Historical Survey
The Jefferson art collection is fortunate to have acquired fine arts and artifacts related to most of its early professors and benefactors. These period paintings, sculptures, prints, furniture, and documents illuminate the early history of the institution. Their presence indicates an early predilection for collecting, preserving, and exhibiting such images and memorabilia.

Jefferson Medical College of Philadelphia was originally established as the medical department of Jefferson College, a small liberal arts college located in Canonsburg in western Pennsylvania. The charter for Jefferson Medical College was granted by the Pennsylvania state legislature in 1824. Dr. George McClellan is the physician most closely associated with the earliest history of the school.

McClellan was born in Woodstock, Connecticut in 1796 and educated at the Woodstock Academy where his father was principal. After graduation from Yale College he immediately began the study of medicine in the office of Dr. Thomas Hubbard in Pomfret, Connecticut. In 1817 he came to Philadelphia as a private pupil of Dr. John Syng Dorsey, a professor of materia medica and anatomy in the medical department of the University of Pennsylvania. McClellan enrolled at the university where he graduated in 1819, and while a resident medical student at the Philadelphia Almshouse he is said to have worked tirelessly day and night in the dissecting room. McClellan elected to remain in Philadelphia and with his indomitable energy and talent was soon known as a bold surgeon.

Because of his great intelligence, a vivacious and agreeable manner, and a desire to transmit his extraordinary knowledge, he began to deliver lectures on anatomy and surgery privately. The lecture room was next to his office in his home at Walnut and Swanwick Streets (the latter ran between Sixth and Seventh Streets), directly north of Potter's Field (now Washington Square). The success of these lectures soon prompted a move to larger quarters to accommodate an increasing number of students.

He found space at the nearby home of the noted artist Rembrandt Peale (1778-1860), who had fitted out his home at Swanwick and George (now Sansom) Streets with a picture gallery known as The Apolloodian. With promotional objectives similar to those of McClellan's school, Peale had raised the roof of his stable and added skylights for public display (with entrance fee) of his portraits, landscapes, and history paintings in order to show his skills in different genres to prospective clients.

To increase the range of subjects offered in his popular lectures at the rear of Peale's gallery, McClellan became associated with Dr. John Eberle who delivered the lectures on materia medica and practice. During this period McClellan had become an ardent advocate and acknowledged leader in the movement to form a second medical college in Philadelphia, and his reputation as a superior teacher helped to consolidate and strengthen the drive for a second school.

Although the University of Pennsylvania had blocked all previous attempts to win approval from the Pennsylvania state legislature to grant a charter for a new medical school, George McClellan with colleagues John Eberle, M.D., Joseph Klapp, M.D., and Jacob Green, devised an ingenious strategy to circumvent this barrier. In 1824 they convinced the trustees at Jefferson College to create a medical school in Philadelphia, with them as its first professors. The charter was granted by the legislature on October 30, 1824.

However, the University of Pennsylvania and its allies in the state legislature challenged the right of Jefferson to award diplomas to its graduates. Drs. McClellan and Eberle made several trips to the capital, Harrisburg, to lobby in favor of a bill to enable Jefferson to grant medical degrees and to create a board of trustees in Philadelphia. McClellan never lost his determination, and when he learned that the bill was coming up for a final vote on April 7, 1826 he enlisted the aid of a powerful legislator to speak on its behalf. Throwing caution to the wind, McClellan drove a horse and buggy all day and night to attend this session when the bill finally passed. In 1838 the charter was revised to separate Jefferson Medical College in Philadelphia from Jefferson College in Canonsburg, allowing the medical school's trustees to be financially independent and to acquire property.

Forty-five years after McClellan's lobbying Professor Samuel D. Gross, M.D. delivered a first anniversary address to the alumni association of Jefferson Medical
College, saying that McClellan more than anyone else was the “master-spirit” and the “main agent” in the founding of the college; that he was “boundless in ambition, and untiring in energy and perseverance, [and] the word failure found no place in his vocabulary.”

But by the session of 1838-39 the thriving school was beset by faculty dissension over policy and fees and rebellion against McClellan’s now dictatorial and sometimes erratic domination. The board of trustees thereby dissolved the faculty. Most members requested reappointment, but not Dr. McClellan, and he was not reelected. Though mortified by this rejection, the resourceful McClellan was successful in 1839 in starting another new school which lasted almost two decades: the Medical Department of Pennsylvania College at Gettysburg. Again quarrels arose and in 1843 McClellan resigned his professorship and spent the rest of his career in clinical practice. He died suddenly in 1847 at the age of fifty-one.

Thomas Jefferson University is fortunate to own several contemporary images in a variety of media of founder George McClellan, M.D., as well as personal objects owned by him. Depictions include a mid-nineteenth-century daguerreotype, three marble busts, several portrait engravings, as well as a modern oil painting (copied from a lithograph after an original photograph). Artifacts include written notes on arguments in favor of chartering the Jefferson Medical College, class lecture notes, correspondence, his personal calling card, his University of Pennsylvania medical school diploma, and a magnificent mahogany secretary-desk.

<table>
<thead>
<tr>
<th>Portrait of George McClellan</th>
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<tr>
<td>GEORGE McCLELLAN, M.D. (1796-1847)</td>
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<tr>
<td>By firm of John Plumbe Jr. (active 1840-47)</td>
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<tr>
<td>Daguerreotype</td>
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<td>1844-47</td>
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<tr>
<td>3 1/8 x 2 3/4 in.</td>
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<tr>
<td>Inscription: leather case stamped: “PLUMBE/MANUFACTURER/NY”</td>
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<td>Given after 1870 by unknown donor</td>
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<td>Accession number: 1870+78,Ph.03</td>
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In a daguerreotype made by the firm of John Plumble Jr., McClellan is shown bust length with arms placed in front of his body. He glances out of the corner of his eyes with a lively expression. A notable feature of his attire is the jaunty checkered neckwear ending with an unusually long and thin bow.

As was customary with daguerreotypes, the photograph is displayed in its own handsome leather case with a decorative imprint. The lid of the maroon case is stamped “Plumble Manufacturer NY.” The inside is lined in padded red silk (velvet started to replace silk linings around 1843). The case’s interior mat of sheet brass is octagonal, a shape popular in the 1840s.

The daguerreotype of Dr. McClellan is a rare vintage photograph in remarkably good condition, considering its fragile material and age. The daguerreotype process itself, one of the earliest forms of photography, was not invented until 1839. The university’s undated photograph must have been made no later than 1847, the year Dr. McClellan died and the year that John Plumble sold his galleries, and no earlier than 1844 when Plumble began manufacturing his own cases in New York.

The daguerreotype process involved the exposure of a copper plate coated with a thin sheet of highly polished silver to the action of iodine vapor which made the silver surface sensitive to light. When the plate was placed in the camera it was exposed to the action of light. After exposure the latent image was developed by mercury vapor, plunged into cold water to harden the surface, and submerged into a solution of common salt and hot water to dissolve the particles of silver iodine not affected by the light. The resulting image was mounted under glass. The earliest daguerreotypes required outdoor light and posing times as long as fifteen minutes, but advances were very quickly made in lighting and posing specifications.

John Plumble Jr., one of the first Americans to establish a reputation as a daguerreotypist, was as energetic, inventive, ambitious, and sometimes erratic as Dr. George McClellan. Born in Wales in 1809, Plumble emigrated to the United States with his family in 1821 and by age twenty-three was superintendent of a southern railroad. He soon won notoriety as one of the first persons to advocate a transcontinental railroad. Toward this goal he organized citizens’ meetings, wrote extensively in the newspapers, and petitioned Congress which awarded him two thousand dollars for a survey in Wisconsin.

It is not known where Plumble learned the new photographic art, but he turned to the technique in order to earn a livelihood while promoting his railroad interests in the east. His daguerreotype career began in Boston in late 1840, and in a few months he was known there as a “professor of photography,” having opened a studio called the United States Photographic Institute. By 1841 he was distributing wholesale daguerreotype materials and was giving instructions in Boston. He had his own case manufactory in New York from 1844 to 1847.

Plumble opened a second gallery in Philadelphia at 173 Chestnut Street in late 1841. By mid-1843 he had galleries (called “depots”) in New York, Baltimore, Albany, and Saratoga Springs. Soon thereafter his chain of photographic galleries could also be found in Washington, New Orleans, St. Louis, Newport, Louisville, Cincinnati, Dubuque, Iowa, Portland, Maine, and Norfolk and Petersburg, Virginia; and abroad in Paris and Liverpool. The portraits made in each branch were stamped with Plumble’s name on the mat or on the case, regardless of the identity of the actual photographer.

In late 1842 John Plumble bought the patent rights for coloring daguerreotypes by electrolysis from the inventor. The entrepreneurial Plumble also solved the problem of providing patrons with multiple copies of their photograph by employing artists to copy the original daguerreotype by means of lithography, a technique he called “Plumbleotype.” Many of his celebrity portraits were featured in his publication, the National Plumbeotype Gallery. John Plumble was very proud of having won eight medals and other awards from the American, Mechanic’s, and Franklin Institutes for “the most Splendid Coloured Daguerreotypes” and “best Apparatus.”

Because of his constant travel, too rapid expansion of his enterprises, and the alleged dishonesty of some of his gallery agents, Plumble met financial disaster in 1847 and had to sell his galleries to meet the demands of his creditors. After this failure he joined the hopeful throngs in the gold rush of 1849 but his California venture was not successful. He became despondent and died in 1857 by his own hand at his brother’s home in Dubuque.
The Jefferson board of trustees minutes of March 9, 1877 record a letter from Dr. John H. Brinton about presenting an “original marble bust by Cannon” of Dr. George McClellan. Brinton received the bust from his aunt, Mrs. John Grigg, a sister of the subject. Nancy McClellan Grigg stated that the “most proper” place for the bust’s “preservation” was “beneath the roof of the renowned Institution of which he was the founder.”

