific, charitable, and literary institutions, lacked such inspiring monuments.

Primary and secondary sources attest to the alumni association’s rapid response to Gross’s entreaty. The minutes of an April 16, 1875 meeting of its executive committee stated that Dr. Samuel W. Gross moved to appoint a committee to “confer with the families of the earlier professors of the College with a view of procuring their portraits.” In subsequent meetings in 1876 “progress” was reported by the new Committee on Portraits of Earlier Professors. By then the college had acquired the Samuel B. Waugh oil portraits of Drs. Joseph Pancoast, Robley Dunglison, and Samuel D. Gross.

Minutes of the 1880s describe the embryonic beginnings of new portrait traditions. On October 19, 1882 a committee of three was appointed to procure busts of Professors Joseph Pancoast, M.D. and Samuel D. Gross, M.D. and “to see what steps are necessary for their deposit in the amphitheater of the College.” On February 19, 1883 it was resolved that the Committee on Busts be continued and instructed to invite Gross, still president of the alumni association, to present the bust of the late Professor Pancoast to the trustees of the college on graduation day the following April.

In a history of Jefferson Medical College written in 1904 by alumnus George M. Gould, M.D., the author stated that soon after the completion of the 1877 hospital, “friends of the institution began the commendable work of adorning the walls with gifts of paintings, portraits, busts and other desirable decorations...of interesting historical significance or a memorial to some prominent character in the life of the College.” He singled out the marble busts of J. Marion Sims, M.D. and George McClellan, M.D. (founder of the college) which overlooked the arena of the clinical amphitheater; and eight oil portraits, some of which were moved from the hospital to Medical Hall, the new Jefferson Medical College Building which opened in 1898.

Gould added that “hundreds of portraits” (probably an exaggerated number of works that were predominantly prints and photographs) and other interior adornments and furnishings were acquired directly and indirectly through the alumni association. They were placed in the halls, offices, reception rooms, library, classrooms, and “even remote corners” of the hospital, laboratory, and Medical Hall.

Minutes of the March 28, 1910 board of trustees meeting stated that appreciation of the faculty should be sent to trustee Daniel Baugh and Dr. H. R. M. Landis for their loyalty and generosity in presenting to the college the “very excellent collection of likenesses” of faculty and distinguished alumni. Most likely trustee Baugh and alumnus Landis were members of a committee that handled portrait acceptances and installations.

By 1915, the college’s collection of twenty-four oil portraits was of sufficient interest to be the subject of a ten-page article by librarian Charles Frankenberger in the November 1915 Jeffersonian, a monthly student publication. Frankenberger praised the “fine and valuable” collection as a whole: “Not only are these paintings interesting to the medical profession, and especially to Jefferson Alumni and students, because of their subjects, but to the world of art as well, for their artistic excellence.” Paraphrasing Dr. Samuel D. Gross, he continued, “The presence of these paintings constitutes a reminder of past achievements and in them is to be found a stimulus to endeavor on the part of the students.”

Frankenberger mentioned that during the previous summer the entire collection was completely “renovated” by an expert restorer, T. H. Stevenson, who had studied his craft in London and worked on collections at prestigious institutions in Philadelphia and Washington, D.C. It was Mr. Stevenson who described the portraits in the article and who made mostly laudatory or occasionally disparaging comments about their quality. The paintings were esteemed enough to inaugurate a conservation program, but unfortunately no records exist detailing the actual treatments.

The January 1916 Jeffersonian referred to Frankenberger’s article and explained that it was written at the behest of Dean Ross V. Patterson, M.D. The dean felt that “the artistic value and excellence of the collection of paintings in the possession of the College possibly has not been fully appreciated before.” The paintings mentioned were located in the library, lecture rooms, and trustees’ room.

In 1930 the trustees approved a formal resolution establishing guidelines for the acceptance, quality, and display of oil portraits. The minutes of November 17, 1930 stated:

WHEREAS, the Jefferson Medical College of Philadelphia has a collection of portraits of distinguished artistic merit, the display of which may be properly considered as an inspiration to students, Faculty and guests using the building, and

WHEREAS, it is of great importance that the quality of the collection as a whole, and the individual pictures
in the collection be not impaired by overcrowding or by the hanging of inferior portraits, NOW THEREFORE BE IT

RESOLVED that it is the view of the Board of Trustees that except in unusual circumstances the only portraits to be accepted by Jefferson should be portraits of members living or dead of either the Faculty or of the Board of Trustees, and

FURTHER RESOLVED, that no portrait shall be accepted unless in the opinion of the Board of Trustees its quality as a work of art is consistent with the quality of the paintings now owned and hung.

In addition to thirty-nine oil paintings the collection also included two pastel portraits in 1930. A striking omission from the trustees' resolution regarding "works of art" is any mention of sculpture, only "portraits," "pictures," or "paintings." By 1930 Jefferson also owned eighteen sculpted busts or full-length figures, three bas-reliefs, and two architectural rondels.

An explanation of this attitude may be that during some historical periods painting has been considered a "higher" medium than sculpture in the hierarchy of art media. Ironically, though, in the late nineteenth and early twentieth centuries, portrait busts were very popular, and large-scale public sculptural monuments were still being erected in many cities to the acclaim of critics and the general public.

**Institutional Responsibility for Art, 1930 to the Present**

Scanty surviving records indicate that probably the dean's office, the hospital, and the art/archives committees of the alumni association and the trustees all had some responsibility for the art collection through the 1940s. Inevitably, overlapping and lack of coordination occurred.

Therefore, in 1950 board president Vice Admiral James L. Kauffman appointed the library committee of the executive faculty to take on the responsibility for decorating, lighting, and arranging portraits in the College Building's auditorium, McClellan Hall. Minutes from 1952 and 1953 show increased responsibility for surveying the total collection and then rehanging portraits among the various buildings, thereby avoiding any "hard feelings among partisans, families and friends" as a result of the reshuffling. This committee also coordinated with the alumni association in planning the portrait presentations and for portrait exhibitions of faculty members during commencement week.

Despite effective supervision of art activities under the chairmanship of Dr. Thaddeus L. Montgomery, library committee minutes expressed discomfiture with spending library funds for these art projects and with differences of opinion regarding the hanging of new portraits. As early as September 29, 1952 the committee asked to be relieved of its portrait responsibilities as "probably not an integral part of its duties."

At the May 25, 1953 meeting of the college's executive faculty, Professor Kenneth Goodner, Ph.D. submitted a resolution to create a special committee to exert better control over art policies regarding choice of portrait subjects, artists, and acceptability standards. This was prompted by a recently presented portrait which had aroused considerable negative criticism. The resolution was approved, and the first executive faculty portrait committee included the chairman, Dean George A. Bennett, M.D., and faculty members Drs. Goodner, J. Earl Thomas, and William H. Perkins. Subsequent chairmen were Drs. Perkins, John B. Montgomery, Peter A. Herbut, and Andrew J. Ramsay.

By 1959 the collection had expanded to ninety-nine portraits and the new portrait committee had undertaken the manufacture of bronze plaques with information about the subjects, and occasionally, the artists, to accompany the pictures. Chairman Perkins decried the present arrangement in McClellan Hall as "atrociously bad."

Instead, he decided that portraits of living teachers should be hung in lecture rooms, while portraits of founders, trustees, deans, and deceased faculty members should be hung in McClellan Hall. He added, *sotto voce*, that "less well done or less important personages could be removed to the vault." He added that "no art gallery hangs all of its possessions and that is what vaults are for."

Minutes and correspondence show that the portrait subcommittee functioned smoothly throughout its existence until the final meeting of the executive faculty on June 3, 1969. The committee had paid particular attention to matters of insurance, conservation, and approval for selection of artists and finished portraits.

In July 1969 Jefferson Medical College became one of four components of the newly formed Thomas Jefferson University. Art responsibilities were taken over by the committee on academic protocol of the executive faculty. The new committee chairman was Dr. Andrew J. Ramsay, an accomplished photographer who had introduced an audiovisual center in the department of anatomy, and was responsible for the first photo-
graphic survey of the art collection.

In 1971 President Herbut decided that matters of art were still too decentralized and should be made the business of the entire university, so he created the Thomas Jefferson University committee on art "to be responsible to the president." Its first chairman was Dr. Ramsay. The chairmanship passed to Robert J. Mandle, Ph.D. in 1972 and Russell W. Schaedler, M.D. in 1986. President Lewis W. Bluemle Jr., M.D. and his successor Paul C. Brucker, M.D. have been members of the committee, along with other members representing the medical and corporate staffs.

Since 1971 the art committee has continued to monitor all art matters at the university, sometimes coordinating with the art committees of the Jefferson Medical College senior class and the alumni association. In 1983 President Bluemle created a new committee "charged to set and apply standards for additions" to the collection, for maintaining both the high quality of the art work and appropriate worthiness of the portrait sitter. Chaired by Burton L. Wellenbach, M.D., the university committee on portrait standards functions as an "independent but coordinated arm of the university committee on art."

In the ebb and flow of art committee deliberations, some concerns seem eternal. Contemporary art committees still wrestle with similar issues that were addressed in the trustees' resolution of 1930: criteria for selection of portrait subjects, standards for quality of portraits, and appropriateness of hanging locations. Other ongoing concerns of the committee include conservation, security, climate control, and lighting, as well as the consideration of requests for loans of art works. A contemporary issue centers around the rights and reproduction of Jefferson art works on the Internet, World Wide Web, and CD-ROMs, a concern and challenge shared by all art institutions.