The trustees promptly placed the unsigned portrait bust in a prominent position on a shelf over the south entrance doors of the amphitheater of the first Jefferson hospital of 1877. It is shown still in place in a turn-of-the-century photograph of a hospital clinic in the amphitheater, and its location is confirmed in Dr. George Gould’s *The Jefferson Medical College of Philadelphia: A History* (1904). An 1881 Report of the Trustees of the Jefferson Medical College of Philadelphia to the Contributors to the Jefferson Medical College Hospital also documents that in March 1877, Mrs. N. M. Grigg presented the original marble bust by Cannon and that the bust, “with an appropriate inscription,” had by 1881 been placed over the arena of the clinical amphitheater. The bust has no inscription today, but the identification might have been attached to the supporting shelf, not carved into the figure or its integral base.

Except for a pronounced aquiline nose, the image of McClellan conforms to the typical nineteenth-century, neoclassical style in which the sitter’s features are idealized. This is especially true in the regularized, thick curls of hair (recalling Roman emperors), and in the absence of any signs of age on the figure’s smoothly polished face. The shoulders are squared off and the corners of the chest are angular.

Hugh Cannon was in Philadelphia for two years before McClellan departed, so there was adequate time for him to have depicted the physician from life, or even later from a photograph. The Jefferson sculpture is not similar stylistically to a Cannon self-portrait at the Pennsylvania Academy of the Fine Arts. There are only a few extant sculptures by Hugh Cannon, so making a firm attribution is difficult without further research of other works.

Scholars differ as to whether Cannon was born in Ireland or Pennsylvania, and no information is yet available about his early days. He was listed in Philadelphia city directories variously as a marble mason, carver, sculptor, and agent between 1837 and 1863. Sculptures were commonly unsigned in this period.


The two other unsigned busts of Dr. McClellan are similar in size, style, and probable date of origin. They have sloping shoulders and rounded corners of the chest, unlike the more angular bust pictured in the amphitheater. Neither could be the bust mentioned in Dr. Brinton’s letter.
The *Jefferson Medical College Alumni Bulletin* of January 1930 announced that a McClellan bust, “worked in Italian marble,” had recently been presented by Dean Ross V. Patterson, M.D., to whom it was given by a “Mrs. McClellan,” with no further information provided. This is probably a second bust seen in a 1975 photograph of Dean William F. Kellow, M.D.’s office.

In an informal history of the alumni association written in the mid-1920s, Dean Patterson stated that among other “adornments” the alumni association had given a bust of McClellan, implying that this donation was early in the history of the association (founded in 1870). This must be the third bust of McClellan which in 1955 was moved for a time to the stage of McClellan Hall in the College Building.
Secretary-Desk
(See color plate)

SECRETARY-DESK
By unknown American craftsman
Mahogany, with white pine secondary wood
1820-40
63 x 41 5/8 x 21 in.
Given ca. 1938 by bequest of Dean Ross V. Patterson, M.D.
Accession number: 1938+c.DA.01

One of the most important pieces of furniture in the Jefferson collection is a handsome secretary-desk thought to have been owned by George McClellan, M.D. It is in the American classical style, a simplified and pared-down version of the French Empire style in which veneered surfaces substituted for extensively carved embellishment.

The “McClellan desk” is veneered with matched, crotch-grain mahogany, and has a removable steep cornice. It is fitted with a single shallow drawer at the top and supported upon a pair of freestanding Ionic columns above compressed turnip feet. The columns flank a straight front which is hinged with a fall-front writing board. One of the books now displayed on the writing board is Principles and Practice of Surgery, a posthumous work of 1848 edited by Dr. McClellan’s son, John H. Brinton McClellan, M.D.

The desk’s interior has ten drawers with ivory pulls flanking a central section of a protruding cornice drawer raised on engaged Corinthian half-columns with brass capitals and bases, flanking a door opening to a single shelf. Below the writing board is a pair of cabinet doors opening to a flush interior of four graduated drawers with ivory pulls.

Information about the provenance of the desk comes from an unsigned report dated January 30, 1946 addressed to Dean William H. Perkins, M.D. listing articles in the Jefferson library formerly in the home of Dean Ross V. Patterson, M.D., including “Doctor McClellan’s Desk (now in the Museum)” and a small case of McClellan’s dissecting instruments. Dr. Patterson never married, and he bequeathed these objects and his estate to Jefferson at his death in 1938. Almost assuredly the desk was given to Dean Patterson by the widow of Dr. George McClellan, grandson of the founder.
Jefferson Medical College at the Tivoli Theater

JEFFERSON MEDICAL COLLEGE
AT THE TIVOLI THEATER
Building by unknown architect

Photograph
By unknown photographer
Ca. 1900
Image size: 4 1/4 x 3 1/4 in.
Sheet size: 10 1/4 x 8 in.
Given after 1900 by unknown donor
Accession number: 1900-4.Ph.14

In 1825 Dr. George McClellan and his colleagues rented a building at 518-520 Prune Street (now Locust Walk) for Jefferson Medical College’s first meeting place. Originally a cotton factory, in 1820 the premises had been converted to a theater, known first as the Winter Tivoli Theater and then the City Theater. It is said that Edwin Forrest appeared there as a young actor and that the beloved song “Home Sweet Home” was first performed in America there. After the medical school vacated the building in 1829, the old structure was used for various manufacturing purposes until destroyed by fire in the 1920s. The architect of the original building is unknown.

In this vintage, turn-of-the-century photograph one can read blurred signs on the wall advertising the Cunningham Supply Company, a bottler of ginger ale and other beverages, and a manufacturer of siphons and fountains. The facade of the utilitarian brick building has a low peaked roof, an arched fanlight entrance and arched windows on the second and third floors, and rectangular windows on the raised first floor.

Professor John Chalmers DaCosta, M.D., a distinguished surgeon who was interested in Jefferson history, remembered the largely unwholesome neighborhood surrounding the original medical college:

Directly across the street from the college was the Walnut Street Prison for criminals and debtors, one of the rules of which was that the yard must be “kept free from cows, hogs, dogs, and fowls.” On the east the college looked out directly on the burial ground of the Free Quakers…To the west…was the potter’s field…Directly back of the college was an ale house, and a block or two away were several churches. Crime and misery in front, death on either hand, and manifold consolations in the rear."
Certificate of Jefferson Medical College

CERTIFICATE OF JEFFERSON MEDICAL COLLEGE
Ink on parchment, fabric ribbon, paper/wax/resin seal
1824
6 3/4 x 9 3/4 in.
Given probably after 1880 by unknown donor
Accession number: 1880+f.Ms.01

The discovery of the only known copy of Jefferson Medical College’s “birth certificate” was mysteriously connected with the physician Atkinson Pelham, a member of Jefferson Medical College’s first class of 1826. The document lay hidden away for decades, and had long been searched for at Thomas Jefferson University and at Washington and Jefferson University (formerly Jefferson College). It was found serendipitously in 1989 in Dean Joseph S. Gonnella, M.D.’s “vault,” a large, cabinet-lined storage closet.

I had invited the former University Librarian, Robert
T. Lentz, M.S., to accompany me in an investigation of the vault, in the hope of finding art objects or art-related documentary materials, such as insurance appraisals or records of donations. In the midst of a survey of the room's contents, most of which were dust-covered records of little interest to us, I noticed a decorative old frame on the uppermost shelf of the last cabinet to be inspected. Upon examining it, Mr. Lentz almost fell off his ladder from excitement when he realized he was holding "the" certificate.

After our initial exhilaration over the find subsided, we enlisted the service of a paper conservator to preserve the document. When the frame and its backing were removed, we were surprised to find a mounted photograph of about 1880 of William H. Pancoast, M.D. with a group of anatomy students gathered around a dissected cadaver. Evidently the photograph had previously been displayed in this frame and the certificate was folded in four to fit the frame and to be stored away for safekeeping. Then long forgotten!

The 1824 document was written in iron gall ink and is still extremely legible, probably because of storage away from the deleterious effects of daylight. The signature of Mathew Brown and date seem to be executed by a different hand than the text; Mathew (usually "Matthew") Brown was then the president of Jefferson College. Typically for this period, the document text crowds against the far right edge of the parchment skin.

A paper seal is adhered to a sky-blue fabric ribbon which is laced through two parallel slits in the lower left corner of the parchment. The embossed seal was created by applying two eight-pointed paper stars to either side of a warm wax/resin wafer at the end of the doubled ribbon. A two-sided matrix was used to impress the seal design. The fragile points of the paper stars were badly creased, folded, and torn. The document itself was creased, stained, and covered with surface grime. The conservation process included surface cleaning, humidification, and flattening and reinforcing of the creases.

The document reads:

This certifies that the Trustees of Jefferson College in the State of Pennsylvania did at their session in June 1824 establish a Medical School in connexion with and as a part of the Institution of which they the said Trustees are the legal Guardians and Directors: That they did at the same time determine that the Medical School so by them established should be located in the City of Philadelphia and did appoint George McClellan M.D. their professor of Anatomy and Surgery in the school aforesaid.

Given under my hand in Philadelphia Oct. 30.1824.
Mathew Brown, P.J.C.