Responsibilities for the art collection extend beyond the acquisition and display of portraits. The university art historian coordinates fine arts appraisals, conservation, and photography of the collection, supervises loans to and from major museums, aids in accepting donations and bequests of art works, manages the sale of reproduction rights and photographic materials to medical and art publishers, and performs other curatorial, registration, and business-related matters in coordination with the university's legal, development, insurance, and finance departments, as well as the art committee. Other duties performed by the art historian are creating and managing centralized artist and object paper files and a computer collection management database; and writing articles and delivering slide lectures and gallery talks about the Jefferson art collection.

Fine Arts Insurance, and the Concept of One-of-a-Kind

Another indication of an institution's appreciation of art assets is its attitude toward fine arts insurance. Such insurance records can reveal valuable information about a collection that was not formally documented according to even minimal museum standards until recently. The earliest extant records at Jefferson Medical College date from December 1929: a three-way correspondence between Dean Ross V. Patterson, M.D., Board Chairman Robert P. Hooper, and Henry M. Gratz, President of the Girard Fire and Marine Insurance Company.

Patterson noted that there were thirty-seven paintings in the College Building and two in the Daniel Baugh Institute of Anatomy Building. All had been "placed in the hands of Edward Side [a hospital administrator] and put in first-class order at an expense of Five Thousand Dollars," i.e. restored, and returned to the library, corridors, and elsewhere in the College Building.

Mr. Side was asked to estimate the value of each painting in order to prepare an itemized schedule. In addition to the appraisal, the insurance company requested information on the title, artist, date acquired, and value paid, whenever possible. Unfortunately, this useful art list has not been located.

One letter inquired whether the paintings should be protected from "ordinary damage," adding, "We have had some trouble of this kind, when some one maliciously slashed one of the pictures with a knife." The collection was soon insured against fire, theft, water, and "all other damage."

Although the dean readily agreed to the necessity for insurance, he wanted to keep costs down, noting that all portraits had been given to the institution and represented "no investments whatever on its part. Their value is entirely historical and sentimental. They cannot be replaced if destroyed." He contrasted Jefferson's position with that of a picture dealer or art collector who would suffer an actual monetary loss from destruction of his art works and also loss of potential profit from sales.

In a curious contradiction he later advised that the
collection be photographed, saying, "in the event of the destruction or loss of any one of the pictures, a painter could make some sort of reproduction which would satisfy the sentimental requirements." This thought ignores the historical or real artistic value of the original painting by suggesting that it could be replaced by a secondhand copy. It shows that above all he valued the likeness of the portrait subject over the uniqueness of the original work of art. One wonders whether this was a prevailing view among nonmuseum institutions with art collections.

Interestingly, Patterson singled out only five portraits that "might be considered works of art—the Eakins paintings, the Van Dyke [sic], and the Sully." His admiration for the three Eakins portraits is understandably well-advised. The portrait head of Thomas D. Mütter, M.D. by Thomas Sully is a charming picture, though of modest scale. However, the so-called portrait of William Harvey allegedly painted by Anthony Van Dyck was sorely misattributed, as the painting neither resembles known portraits of Harvey nor even approaches the style of Van Dyck. Here the donor’s claim of subject and artist was apparently accepted by the institution without seeking a concurring opinion from any art scholar.

The dean's knowledge of art was misinformed in another way. In assessing the worthwhile portraits, he ignored excellent paintings by other artists with national and international reputations, such as William Merritt Chase, Robert W. Vonnoh, Adolphe Borie, Hugh H. Breckenridge, Lazar Raditz, Bernard Uhle, and others. The dean, too, overlooked all the sculptures as valuable works of art.

The oil portrait tradition has steadfastly continued despite intermittent misgivings about expenses and availability of exhibition space, and the university has not turned to smaller and less costly photographic portraits for honoring its esteemed personages. A special account was established by the university's president in 1987 to reserve ten percent of portrait fund subscriptions for defraying the costs of future conservation.

Since 1980 the university has averaged three to four new Jefferson-related oil portraits annually, the actual numbers ranging from one new portrait in 1988 to a high of seven in 1982 and 1990. The camaraderie engendered in choosing portrait subjects and artists, and the impressive ceremonial traditions displayed in the portrait presentations have come to embody the special Jefferson spirit both towards its honored faculty and administrators and towards its valued art collection.

**Acquisition by Donation and a Collection by Chance**

Explicit in the above-mentioned art collection policies is the knowledge that most works have been donations to the university, either outright gifts or paid for by subscription by a group of donors, except for the class portraits. Jefferson has never had a policy of collecting specific artists, images of specific physicians or other medical subjects, or specific periods in the history of art or medicine.

The institution has rarely purchased art directly from artists, dealers, or at auction in order to enhance its collection. Exceptions are outdoor public sculptures and fountains: for new works the university has dealt directly with the artist who has won a juried competition; for preexisting works the university has negotiated with a donor.

Jefferson does not impose the choice of artist for new portrait commissions. The portrait honoree chooses his own artist, and may seek suggestions from the organizing portrait committee or the university art committee, if desired. Gifts and bequests of portraits and other fine and decorative art works are usually accepted gratefully, and the university is typically more interested in the person depicted in the portrait and in the generosity of the donor, rather than in standard museum acquisition criteria.

Therefore, the collection is broadly eclectic because it was never conceived of as a whole entity. Art works have arrived from multiple sources, one by one, and been funneled through different channels. Over generations the collection has become richly diverse, reflecting the tastes and attitudes of its donors and portrait subjects. Thomas Jefferson University has developed a reputation for appreciating art and displaying its collection with respect and good taste.

What, then, ties the collection together? The obvious general theme is *ars medica*, portraits of physicians and other medical thematic material. Another unifying factor is that the majority of donors have connections to the institution, so that their gifts are generally relevant to the history of or the medical/cultural mission of the university.

Samuel D. Gross, M.D. would be gratified to know that currently portraits and other art works “adorn the halls” of almost all campus buildings. Gross would be pleased at the generally high quality of the art, but he
would probably not be astonished at the sources of the donations of painted and sculpted portraits.

The donor category with the longest tradition and most numerous examples is the senior class of Jefferson Medical College. Since 1924 the graduating class has commissioned a portrait of its most inspiring faculty or medical college member, the one who best exemplifies excellence in teaching and patient care. Until the 1950s only department chairmen were eligible for the class portrait. Since then any worthy faculty member or administrator may be considered. To be selected by vote of the senior class is still considered a high honor. Class gifts account for thirty-six percent of all the painted portraits in the collection.

The next most numerous category is friends and colleagues of the portrait subject. When combined with specific Jefferson Medical College departments whose members are also colleagues, this category accounts for twenty-four percent of painted portraits.

Portrait sitters themselves, their families, or descendants have contributed fifteen percent of the total number of painted portraits. Another generous donor category is the Jefferson Medical College alumni association and/or individual alumni who account for seven percent of donations. Other significant donor categories are the board of trustees, artists or artists' families, and the hospital women's board.

In many cases donor categories overlap. For example, Thomas Eakins’s portrait of Benjamin H. Rand, M.D. was given to Jefferson Medical College by the professor who was an alumnus, faculty member, and dean, as well as the portrait subject. The portrait of President William W. Bodine Jr. was donated by faculty, trustees, and friends. An unusually circuitous donation path was followed by the bronze bust of J. Marion Sims, M.D. It was given by the subject’s family to the Jefferson Hospital surgical staff which requested that the alumni association present it to the college trustees who would then install it in the 1877 hospital.

The Class Portrait: A Case Study

Although there were intermittent student portrait commissions in the late nineteenth and early twentieth centuries, the Jefferson Medical College class portrait did not become an ingrained annual tradition until 1924. This tradition has been interrupted only once, when the choice of portrait honoree of the class of 1956 was rejected by the college’s administration for political reasons, and students opted instead to donate an intercom system for the medical clinic.

There have been some variations on the general rule. The class of 1932 gave its traditional faculty portrait that year and then an additional historical portrait in 1985. In 1944 during World War II Jefferson Medical College graduated January and September classes, and both classes donated a portrait. There were also two portrait donations in 1951: the traditional class portrait, and the other from the class of 1917 which decided to memorialize Dean William H. Perkins, M.D. In 1953 a depiction of the honoree was so roundly criticized that a second portrait was commissioned from a different artist. Ironically, today the university is pleased to own both versions.

Class portraits are still a source of pride among the alumni, and during graduation weekend the class portraits of the twenty-fifth and fiftieth reunion classes are displayed prominently in Jefferson Alumni Hall. One can’t help wondering if Jefferson’s longstanding class portrait tradition is unique among American health care institutions, or among all American universities, for that matter.

The class of 1861 was the first to commission a portrait. The occasion was the retirement of the professor of obstetrics, Charles D. Meigs, M.D., and the portrait was given to him personally as a gift. A copy of this original portrait painted by Samuel B. Waugh in 1872 was donated to Jefferson Medical College by Meigs’s son, John Forsyth Meigs, M.D., in 1880.

Subsequent class portraits of professors were accepted by and hung at the college, including those of James A. Meigs, M.D. by the class of 1879-80; William H. Pancoast, M.D. by the class of 1886; Samuel W. Gross, M.D. by the class of 1890; Roberts Bartholow, M.D. by the class of 1892; William W. Keen Jr., M.D. by the class of 1901; and William S. Forbes, M.D. by the classes of 1905-08 and “junior alumni” in 1905.