On the reverse side of the certificate is the name "Atkinson Pelham" written twice in ink and once in pencil. It is not known how this document came to be in the possession of alumnus Atkinson Pelham, M.D. (1797-1880) or why he signed it. After graduation from Jefferson Medical College Dr. Pelham established a practice first in North Carolina and then in Alexandria, Alabama where he also owned a thousand-acre plantation on land purchased from his father-in-law, William McGehee. Coincidentally, a contemporary Jeffersonian, Edward H. McGehee, M.D., originally of Mobile, Alabama and an alumnus of the class of 1945, is a direct descendant of Dr. Atkinson Pelham's mother.

In February 1912 Dr. George McClellan, grandson of the first George McClellan, gave a banquet talk to various college societies about his grandfather's contributions to the founding of Jefferson Medical College. When talking about events at the session of the Pennsylvania legislature in 1824 in which the college was established, he said, "I am glad...to show you this all-important bit of parchment which my grandfather brought back with him and which is the first charter of the college. It is dated October 30, 1824." It is not known whether this is the same document once in the possession of Dr. Atkinson Pelham; there may have been more than one copy of the certificate.

The birth certificate now hangs in the office of the dean of Jefferson Medical College. Almost exact replicas using authentic period materials were crafted in 1990 for the offices of Jefferson's president and the board of trustees.
Dr. John Eberle was a co-founder of Jefferson Medical College and a distinguished professor, author, and editor. However, his career at Jefferson Medical College was even more short-lived than that of Dr. George McClellan and it was correspondingly troubled.

John Eberle’s parents were German immigrants who established a farm in Lancaster where his father worked as a blacksmith. The industrious boy was an avid reader who mastered three foreign languages. He began his study of medicine with a local country doctor. He moved to Philadelphia and received an M.D. from the University of Pennsylvania in 1809 and entered the office of Dr. Joseph Klapp, his preceptor. After a brief attempt at establishing a medical practice in Lancaster, he settled in Philadelphia in the late teens. There he founded and edited the American Medical Recorder and soon published a two-volume book, Treatise on the Materia Medica and Therapeutics (1823).

After the founding of Jefferson Medical College in 1824 Eberle was first professor of the theory and practice of medicine and midwifery and then of materia medica, and served as dean from 1827 to 1828. He was a meticulous and scholarly, if monotonous, lecturer, and was admired by his students for his erudition. Because revenues from the college failed to support his growing family, in 1831 Dr. Eberle moved to Cincinnati to join the faculty of the newly merged Medical College of Ohio and the medical department of Miami University.

There Eberle founded and edited the Western Medical Gazette with Dr. Daniel Drake, also a former professor at Jefferson Medical College. Ensuing faculty quarrels and uncertain finances in Ohio forced Eberle to move...
again in 1837, this time to Transylvania University in Lexington, Kentucky where he became an editor of the Transylvania Journal of Medicine. Eberle had long suffered from a chronic abdominal disorder, and already careworn and ill he died prematurely at the age of fifty in 1838. Tragically he left his wife and eight children in an impecunious state.

Dr. John Eberle’s considerable fame rested on the clarity and originality of his textbooks and editorial skills, rather than on his clinical practice or teaching. Like his text on therapeutics, many other books went through multiple editions including: Notes of Lectures on the Theory and Practice of Medicine Delivered in the Jefferson Medical College (1827), A Treatise on the Practice of Medicine (1830), and A Treatise on the Diseases and Physical Education of Children (1833).

While residing in Philadelphia Dr. Eberle commissioned Jacob Eichholtz to paint his own portrait in 1827 and that of his wife in 1831, a period when he was evidently confident about his circumstances. The companion pictures share elements common to “grand manner” portraits which made middle-class American sitters resemble English aristocracy in their manners and dress. Both elegantly dressed subjects are situated in a generic room boasting architectural columns and swags of maroon drapery. Mrs. Eberle’s portrait has a glimpse of landscape in the distance, a conventional suggestion of property ownership.

Socially, Eberle is said to have been of melancholy temperament, retiring, and embarrassed by his lingering German accent. He was of short and “dumpy” stature, and earned the nickname of the “German tripod” for his usual stance of standing with legs far apart and leaning on a table with his right hand, as depicted in Eichholtz’s portrait. The doctor’s expression is somber and his partially turned figure gazes into the distance. But he appears proud to point toward an elaborate gold watch fob hanging below his waist and toward a pile of lecture notes or manuscript papers on the table.
Exuding a suitably confident expression, Salome Eberle sits in a fine period armchair, turning her body to display her elaborate costume to best advantage. Her black Empire dress with puffed sleeves is set off by a scalloped collar of ruffled white organdy and an organdy and ribbon headpiece. Her white satin stole is decorated with colored, circular paisley patterns. Her gloved right hand grasps the curving chair arm, and she holds the other gray glove in her left hand.

Records show that Dr. Eberle paid sixty dollars for both portraits. Probably they were in his family’s possession for over a century until their donation in 1950 and 1951 by Dr. Eberle’s great-grandson, Charles Eberle Piety of Terre Haute, Indiana.

Dr. John Eberle and painter Jacob Eichholtz were not only contemporaries, but both had spent their formative years in Lancaster, Pennsylvania and both were of German descent. However, Eberle was able to pursue his career undeviatingly, while circumstances forced Eichholtz to delay a full-time career as an artist.

The painter never enjoyed the advantages of a formal education and was largely self-taught, but he demonstrated a similar determination to succeed. His only early art instruction was from a local sign painter, and Eichholtz established a business as an expert coppersmith in 1802. “Haunted” by his more “agreeable” love of painting, he devoted some time to painting portraits of local clients and studying the work and writings of established artists.

In return for using his studio while in Lancaster, the celebrated artist Thomas Sully gave Eichholtz some of his half-worn brushes as well as instruction and encouragement in 1809. Eichholtz boldly paid a visit to the renowned Boston painter Gilbert Stuart and showed Stuart his own portrait of Nicholas Biddle, president of the United States Bank. Accounts differ as to whether Stuart’s criticism was harsh or heartening, but by 1812 Eichholtz turned exclusively to painting as a career.
Eichholtz's portraits emulated the compositions of fashionable painters of the day, especially Sully and Stuart, while maintaining his own essentially linear style with its emphasis on detail.

Early in his painting career Eichholtz led an itinerant life, traveling to Philadelphia, Harrisburg, and Baltimore to seek portrait commissions. Starting in 1823 he set up his studio in Philadelphia and was successful in gaining portrait commissions from sitters prominent in society, business, and the professions. He exhibited his work at the Society of American Artists from 1811 to 1814 and almost annually at the Pennsylvania Academy of the Fine Arts from 1823 until 1842. In 1831 he returned to Lancaster where he bought a house for his large family, but traveled frequently to Philadelphia for commissions until his death in 1842.

Portrait of Jacob Green

JACOB GREEN, M.D. (hon.) (1790-1841)
By John Sartain (1808-97)
Mezzotint, etching, engraving
Before 1858
Image size: 4 3/4 x 3 7/8 in.
Plate size: 6 5/8 x 5 1/2 in.
Sheet size: 10 3/4 x 8 1/8 in.

Inscriptions below image: "Painted by H. Bridport." and 
"Engraved & Printed by J. Sartain."; facsimile signature "Jacob Green"; "PROFESSOR OF CHEMISTRY IN JEFFERSON MEDICAL COLLEGE PHILADELPHIA."

From the "Murray Scrapbook," given in 1974-75 by Mrs. John A. Murray, R.N. (JMC Nursing 1928), widow of John A. Murray, M.D. (JMC 1931)
Accession number: 1974-1975.1'-M

Jacob Green was the first professor of chemistry at Jefferson Medical College. His career at Jefferson was the longest of any of the four founders.

Born in Philadelphia in 1790, he was the youngest son of Ashbel Green, president of the College of New Jersey (later Princeton). Jacob Green was interested in science from boyhood and earned undergraduate degrees at the University of Pennsylvania (1807) and Rutgers (1812). After a brief period of practicing law in Philadelphia, he accepted a professorship in chemistry, natural history, and experimental philosophy at Princeton in 1818, remaining for four years.

Soon after his appointment as the first professor of chemistry at Jefferson, it is said that "Old Jaky" was beloved by his students and colleagues. His Text-book of Chemical Philosophy on the Basis of Dr. Turner's Elements of Chemistry was published in 1829. The mild-mannered professor weathered the "turbulent storms" of Jefferson's earliest decades and remained until his death in 1841 at age fifty.

Green received honorary A.M. degrees from Rutgers and Princeton, honorary M.D. and LL.D. degrees from Jefferson, and an honorary M.D. from Yale.

In the mezzotint by John Sartain, Professor Green is shown half length, resting his forearm against a table and looking out toward the viewer. He stands in front of a curtain which reveals several glass flasks on shelves, and the setting also includes prisms and various measuring devices.

John Sartain's undated engraving after an original oil painting by Hugh Bridport was published in Dr. James F. Gayley's 1858 book, A History of the Jefferson Medical College of Philadelphia. The painting's date is unknown, but even if it were taken from life, the engraving could have been posthumous, so therefore the book's publication
date, not the sitter's dates, is a *terminus ante quem* for the Sartain print.

Hugh Bridport (1794-ca. 1869) was born in London and studied at the Royal Academy there. He came to Philadelphia about 1816 and opened a drawing academy with his brother. He conducted an architectural drawing school with architect John Haviland (1792-1852), and engraved all the plates for Haviland's book *The Builder's Assistant* (1818). Besides teaching drawing, Bridport painted portraits and miniatures and also practiced engraving and lithography. He exhibited regularly at the Pennsylvania Academy of the Fine Arts, where he was made an academician in 1824, and at the Artists' Fund Society. He was an original member of the Franklin Institute.

Also a native of London, John Sartain was an engraver and a painter of portraits and miniatures who emigrated to Philadelphia in 1830. For the next two decades he was an illustrator for and publisher of magazines, including one for which he had controlling interest and which he renamed *Sartain's Magazine*. He was considered the leading mezzotint engraver in the United States. After 1850 he did general engraving including banknote work and also some portrait painting.