According to Jefferson lore, the class of 1924 decided to honor its beloved professor, John Chalmers DaCosta, M.D. with a portrait. Since the modest contributions of five dollars per student were not enough to pay expenses, the organizers raised funds by challenging the University of Pennsylvania School of Medicine to a basketball game. Even though they lost the game played in front of medical students and nurses on the Penn campus, Jefferson students earned enough extra money to pay the artist, Richard Blossom Farley, and a framemaker.

In recent decades escalating costs for class portraits have been subsidized by the medical college. However,
most artists reduce their customary fees for the opportunity to enhance their reputation by inclusion in the noteworthy Jefferson portrait collection.

Portrait presentations at Jefferson are not the abbreviated, perfunctory events found at many similar institutions, but instead may include half a dozen speakers and incorporate very personal and heartwarming rituals. For example, in 1992 the class portrait honoree was Clara A. Callahan, M.D., then a clinical associate professor of pediatrics and assistant dean for student affairs. She is shown in the photograph with artist Stephen S. Kennedy (second from right), and the class portrait committee chairmen, Amy E. Martin and James J. McKeith.

At the unveiling ceremony in McClellan Hall opening remarks were made by the senior class portrait committee cochair, followed by a biographical sketch touchingly recounted by the chairman of pediatrics, Robert L. Brent, M.D., Ph.D. Accompanied by slides dating back to the subject’s childhood, even one as flutist in her high school band, Dr. Brent emphasized Dr. Callahan’s personal as well as academic and professional accomplishments.

He said “she is a joy to work with” because of her dependability, dedication, and accessibility to those important in her life: students, colleagues, family, friends, and patients and their families. He quoted Jefferson Medical College Dean Joseph S. Gonnella, M.D. and others saying that Dr. Callahan “displays both compassion and courage,” and that “she is an excellent role model for students.”

Dr. Callahan displayed her modest but radiantly enthusiastic disposition in remarks following the unveiling of the portrait, saying “this was truly the best day of my life.” The portrait was received for Jefferson Medical College by Dean Gonnella, and accepted on behalf of the Thomas Jefferson University board of trustees by President Paul C. Brucker, M.D. Both men praised the class of 1992 for their selection of Dr. Callahan.

Then the portrait artist was recognized and asked to stand for a round of applause. Finally the other cochair of the class portrait committee thanked Frederick B. Wagner Jr., M.D., the University Historian and the Grace Revere Osler Professor Emeritus of Surgery, for his lively organ recital preceding the ceremony, and invited the audience of more than 150 guests for refreshments in the Eakins Lounge. As is custom-
ary, the portrait was displayed for three months in the ground floor lobby of Jefferson Alumni Hall for maximum exposure to students and faculty, and then relocated to a place that is relevant to the sitter’s specific professional activity.

**The Placement of Art**

Virtually all of the paintings and sculptures in the Jefferson collection are on permanent display on the Jefferson campus, except for two portraits on loan off-site and a few works in storage. With the exception of the three Thomas Eakins portraits, the statue of Athena, and the Susan Eakins portrait which are located in the Eakins Gallery, all other paintings and sculptures are distributed throughout the campus in eleven different buildings. Some decorative arts and a small selection of art works on paper are also widely disbursed; the remainder are housed in the university’s archives.

University art committee chairmen still acknowledge that the placement of portraits can be a political as well as artistic decision. The current guiding principle is to place portraits of physicians in the building most appropriate to their professional work. For example, the portraits of most recent basic science professors and researchers are situated in Jefferson Alumni Hall near the location of their offices and laboratories, or in the Bluemle Life Sciences Building.

Most portraits of recent clinicians are located in the Herbut Auditorium of the College Building, in the Scott Library Building, or in various departmental offices. The majority of portraits in McClellan Hall are of department chairmen from the late nineteenth to the mid-twentieth centuries.

Many of the most outstanding historic portraits of physicians and administrators are located in reception areas and offices of the university president, the dean of the medical college, and a few clinical departments; in the university’s library and its auditoriums; and in public corridors and stairwell landings near classroom and conference areas in the College and Curtis Buildings.

**Public Outdoor Art at Jefferson**

Jefferson is justifiably proud of its five outdoor art works, four of which are visible and accessible to the general public as well as its own personnel. Two full-length, standing bronze sculptures situated out-of-doors were acquired through the university’s own initiative. Alexander Calder’s statue of Gross is located in Scott Plaza, a landscaped, city-park-like area, behind the Scott building. Lloyd Lillie’s statue of Thomas Jefferson is set in a niche adjacent to a small fountain in the landscaped west atrium of Jefferson Alumni Hall.

The three other outdoor works resulted from Jefferson’s participation in the Philadelphia Redevelopment Authority’s Fine Arts Program. Philadelphia was the first major American city to establish a program for acquiring works of contemporary public art, and since 1959 one percent of all construction costs must be spent on the acquisition of fine arts in urban renewal areas and in new public buildings. The Philadelphia model has been widely copied by other American cities.

Regulations require that the artist chosen must be a practicing professional of recognized ability. The work must be permanent and original, created specifically for the site. Media and type can vary from mural painting to sculpture to works made of glass, mosaic, fiber, light, water, or other materials. Plans and execution are subject to approval by the Redevelopment Authority’s Fine Arts Committee. For guidance through the art selection process, the redeveloper must employ a recognized visual arts professional as consultant and/or a panel of visual arts professionals. In multiple building projects funds can be pooled to allow for “more significant art projects.”

The selection process for choosing artists and their proposals often includes a competition. Henry Mitchell’s bronze *Winged Ox*, Jefferson’s first such commission in 1975, was judged by a jury to be the most appropriate sculpture entry for the site. A winged ox (the attribute of St. Luke, patron saint of physicians and painters) crowns a sixteen-and-a-half-foot column containing a spiral inscription of the names of fifty great physicians in the history of medicine. The sculpture is adjacent to the busy corner of Tenth and Walnut Streets, between the Scott Library-Administration Building and the Orlowitz Residence Hall.

Jefferson’s second “one percent” art work also resulted from a juried competition won by Mitchell. The *Bodine Fountain* was dedicated in 1979, honoring William W. Bodine Jr., former president of the university, then chairman of the board of trustees. Animating Scott Plaza, the fountain includes five bronze otters swimming and playing on rocks in an octagonal pool. As with the *Winged Ox* funds were combined from construction costs of two buildings, in this case the nearby Barringer Residence Hall and the university parking garage.
The Roundabout, Jefferson's third "one percent" public art display, also incorporates flowing water. It is an expansively complex entrance park to the Bluemle Life Sciences Building at Tenth and Locust Streets, dedicated in 1992. Installation artist Alice Adams has combined a terraced granite water wall, flagstone paths, trees, shrubbery, and gardens to evoke elements of Jefferson's home at Monticello. Adjacent door frames and stairways recall neighborhood row houses of eighteenth-century Philadelphia.

Regular Exhibitions by Jefferson Artists

During the last two and one-half decades there has been an unusual amount of art activity at Jefferson, considering its health care mission. Since 1968 the Jefferson Medical College faculty wives club has sponsored an annual art exhibit in Jefferson Alumni Hall, a nonjuried show of original artwork open to "the Jefferson family," i.e. faculty, students, alumni, employees, and their families. Other shows of archival materials are displayed in the library from time to time.

In 1992 a new art tradition began under the initiative of Robert A. Peterson, then the senior vice president for administration and finance: one-person shows by members of the Jefferson family held in a gallery space on the administrative sixth floor of the Scott Building. These popular exhibitions remain on view for several months, and to date have included pastels, watercolors, prints, drawings, photographs, and mixed media. Subjects have ranged from realistic western landscapes, eastern tidal and shore areas and baseball scenes, to dreamlike figural arrangements and reworked childhood drawings. Other shows in this gallery have occasionally included non-Jeffersonian art works recently donated to the university.

The Gross Clinic as Institutional Symbol

One celebrated art work, The Gross Clinic, is preeminent in Jefferson's collection. It is rare that a single work is so paramount that it helps to define a public institution, even an art museum. Thomas Eakins's Gross Clinic has been a continuing factor in delineating the internal and external perception of Thomas Jefferson University. Long recognized by art scholars and the general public as one of the great masterpieces of American art, it has also evolved into an institutional icon at Jefferson.

Originally painted to celebrate the surgeon's international renown and for display at the art exhibition of the 1876 Philadelphia Centennial, this strikingly heroic art work still symbolizes great achievements at Jefferson, both past and present. The image is used most effectively by the university to call attention to a wide variety of medical endeavors, in its various publications, postcards, note cards, and a poster. The painting is a "must" on campus tours for all visiting dignitaries and for prospective and new students, faculty, and employees.

Beyond its artistic merit as a medical history painting and portrait, it has established its own presence in the spiritual consciousness of the institution by recalling the values that led to its creation. The painting itself has become a part of Jefferson's history and its acclaim and positive reflection on the institution have long been a source of great pride.

For example, the painting was lent to the Philadelphia Museum of Art's Diamond Jubilee Exhibition held November 1950 to February 1951. Correspondence and articles show that Jefferson faculty, students, and administrators were extremely gratified that the painting received third place in a "public popularity" poll taken among the eighty-eight thousand visitors to the exhibition. (The first place choice was Peter Paul Rubens's Flight of Lot and his Family from Sodom, and second place was El Greco's familiar View of Toledo.)

One other example among many occurred in 1964 when the Pennsylvania Senate passed a resolution to include a reproduction of the painting in the Pennsylvania Manual, an official compendium of state information. The resolution stated that the world-famous painting "would indeed be an appropriate symbolic tribute to the greatness of our Seats of Learning of the Healing Arts generally, and that of Jefferson Medical College in particular."