John Sartain was a formidable power in Philadelphia's art institutions such as the Pennsylvania Academy of the Fine Arts, the Artists' Fund Society, and the Philadelphia School of Design for Women. He was named chief of the fine arts bureau for the Philadelphia Centennial Exposition (see chapter four), and also was American representative for several international art exhibitions. His autobiography, *The Reminiscences of a Very Old Man, 1808-1897*, was published posthumously.

![Portrait of Nathan L. Hatfield](image)

Dr. Nathan L. Hatfield was a member of the first graduating class of Jefferson Medical College. He was never a member of the Jefferson faculty, but was named chairman of the organizing committee of the college's alumni association and served as its president in 1874 and 1875.

After Nathan L. Hatfield had attended two courses of lectures in medicine at the University of Pennsylvania he transferred to Jefferson Medical College where he graduated in 1826. He oversaw a large and lucrative private practice and was active in local medical societies. He served as president of the City Board of Health and vice president of the Pennsylvania State Medical Society, and was a manager of the Northern Dispensary of Philadelphia and chairman of its committee on physicians.

Dr. Hatfield was a fellow of the College of Physicians of Philadelphia for fifty-two years. In 1917 the Nathan Lewis Hatfield Lectureship was established at the college in his memory by the physician's sons, Walter and Henry. The Nathan Lewis Hatfield Professorship in Urology was established at Jefferson Medical College by bequest of Henry Reed Hatfield in 1946.

In 1935 Agnes Allen painted a posthumous portrait of Nathan L. Hatfield, M.D. (1804-87)

By Agnes Allen (b. 1897)

Oil on canvas
1935
30 1/2 x 25 in.

Signed and dated on reverse of canvas: “DR. N.L. HATFIELD/painted by AGNES ALLEN MARCH, 1935”

Given between 1935 and 1946 by unknown donor
Accession number: 1935-1946.P.01
of Dr. Hatfield, taken after an unknown image. The physician is shown bust length, turned slightly to the right and looking out solemnly toward the viewer. His face is encircled by thick white hair and mutton-chop whiskers. Unfortunately, the painting’s surface has been badly eroded over the years.

Agnes Allen was a native Philadelphian who received a bachelor’s degree in fine arts at the University of Pennsylvania, and also studied at the Pennsylvania Academy of the Fine Arts and at the Barnes Foundation. She exhibited widely in the forties and fifties and received awards from the Pennsylvania Academy (1947) and the National League of American Pen Women (1948, 1953, and 1955).

Allen was commissioned by many public institutions and private clubs to paint portraits and to make copies of earlier ones. Her paintings can be found in the following Philadelphia collections: the University of Pennsylvania, the Insurance Company of North America, the Mutual Assurance Company, the Drexel Institute, the Westminster Theological Seminary, and the Episcopal Academy, as well as murals at the Mask and Wig Club. She is also represented at the Yale University Law School in New Haven, the American Psychiatric Association in Washington, D.C., and Cooper Hospital in Camden, New Jersey.

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**Portrait of Ezra S. Ely**

*Ezra Stiles Ely, D.D. (1786-1861)*

By unknown artist

Oil on canvas

Ca. 1825-35

15 x 13 in.

Given in 1961 by Francis A. Ely, M.D., grandson of the subject (presented in his behalf by Tom B. Throckmorton, M.D., JMC 1909)

Accession number: 1961:e.P.04

The newly established Jefferson Medical College was so successful in attracting students that the faculty sought larger and more appropriate headquarters soon after the founding. Hampered by a lack of endowment, college expansion was accomplished only through the generosity of the Reverend Dr. Ezra Stiles Ely, who was one of ten “additional trustees” elected by the trustees at Canonsburg in 1826 for the purpose of governing the fledgling medical school in Philadelphia. He would serve as secretary of the medical college’s board for many years.

In 1827 a property was secured and the following year a building erected on the west side of Tenth Street, between what are now Sansom and Moravian Streets. The college leased this building from the Reverend Ely, and ultimately purchased it in 1870. The Medical Hall was renovated and enlarged several times and used until 1898 when the college moved to Tenth and Walnut Streets. The original site of Medical Hall is now occupied by the Jefferson Medical College Hospital of 1907.

Reverend Ely was born in Lebanon, Connecticut in 1786. Like his father he was a graduate of Yale College and an ordained Presbyterian minister. His missionary work as chaplain of the New York City Hospital and Almshouse is described in his book, *Visits of Mercy*. In 1814 he was installed as minister of the Old Pine Street Church in Philadelphia. He was a well known contributor to the literature on polemic theology and also left in manuscript form a *History of the Churches of Philadelphia*.

In contrast to his upright religious and civic activities, another side of his character is revealed in his ruinous fi-
financial entanglements in the business world. The panic of 1837 depressed the value of thousands of acres of land he had purchased in Missouri where he planned to establish a college and seminary, and Ely was accused by creditors there of fraud. When finally cleared of this charge he returned to Philadelphia with his second wife and became minister of the Presbyterian Church of the Northern Liberties. But more trouble awaited him.

The widower of his ward, Mary Ann Ely Miles, sued Reverend Ely for indebtedness to her. This claim and twenty-two others against Ely were subsequently settled with his creditors and he was discharged from further liability, but his memoir discloses a fear of ending his days at hard labor in Philadelphia’s Eastern Peniten-
tiary. Fortunately Ely’s financial misadventures had no lasting effect on the reputation of Jefferson Medical College and he was elected president pro tempore of the board of trustees succeeding the aged Ashbel Green. Among Ely’s twelve children were two physicians, a minister, and a notorious Parisian courtesan.

In the small oil portrait Reverend Ely is shown bust length and facing forward, seated at a table with his head resting on his left hand. He gazes directly toward the viewer with questioning eyes and pursed lips. The painting shows evidence of having been cut down from a larger size, and is probably unfinished because pencil marks are still discernible and unpainted primed canvas is noticeable around the sitter’s head.

By August 1828 the cornerstone was laid for Jefferson’s new Medical Hall at Tenth and Sansom Streets. Designed by an unknown architect, the original stucco over brick building was two and one-half stories high over a raised basement. The dimensions of the modest building were fifty-one feet wide by fifty-seven feet deep.

A modern reproduction of an unidentified published print of the building’s facade shows a double-sided staircase with railing which reached the entrance fronting on Tenth Street; there was also a rear entrance. Tall, narrow windows with arched fanlights on the first floor were surmounted by two rows of rectangular windows. Over the low attic story was a horizontal false front with a central niche hiding the flat roof. Nothing is known about the statue in the niche. Medical Hall remained as depicted in the photograph until the renovations of 1839.

Medical Hall of Jefferson Medical College (Ely Building)

ELY BUILDING
Building by unknown architect

Modern reproduction of a published print, source unknown
1828-39 (original image)
5 x 4 in.

Given after 1900 by unknown donor
Accession number: 19004.Ph.18
Portrait of Samuel McClellan

SAMUEL McCLELLAN, M.D. (1800-54)
By Thomas B. Welch (1814-74)

Mezzotint, etching, engraving
Ca. 1847-61

Image size: 5 3/8 x 4 1/2 in.
Plate size: 9 1/2 x 7 in.
Sheet size: 13 x 10 in.

Inscriptions below image: " ENGRAVED BY T.B. WELCH FROM A DAGUERREOTYPE BY McCLEES & GERMON"; "SAMUEL McCLELLAN, M.D."; facsimile signature "Sam\'
McClellan"

Given after 1870 by unknown donor
Accession number: 1870-f.Pr.09a

As noted above, Jefferson Medical College experienced several years of instability in the late 1820s and 1830s when faculty members were "removed" and confusion ruled while chairmanships rotated. This uncertain period is exemplified in the career of Samuel McClellan, M.D., the younger brother of Dr. George McClellan.

Born in Woodstock, Connecticut in 1800, Samuel McClellan began to study anatomy with a local physician. In 1820 he entered his brother's office in Philadelphia. He took further medical training at the Almshouse, Pennsylvania Hospital, and the University of Pennsylvania, and then earned a medical degree from Yale School of Medicine (1823). After traveling for several years with a naturalist in Mexico, McClellan returned to Philadelphia and joined the faculty at Jefferson Medical College.

He rose rapidly from assistant demonstrator of anatomy in 1828 to professor in 1830. Forced to yield the anatomy chair to Granville S. Pattison, M.D. in 1831, McClellan was named chair of institutes of medicine, medical jurisprudence, and midwifery. In 1836 the first two of these departments became a separate chair given to Robley Dunglison, M.D.; McClellan then held the chair of obstetrics and diseases of women from 1836 to 1839. He also had served as dean from 1830 to 1834. Although he was reelected to the chair of obstetrics when the faculty was dissolved in 1839, he chose to resign. Dr. McClellan devoted the last twenty years of his life to the relative seclusion of private practice.

The mezzotint image of Samuel McClellan, M.D. is a three-quarters view that resembles a standard photograph with no background setting. The sitter's face is described in solidly rendered forms for a sculptural effect. His expression is bland and neutral, befitting the personality described in James F. Gayley's history of Jefferson Medical College as a "quiet, unassuming man, who rather shrank from than sought the applause of the world."

The source of Thomas B. Welch's mezzotint of Dr. McClellan is a daguerreotype by the firm of McClees and Germon. James Earle McClees (1821-87) and Washington Lafayette Germon (1823-78) were American daguerreotypists in partnership from about 1846 to 1855. They began working with paper printing techniques in 1851. Their firm won awards from the Franklin Institute and the American Institute in 1847 and 1848. The Jefferson archives also has several mezzotints of Dr. Samuel McClellan by John Sartain (one hand-colored).

James McClees had learned the daguerreotype process from Montgomery P. Simons in 1844 and continued working in this trade until the late 1850s. In 1856 he won a bronze medal from the American Institute for the best photographic view. He was a pioneer in stereo views and made many scenes of Washington, D.C. from about 1854 to 1861. After 1869 McClees sold his business and became a dealer in paintings, frames, and mirrors.

Washington L. Germon was an engraver of banknotes and business cards in 1845 and joined James E. McClees the following year. He exhibited daguerreotypes, talbotypes, and crystalotypes intermittently at
the Institute of American Manufactures. Germon specialized in studio portraiture after 1856 and was listed as an artist in city directories from 1856 to 1859.

Thomas B. Welch, engraver and portrait painter, was born in Charleston, South Carolina in 1814. After an apprenticeship with engraver and publisher James B. Longacre (1794-1869) in Philadelphia he spent most of his career in that city. Welch formed a partnership with Adam B. Walter, although he executed many mezzotint and stipple engravings in his own name. Welch exhibited portraits in various media at the Pennsylvania Academy of the Fine Arts and the Artists’ Fund Society and also at New York’s American Academy of Fine Arts and the Apollo Association. About 1861 he abandoned engraving and went abroad to paint. He died in Paris in 1874.

Washington L. Atlee, M.D. was another early graduate of Jefferson Medical College. He became a prominent gynecologist and is remembered today for establishing ovariotomy as a legitimate practice.

Born in Lancaster, Pennsylvania in 1808, he began the study of medicine with his brother John. Washington Atlee moved to Philadelphia and became a private pupil in the office of Dr. George McClellan. He graduated from Jefferson Medical College in 1829. After ten years of private practice in Lancaster he joined the faculty at the University of Pennsylvania in 1845 as professor of medical chemistry, remaining until 1853.

Before leaving Lancaster he had performed two ovariotomies with his brother. In 1845 he collected statistics on 101 ovariotomies and published the results in the American Journal of the Medical Sciences. Initially denounced by prominent colleagues for this procedure, Dr. Washington Atlee was even called “dangerous” by his vehement opponents. Eventually he was vindicated and honored by the profession.

His extensive experience was summarized with the publication General and Differential Diagnosis of Ovarian Tumors, with Special Reference to the Operation of Ovariotomy (1873), and by 1878 he had completed 387 ovariotomies. In 1853 he had reported on myomectomy for uterine fibroids in The Surgical Treatment of Certain Fibrous Tumors of the Uterus, heretofore considered beyond the Resources of Art.

A leader in medical administration, Atlee was a founder of the American Gynecological Society, president of the Philadelphia County Medical Society and the Pennsylvania State Medical Society, and vice presi-
dent of the American Medical Association.

The portrait engraving of Dr. Atlee by the firm of Welch and Walter shows the thoughtful subject seated at his desk with chin on hand, contemplating an idea while glancing away from his open book. There is a hint of landscape through an open window in the upper right corner.

The print can be securely dated by information provided in the inscription and by the scant information known about the Welch and Walter partnership. Atlee was professor at the University of Pennsylvania from 1845 to 1853, and Thomas B. Welch and Adam B. Walter were partners from about 1840 to 1848, therefore the print dates from 1845-48.

Mezzotint and stipple engraver Adam B. Walter (1820-75) was a native Philadelphian who apprenticed with Thomas B. Welch in 1835 and later became his partner. He is best known for book illustrations.

Montgomery P. Simons (1817-77) was a Philadelphia daguerreotypist who took the original photograph of Washington L. Atlee, M.D. He is recorded as an active photographer from 1845 to 1875, and exhibited daguerreotypes at the Institute of American Manufactures from 1845 to 1848. Simons lived in Richmond, Virginia from 1853 to 1856 and then returned to Philadelphia. He manufactured miniature photographic cases and won a patent in 1843 for coloring daguerreotypes.

Simons is the author of several photographic manuals including Plain Instructions for Coloring Photographs (1857), Photography in a Nut Shell (1858), and Secrets of Ivorytyping Revealed (1860). When he died in 1877 he left an impressive collection of photographs of distinguished sitters. After his death Mrs. Simons continued operation of his studio.

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**Portrait of J. Marion Sims**

**JAMES MARION SIMS, M.D.**

(1813-83)

By Paul Dubois (1829-1905)

Bronze

1876

16 7/8 x 9 x 9 in.

Signed lower right: "P. DUBOIS/Paris 1876"

Inscriptions: on integral base "Dr. MARION SIMS"; on rear "GRUET. JNF. FIII18."

Given in 1880 by the Jefferson Medical College Hospital Surgical Staff, which had just received it from Dr. Sims’s family

Accession number: 1880+c.5.01

Dr. J. Marion Sims was one of the most distinguished early graduates of Jefferson Medical College. His reputation as the “Father of Gynecology” is a source of pride to his alma mater, although he pursued his career elsewhere and never held any aca-
Sims was born in Lancaster County, South Carolina in 1813, the son of the local sheriff. He graduated from South Carolina College in 1832. After a three-month course of lectures at the new Medical College of South Carolina he entered the Jefferson Medical College and graduated in 1835.

By 1840 he had established a large and lucrative surgical practice in Montgomery, Alabama. In 1852 he published his cure for vesico-vaginal fistula, previously considered incurable. He had developed his technique after many years of research when he gave shelter and free treatment to women suffering from this condition in his private hospital. While perfecting this procedure he invented the silver wire suture and the duck-bill speculum which established his fame. In 1845 Sims had discovered the knee-chest position, later modified to the lateral Sims position for gynaecological examination. He also excelled in operation for abscess of the liver, tumors of the jaw, cholecystotomy, gunshot wounds of the abdomen, and other conditions.

Two years after moving to New York in 1853, Dr. Sims established the first Woman's Hospital in this country, acting as its surgeon-in-chief. A native southerner, he spent the Civil War years in Europe, practicing and consulting in England, France, Germany, and Italy. He demonstrated his techniques to many of Europe's most celebrated surgeons, and recipients of his operative prowess included the nobility as well as charity patients.

In 1870 during the Franco-Prussian War Sims organized and became surgeon-in-chief of the Anglo-American Ambulance Corps. His professional service was so appreciated that the French Republic conferred upon him the Order of Knight of the Legion of Honor. He also received decorations from the governments of Portugal, Spain, Belgium, and Italy, and was made an honorary member of many learned societies. For the next decade until his death in 1883 he lived and worked alternately in Europe and America.

Sims was elected president of the American Medical Association in 1875, and in 1880 president of the American Gynecologic Society of which he was a founder. His most important literary contribution was Clinical Notes on Uterine Surgery (1866). His autobiography, The Story of My Life, was edited by his son, H. Marion Sims, M.D., and published posthumously in 1884. In 1855 the J. Marion Sims Obstetrical and Gynecological Society was established in his honor by Jefferson Medical College senior students.

A lasting contribution by Dr. Sims was not realized until after his death. A special hospital for female cancer patients which he had long advocated was opened in 1887. The Astor Pavilion for Women at the New York Cancer Hospital is now known as the Memorial-Sloan Kettering Cancer Center.

The bronze bust of Dr. Sims by Paul Dubois was the second sculpture to enter the Jefferson collection, after that of Dr. George McClellan; both were "conspicuously placed" in the surgical amphitheater of the 1877 hospital. The March 15, 1880 College and Clinical Record reported that the Jefferson Medical College alumni association tendered a vote of thanks to the surgical staff of the hospital for their "energy, enterprise, and liberality, in obtaining this memorial." Alumni president Samuel D. Gross, M.D. added that the gift was appreciated "not only for its intrinsic worth as a work of art, but also on account of the eminent services to science" rendered by Sims, "one of the most distinguished alumni of Jefferson College." The bust was later relocated to the library of the 1898 College Building.

Dr. Richard J. Levis, who presented the bust to the trustees on behalf of the surgical staff "in order that it might be placed in a prominent position in the new hospital," said it was a copy of a bronze bust made for Dr. Sims by "one of the first artists in Paris." Four years later, Dr. H. Marion Sims, son of J. Marion Sims, presented a similar bust to the New York Academy of Medicine. Other busts of Sims were presented to the Woman's Hospital in New York, Harvard Medical School, and the Royal Society of Medicine in London. In 1894 a full-length bronze statue of Dr. Sims was unveiled in New York; others adorn the capitol grounds of Columbia, South Carolina and Montgomery, Alabama.

Sims was sixty-three years old when sculptor Paul Dubois modeled the naturalistically conceived head. The doctor's most arresting features are the angular jaw line, clenched lips, thick, overhanging eyebrows, and shock of wavy hair. His wide-set eyes look slightly to the side, as though he were deep in thought.

Paul Dubois was a distinguished French painter and sculptor, best known as a portraitist. He had first studied the law, but soon changed his vocation and studied painting in the atelier of Fernand Toussaint and then was admitted to the École des Beaux-Arts. He was a consistent medal winner at the Paris Salon from 1865 though the 1880s. Besides contemporary portraits, he also executed many monuments of religious and historical personages.

In 1876 Dubois was made a member of the Institut National. Between 1867 and 1896 he was successively...
made a knight, officer, commander, and grand-cross of the Legion of Honor. He also pursued a career in art administration, first as conservator of the Musée du Luxembourg and then as director of the École des Beaux-Arts. His sculptures of French notables can be found in museums throughout the country.