The university has long demonstrated an abiding interest in the career, reputation, and medical connections of artist Thomas Eakins. Under the auspices of the faculty wives club of Jefferson Medical College, Lloyd Goodrich, author of the first definitive monograph on Thomas Eakins, delivered a public lecture on Eakins and The Gross Clinic on January 21, 1970. Goodrich was then advisory director to the Whitney Museum of American Art, and the Eakins portrait was scheduled to be exhibited at the Whitney and at the Metropolitan Museum of
Art later that year.

When the painting returned from the New York exhibitions it was reinstalled in the new Basic Sciences/Commons Building (later called Jefferson Alumni Hall). To celebrate the event a benefit reception and exhibition was cosponsored by the university and the Thomas Eakins House Restoration Committee on March 21, 1971. The featured speaker at the reception was Evan H. Turner, Ph.D., director of the Philadelphia Museum of Art. The museum planned to administer the nearby Eakins house and studio as a community art center after the run-down dwelling was refurbished. The house had been purchased by an anonymous donor who was an Eakins devotee and friend of the artist’s wife. He gave the house to the city on the condition that it be converted into an art center and repository of Eakins memorabilia.

As one fund-raising device the Eakins House Restoration Committee issued a special limited edition, silver, commemorative medal of Thomas Eakins, designed gratis by American artist Leonard Baskin, and produced without charge by the Franklin Mint. The portrait is a head and shoulders profile depiction of the shaggy-haired, middle-aged artist looking defiant.

Baskin, an internationally known sculptor, painter, and graphic artist, was a member of the Eakins House Restoration Committee. Winner of a Guggenheim Foundation fellowship, Baskin was a professor of art at Smith College (1953-74), a member of the National Institute of Arts and Letters, and founder of the Gehenna Press, designer and publisher of fine arts books and broadsides.

Jefferson administrators have steadfastly believed that The Gross Clinic must remain permanently on its college campus in Philadelphia, to be displayed in the context of Gross’s life and career. Therefore, they have rejected intermittent proposals from museums, dealers, collectors, and donors to buy the painting or borrow it on long-term loan. There has only been one serious, but short-lived consideration of an offer to buy the painting in the mid-1970s.

A few years after that particular offer was soundly rejected, the alumni association formed the Gross Portrait Committee to plan a celebration for the centennial of the painting’s acquisition in 1878. Soon the committee’s emphasis changed from a celebration of the acquisition to an improvement in the aesthetic display of the painting and the effectiveness of lighting and security. After careful reflection it was decided to assemble in one room The Gross Clinic and the two other Eakins portraits of Professors Forbes and Rand. This resulted in the creation of a new gallery which was dedicated April 23, 1982, with a noted Eakins scholar, Professor Elizabeth Johns, Ph.D., as the special guest speaker.

Significantly, the Eakins Gallery is named after the artist, rather than the more customary practice of naming special rooms in honor of a donor, institutional leader, or role model. Thanks to generous contributions from the Connelly Foundation, the William Penn Foundation, and the Jefferson Medical College alumni association, an elegant and imposing gallery was created to house Jefferson’s three Eakins portraits.

Because of the gallery’s high ceilings and spacious proportions, subdued decor and lighting, and the placement of paintings behind platforms and railings, visitors sense immediately the special treatment afforded these three important art works. Adjoining the gallery is the Eakins Lounge, a reception area where guests can glimpse The Gross Clinic through impressive wrought iron gates. To accommodate visitors the gallery is opened upon request seven days a week and is free of charge.

The Eakins Gallery is testimony to the institution’s appreciation of the inspirational value of great art. Besides being a constant presence in the thoughts of Jeffersonians, the painting also attracts a steady stream of outside visitors to the gallery. Many art lovers have traveled to Philadelphia from other states and foreign countries specifically to view the works of Thomas Eakins, and the culmination of such a pilgrimage is almost always The Gross Clinic.
Art Works as Ambassadors: Collaborations with Other Cultural Institutions

There are some who question whether a health care institution like Thomas Jefferson University is an appropriate repository for an important art collection. One standard of measurement is the institution’s relations with sister educational and cultural organizations.

Jefferson has long been a generous lender of art works to special exhibitions at world’s fairs, museums, and other cultural centers. A few outstanding instances are listed below, and all loans are detailed in subsequent individual entries.

In 1887 Jefferson lent five works to the Centennial Celebration: Loan Collection of Portraits at the College of Physicians of Philadelphia, including Eakins’s portrait of Dr. Benjamin H. Rand and Samuel B. Waugh’s portraits of Drs. Samuel D. Gross, James A. Meigs, Joseph Pancoast, and Robley Dunglison. A century later in 1989 Jefferson lent The Gross Clinic to another centennial art exhibition of a medical institution, this time honoring the Johns Hopkins Medical Institutions which held its celebratory exhibition at the Walters Art Gallery in Baltimore.

Jefferson participated in two other significant medical art exhibitions: The Art of Philadelphia Medicine at the Philadelphia Museum of Art in 1965, to which it lent the three Eakins portraits and the portraits of John Eberle, M.D. and Thomas D. Mütter, M.D., as well as a case of surgical instruments used by nineteenth-century Jefferson surgeons; and The Art of Healing: Medicine and Science in American Art at the Birmingham Museum of Art in 1981, to which it again lent the three Eakins portraits and also the portraits of Samuel D. Gross, M.D. by Samuel B. Waugh and Richard G. Berry, M.D. by José Marcote.


Jefferson has also collaborated with cultural organizations in other ways. For example, in 1985 Jefferson held two public lectures and an exhibition in collaboration with the Philadelphia Museum of Art’s Ars Medica exhibition, joining with twenty other Philadelphia-area medical institutions which also sponsored special events.

In 1992 Jefferson hosted an exhibition on the career of anatomist William S. Forbes, M.D. in collaboration with the Pennsylvania Academy of the Fine Arts exhibition Thomas Eakins Rediscovered. Forbes’s role in pioneering legislation to make unclaimed cadavers available for medical education was analogous to Eakins’s equally firm insistence on the study of the human body in art education. Addressing the theme of freedom of expression, both exhibitions were part of a citywide celebration of the bicentennial of the Bill of Rights.

In 1993 Jefferson received national prominence resulting from unprecedented collaborations among the university, the National Portrait Gallery, the National Archives, and the University of Virginia. In April The Gross Clinic traveled to Washington as a featured painting in a major commemorative exhibition, American Art at the 1893 World’s Fair: Revisiting the White City, cosponsored by the National Portrait Gallery and the National Museum of American Art, Smithsonian Institution.

In a direct exchange for The Gross Clinic, Jefferson hosted its own special show, Six Notable Philadelphians from the National Portrait Gallery, including portraits of artist Mary Cassatt painted by Edgar Degas; painter Charles Willson Peale in a self-portrait; his artist son Rubens Peale, painted by his brother Rembrandt Peale; writer and critic Talcott Williams, painted by Thomas Eakins; actress Juliana Westray Wood, painted by Rembrandt Peale; and her husband, impresario William Burke Wood, painted by an unidentified artist.

The exhibition was timed to become an integral part of the university’s celebration of the 250th anniversary of the birth of Thomas Jefferson on April 13. It was one of several related events on campus including a keynote lecture by Brown University professor of history and Pulitzer Prize-winning author, Gordon S. Wood, Ph.D., and an archival exhibit, Robley Dunglison, Personal Physician to Thomas Jefferson. This exhibit was loaned to the University of Virginia which sent a reciprocal exhibi-
tion on the history of the university and the president. Thomas Jefferson University also helped sponsor walking tour brochures highlighting programs at all Philadelphia sites relating to the president.

In another important outreach effort, the university contributed to the conservation of Thomas Jefferson’s correspondence with the U.S. Congress for a display in Washington, “A Splendid Misery: Challenges of Thomas Jefferson’s Presidency,” created by the Center for Legislative Archives of the National Archives. Facsimiles of these documents were exhibited at the visitors’ center at Independence National Historic Park in Philadelphia, in a show that opened July 4. The university also funded educational packets about the important issues discussed in Jefferson’s letters for distribution to high school students and teachers throughout Pennsylvania, New Jersey, and Delaware.

There are other means of attracting attention to Thomas Jefferson University’s cultural heritage. The university has readily granted reproduction rights of its art works to the many American and foreign publishers of medical and art books and journals requesting such images. Jefferson has also been proud to allow videotaping of The Gross Clinic for several scholarly television programs on American art and culture and on the career of Thomas Eakins. Finally, the university offers slide and gallery talks about the collection and also provides written materials.

From early on Jefferson has realized that lending its art works as ambassadors of the university to the local, national, or international art community has the benefit of revealing another facet of the institution’s identity. Making the collection accessible to a wider public demonstrates the university’s willingness to share its art treasures and confirms the institution’s pride in its cultural history and traditions.

4. PORTRAIT OF THOMAS EAKINS (1844-1916)

  By Leonard Baskin (b. 1922)
  Silver medal
  1972
  2 1/2 in. diameter
  Signed obverse lower center: “BASKIN F”
  Inscription obverse: “EAKINS”
  Inscription reverse: “TO/COMMEMORATE/THE
  RESTORATION/OF THE HOUSE AND/STUDIO OF THOMAS
  EAKINS/1972”
  Given in 1973 by JMC alumni association
  Accession number: 1973+e.M.01

Opposite: W. W. Keen Jr., M.D. in His Clinic (1904)