Another well known image of Dr. J. Marion Sims was created by engraver Henry B. Hall Jr. The bust-length portrait is a beautifully rendered depiction of surface textures: the thick hair of head and eyebrows, fleshy jowls, patterned suit coat, and jewel-like decorations. The sitter's direct glance adds to the attractiveness of the image. Hall's perfection of the stipple technique produced an exceptionally rounded, three-dimensional figure whose forms are delicately carved out in light and shadow.

A native of London, Henry B. Hall Jr. emigrated to New York in 1850. Hall apprenticed with his father, Henry Bryan Hall, a well known portrait engraver and painter, and also with Charles Knight in London in 1858, after which he returned to New York. Henry Jr. served in the American Civil War and engraved many portraits of generals and officers. Besides portraits he also engraved historical subjects and copies after famous paintings. After the Civil War he joined his brothers, Charles Bryan Hall and Alfred Bryan Hall, in their father's successful engraving and publishing business. Henry Jr. retired in 1899.
Dr. Daniel Drake was a peripatetic physician, medical administrator, and author, with fleeting ties to new medical institutions in Ohio and Kentucky. He also served briefly on the early Jefferson Medical College faculty as professor of the theory and practice of medicine.

Daniel Drake was born in 1785 in Plainsfield, New Jersey and reared in a log cabin in May’s Lick, Kentucky. In 1800 he began his study of medicine with Dr. William Goforth Jr. in Cincinnati. After receiving a medical degree from the University of Pennsylvania in 1816, he held the chair of materia medica at Transylvania University in Lexington, Kentucky. His plans for establishing the Medical College of Ohio in Cincinnati were successful by 1819, but in 1821 misunderstandings among faculty members arose and he was expelled. He returned to Transylvania University where he stayed until 1827.

In 1830 Drake returned to Philadelphia and made a very favorable impression as professor of theory and practice of medicine at Jefferson Medical College, but stayed only one year. He left Jefferson to organize a medical faculty at Miami University in Oxford, Ohio, taking Dr. John Eberle with him, as noted earlier. However, this new school merged with the Medical College of Ohio before the formal opening, and after one session Drake retired to private practice for a short time.

In 1835 his next endeavor was to organize the Medical Department of Cincinnati College (where one of his colleagues was Samuel D. Gross, M.D.). When this school closed after four years Drake moved to the University of Louisville where he was professor of clinical medicine and pathological anatomy, and then chair of the practice of medicine. He resigned in 1849 and returned to the Medical College of Ohio but resigned after one year. Remarkably, he returned to Louisville and then back to Ohio again in the next two years.

Dr. Daniel Drake was a voluminous author and editor. He edited the *Western Journal of the Medical and Physical Sciences* from 1827 to 1836. He is most celebrated for his comprehensive research published in *A Systematic Treatise, Historical, Etiological, and Practical, on the Principal Diseases of the Interior Valley of North America, as they appear in the Caucasian, African, Indian and Esquimaux Varieties of its Population*. This large-scale work was profusely illustrated with maps, charts, and plates and published in two volumes in 1850 and 1854.

The posthumous engraved portrait of Dr. Daniel Drake by the firm of C. A. Jewett and Company gives little hint of the subject’s powerful personality because his head is turned and his eyes averted. The image appeared in Dr. James F. Gayley’s *A History of the Jefferson Medical College of Philadelphia* (1858). Gayley described the eloquent and popular Drake as “winning and attractive, full of force, energy, and expression, riveting the attention of the dull intellect, captivating and charming the refined and cultivated. His success was complete.” Gayley commented on Drake’s “remarkably regular” features, especially his eyes of “wonderful power and penetration.” His dress and living style were plain, his habits “eminently social,” and his physical and mental endurance “extraordinary.”

Charles A. Jewett was born in 1816 in Lancaster, Massachusetts and began engraving in New York City about 1838. From 1850 to at least 1857 he worked in Cincinnati where the Charles A. Jewett Company was established in 1853. Jewett returned to New York in 1860 and died in that city in 1878.
John Revere, M.D. was an able professor of medicine at Jefferson Medical College, filling the chair vacated by Dr. Daniel Drake. He subsequently departed with Dr. Granville S. Pattison for the University of New York.

John Revere was born in Boston in 1787, the son of Paul Revere, the celebrated Revolutionary War patriot and noted silversmith. After graduating from Harvard College in 1807 Revere studied medicine first with James Jackson, M.D. in Boston, then received a medical degree from the University of Edinburgh in 1811. After practicing in Boston and Baltimore, he was named professor of the theory and practice of medicine at Jefferson Medical College in 1831. He had translated François Magendie’s *A Summary of Physiology* from the French in 1822 and while in Philadelphia he was editor of the *Medical Record*.

Revere served Jefferson Medical College with distinction for a decade and was highly ranked among teachers of medicine for his scholarship and lecturing skills. He was also admired for his amiability and courtesy. He served as Jefferson’s dean from 1839 until 1841 when he left for the University of New York to fill the chair of the theory and practice of medicine. The family name Revere reentered Jefferson history when Dr. John Revere’s grandniece, Grace Linzee Revere, became the wife of Dr. Samuel W. Gross in 1876.

The setting of John Sartain’s undated mezzotint portrait of Dr. Revere resembles the artist’s image of Dr. Jacob Green: a half-length figure seated in front of a swag of drapery. Here the curtain is tied back to reveal book-laden shelves instead of scientific instruments. The professor looks directly out toward the observer with a serious expression. The source for Sartain’s print was a painting by Hugh Bridport.
For a decade Dr. Granville Sharpe Pattison was professor of anatomy at Jefferson Medical College. He was widely respected as a teacher of visceral and surgical anatomy.

Granville S. Pattison was born in 1792 in Glasgow, Scotland where he first studied medicine in the office of Dr. Allan Burns, a celebrated anatomist. After working for Burns as a demonstrator of anatomy, Pattison was appointed lecturer in anatomy, physiology, and surgery at the Andersonian Institution in Glasgow; later he emigrated to America.

From 1819 to 1820 he gave private anatomy lessons in Philadelphia, and was disappointed not to receive the promised chair of anatomy at the University of Pennsylvania. Known as the “vivacious and pugnacious Scot,” Pattison quarreled with Dr. Nathaniel Chapman who had originally opposed his appointment to the University of Pennsylvania. This culminated in a duel in 1822 between Pattison and Chapman’s brother-in-law, General Thomas Cadwalader. The general received a disabling wound in his “pistol arm” but the physician was uninjured.

From 1820 to 1826 Pattison was chair of anatomy, physiology, and surgery at the University of Maryland, then left for an appointment as professor of anatomy at the University of London. He returned to America in 1851 when named professor of anatomy at Jefferson Medical College where he received the M.D. degree. He remained until 1841 when he left for yet another position as chair of anatomy at the University of New York. He stayed there for a decade until his death in 1851.

Pattison was highly regarded as a teacher of anatomy at Jefferson, and for enlarging the anatomical rooms and founding the museum. Author of Experimental Observations on the Operation of Lithotomy (1820), Pattison was a translator of anatomy treatises and editor of the American Medical Recorder and the Register and Library of Medical and Chirurgical Science.

The undated mezzotint of Dr. Granville S. Pattison by John Sartain is taken after an original painting by Chester Harding. Something of Pattison’s cockiness is suggested by the sitter’s haughty expression and Napoleonic pose of hand thrust inside his suit coat. Background elements are a column and swag of drapery, the standard features implying erudition and high social status.

Painter and miniaturist Chester Harding (1792-1866) was born in Conway, New Hampshire. His career was even more peripatetic than that of Dr. Pattison. He started out as a sign painter in Pittsburgh and subsequently lived or worked in Kentucky, St. Louis, Washington, D.C., Boston, Springfield, and Northampton, Massachusetts, Richmond, Baltimore, New Orleans, and Canada. From 1823 to 1826 Harding also enjoyed a three-year sojourn in London where he was a fashionable success. He was made an honorary professional member of the National Academy in 1828.
Dr. Robley Dunglison was Jefferson's first truly outstanding and loyal faculty member. He served the institution with distinction as chair of the institutes of medicine for thirty-two years starting in 1836. A prominent author, editor, and educator, he is considered by many scholars to be the "Father of Physiology."

Robley Dunglison was born in Keswick, England in 1798, the son of a wool manufacturer. He began to study medicine under a village physician before taking courses in Edinburgh, Paris, and London. Licensed by the Royal College of Surgeons and the Society of Apothecaries in London, he opened a private practice in 1819. He received his medical degree from the University of Erlangen circa 1824 and then became accoucheur to the Eastern Dispensary in London. He was also an editor of the *Loudon Medical Repository* and the *Medical Intelligencer.*

Late in 1824 Dunglison left his obstetrical practice in London to accept an invitation from Thomas Jefferson, then rector of the University of Virginia, to fill a comprehensive chair of anatomy, physiology, materia medica, and pharmacy at that institution. Dunglison developed a close relationship with and became personal physician to Thomas Jefferson, and attended the former president during his final days in 1826. Robley Dunglison left Virginia to become professor of materia medica and jurisprudence at the University of Maryland in 1833.

In 1836 the acclaimed physician was persuaded by Professor Granville S. Pattison, M.D. to join the faculty at Jefferson Medical College as chair of the institutes of medicine and medical jurisprudence. Warned that he would encounter faculty jealousy and dissension Dunglison remained determinedly independent during the tumultuous formative years at Jefferson Medical College.

During the period of acrimony over policies and fees George McClellan, M.D., Samuel McClellan, M.D., and Samuel Colhoun, M.D. (the latter, professor of materia medica and dean) were often pitted against Granville S. Pattison, M.D., John Revere, M.D., and Jacob Green. By 1839 dissension among the faculty erupted into public declarations, especially by Dr. George McClellan who castigated the newly powerful board and denigrated the medical school.

Largely as a result of Dr. Robley Dunglison's letter appealing to the faculty to submit to the authority of the board and to "promote harmony of action," the board declared all chairs vacant and called for reorganization. Drs. George McClellan and Samuel Colhoun (neither reelected) and Samuel McClellan (reelected) departed abruptly. The faculty was further decimated by the death of Jacob Green and the resignations of Drs. Revere and Pattison, all occurring in 1841.

Robley Dunglison, M.D. was a renowned member of Jefferson's newly restructured "Famous Faculty of 1841" which straightaway instituted a period of growth and harmony in the school. Dunglison gave up his practice and devoted his efforts entirely to academic work. He is generally known as America's first full-time physiologist. Partly
because of his effective peacemaking efforts he acceded to
the deanship in 1854, a position he held until 1868.

Dunglison established his literary reputation with an almost
cyclopedic range of subjects, and many of his texts
went through multiple editions and became standards in
their fields. Among his outstanding works are: *Human Phys-
iology* (1832), *A New Dictionary of Medical Science and Literature* (1833), *Elements of Hygiene* (1835), *General Therapeutics, or
Principles of Medical Practice* (1836), *New Remedies: the Method
of Preparing and Administering Them* (1839), and *Practice of
Medicine, or A Treatise on Special Pathology and Therapeutics*
(1842). His medical dictionary went through an astonishing
twenty-three editions and sold fifty-five thousand copies
during his lifetime. Dunglison was also a founder and editor
of the *American Medical Library and Intelligencer*.

Among the many tributes to Dr. Dunglison were his
honorary LL.D. degrees from Jefferson College (1852) and
Jefferson Medical College (1853). At the time of his retire-
ment in 1866 he was elected emeritus professor. The physi-
cian died of congestive heart failure the following year.

In the early 1980s his grave site at Philadelphia's Laurel
Hill Cemetery was found in disarray by Frederick B. Wag-
ner Jr., M.D., Thomas Jefferson University's Grace Revere
Osler Professor Emeritus of Surgery and University Histor-
ian. Distressed by the seeming disrespect toward the
memory of an outstanding Jeffersonian, Dr. Wagner spear-
headed a successful effort to restore the tombstone and
plot and to erect a commemorative headstone.

The mezzotint portrait of Dr. Dunglison by Alexan-
der H. Ritchie shows the subject seated with his chin
resting on his left hand and looking thoughtfully toward
the viewer. The print with its conventional pose and
drapery background were taken after a daguerreotype
by M. P. Simons. Most interesting are the subject's fash-
ionable costume with its diagonally striped vest, and
the detailed rendering of his full head of curly hair.

Printmaker Alexander H. Ritchie was born in 1822 in
Glasgow, Scotland. He studied drawing with Sir William
Allan in Edinburgh and emigrated to America in 1841. He
settled in New York about 1847 and established a thriving
engraving business there. He was best known as an en-
graver of portraits in mezzotint. He also painted in oils and
started to exhibit at the National Academy of Design in
1848; he was elected an academician in 1871. Alexander
Ritchie died in New Haven, Connecticut in 1895.

Dr. Robley Dunglison was held in such high esteem
by his colleagues that on April 16, 1875 the executive
committee of the alumni association ordered a posthu-
mous portrait to be painted and presented to the
trustees of the college at the next commencement. The
portrait presentation was made by Dr. Addinell Hew-
son substituting for Dr. Samuel W. Gross who was orig-
inally given this honor.

Dr. Hewson's handwritten speech is still preserved in
the Jefferson archives. He described Dr. Dunglison as
"not only one of the firmest pillars but...the chief corner
stone on which renown of this school has heretofore
rested," and that it was "natural" that the members of
the alumni association should be "impatient" to have
his portrait placed in the "college gallery." He also men-
tioned that although several previous portraits of Dr.
Dunglison had been painted, his friends and family con-
occurred that the Waugh portrait “has no superior.” The painting was originally installed in the amphitheater of the 1877 hospital and then relocated with a group of other portraits of distinguished faculty members to the library of the 1898 College Building.

Dr. John H. Brinton’s memoir about the Jefferson faculty of 1841 in the March 15, 1880 issue of The College and Clinical Record described Dunglison’s keen observation, judicial temperament, and commanding and fluent speech in extemporaneous lectures delivered with “Johnsonian” diction that always captured the undivided attention of his class. In Waugh’s portrait the physician is shown bust length, facing slightly left, and with his head tilted. His rather bland facial expression does not really embody Brinton’s vivid characterization.

The source for Waugh’s portrait may be an undated carte-de-visite photograph of Dr. Robley Dunglison in the Jefferson archives (or a similar one taken late in life). The physician’s head tilt, hair and beard style, and costume elements including neckwear and diagonal strap holding his pince-nez are very similar, although the figure in the photo is three-quarters length and includes the subject’s hands.

The Dunglison depiction was the fourth of five portraits commissioned by Jefferson Medical College from painter Samuel Bell Waugh, late in his career between 1872 and 1880. A popular portrait and landscape painter, Waugh was born in 1814 in Mercer, Pennsylvania. As a young man he traveled abroad studying the old masters and archaeological ruins and spent eight years in Italy. In 1841 the largely self-taught artist returned to America and made his residence mainly in Philadelphia.

During the 1840s he exhibited numerous Italian scenes at the American Art Union and at the National Academy of Design in New York. He was widely known for panoramic views of Italy one of which was first exhibited in Philadelphia in 1849. He was a prolific exhibitor at the Pennsylvania Academy of the Fine Arts between 1842 and 1869 and served a term as president of the Artists Fund Society. In the 1840s Waugh was made an associate member and then an honorary professional member of the National Academy of Design.

Other artistic members of Samuel B. Waugh’s family include his wife, Mary Eliza Young Waugh (a miniaturist); his daughter, Ida Waugh (a figure painter); his son, Frederick Judd Waugh (a marine painter); and his nephew, Henry W. Waugh (a landscape, panorama, and scenery painter).

Carte-de-visite, or card photographs, originated in 1857 when the Duke of Parma directed his court photographer to make small photographs mounted on his calling cards. The fad soon spread to Paris and London, and by 1859 to the United States. Small, inexpensive, and produced in quantity, cartes-de-visite mounted on cards soon supplanted daguerreotypes and ambrotypes. By 1860 their popularity reached new heights and they were eagerly collected and displayed in the first picture albums.
Replica of Jefferson-Dunglison Tall Case Clock

REPLICA OF JEFFERSON-DUNGLISON TALL CASE CLOCK
By the Franklin Mint

Mahogany
1978
93 1/2 x 20 x 11 3/4 in.

Inscription on face: "Tho'. VOIGHT/PHILAD'A.'

Given in 1981 by an anonymous donor
Accession number: 1981+e.DA.01

In gratitude for Dr. Robley Dunglison's medical services, Martha Randolph, the daughter of Thomas Jefferson, gave the physician a tall case clock that had been by the president's bed from 1815 until his death in 1826. The clock was inherited by the physician's son, William Leadam Dunglison, and his widow presented the clock to the Historical Society of Pennsylvania in 1894 according to his wishes. Since about 1993 the clock has been on long-term loan to Monticello.

Dr. Dunglison recollected the president's fondness for and usage of the clock and the circumstances of his own possession of it:

Its rate of going is marked on the inside of the case in the handwriting of Mr. Jefferson; and the days of the week, as reached by the weight of the clock, day after day, are indicated; the clock going eight days, and being wound up on the Sundays. Isolated...often in the recess of his own study, the precise day of the week might readily escape him, and this was a convenient method of reminding him thereof.

I had no knowledge of the intention of Mrs. Randolph to bestow this clock on me; but had determined to possess it, if it went at a reasonable rate, at the sale [of the president's furniture]. When put up...I bade 150; and it was knocked down to Mr. Trist [an executor of the president's will] for one hundred and fifty-five dollars. I immediately went up to Mr. Trist, apologizing for having opposed unwittingly the desire of the family to possess the clock, when he told me I might make my mind easy, as he had been commissioned by them to buy it, in order that they might present it to me.

The special clock was made for Jefferson "for astronomical purposes" because he had inadvertently missed an eclipse in 1811. It was made with no striking mechanism because he had another clock in his bedroom that chimed every thirty minutes. The tall case clock was ordered in 1811, but did not arrive at Monticello until 1815, due to dif-
ficulty in transportation by ship because of bad weather and a British blockade during the War of 1812.

The original clock was made by Thomas Voight, the son of Henry Voight (1738-1814), a leading Philadelphia clock and watch maker and chief coiner to the United States Mint. Thomas Voight maintained a clock shop in Philadelphia from 1811 to 1836, and his fame rests primarily on the Jefferson-Dunglison clock and the “Ohio Clock” in the Capitol building in Washington, D.C.

The replica of the Federal-style clock is from a limited edition made for the Franklin Mint’s Heirloom Furniture division, with the mahogany cabinetry by the Colonial Manufacturing Company of Zeeland, Michigan, and the works by Jacques of Germany.

The cabinet is crowned by a swan’s neck cresting ending in rosettes and flanking a fluted urn finial. The plain frieze is raised on freestanding reeded columns above vase-turned bottom sections. The waisted trunk is fitted with a pendulum door veneered with matched crotch-grain mahogany, flanked by engaged quarter-columns on vase-turned bottom sections. The base section has similar elements and is raised on diminutive splayed bracket feet. The original height of eight feet, two inches was scaled down to accommodate the lower ceilings of modern buildings.

The face is painted white with a black chapter ring with Roman numerals. It is flanked by gold and polychrome spandrels with half rosettes, corresponding to the full rosette in the lunette, and with no moon phases. The reproduction clock has an eight-day movement with brass weights, a brass pendulum, and Westminster chimes.

**Portrait of Caspar Wistar**

CASPAR WISTAR, M.D. (1761-1818)
Attributed to Hannah Mee Horner (active mid-twentieth century)

**Oil on canvas**
Mid-twentieth century
37 x 31 in.

Given in 1986 by Elizabeth M. Wistar, descendant of the subject
Accession number: 1986+e.P.04

Portraits of Dr. Caspar Wistar and Dr. Philip Syng Physick, important early Philadelphia physicians, are included in Jefferson’s art collection even though these physicians forged their careers elsewhere. But in both cases there are connections with Jefferson Medical College.

Dr. Wistar was a prominent anatomist who died in 1818, six years before Jefferson Medical College was even established. He was largely instrumental in accomplishing the union of the medical school of the University of the State of Pennsylvania with its rival, the College of Philadelphia, resulting in the school of medicine of the University of Pennsylvania in 1792.

Born in 1761 in Philadelphia, Caspar Wistar was inspired to become a physician while helping to tend the wounded during the Battle of Germantown. He studied medicine privately with Dr. John Redman and attended lectures at the medical school of the University of the State of Pennsylvania where he received a bachelor of medicine degree in 1782. Four years later he earned a doctor of medicine degree at the University of Edinburgh.

Upon his return to Philadelphia he set up a highly successful practice with the assistance of Dr. John Jones. Early academic positions were as physician to the Philadelphia Dispensary and professor of chemistry and physiology at the College of Philadelphia. He was physician to the Pennsylvania Hospital from 1793 to 1810. In 1792 he was appointed adjunct professor of
anatomy, midwifery, and surgery at the University of Pennsylvania, then in 1808 professor of anatomy, a post he held until his death in 1818.

An animated and distinguished teacher, Dr. Wistar made his most significant literary contribution with A System of Anatomy for the Use of Students of Medicine (1811-14), the first comprehensive treatise on the subject written and published in America. Some early faculty members of Jefferson Medical College must have known Dr. Wistar when studying anatomy at the university.

Dr. Wistar was a man of far-ranging intellectual, civic, and social interests. His family established an institute to house his private collection of anatomical models, specimens, and drawings in the early 1890s. From the very beginning the institute was equipped with research laboratories and facilities to study comparative anatomy and experimental biology. The renowned Wistar Institute of Anatomy and Biology, though located on the campus of the University of Pennsylvania, is the oldest independent biomedical research center in the country. Among the many internationally celebrated investigators who made significant discoveries at Wistar are current Jeffersonians, Drs. Carlo M. Croce and Hilary Koprowski.

Dr. Wistar succeeded Thomas Jefferson as president of the American Philosophical Society in 1815 and he succeeded Dr. Benjamin Rush as president of the Society for the Abolition of Slavery in 1813. Saturday night “Wistar parties” at his home gathered together members of the American Philosophical Society with visiting dignitaries, and these parties were perpetuated as a Philadelphia tradition after his death.

The unsigned portrait of Caspar Wistar was attributed to Hannah M. Horner in correspondence from the counsel representing the executors of the donor’s estate. Today Miss Horner is best remembered as a painting restorer who worked on the collections of many Philadelphia institutions including Jefferson Medical College. Horner’s mid-twentieth-century work is probably a copy after one of three original depictions of Wistar by Bass Otis (1784-1861) or after numerous painted and printed copies of the Otis portraits.8

The half-length portrait shows the subject seated and turned slightly to the left, looking straight toward the observer. His characteristic thick and dark eyebrows, bumpy nose, thin lips, and square jaw, as well as the sloping shoulder line are faithfully rendered by the copyist. It is probable that the sitter’s sallow complexion with its greenish overtones is a result of deterioration of the pigment.

Jefferson acquired the portrait in 1986 by donation from Elizabeth M. Wistar, a descendant of the physician. Interestingly, the wife of Joseph L. Eastwick (a former Jefferson trustee elected in 1943) is also a direct descendant of Dr. Wistar.

Portrait of Philip S. Physick

PHILIP SYNG PHYSICK, M.D. (1768-1837)
By Richard W. Dodson (1812-67)
Engraving, etching, stipple
Ca. 1838
Image size: 5 x 3 7/8 in.
Sheet size: 9 7/8 x 6 1/2 in.
Inscriptions below image: “Engraved by R.W. Dodson from the original picture by H. Inman. Painted for the Medical Class of the University of Pennsylvania”; “PHILIP SYNG PHYSICK, M.D.”; facsimile signature “F S Physick”
Given after 1900 by unknown donor
Accession number: 1900+f.Pr.23
Another prominent early Philadelphia physician is Dr. Philip Syng Physick, known as the "Father of American Surgery" during his lifetime. Born in Philadelphia in 1768 to a distinguished family, he was descended from the famous silversmiths, Philip Syng Sr. (1676-1739) and Philip Syng Jr. (1703-89). His father, Edmund Physick, managed the colonial interests of the Penn family in America.

Philip Syng Physick graduated from the University of the State of Pennsylvania in 1785 and earned an M.A. from the university in 1788. He took a three-year preceptorship with Dr. Adam Kuhn before moving to London to study with Dr. John Hunter, the celebrated anatomist and surgeon. He lived in Hunter's home and his gracious host arranged an appointment for Physick as house surgeon to St. George's Hospital. He received his M.D. degree from the University of Edinburgh in 1792.

That same year Dr. Physick returned to Philadelphia where he gradually established a successful office practice. During the great yellow fever epidemic of 1793 Physick was attending surgeon at Bush Hill, a charity hospital, and he supported the controversial bloodletting treatment espoused by Dr. Benjamin Rush. Physick also performed numerous autopsies and helped to popularize the procedure.

In 1794 he was appointed to the staffs of the Pennsylvania Hospital and the Philadelphia Almshouse. He began to deliver lectures on surgery at the University of Pennsylvania and in 1805 Physick was appointed to the first separate chair of surgery at the University of Pennsylvania. His lectures were said to have been models of clarity, his surgery was conservative and practical, and he made many advances in surgical technique and devised technical improvements of surgical instruments.

He relinquished the chair of surgery in 1819 and was appointed to the chair of anatomy, a post he held until 1831 when he was made emeritus professor. Among other societies he was a member of the Academy of Medicine of France and was posthumously named an honorary fellow of the Royal Medical and Chirurgical Society of London.

Dr. Physick had contact with several professors from Jefferson Medical College: he recommended that Dr. W. P. C. Barton (later professor of material medica and dean) be given an appointment as surgeon in the U.S. Navy; and he was the teacher of Drs. George McClellan and John B. Biddle at the University of Pennsylvania.

Physick was the subject of a biographical sketch by Dr. Samuel D. Gross who praised his "marked ability," but pointedly added that his designation as "Father of American Surgery" was due to the fact that "he had the field of surgery to himself" in the first quarter of the nineteenth century. Gross faulted Physick's excessive use of venesection, intolerance of others' theories, and lack of written records.

The image of Physick is a small engraving by Richard W. Dodson after an original oil painting by Henry Inman (1801-46) commissioned by medical students at the University of Pennsylvania in 1836. There are oil copies of the Inman painting at the College of Physicians of Philadelphia and at the Pennsylvania Hospital.

The "grand manner" composition shows the lean physician seated erectly in an upholstered armchair. His legs are crossed and his body is turned three-quarters to the right next to a table. He holds a folded paper in his right hand and a handkerchief in his left hand. A silver tray with an inkwell is on the table. Behind the figure is a low stone parapet, the base and partial shaft of columns, and a view toward distant trees, river, and clouds.

The physician has dark eyes, an aquiline nose, and long, powdered hair. He turns his head to look intently toward the viewer. In his autobiography Dr. Gross described Physick's "remarkable-looking" visage as "strikingly handsome, but pallid...as if it had been chiselled out of marble."

Printmaker Richard W. Dodson was born in 1812, a native of Cambridge, Maryland. He was a pupil of Philadelphia engraver James B. Longacre (1794-1869). He spent his professional career in Philadelphia and was a specialist in portrait engraving and book illustration. Dodson made some of the finest portraits, including the image of Dr. Physick, published in The National Portrait Gallery of Distinguished Americans (1838) by James B. Longacre and James Herring (1794-1867). The Jefferson collection also includes another engraved portrait of Dr. Physick by Asher B. Durand (1796-1886).

2. For the most complete biographical information on John Plumbe see Floyd Rinhart and Marion Rinhart, *The American Daguerreotype* (Athens, Ga.: University of Georgia Press, 1981), 65-75, 405-06. The authors also say that Plumbe manufactured cameras, miniature cases, and possibly mats and plates over the period 1841 to 1847, but do not mention in what location.

3. I am grateful to Dan Flanagan, archives technician at Thomas Jefferson University, for showing me an article in the *Philadelphia Record* of May 11, 1930 about the mystery of the Cooke skull (see entry on the younger Dr. George McClellan). The article says that the famous theatrical prop was owned by the elder Dr. George McClellan who passed it to his son Dr. John Hill Brinton McClellan, who in turn passed it to his son, the younger Dr. George McClellan. In 1928 the latter's widow bequeathed the skull along with “certain papers and belongings of her husband which also had belonged to the founder of Jefferson Medical College” to Dr. Ross V. Patterson.

Dr. Patterson was the physician for both Dr. McClellan and Mrs. McClellan, according to Frederick B. Wagner Jr., M.D. and J. Woodrow Savacool, M.D., eds.* Jefferson Medical College of Thomas Jefferson University: Legend and Lore* (Devon, Pa.: William T. Cooke Publishing, 1996), 648.


